

**State University of New York
at Binghamton
Department of Music**

LINK ORGAN SERIES

**MARILYN MASON,
organ**

**Sunday, October 25, 1981
3 pm Casadesus Recital Hall**

MUSIC OF JOHANN SEBASTIAN BACH

Youthful Works

Pedal exercitum g-moll, BWV 598
In dulci júbilo, BWV 751

Bach in Arnstadt (1704-1707)

Nun freut euch, liebe Christen g'mein, BWV 734

Bach in Mühlhausen (1707)

Ein' feste Burg ist unser Gott, BWV 720

The Weimar Period (1708-1717)

Präludium und Fuge D-dur, BWV 532

Masterworks from Leipzig (1723-1750)

Dritter Teil der Clavier Übung
Präludium Es-dur pro Organo pleno, BWV 552,1
Kyrie, Gott Vater in Ewigkeit manualiter, BWV 672
Christe, aller Welt Trost, BWV 673
Kyrie, Gott Keiliger Geist, BWV 674
Fughetta super Allein Gott in der Hoh sei Ehr manualiter,
BWV 677
Fuge Es-dur a 5, pro Organo pleno, BWV 552, 2

* * * INTERMISSION * * *

Variations on a Recitative, Arnold Schoenberg
Op. 40 (1947) (1874-1951)

Variazioni e Toccata sopra "Aurora . . Alberto Ginastera
lucis rutilat" (1980), Op. 52* (b. 1916)

The composer writes about his work:

"'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."

*First performance in Binghamton

MARILYN MASON

Marilyn Mason is University Organist and Chairman of the Organ Department of the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western world. 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. During one single year, invitations took her to five different continents. She has served as adjudicator at almost every major competition in the world. Marilyn Mason's dedication to contemporary music is evidenced in the 35 organ works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Recently four major study tours have focused on Baroque organs in France, North Germany, Saxony, and Spain.

Marilyn Mason has studied both the Schoenberg and the Ginastera works with the composers.

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LINK ORGAN SERIES 1981

Sunday, November 15 - M. Searle Wright, organ
Casadesus Recital Hall 3 PM
Admission Free

The Link Organ Series is made possible through the generosity of the Link Foundation.