

# Ann Arbor Symphony Orchestra

TWO HUNDRED AND EIGHTY-EIGHT CONCERT  
FIFTY-SECOND SEASON

EDWARD SZABO, Music Director and Conductor  
MARILYN MASON, Organist

Sunday Afternoon at 3:30  
February 22, 1981

Hill Auditorium  
Ann Arbor, Michigan

## PROGRAM

L'Arlésienne Suite No. 2 ..... Bizet  
    I. Pastorale  
    II. Intermezzo  
    III. Menuetto  
    IV. Farandole  
Boléro ..... Ravel

## INTERMISSION

Symphony No. 3 in C Minor ("Organ"), Op. 78 ..... Saint-Saëns  
    I. Adagio; Allegro moderato  
    II. Allegro moderato  
    III. Maestoso; Allegro  
Marilyn Mason, Organist

This concert is made possible by a special gift from the Women's Association of the Ann Arbor Symphony, with additional support from the Michigan Council for the Arts, The Music Performance Trust Funds of the American Federation of Musicians, Local 625, and local individuals, families and businesses. Percussion instruments are provided by Concordia College.



# About The Soloist



MARILYN MASON is Professor of Music and Chairman of the Organ Department at the University of Michigan. 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. In September 1972, Professor Mason received the Distinguished Faculty Achievement Award from the U of M. This award is presented annually to five senior faculty members whose contributions to their field of scholarship and teaching have been outstanding.

Dr. Mason has been heard in recitals throughout the world. She was the first American woman to perform in Westminster Abbey when she represented the United States at the International Congress of Organists in 1957. She returned to the Abbey in 1963 and 1966, the latter engagement being in celebration of the Abbey's 900th anniversary. Her tours also included appearances in London, Edinburgh, Hamburg, Berlin, and Vienna.

In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America. In 1963 she performed in Spain at the International Congress of Organists. From 1965 to 1970 during two weeks each January she played and taught at the International Festival of Music in Brazil.

During the season of 1970-71, Dr. Mason played on five continents: North America, South America, Europe (Cathedral of Notre Dame in Paris, and New College and Queens College in Oxford), Africa (she was the first American organist to appear in Sayyid Darwish Concert Hall, Cairo, Egypt), and Australia (four concerts in the Festival of Perth at the University of Western Australia and a concert for the organ Society of Australia in Sidney).

Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

==== CARTY'S MUSIC ====

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# About The Music

**L'Arlésienne Suite No. 2 (1876?) . . . . . Georges Bizet  
(1838-1875)**

The music in the *L'Arlésienne Suite No. 2* was taken from a considerably larger body of short pieces written as background or "incidental" music for a play entitled *L'Arlésienne* by Alphonse Daudot. The artistic form of a play with music — the French called it *mélodrame* — had become a debased and moribund genre by 1876 and *L'Arlésienne* represented a daring and ultimately unsuccessful attempt to revive it. The play, though good, was a failure, due to critical prejudice against the *mélodrame* but the *L'Arlésienne Suite No. 1*, premiered just three weeks after the play closed, was an immediate and lasting success.

The original music comprised some twenty-seven numbers scored for twenty-six instruments, the maximum number the theater could afford. While some numbers were extremely short — less than twenty measures — none were musically insignificant. The style is light, yet sensitive and subtle, while the orchestration shows extraordinary skill and resourcefulness. The second suite, compiled after Bizet's death and including a minuet from music for a second play, was rescored, like the first suite, for full orchestra.

**Boléro (1928) . . . . . Maurice Ravel  
(1875-1937)**

The boléro is a Spanish dance in a moderate triple meter wherein the dancer attempts to dazzle his audience with intricate and flashy steps. Characteristic, too, is the rhythmic pattern that is heard throughout Ravel's *Boléro*, played by the drum. Ravel actually wrote this work for the famous dancer, Ida Rubinstein, the intention being that she could dance to it. It is but one example of a fascination with Spanish themes that Ravel revealed throughout his career in works like the famous "Rhapsodie Espagnole."

The most remarkable thing about this work, however, is its repetitiveness. The entire piece, some seventeen minutes long, is based on the repetition of a single theme and countersubject without variation, development or modulation. "The only element of diversity," Ravel wrote, "is brought into play by an orchestral crescendo." Beginning softly with the flute alone on the melody, the orchestration is altered and expanded with each repetition, leading a potentially monotonous work to a thrilling and powerful conclusion.

**Symphony No. 3 in C minor ("Organ"), Op. 78 (1886) . . . . . Camille Saint-Saëns  
(1835-1921)**

A work of such epic proportion and tragic demeanor is hardly what one would expect from Saint-Saëns, a composer better known for wit and lighter emotions. It was written, however, at a particularly sad point in the composer's life. The death of his children and separation from his wife had been capped by the death of his friend and benefactor Franz Liszt, to whom the C minor Symphony bears a dedica-

*About the Music (cont'.)*

tion. Although Saint-Saëns made no attempt to depict Liszt's life or career in the work, its orchestration clearly reveals the stamp of the older composer, particularly in the large size of the ensemble and in the inclusion of the organ. Saint-Saëns had been impressed by Liszt's use of this latter instrument in his symphonic poem *Hunnenschlacht* and once referred to Liszt's *Fantasie* as "the most extraordinary piece for the organ that there is."

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## In Appreciation

The Board of Directors of the Ann Arbor Symphony is deeply grateful to individuals, families, and business and industrial firms, for their staunch financial support. Their contributions are convincing evidence of the value they place on the Orchestra as a positive force in the cultural life of the community. Such generous support enables the Orchestra to maintain its long-standing (52-year) policy of admission-free public concerts.

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