

PROGRAM NOTES, Continued

A "partita" is a set of variations on a melody. Early in his career, Bach composed four of these Partitas. In the C Minor Partita, the melody "O God, Thou Faithful God" is heard in a straightforward hymn setting. Then follows eight variations on this melody.

The magnificent Toccata and Fugue in D Minor concludes our concert. This is music of great dimension. The genius of the composer is displayed throughout. His craftsmanship is reflected in his differentiation of musical ideas and motifs, as is 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.

Bach's genius presides over this music, and we gratefully receive and joyfully celebrate!

...Marilyn Mason

MARILYN MASON

Ms. Mason is both the University Organist and the Chairman of the Organ Department at the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western world.

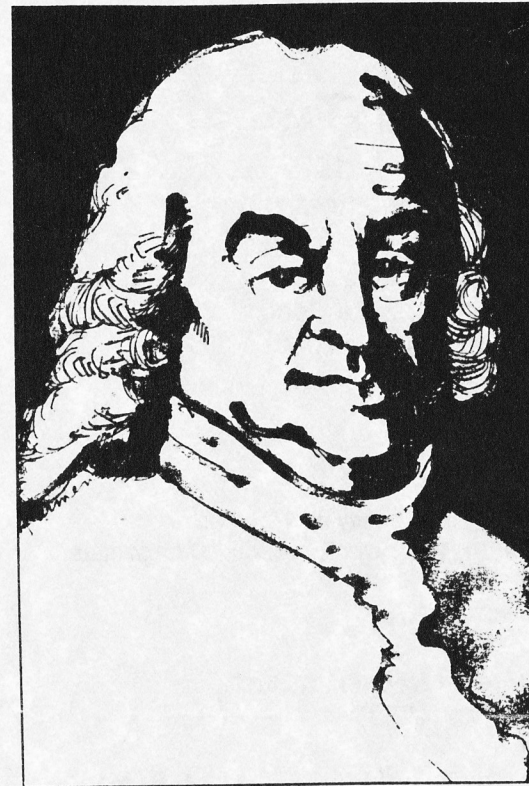
And, she lists a number of "firsts" on her resume: first woman to play in Westminster Abbey; first woman organist to play in Latin America and the first American to play in Egypt.

Currently, Ms. Mason is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Twenty research tours have focussed 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 she had served as a consultant, and she was chosen the "1988 Performer of the Year" by the New York Chapter of the American Guild of Organists.

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

Michigan Bach Festival
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1997 MICHIGAN Bach FESTIVAL

Joh. Seb. Bach

THE FIFTEENTH ANNUAL FESTIVAL
Four Concerts
February — June, 1997

Curtis J. Posuniak, General Director

Michigan Bach Festival

Sunday, April 13, 1997
Four o'clock in the afternoon

Kirk in the Hills
1340 West Long Lake Road
Bloomfield Hills, Michigan

SOLOIST

MARILYN MASON

University Organist, University of Michigan
"Performer of the Year" (1989), The American Guild of Organists

PROGRAM

Music of Johann Sebastian Bach
(1685-1750)

Toccatina in C, B.W.V. 546

Toccatina
Adagio
Fugue

J. S. Bach
(1685-1750)

The Toccata, Adagio and Fugue are unique among the 28 larger Preludes and Fugues for organ. Bach gave them a special place in his canon with their multi-movement shapes. Each of the three movements stand alone, yet the Toccata, with its quasi-Italian influence of question/answer dialogue, and the rousing fugue, form pillars surrounding the quiet meditative adagio. This music was written during the master's Weimar years, 1708-1717. 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."

Chorale Partita, "O Gott du Frommer Gott," B.W.V. 767

Fantasia and Fugue in G Minor, B.W.V. 542

PROGRAM, Continued

Chorale preludes:

"Erbarm dich mein, O Herre Gott," B.W.V. 721

"Wachet Auf, Ruft uns die Stimme," B.W.V. 645

Toccatina and Fugue in D Minor, B.W.V. 565

NOTES FOR THE ALL-BACH CONCERT

In the course of his career Bach was at different times a choir boy, violinist, conductor, organist and composer. Composition always occupied him: his total *oeuvre* is contained in fifty volumes of the Bach Gesellschaft; of those, only eight volumes contain organ music. Yet, it was with compositions for organ that he began his creative career. His last work, dictated on his deathbed, was a prelude for the organ.

S. refers to Schmieder, who, in 1950, catalogued the organ works of Bach in the *Bach Werke Verzeichniss* (or catalogue of Bach's works). These initials, B.W.V. are used as an identification of the various works of the master.

It was my good fortune to deepen my understanding of Bach's music through the invitations I received to perform his complete organ works, both at the University of Michigan and the University of Texas in San Antonio. These concerts were during the Bach tercentenary celebration in 1985.

For our concert today, we begin with the Toccata, Adagio and Fugue, S. 564, written during the Weimar years. Among the twenty-eight large preludes and Fugues for the organ, this work is unique: it is the only work in three movements. It exhibits Italianate characteristics: a Toccata with opening solo lines first in keyboard, then in pedals and a middle section which dialogues between different divisions of the organ. A slow movement, the Adagio, is one of his most beautiful melodies. Finally, a vivacious and even brilliant Fugue closes the work.