

1995-96 Les Beaux Arts Concert Series



ORGAN RECITAL

featuring

DR. MARILYN MASON
University Organist,
The University of Michigan

Sunday,
November 12, 1995
4:30 p.m.

Court Street United Methodist Church
225 W. Court Street
Flint, MI 48502
810/235-4651

Rev. Steven J. Buck, Pastor
Rev. Weatherly Burkhead, Pastor
Dr. Joy Schroeder, Director of Music

PROGRAM NOTES

Partita, O Gott, du frommer Gott, BWV 767

This is a very early Bach composition.

Fantasy and Fugue in G Minor, BWV 542

On hearing Bach's organ music, Goethe is reported to have said, "It is as though eternal harmony were conversing with itself, as it may have happened in God's bosom shortly before He created the world." One of Bach's most celebrated works, the fantasy twice balances the fugue sections with improvisational recitatives. The harmonic intensity, richness, and chromatic growth in the manual parts over the long descending Phrygian mode in the pedal are especially effective. The fugue is based on a Dutch folksong and follows closely the general contour of the song. A new motive of only four eighth-notes receives a large share of development, which adds more interest and excitement when the new motive is used with the principal subject.

Magnificat du huitieme ton en Sol Majeur

The Magnificat or Hymn of the Virgin Mary is recorded in the Gospel of Luke 1:44-55. Originally it was sung; the practice of performing alternate verses with the organ began in the 17th century. Because there were 12 verses, composers would write six verses for the organ which would be sung in alternation with the chant. Here, LeClerc utilizes the 8th tone as his melodic source. The original work was obtained from the British Museum by Marilyn Mason who has edited it for performance.

Today's cantor, Jean Berriman, is a member of Court Street's Chancel Choir and performer for various musical groups in the Flint Area.

Chorale in A Minor

Franck composed three chorale preludes during the last year of his life, and these works probably represent his greatest masterworks. This piece begins with toccata sections, separated by a choral tune of unusual harmonization. A beguiling Adagio section in A Major, brings us to a series of modulating passages based on the theme of the melodic middle section, and contrasts with the fiery first and final sections. A return to the toccata sections brings the work to a stirring conclusion.

Variations, "Heil dir im Siegeskranz"

Rinck's organ music, which is designed for concert use, is melodious and charming and contains many figurations on harmony and sequences.

"Sweet Hour of Prayer" (Gospel Preludes, book IV)

American composer, William Bolcom, began studies in composition with John Verall and later studied with Darius Milhaud and Olivier Messiaen. His compositions cover many styles and idioms, from chamber music to opera. Among the many awards and recognitions that he has received was the coveted Pulitzer Prize for Music in 1988. Prior to his appointment at The University of Michigan, he served on the faculties of the University of Washington, Queens College and the City University of New York.

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Partita, O Gott, du frommer Gott, BWV 767 J.S. Bach
(1685-1750)

Fantasy and Fugue in G Minor, BWV 542 J.S. Bach

Magnificat du huitieme ton en Sol majeure Le Clerc
Plein jeu (c. 18th century)

Duo

Jeu du Clarion

Flutte

Musette

Grand jeu

Jean Berriman, cantor

Chorale in A Minor César Franck
(1822-1890)

Intermission

Variations, "Heil dir im Siegeskranz" Johann C. H. Rinck
(1770-1846)

"Sweet Hour of Prayer" William Bolcom
(Gospel Preludes, Book IV) (b. 1938)

Toccatà (Symphony V) Charles Marie Widor
(1844-1937)

This concert is being recorded by WFBE, 95.1 FM and will be aired on the Flint In Concert Series at 2:06 p.m. on Sunday, January 14, 1996.

About our recitalist...

Dr. Marilyn Mason

Marilyn Mason is University Organist and Chair of the Organ Department of The University of Michigan in Ann Arbor. Her extensive career as concert organist, lecturer, adjudicator, and teacher has carried her throughout the Western world. She was the first woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American to play in Egypt. During one single year, invitations took her to five different continents.

Dr. Mason has served as adjudicator at nearly every major organ competition in the world. Marilyn's dedication to contemporary music is evidenced in the sixty 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. Twenty research tours have focused on historic organs in France, North Germany, Saxony, and Spain.

In 1987 she was awarded an Honorary Doctor of Music degree by the University of Nebraska where Dr. Mason had served as consultant for the new Casavant Frères Limitée mechanical action organ. She was chosen "1988 Performer of the Year" by the New York Chapter of the American Guild of Organists.

Her discography includes the music of Bach, Pachelbel, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage Society Labels.

Court Street Church welcomes Dr. Mason's return to our Casavant console. She was one of several renowned organists who played during the dedicatory series.

Toccata (Symphony V)

Widor wrote ten organ "symphonies" - actually suites in six or seven movements. The Italian "toccare" and the Spanish "toca," meaning "to touch," are from the root word "toccat." Early toccatas of Frescobaldi were quiet and improvisational. By the 19th century, the toccata had evolved into a brilliant and virtuosic work of grand proportion. This Widor work demonstrates the fiery brilliance which makes it such a delight for audiences.

The Casavant Instrument Installed, 1960

<u>GREAT</u>		<u>PEDAL</u>			
16'	Quintaton	61 Pipes	32'	Resultant	32 Notes
8'	Prinzipal	61 Pipes	16'	Contrebasse	32 Pipes
8'	Bordon	61 Pipes	16'	Subbass	32 Pipes
4'	Oktav	61 Pipes	8'	Spitzprinzipal	32 Pipes
4'	Rohrflöte	61 Pipes	8'	Gedeckt Pommer	32 Pipes
2'	Blockflöte	61 Pipes	4'	Oktav	32 Pipes
2 2/3'	Rauschquint II	122 Pipes	4'	Rohrflöte	32 Pipes
1 1/3'	Mixtur IV	244 Pipes	2'	Nachthorn	32 Pipes
	Chimes		2 2/3'	Mixtur IV	128 Pipes
			16'	Posaune	32 Pipes
			4'	Schalmey	32 Pipes
				Tremulant	
	<u>SWELL</u>			<u>COUPLERS</u>	
8'	Rohrflöte			8'	Great to Pedal
8'	Salicional			8'	Swell to Pedal
8'	Salicional Celeste TG			8'	Choir to Pedal
4'	Gemshorn			8'	Positiv to Pedal
2'	Prinzipal			8'	Gallery to Pedal
2 2/3'	Scharf IV				
16'	Fagot			16'	Swell to Great
8'	Trompete			8'	Swell to Great
4'	Oboe			4'	Swell to Great
	Tremulant			16'	Choir to Great
				8'	Choir to Great
	<u>GALLERY</u>			4'	Choir to Great
8'	Bordon			8'	Positiv to Great
4'	Gemshorn			8'	Gallery to Great
1'	Grave Mixtur II				
8'	Trompette en Chamade			16'	Swell to Choir
				8'	Swell to Choir
	<u>CHOIR</u>			4'	Swell to Choir
8'	Nachthorn			16'	Choir to Choir
8'	Quintadena				Choir Unison Off
8'	Erzahler			4'	Choir to Choir
8'	Erzahler Celeste				Positiv Unison Off
4'	Spitzflöte				
2'	Waldflöte			16'	Swell to Swell
1 1/3'	Quintflöte				Swell Unison Off
8'	Krummhorn			4'	Swell to Swell
	Tremulant			8'	Positiv to Swell
	Cimbelstem			8'	Gallery to Swell
	<u>POSITIV</u>				<u>COMBINATION ACTION</u>
8'	Gedeckt				General 1-12
4'	Prinzipal				Great 1-6
4'	Koppelflöte				Swell 1-6
2'	Spitzoktav				Choir/Positiv 1-6
2 2/3'	Sesquialtera II				Gallery 1-2
1/3'	Zimbel III				Pedal 1-5
8'	Regal				
	Tremulant				