

MARILYN MASON

Concert Organist



Monday, September 21, 1998

8:00 p.m.

RLDS Temple

River & Walnut — Independence, Missouri

Sponsored by

The Greater Kansas City Chapter of the American Guild of Organists;
Worship Ministries, Reorganized Church of Jesus Christ of Latter Day Saints;
University of Michigan Alumni, Kansas City Club.

P R O G R A M

Toccatà in C, BWV 564 J. S. Bach
(1685-1750)

The Toccata, Adagio and Fugue is unique among the 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 stands 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."

Magnificat du huitième ton en Sol Majeur LeClerc
(c. 18th century)

- Plein jeu
- Duo
- Jeu du Clarion
- Flutte
- Musette
- Grand jeu

A.G.O. Ensemble: David Diebold, Floyd Gingrich, Dale Rider, John Schaefer, William T. Stewart, Blake West

The Magnificat (Hymn of the Virgin Mary) is recorded in Luke's gospel. Originally it was sung; the practice of performing alternate verses with the organ began in the 17th century. Because there were 12 verses in the Magnificat, composers would write six verses for the organ, to be sung in alternation with the chant. Here, LeClerc utilizes the 8th tone as his melodic source. The original music was obtained from the British Museum by Marilyn Mason, who has edited it for performance.

Chorale in A Minor César Franck
(1822-1890)

César Franck was appointed organist *titulaire* at Ste. Clotilde in Paris in 1858. There is a particular appeal in the life of this Flemish genius, who carried out in a quiet, unostentatious manner his church responsibilities and his teaching at the Conservatoire, and who yet found time for original composition. Through his teaching and influence, as well as by his compositions, he established a national school of organ music inspired by the highest musical ideals. A beautiful Cavaillé-Coll organ was an important stimulus to his creativity as a composer.

The Chorale in A minor is the final one of three that Franck composed during the last months of his life. Franck wrote that he was not writing "chorales" as Bach did, but music which would contain a chorale-like theme. He told his student, Charles Tournemire, that Bach's Prelude in A minor (the large Prelude and Fugue in A minor) was his inspiration for the opening measures of this Chorale, and that one of the Elevations of Frescobaldi inspired the Adagio of the Chorale.

The work opens with brilliant, toccata-like figures which set the mood for the music. Soon after, the true "chorale" appears. This beautiful section alternates with the toccata figure of the opening measures. A sustained middle movement labeled "Adagio" features the Trompette register of the organ. The development of the work consists of continued alternations and variations of the two ideas; eventually, in a stirring rhetorical section, the Toccata and the Chorale are combined. The music ends in a blaze of glory! Probably these are the very last measures written by this genius.

Variations, "Heil Dir Im Siegeskranz" J. H. Rinck
(1770-1846)

"Heil dir im Siegeskranz" may be translated as "Hail to the Conqueror's Crown". A kranz is a wreath as in a "crown of laurels." This title is a metaphor for "Hail to the Monarch" just as we sing "Hail to the Chief."

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P R O G R A M

The tune first appeared in a *Thesaurus Musicus* of 1732 in a German song ; later it was adopted by the English, perhaps owing to the influence of the House of Hanover, as "God Save the Queen." In Boston, Samuel Francis Smith was given a book of German melodies from which he chose this melody and joined it with verses he composed. "My Country 'Tis of Thee" was first sung in Boston on July 4, 1832.

The setting by Rinck follows the usual custom of the time: first the melody appears, followed by variations treated in a variety of ways, including the minor key, and climaxed by a rousing restatement of the original tune.

Spirituals for Organ (1998) * Calvin Taylor
(b. 1948)

- Go Down, Moses
- This Little Light of Mine
- Talk About a Child That Do Love Jesus
- Were You There?
- Soon I Will Be Done

*** World Premiere.**

This music was commissioned by Marilyn Mason and is dedicated to her.

This African-American composer was born in Los Angeles in 1948. He earned the Bachelor of Music degree from Oberlin in 1970 and the Master of Music from the University of Michigan in 1974 as a student of Marilyn Mason. Mr. Taylor is now a candidate in composition in the Ph.D. program at the University of Kentucky in Lexington.

About this music the composer writes:

"While the spirituals are well known as a vocal medium and were popularized around the world as such, their inherent melodic beauty transfers naturally to the 'King of Instruments.'"

Suite for Worship (1998) * Rick Deasley
(b. 1962)

- I. CONFESSION: "Forgive Our Sins, As We Forgive" (DETROIT)
- II. PRAISE: "Praise, My Soul, the King of Heaven" (LAUDA ANIMA)
- III. WORD: "Lord, Keep Us Steadfast in Your Word" (ERHALT UNS, HERR)
- IV. SACRAMENT: "Now the Silence" (NOW)
- V. DISMISSAL: "Sent Forth by God's Blessing" (THE ASH GROVE)

*** World Premiere.**

This music was commissioned by the Greater Kansas City Chapter of the American Guild of Organists and is dedicated to Marilyn Mason. It will be published by MorningStar Music Publishers, St. Louis, Missouri, in the summer of 1999.

This work is a suite of five pieces based on hymn melodies. It is designed in the format of a liturgical organ suite; that is, a suite in which each of the constituent pieces relates to a corresponding part of the worship service. The historic "organ mass" format is an example of this, in which the movements would include a Kyrie, Gloria, Credo, Sanctus, Agnus Dei, etc. In the case of this suite, the pieces relate more generically to elements of the worship service which occur across denominational lines.

I. Confession

The tune DETROIT is an American folk hymn included in the *Sacred Harp* hymnal published in Philadelphia in 1844. The theme of the text and simplicity of the tune suggested this setting, which highlights the flute stops.

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II. Praise

This glorious hymn melody, by the 19th century Englishman John Goss, is found in virtually every hymnal. This setting of the tune begins in a virtuosic toccata style, moves to a bicinium (two-part invention style), and concludes with the tune being stated in its full majesty with the organ's full resources.

III. Word

This hymn tune is well-known to Lutherans, but has also been included in many other hymnals. It appeared as early as 1543 in Joseph Klug's hymn collection *Geistliche Lieder (Sacred Songs)* with the text by none other than Martin Luther himself. This setting employs the shimmering *voix celeste* and begins with the melody in the pedals on a high flute stop.

IV. Sacrament

The text "Now the Silence" by Jaroslav Vajda was set to music by Carl Schalk in 1969, and since then, has been included in new hymnals for the Lutheran, Episcopal and Methodist denominations. This setting illustrates a phrase of the text: "Now the heart forgiven leaping", and begins in the form of a bubbly trio, progresses into a toccata style, then concludes with three chords which interpret the reiteration of the word "Now" as a question with an implied answer each time: "Now?" "No." "Now?" "Not yet..." "Now?" "Yes, Now!"

V. Dismissal

THE ASH GROVE is a Welsh folk tune which first began to appear in print in the 1940's. It is also strongly associated with the text "Let All Things Now Living". This setting also contains a "slightly hidden" reference to "The Victors", pep song of the University of Michigan, with which Marilyn Mason (to whom this suite is dedicated) has been affiliated for many years.

RICK DEASLEY received his degree in music composition from the University of Missouri-Kansas City Conservatory of Music, studying with Gerald Kemner. His organ professors included John Ditto, John Obetz and Brett Hauser. He has served as Music Director and Organist at Hope Lutheran Church and School, Shawnee, Kansas since 1991. Prior to that, he served congregations in northeast Kansas City and San Diego, California. Mr. Deasley is also Vice President of Tempo Productions, Inc., a music software publisher. A former Dean of the Greater Kansas City Chapter of the American Guild of Organists, he has several volumes of published organ works to his credit.

ARTIST BIOGRAPHY

MARILYN MASON is University Organist and Chair 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 to play in Egypt. During a single year, invitations took her to five different 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 at the Marilyn Mason Organ in the University of Michigan. The complete organ works of Pachelbel are being recorded for the Music Heritage Society on the Marilyn Mason Organ.

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

Her career as student and faculty member at the University of Michigan has been equally distinguished: The Stanley Medal (honoring the outstanding senior in the Music School) was awarded in 1946; Pi Kappa Lambda and Phi Beta Kappa in 1947, the Distinguished Faculty Achievement Award in 1972, the Distinguished Alumni Award in 1983 and the Academic Women's Caucus Award in 1985. She also served as Chair, Search Committee for the Dean of the School of Music, 1979-80, and Chair of the Dedication Committee at Harold Shapiro's Inauguration as President of the University on April 14, 1979. She founded the University Conference on Organ Music in 1960; this has continued meeting every year since then and also the Summer Institute for Organ and Church Music which has met every year since 1978. This past year, Marilyn Mason completed fifty years of teaching at the University; she was honored during the 37th Conference on Organ Music in October, 1997. She continues to maintain contacts with many of her students and gladly teaches them when they return to campus.