

Cathedral Church of St. Mary

PALMERSTON PLACE, EDINBURGH

Sunday, August 23

At 8 p.m.

Choral and Orchestral Recital

COMBINED EDINBURGH CHOIRS

String Orchestra - St. Giles Players

TALLIS' FORTY-PART MOTET, "SPEM IN ALIUM"

GABRIELI'S MAGNIFICAT FOR THREE CHOIRS

Programmes 2/6

Monday, August 31

At 8 p.m.

SPECIAL VISIT

DR MARILYN MASON

PROFESSOR OF ORGAN AT COLUMBIA UNIVERSITY

One Recital Only

Programmes 5/- (Students 2/6)

Programmes from EDINBURGH BOOKSHOP and RAE, MACINTOSH & Co. LTD., George Street, Edinburgh, and from Cathedral at time of performance.

Printed by J. A. Birkbeck, 151 Gilmore Place, Edinburgh

The Cathedral Church of St. Mary
Palmerston Place, Edinburgh



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ORGAN RECITAL

BY

MARILYN

MASON

Monday, 31st August 1964, 8 p.m.

Programmes 5/- (Students 2/6)

MARILYN MASON is Chairman of the Department of Organ of the University of Michigan. She has been guest Professor at Columbia University, and also at Union Theological Seminary where she received the Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason was the first American woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna and Berlin. The summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

PROGRAMME

I

Toccat, Adagio and Fugue in C *J. S. Bach*
(1685-1750)

II

MUSIC BY ENGLISH COMPOSERS WRITTEN IN THE TIME OF WILLIAM SHAKESPEARE

A Battle and no Battle (Phrygian Music). *John Bull*
(c.1562-1628)

Ut, re, mi, fa, sol, la.
Trumpet Pavan.
Trumpet Galliard.

Fantasia *John Bull*

Variations, "John come kisse me now." *William Byrd*
(1543-1623)

The Queen's Command
Fantasia for Double Organ { *Orlando Gibbons*
(1583-1625)

III

Variations on a Recitative Op. 40

Arnold Schoenberg

The "Variations for Organ" (pub. 1947), one of the last few compositions of Schoenberg, is an exceedingly interesting and unusual work, coming as it does within the last five years of his life. He seems here to reaffirm, in own his work, the credo that good and beautiful music can still be written within total limits.

Marilyn Mason, who studied with Schoenberg, has made her own registration, under the direction of the composer. When she played the work in Los Angeles, Schoenberg attended, and heard it for the first time on the instrument for which it was written.

The use of a "recitative" as the basis for variations is an unusual idea. Ordinarily the "theme" of a series of variations presents both harmonic and melodic ideas, and the subsequent variations are drawn from such dual material. In the Organ Variations, the "recitative theme" is a series of little motives, totalling thirty-seven notes, incidentally including all twelve notes of the chromatic scale. This has apparently led some to the impression that this is a twelve-note work, which is not at all the case. Because of the chromatic nature of the music, no key signature is used but the music is definitely composed with strong and repeated reference to the key of D minor.

The Variations consist of the Recitative theme, ten variations, a cadenza, and a fugue-finale.

IV

MUSIC BY AMERICAN COMPOSERS

Fantasy (1957)

Ross Lee Finney

The composer is Professor of Music at the University of Michigan. This work was commissioned by Marilyn Mason and is dedicated to her.

Carol—Prelude on "Greensleeves."

Searle Wright

The composer is organist of St. Paul's Chapel, Columbia University, New York.

Suite for Organ (1949)

Edmund Haines

Promenade Air Toccata

Dr. Haines is Composer-in-Residence at Sarah Lawrence College, New York. This work was commissioned by Marilyn Mason and is dedicated to her.

V

Carillon de Westminster

Louis Vierne
(1870-1937)