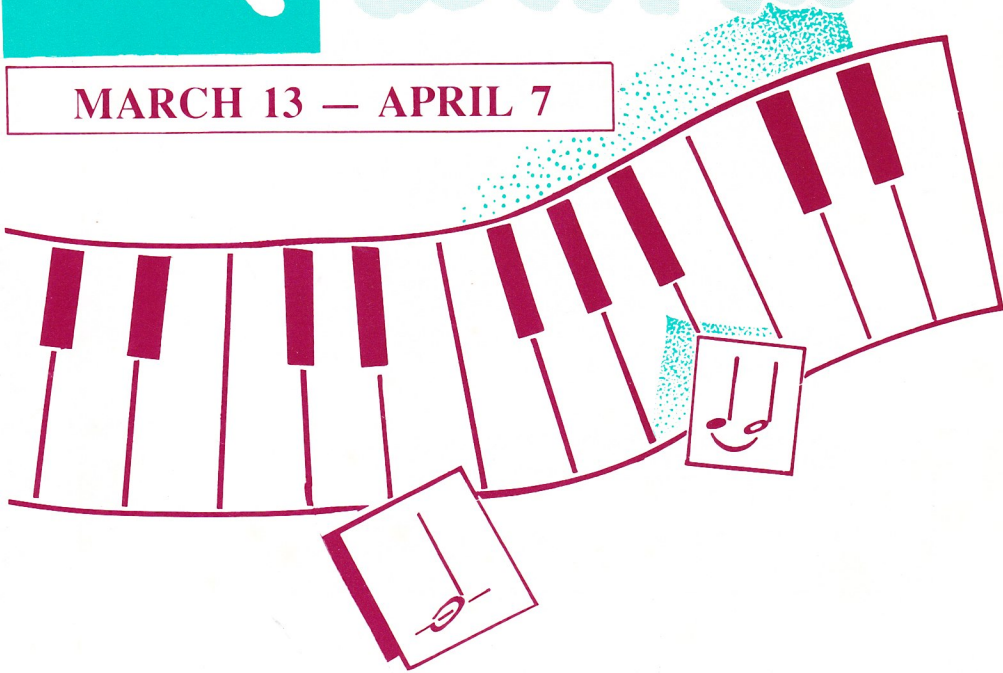


1988 Season

Michigan Bach Festival

MARCH 13 — APRIL 7



1988 Michigan Bach Festival
Grosse Ile Presbyterian Church
Horse Mill Road, Grosse Ile
Sunday, March 20, 1988
3:00 PM

DR. MARILYN MASON — ORGAN
University Organist
The University of Michigan

PROGRAM

The Music of Johann Sebastian Bach (1685-1750)

YOUTHFUL WORKS

Partita, O Gott, du frommer Gott, BWV 767
Pedal exercitium g-moll, BWV 598
In dulci jubilo, BWV 751

BACH IN ARNSTADT (1704-1707)

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

BACH IN MUHLHAUSEN (1707)

Ein' feste Burg ist unser Gott, BWV 720

THE WEIMAR PERIOD (1708-1717)

Toccatà in C (Toccatà, Adagio and Fugue), BWV 564

THE LEIPZIG PERIOD (1723-1750)

Sonata I in E-flat, BWV 525
Allegro
Adagio
Allegro

THE WEIMAR PERIOD (1708-1717)

toccatà and Fugue in D Minor, BWV 565

During the program, the music of each
composition will be projected on the screen.

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 sixteen research tours have focused on historic organs in France, North German, Saxony, and Spain.



In 1987 she was awarded an Honorary Doctor of Music degree by The University of Nebraska, where she had served as consultant for the Casavant mechanical action organ. Recently, she was chosen Performer of the Year by the New York Chapter of the American Guild of Organists and will present a concert of commissioned works on May 10, 1988, at the Riverside Church, New York City.

Her discography includes music of Bach, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage labels.

BRAVO!

MICHIGAN BACH FESTIVAL

GREEK PATRONS OF ART

CONNIE BAZANSKI

Program Notes

Johann Sebastian Bach was the most creative member of a distinguished family of musicians. This Bach family comprised composers, teachers and performers.

Bach's genius is especially displayed in his incredible output of organ music: music which is remarkably crafted. It is dramatic, yet personal, rhetorical yet intimate.

It was my opportunity to perform the complete organ works at The University of Michigan and at The University of Texas in 1985 during the Bach tercentenary celebration.

The music which we hear today is chosen from the five periods of Bach's life. His youthful years saw the creation of four partitas. A "partita" is a set of variations on a melody. The melody, "O God, Thou Faithful God" is heard in a straightforward, hymn setting. Then follows eight variations on this melody.

The Pedal Exercitium, or pedal study, is written for the pedals alone. Only the feet play! To write a one-line work and make it music is a challenge. Bach knew his instrument well and his intimate knowledge of the possibilities of the pedal division make this a most successful piece, one which is complete with its own rhetorical gestures and statements. The listener thinks he hears more than one line at a time, and indeed, Bach implies harmony and counterpoint through the voice leading. In three different measures Bach also refers to the theme of the D minor Fugue, the work which will close the concert today.

We next hear a work in two moving voices over a sustained pedal note or "pedal point." The Latin title "In Dulci Jubilo" translates as "In Thee is Gladness." A Christmas hymn, Bach has set it in a quiet, reflective manner.

One work is from the Arnstdt period, "Nun freut euch, liebe Christen g'mein."

"Nun freut euch" or "Rejoice, Beloved Christians" is a trio. There are only three voices: one in the right hand which provides a bright obligato, one voice in the left which provides the basso continuo and the voice of the pedal which is the melody proper of the chorale.

From the short time of Bach in Muhhausen comes the setting of "Ein' feste Burg" This Lutheran hymn "A Mighty Fortress is our God" was a favorite of many composers. It is not unusual that Bach used this setting for the dedication of the new organ in the village.

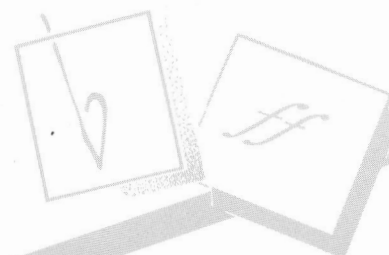
From the Weimar period we hear the magnificent Toccata, Adagio and Fugue. It was the English historian Terry who wrote about Bach: "His Weimar period revealed him as an organist of unrivalled technique, a composer for his instrument of the most inventive genius, an architect of contrapuntal form whose like had not and has not appeared."

Bach's final years were spent in the great city of Leipzig. From this period comes his Six Trio Sonatas. We hear the first of the Six today. As the title tells, these are "trios." One part is for the right hand, one for the left and one for the pedals. These three movements display Bach's musical mastery. They are what I call pure trios: each voice including the pedals has the main theme at different moments. The opening movement captivates in its rhythmic precision; the slow movement's lovely theme is inverted in its second section; the final movement is in bi-partite form and is sparkling and vivacious.

The magnificent Toccata and Fugue in D Minor concludes. This is music of great dimension and ambience. The genius of the composer is displayed with every gesture. His craftsmanship is reflected in his differentiation of ideas and motifs, and his secure control of musical materials. Even the notes of the theme of the Fugue are found in the opening grand gesture of the Toccata.

Genius presides and we gratefully receive and joyfully celebrate!

Program Notes by Marilyn Mason



Message from the Director . . .

It is a pleasure to welcome you to the Michigan Bach Festival's 5th season.

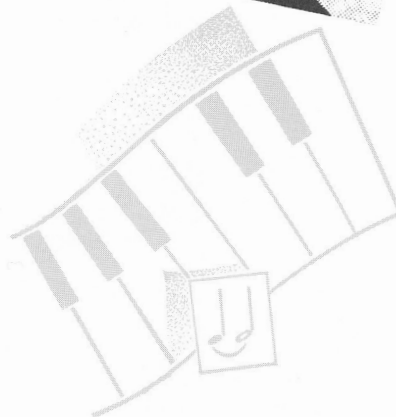
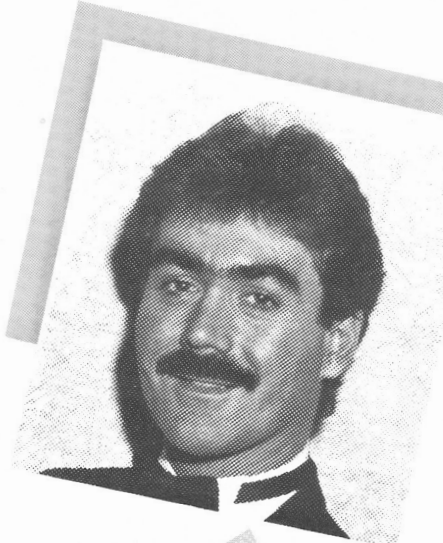
This year we again celebrate the music of J. S. Bach. Over the last four years the festival has grown from a couple of small concerts in Dearborn to this schedule of six concerts, in six different locations across southeastern Michigan. The Michigan Bach Festival is the only State Bach Festival in the country.

Our Board of Directors and many gracious volunteers are working assiduously to help us continue to achieve the recognition as one of the very best presentors of the music of Johann Sebastian Bach.

Beginning with our 1988 season we are presenting some new groups and artists, while inviting back some of your favorites from prior years.

This year we will be hearing from the Rackham Symphony Choir with guest soloists; the Boys' Choir Christ Church, Grosse Pointe; Christ Church Cranbrook Chamber Choir, Charles Raines, Director; The Bonn Woodwind Quintet, from Bonn Germany and the Michigan Bach Festival Chorale.

As you know, this is all made possible through our Corporate Sponsors, Governmental, State



and City Funding and our many financial supporters. Without this, our continued success and growth would not be possible. Thanks to your support, our present program and future plans will become a mutual satisfaction knowing that the MICHIGAN BACH FESTIVAL will be enjoyed many more times.

With all good wishes,

A handwritten signature in cursive script, appearing to read "Charles Raines".

General Director