



HANOVER
COLLEGE

MARILYN MASON

ORGAN

RECITAL HALL
CENTER FOR FINE ARTS

MARCH 13, 1986
8:00 P.M.

HANOVER • INDIANA

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 40 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 eleven study tours have focused on Baroque organs in France, North Germany, Saxony and Spain.

PROGRAM

- Magnificat (Premier Livre de Pieces d'Orgue)
Jean Francois Dandrieu
(1684-1740)
- Plein Jeu
Duo
Tierce en Taille
Basse de Cromorne
Recit de Nazard
Dialogue
- Partita on "Sei gegrusset, Jesu gutig," S. 768
Johann Sebastian Bach
(1685-1750)
- Toccat, Adagio and Fugue, S. 564
J. S. Bach
- Chorale in B minor
César Franck
(1822-1890)
- *The Stations of the Cross, Op. 29
Marcel Dupré
(1886-1971)
- VIII. Jesus comforts the women of Jerusalem
who follow him.
X. Jesus is stripped of His Garments.
XI. Jesus is nailed to the Cross.

*Played in honor of the centenary of the composer's birth.

ENGLISH HYMN

Hymnody, the practice of setting non-scriptural texts to music for use in worship, met with considerable opposition during the sixteenth and seventeenth centuries. In fact, religious movements associated with Calvinist doctrine had banned all hymnody, allowing only the metrical psalms to be sung. It was during the eighteenth century that hymnody gained in stature. While Isaac Watts based his reform of church music on the premise that hymns should express the thoughts and feelings of the congregation, it was the Wesley brothers (John and Charles) who put the idea into practice. During the 1730's hymns were made a central feature of Methodist worship. As the Wesley's influence spread, these hymns and their tunes became popular within other Protestant denominations as well.

"Jesus, Thou Joy of Loving Hearts" is based on the Latin text Jesu dulcis memoria, 1140, of Bernard de Clairvaux. An English hymn was set to the Saxby tune of Reverend Timothy Matthews, 1883, and later to the tune Rimington, composed by Frances Duckworth in 1904. The latter tune was sung on Mount Calvary the morning after the fall of Jerusalem during World War II.

"When I Survey The Wondrous Cross" first appeared with music in Isaac Watts' Hymns and Spiritual Songs, 1707, and was popularized after the 1757 Supplement to his Collection of Hymns. The original

tune, Hamburg, to which the text was set, is believed to be derived from Gregorian chant, not an uncommon practice. Hymns Ancient and Modern, 1861, also included this hymn and originally intended it to be sung at the Communion Service.

Dr. George Matheson wrote the text, "O Love That Wilt Not Let Me Go" on June 6, 1882, while under extreme distress, the nature of which was never disclosed. The first publication of this Scottish hymn was in Life and Work, 1883, a magazine of the Church of Scotland. This hymn was republished in the Scottish Hymnal, 1884, set to Albert L. Peace's tune, St. Margaret.

John Newton's hymn, "How Sweet the Name of Jesus Sounds," was first published in Olney Hymns, 1779. In this collection it was set to Holy Cross, a tune attributed to R.A. Reinagle although rumored to have been based on a theme of Mozart.

ANTON DVORÁK (1841-1904)

Along with Smetana and Janacek, Anton Leopold Dvořák is considered to be one of the principle Czech composers of the nineteenth century. Influenced by Brahms, Beethoven, Schubert, and Wagner, Dvořák attempted compositions in all idioms, keeping the works he liked and burning those which did not meet with his satisfaction. Dvořák's works reflect a style which exemplifies respect for composers of the Classical style yet participates in the traits of the Romantic era and the nineteenth century emphasis on nationalism in music.

Recognition as a nationalist composer came to Dvořák from the incorporation of folk-like tunes and popular dance rhythms into his works. Unlike many of his contemporaries, Dvořák did not quote folk tunes in his works, but relayed the essence of Bohemian tunes through melodies of his own invention. In the same manner, several of Dvořák's works, including the Biblické Písňe, or Biblical Songs, were inspired by the spirituals he had heard during his visits to the United States.

Opus 99, consisting of the Biblické Písňe, was Dvořák's last contribution to solo song. The ten songs are Psalm settings from the Bible of Kralice (1613) and are the composer's personal affirmation of faith, including texts of both despair and joy. Due to the conviction with which the composer set the Psalms, these songs are extremely moving and inspirational pieces.

ANTONIO VIVALDI (1678-1741)

Antonio Vivaldi, whose early musical training was supervised by his father, became a relatively well-known violinist before entering the priesthood in 1703. Vivaldi's ability to perform his duties as a priest were hindered by a tendency to abandon his congregation during Mass in order to write down new themes as they occurred to him. Consequently, he was relieved of clerical duties not long after his ordination. Vivaldi, subsequently, spent most of his adult life as maestro di coro at the asylum of Pietá, a home for orphaned girls.

Until the twentieth century, Vivaldi's vocal and choral works were relatively unknown, although the instrumental works were highly admired. It is now known that, in addition to numerous concerti and sonati, there were several notable operas and other vocal works written by Vivaldi. One of nine extant motets, "O qui coeli terraeque" exhibits many characteristics of the Baroque period, of which Vivaldi was a vital part. The instrumentation, for two treble instruments and basso continuo, was in all probability, originally intended for strings. Further, the tonality oscillated between major and minor, modulations are abrupt, and rhythmic syncopation, especially in the final movement, is unmistakable.

Motetto: O qui coeli terraeque

I. Allegro

O Thou who art Serene Ruler of heaven
and earth,
The Fountain of Light and Arbitrator;
From where you rule your eternal con-
stellations
Consider our cries and hopes with a
gentle understanding.

II. Recitativo

Let the earth flourish when we look to
Heaven.
Let us love the lasting, supernal bles-
sings and eternal hopes;
That which is fallen, let us hold in
hatred.

III. Largo

The rose that withers,
The wave that subsides,
They teach us that worldly delights
are fleeting.
They barely caress with their pleasing
appearances;
On sliding feet they slip away,
False spectres.

IV. Allegro

Alleluia. .