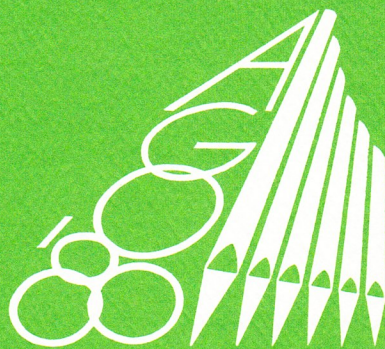


Marilyn ORGAN
CONCERT
Mason



The American Guild of Organists
National Biennial Convention
June 16-20, 1980

Central Lutheran Church
E. Grant Street and 4th Avenue South
Minneapolis, Minnesota

Wednesday, June 18, 1980 at 8:30 pm

MARILYN MASON

Organ Concert

Magnificat du Troisième Ton

Jean Adam Guilain

Plein Jeu

(flourished 18th century)

Quatuor

Dialogue de Voix Humaine

Basse de Trompette

Duo

Grand Jeu

Chant sung by men of the choir of Gethsemane Episcopal Church,
E. Lyle Hagert, conductor.

***Dryden Liturgical Suite (1979), Op. 144 Vincent Persichetti**

I Prelude: By whose aid the world's foundations
first were laid ... (b. 1915)

II Response: Give us Thyself, that we may see ...

III Psalm: From sin and sorrow set us free ...

IV Prayer: Make us eternal truths receive ...

V Toccata: Inflame and fire our hearts ...

*Commissioned by the Marilyn Mason Commissioning Fund of the
University of Michigan. Dedicated to Marilyn Mason.*

Toccata, Adagio and Fugue, BWV 564 Johann Sebastian Bach

(1685-1750)

(Kalmus)

***Variazioni e Toccata**

Alberto Ginastera

sopra "Aurora lucis rutilat" (1980), Op. 52 (b.1916)

Commissioned by the Twin Cities Chapter, AGO

INTERMISSION

Les Trois Danses

Jehan Alain

Joies (Joys)

(1911-1940)

Deuils (Danse funèbre) (Sorrows)

(Leduc)

Luttes (Struggles)

****The King of Instruments:**

William Albright

A Parade of Music and Verse (1978)

(b.1944)

Texts by Eugene Haun and William Albright

(Peters)

Introduction

The Sesquialtera

The Manuals

The Reeds

The Pedals

The Clarion and the Fagott

The Flues

The Gamba

The Mixtures

The Celeste

The Flutes

The Organist

The Principals

*Commissioned by the Holtkamp Organ Company for the inaugura-
tion of the organ at Sacred Heart Church, University of Notre Dame.*

*World premiere

**Minneapolis premiere

Casavant Organ

Artist representation: Murtagh/McFarlane Artists Management

MARILYN MASON

Marilyn Mason is university organist and chairman of the organ department at the University of Michigan. Having served the University for many years, she was a pupil of Palmer Christian in her Michigan student days and also studied with Nadia Boulanger and Maurice Duruflé. She attended Union Theological Seminary where she earned the DSM Degree. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Numerous invitations have taken her to five continents: North and South America, Europe, Africa, and Australia. She has served as adjudicator at almost every major competition in the world. Her own repertoire is immense, covering every period of literature. She has commissioned over 30 works by contemporary American composers, each dedicated to her and premiered by her.

ALBERTO GINASTERA

Alberto Ginastera was born in Buenos Aires in 1916. His parents were Argentinian of Italian and Catalonian ancestry. Until recent years he lived in his native city and was active as a teacher, having formed and directed the Latin American Center for Advanced Musical Studies in the Instituto Torcuato de Tella. Now residing in Geneva, Ginastera devotes himself to composition and is much in demand as a lecturer and musical jurist. In 1945 he travelled to the United States when important performances of his music took place. Since that time his name has become familiar to American audiences and his compositions widely performed in the U.S. Ginastera has received many commissions by major orchestras, foundations, schools, and solo performers. His works, both innovative and experimental, cover a broad spectrum of composition. They include operas, ballets, concertos, works for orchestra, chamber music, piano and band music. Although many of his pupils have written electronic music, Ginastera believes that conventional instruments have not outworn their usefulness. Thus he continues to find new sounds and techniques for them.

Please reserve applause until the end of the program. Use of photographic and recording equipment is not permitted without prior written consent.

Alberto Ginastera....writes about his work:

VARIAZIONI E TOCCATA sopra "Aurora lucis rutilat"
OPUS 52

"Aurora lucis rutilat" is a fragment of a Paschal Hymn of the fifth century which I used as final of my work "Turbae" for choirs and orchestra, Opus 45.

Since I composed it, I thought that this theme could be developed later on and when I was invited by the Twin Cities Chapter of the American Guild of Organists to write a work that would be premiered on the National Convention of Minneapolis, I then realized that this was the right occasion which could serve my purpose.

The work consists of 12 variations and one toccata upon said musical theme and is conceived as a piece of a high virtuosity. The theme- as it happened already with other of my works- appeared at the end as culmination of the work.

The variations modify the texture and structure of the theme and in many cases, by means of the thematic metamorphosis, the themes of the variations generate new themes.

This work, which was composed in Geneva (Switzerland) during these last months, is dedicated to my friend W. Stuart Pope.