

The
Dearborn
BACH
Festival



1986
SEASON



UNIVERSITY OF MICHIGAN – DEARBORN
HENRY FORD ESTATE FAIR LANE
March 18, 19, 20, 21

CURTIS POSUNIAK, General Director

*1986 Bach Festival Concert
First Presbyterian Church
Dearborn, Michigan
Tuesday, March 18, 1986*

*MARILYN MASON
Organist
PATRICK GARDNER
Conductor*

PROGRAM

**Aus Libe Will Mein Heiland Sterben
"St. Matthew Passion"
J. S. Bach**

Fontaine Follanshee – Soprano Solo

**Partita #2 in D Minor
J. S. Bach**

Byung Kim – Violin Solo

**Toccat and Fugue in D Minor
J.S. Bach**

Dr. Marilyn Mason – Organist

**Komm, du susse Todesstunde
from Cantata #161
J. S. Bach**

**Wendy Bloom – Alto Solo
Paul Wiltsie – Tenor Solo**

**Members of the University of Michigan Choir
Patrick Gardner, Conductor**

*1986 Bach Festival Concert
St. Clement Orthodox Church
Dearborn, Michigan
Friday, March 21, 1986*

*MARILYN MASON
Harpsichord
MICHELE JOHNS
Harpsichord
JOE STRIPLIN
Violin*

PROGRAM

Sonata in E, S. 1016
Adagio
Allegro
Adagio ma non tanto
Allegro

J.S. Bach
(1685-1750)

Concerto I in C for Two Harpsichords
Andante
Minuet

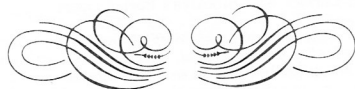
Antonio Soler
(1729-1783)

Sonata in G Major, S. 1019
Allegro
Largo
Allegro (Cembalo Solo)
Adagio
Allegro

J. S. Bach
(1685-1750)

Concerto III in G for Two Harpsichords
Andantino
Minuet

Antonio Soler
(1729-1783)



MARILYN MASON is Professor of Music and Chairman of the Organ Department at The University of Michigan, Ann Arbor. 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.

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 of Europe have included two return engagements at Westminster Abbey: in 1963, and in 1966, the latter on the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), 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; and in 1963 she played in Spain at the International Congress of Organists.

From 1965 to 1970, during two weeks each January, she taught and played at the International Festival of Music in Brazil. During the Season of 1970-71 Dr. Mason played on five continents North America (in cities including New York, Los Angeles, San Francisco, Washington, D.C., and in Buffalo at the National Convention of the American Guild of Organists), South America, Europe (Cathedral of Notre Dame, Paris; New College and Queens College, Oxford, England), Africa (two concerts in Cairo-the first American Organist to play in the newly completed Sayyed Darwish Concert Hall) and Australia (four concerts at the Festival of Perth at the University of Western Australia and a concert for the Organ Society of Australia in Sydney). Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

In June 1973, she played at the Kennedy Center on the Filene Memorial Organ in the Concert Hall, premiering Alden Ashforth's new "Sailing to Byzantium", for organ and electronic tape.

MICHELE JOHNS, A. Mus. D., Adjunct Assistant Professor, teaches Organ Performance and Church Music at The University of Michigan, Ann Arbor. She is also Director of Music and organist of Our Lady of Good Council Church of Plymouth, MI, where a large music ministry comprises several choirs and a concert series. Dr. Johns specializes in the keyboard literature of 17th and 18th Century Spain and North Germany. Her lectures and recitals for universities and professional societies concentrate on performance practices derived from careful study of the original instruments on which this music was performed. She has appeared as organist and harpsichordist in solo and chamber music recitals in Canada, England, France, Germany, Spain, and the United States. As a further contribution to keyboard art, Dr. Johns has premiered numerous new compositions including music by Samuel Adler, William Albright, William Bolcom, and Kenneth Leighton.

A recent recording was made with Marilyn Mason of the complete *Concertos for Two Organs* by Antonio Soler to commemorate the 200th anniversary of the death of the composer. The recording was made on the two historic organs of the Cathedral at Segovia, Spain.

JOSEPH STRIPLIN, a violinist of the Detroit Symphony since 1972, began his musical studies in the Detroit Public Schools. A student of former D.S.O. violinist, Jack Boesen, Mr. Striplin graduated from Cass Technical High School and Wayne State University. He launched his professional career as a member of the Metropolitan Opera National Company Orchestra, continuing with the Indianapolis and St. Louis Symphony Orchestras from 1968-1972.

As the associate conductor of the Detroit Symphony Civic Orchestra, Mr. Striplin has been able to continue his interest in conducting, which grew out of his orchestral experience. His formal study of conducting began under Valter Poole and continued privately with Gustav Meier of the University of Michigan. He founded the Highland Park Chamber Orchestra in 1973. This unique ensemble was composed of musicians representing a wide range of ages, backgrounds and experience. During its nine years existence, several Detroit Symphony musicians performed as soloists with the H.P.C.O.

Mr. Striplin has appeared as soloist with the Detroit Symphony Orchestra as well as many other area orchestras and chamber ensembles.