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**Royal Canadian College
of Organists
South-Western Ontario
Mid-Week Convention**

TUESDAY, AUGUST 22 to
THURSDAY, AUGUST 24, 1978
KITCHENER, ONTARIO, CANADA

Lectures · Recitals · Workshops

Artists:

BARRIE CABENA
EARL CLARK
DENNIS DRISCOLL
MERVIN GAMES

DOUGLAS HAAS
JOYCE KNARR
GERRY MANNING
MARILYN MASON
JOHN TUTTLE

STRATFORD BOYCHOIR - GORDON SCOTT
STRATFORD ENSEMBLE - WOODWIND
QUINTET

Co-chairmen: NIXON McMILLAN & JAMES STORMS

Registrar: DOROTHY EVANS

MARILYN MASON

Marilyn Mason is Professor of Music and Chairman of the Organ Department at the University of Michigan, Ann Arbor. She has served the University for nearly 30 years. She was a pupil of Palmer Christian in her Michigan student days and also studied with Nadia Boulanger and Maurice Duruflé. She has been guest Professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954.

Dr. Mason has been heard in recitals throughout North and South America and Europe, and also Africa and Australia. She was the first American woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours have included two return engagements at Westminster Abbey: in 1963 and in 1966, the latter the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, Vienna and Paris (Cathedral of Notre Dame).

In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in 1963 she played in Spain at the International Congress of Organists. From 1965 to 1970 she taught and played at the International Festival of Music in Brazil. In 1970 she became the first American organist to play in Egypt when she appeared twice in Cairo: in solo recital, and in a concert with the National Philharmonic Orchestra.

Dr. Mason has served as adjudicator at almost every major competition in the world; her own repertoire is immense, covering every period of literature. Her performances are noted for their "vitality, great sweep, and kaleidoscopic registration". Few people can be compared to her in extensive artistic achievements as a recitalist, teacher, judge and recorder. In further contribution to her profession, she has commissioned over 35 works by contemporary American composers, each dedicated to her and premiered by her.

PROGRAMME

*Suite for Organ (1948) Edmund Haines
 Promenade (1914-1975)
 Air
 Toccata

This Suite won the American Guild of Organists Composition Award in 1948.

~~*Bright, Blithe and Brisk (1964)~~

✓ Pageant (1931)

↘ ^{include} Played in honor of the 10th anniversary of the
composer's death.

*Commissioned by Marilyn Mason and dedicated to her.

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There is no truer truth
obtainable by men
than comes of music.

Browning

Rhythm and harmony
find their way
into the inward places
of the soul.

Plato

Without music
life would be
a mistake.

Nietzsche

- *Sailing to Byzantium (1973), for organ Alden Ashforth
and electronic tape (b. 1933)

Marilyn Mason Commissioned this work by Alden Ashforth in 1973 and it is dedicated to her. Mr. Ashforth writes: "Yeats' poem, Sailing to Byzantium, expresses a desire to leave behind the transient temporal sensual world and retreat to the external world of the spirit, of art and of intellect: the artifice of eternity. His image of this unaging realm, 'the holy city of Byzantium', was inspired by reading that in the Byzantine Emperor's palace there was a tree of singing birds entirely wrought of silver and gold. The notion of a voyage from nature to art, from the world of reality to an artificial world existing outside of real time, struck me as a provocative musical scenario.

"The piece is in four sections. The opening section, suggesting the temporal world of the senses, includes such real sounds as brooks and birds and a melody hummed by a lyric tenor (Dennis Heath). In the second section, where both organ and tape are in transition to a different sort of world, the electronic sounds are constituted of materials created by encephalo-electronic (biofeedback) means, whereby such dimensions as pitch, attack, and vibrato were produced by controlling synthesizers directly by my own brain waves (amplified up to a million times). In the third section the organ and tape achieve a condition of melodic and harmonic balance and stasis. The organ solo of the final section, transforming the opening melody through variation techniques, is ultimately joined by 'birds' that are entirely artificially wrought.

"The subjective process of psychological and spiritual transformation is the intended essence of this aural migration."

- ✓ Les Trois Danses (1939) Jehan Alain
Joles (1911-1940)
Deuils (Danse Funèbre pour honorer une
mémoire héroïque)
Luttes

INTERMISSION

- ✓ *Organ Book II (1971) William Albright
Night Procession (b. 1944)
Toccata Satanique
Last Rites (with electronic tape)

- ~~Two Pieces~~ Leo Sowerby
(1895-1968)

RE: Canadian College of Organists, August 24, 1978

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