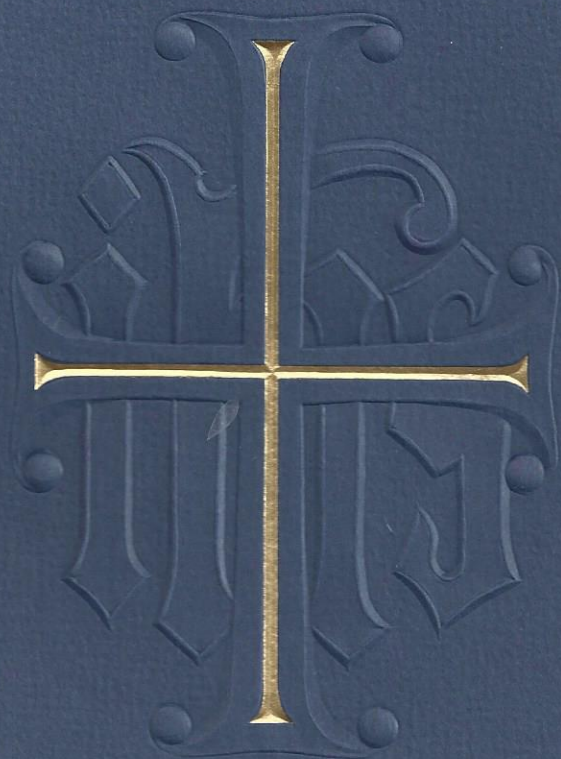


Music for A Centenary
Marilyn Mason, Guest Artist

◆
An Organ Recital for the Feast of All Saints
All Saints' Sunday
1997



All Saints'
Episcopal Church
San Diego, California

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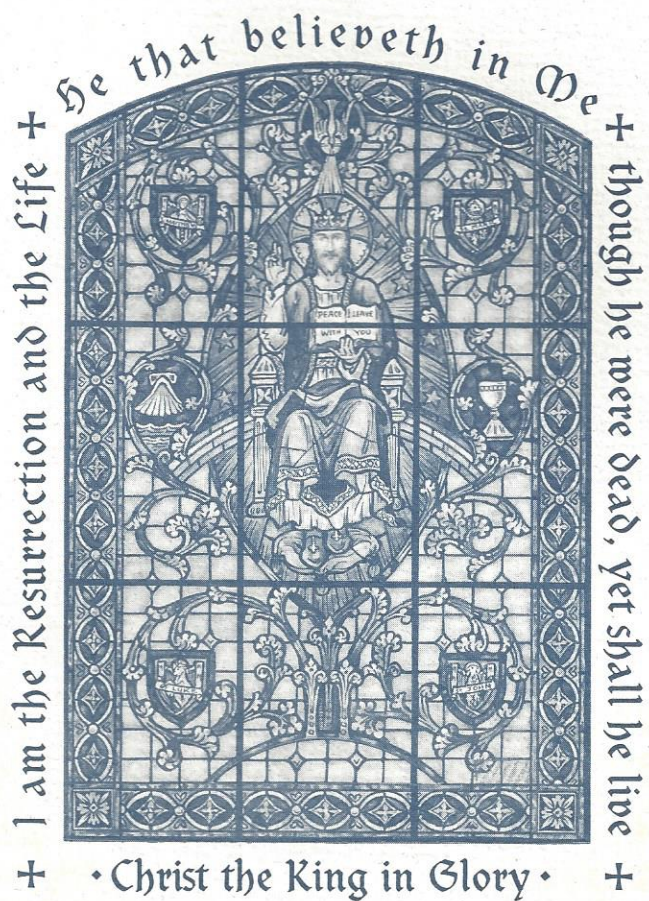
He that believeth in Me
+ I am the Resurrection and the Life +
+ though he were dead, yet shall he live +
+ • Christ the King in Glory • +



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MARILYN MASON

In the background is the Marilyn Mason Organ in the Blanche Anderson Moore Recital Hall at the University of Michigan in Ann Arbor. This organ is an historic copy of the Silbermann organ in St. George's Church, Rötha, Germany. It was crafted by the Fisk Company of Gloucester, Massachusetts and dedicated on October 4, 1985.

MARILYN MASON is University Organist and Chairman of the Organ Department of the University of Michigan School of Music. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the musical 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 to play in Egypt. During a single year, invitations took her to five continents. In 1985, she performed the complete organ works of J.S. Bach at the University of Texas (San Antonio) and repeated this series in 1985-86 on the Marilyn Mason Organ at the University of Michigan. The complete organ works of Pachelbel are currently being recorded for the Musical Heritage Society on the Marilyn Mason Organ.

Dr. Mason has served as judge at nearly every major organ competition in the world. Her dedication to contemporary music is evidenced in the sixty-two works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic authenticity through scholarly research into the tonal design and construction of historic European instruments. Thirty-four research tours have focused on historic organs in France, Germany, Saxony, Spain, Poland and Italy.

In 1987, Marilyn Mason was awarded an Honorary Doctor of Music degree by the University of Nebraska, where she served as consultant for the new Casavant mechanical action organ. She was honored as the "1988 Performer of the Year" by the New York Chapter of the American Guild of Organists. This year, during the October Conference on Organ Music at Ann Arbor, Marilyn celebrated her fiftieth year of teaching at the University.

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Programme



Toccatà, Adagio and Fugue in C, BWV 564.....J.S. Bach
(1685-1770)

This work is unique among Bach's 28 larger preludes and fugues for organ. Bach gave it a special place in his canon with its multi-movement shape. Each of the three movements could stand alone. Yet the Toccata, with its quasi-Italian influence of question-answer dialogue, and the rousing Fugue form pillars framing the quiet, meditative Adagio. This music comes from Bach's Weimer years (1708-1717). On hearing Bach's organ music, Goethe is reported to have said, "It is as though the eternal harmony was conversing with itself, as it may have happened in God's bosom shortly before He created the world."

Pastorale (1909).....Jean Jules Roger-Ducasse
(1873-1954)

"The Pastorale for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910, by Alexander Guilmant. It is a work of charming and graceful construction and the reflective mood which pervades throughout captivates irresistibly. . . The sonority attained through the registration, the various canons, (in two, three, and four parts, distributed among the manuals in different rhythms), and the organistic writing, are all exquisite. The end, with its attenuated feeling, is of exceeding beauty. One regrets this charming Pastorale is almost inaccessible because of its difficulty of execution, i.e., the intricate writing and the registrational demands, to which many instruments cannot do justice. . ." Roger-Ducasse, *Le Musicien-L'Oeuvre* by Laurent Cellier.

Marche on a Theme of Handel, Op. 15, No. 2.....Alexandre Guilmant
(1837-1911)

Alexandre Guilmant was a distinguished French teacher, musician, and composer. He first held the position of organist at the Church of Saint-Joseph, in Boulogne, at the age of 15, and then following other church and academic appointments, was appointed organist of the Church of the Holy Trinity in Paris in 1871. There he founded the Schola Cantorum with Charles Bordes and Vincent d'Indy, and became professor of organ there and at the Paris Conservatoire. His music was composed primarily for the organ and includes eight sonatas and numerous separate compositions for church use.



Hymn: "Ye Watchers and Ye Holy Ones"..... Cologne Gesangbuch, 1623

The people are invited to stand for the singing of the the hymn. The text and music are found on the overleaf.

American Composers

Variations on "The Last Rose of Summer," Op. 59..... Dudley Buck
(1839-1909)

Barbara Owen, in her edition of this work, writes: "Dudley Buck was a polished craftsman with an instinctive grasp of whatever musical medium he worked with. . . Concert variations were an almost uniquely American idiom of organ composition in the latter half of the nineteenth century. . . In 'The Last Rose of Summer,' published in 1877, Buck expertly exploits virtually every resource of the typical three-manual American organ of the nineteenth century."

"Sweet Hour of Prayer" (Gospel Preludes, Book IV, 1984)..... William Bolcom
(b.1938)

William Bolcom is Professor of Music at the University of Michigan. Dr. Bolcom is a prolific composer whose works embrace many composition styles. He has received numerous awards and recognitions, most recently the Pulitzer Prize for Music. These Preludes were commissioned by Lorraine Ray.

Two Preludes..... Searle Wright
Prelude on "Brother James' Air" (b. 1918)
Prelude on "Greensleeves"

Searle Wright was Organist/Choirmaster at St. Paul's Chapel, Columbia University, New York, for many years. During that time he also taught composition at Union Theological Seminary. One day he made an assignment to his students to write a composition in trio-style using three voices: one voice for the right hand, one for the left hand, and one for the pedals. As he was walking home he thought, "I have asked the students to write a trio. I should write one myself!" In just an afternoon he wrote this trio on Greensleeves.



Toccata (Symphony V)..... Charles Marie Widor
(1844-1937)

The Italian "toccare" and the Spanish "tocar," meaning "to touch" are the root of the word "toccata." Early toccatas of Frescobaldi were quiet and improvisational. By the 19th century, the toccata had evolved into a brilliant and virtuoso work of grand proportions.



Ye Watchers and Ye Holy Ones

88. 44. 88. 44. 444

VIGILES ET SANCTI
Boldly, in unison

Melody, Cologne Gesangbuch, 1623

1 Ye watch-ers and ye ho - ly ones, Bright seraphs, cher - u - bim, and
2 O high - er than the cher - u - bim, More glo - ri - ous than the ser - a -

thrones, Raise the glad strain, Al - le - lu - ial Cry
phim, Lead their prais - es, Al - le - lu - ial Thou

out, do - min - ions, pryncedoms, powers, Vir - tues, arch-an - gels, an - gels'
bear - er of the e - ter - nal Word, Most gra - cious, mag - ni - fy the

choirs,
Lord,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

3 Respond, ye souls in endless rest,
Ye patriarchs and prophets blest,
Alleluia, Alleluia!
Ye holy twelve, ye martyrs strong,
All saints triumphant, raise the song
Alleluia, Alleluia, Alleluia, Alleluia, Alleluia!

4 O friends, in gladness let us sing,
Supernal anthems echoing,
Alleluia, Alleluia!
To God the Father, God the Son,
And God the Spirit, Three in One
Alleluia, Alleluia, Alleluia, Alleluia, Alleluia!

5 Praise God, from whom all blessing flow;
Praise Him, all creatures here below;
Alleluia, Alleluia!
Praise Him above, ye heav'nly host:
Praise Father, Son, and Holy Ghost.
Alleluia, Alleluia, Alleluia, Alleluia, Alleluia!

Amen.

V.1-4 ATHELTAN RILEY, 1909

The St. Gregory Pipe Organ

The three-manual pipe organ with electro-pneumatic action was built by the M.P. Moller Company of Hagerstown, Maryland and was dedicated in 1973.

GREAT ORGAN			PEDAL ORGAN		
1.	Principal	8'	19.	Principal	16'
2.	Gedackt Pommer	8'	20.	Bourdon	16'
3.	Octave	4'	21.	Octave	8'
4.	Doublette	2'	22.	Bourdon	8'
5.	Mixture	III	23.	Choral Bass	4'
i.	Chimes		24.	Resultant	32'
ii.	Super Octave		25.	Trompette	16'
iii.	Unison Off		26.	Trompette	4'
iv.	Sub Octave				
SWELL ORGAN (enclosed)			COUPLERS		
6.	Holzgedackt	8'	Great to Pedal		8',4'
7.	Viola Pomposa	8'	Swell to Pedal		8',4'
8.	Viola Celeste	8'	Positiv to Pedal		8',4'
9.	Principal	4'	Swell to Great		16',8',4'
10.	Nachthorn	4'	Positiv to Great		16',8',4'
11.	Blockflote	2'	Swell to Positiv		16',8',4'
12.	Trompette	8'			
v.	Tremulant		PISTONS		
vi.	Super Octave		4 General	thumb and toe	
vii.	Unison Off		4 Great	thumb	
viii.	Sub Octave		4 Swell	thumb	
			4 Positiv	thumb	
			4 Pedal	thumb and toe	
			Sforzando	thumb and toe	
			General Cancel		
			Balanced Swell Pedal to Swell		
			Crescendo Pedal		
POSITIV ORGAN			REVERSERS		
13.	Rohr Gedackt	8'	Great to Pedal	thumb and toe	
14.	Koppelflote	4'	Swell to Pedal	thumb and toe	
15.	Principal	2'	Positiv to Pedal	thumb and toe	
16.	Larigot	1-1/3'			
17.	Mixture	III			
18.	Krummhorn	8'			
ix.	Tremulant				
x.	Super Octave				
xi.	Unison Off				
xii.	Sub Octave				