

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.

*First Performance in Madison.

THE RECITALIST

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, and this fall she played in Spain at the International Congress of Organists. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

THE AMERICAN GUILD OF ORGANISTS MADISON CHAPTER,

Presents

M A R I L Y N M A S O N

in

O R G A N C O N C E R T

Trinity Lutheran Church
Sunday, February 23, 1964

8:00 p. m.

PROGRAM

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*Flourish and Fugue (1957).....John Cook
John Cook is organist and choirmaster of The Church of the Advent in Boston, This work was commissioned by Marilyn Mason and dedicated to her. It was given its premier performance by Miss Mason at the Cathedral of St. John the Divine in New York, being written especially for this instrument and featuring the State Trumpet.

Chorale Partita: "O Sacred Head Now Wounded" Johann Pachelbel

The chorale is heard, followed by seven variations

Sonata de 1. Tono.....Jose Lidon
(Para organo con Trompets real)

Three Chorale Preludes, Clavierübung, Pt. III Johann Sebastian Bach

Christ, Our Lord, Came to Jordan
Our Father who art in Heaven
Jesus Christ, our Saviour

The Clavierübung, Part III, published in 1739, has been called the "apex of Bach's compositions for the organ." It includes 21 organ chorales prefaced by the Great E flat Prelude and concluded with the E flat (St. Anne's) Fugue. There are chorales on the Kyrie, Gloria, Ten Commandments, the Creed, the Lord's Prayer, Baptism, Confession, and Communion. Bach presents most of the chorales in two versions: The larger one with pedals, the smaller one for manuals alone. The three chorales played today are on the Baptism hymn (Christ Our Lord, to Jordan came), the Lord's Prayer (Our Father who art in Heaven), and the Communion hymn (Jesus Christ, Our Saviour).

Fantasia and Fugue in G Minor.....Johann Sebastian Bach

In 1720 while Bach was Chapelmaster to the Prince of

Cothen, he paid a visit to the elderly and venerated organist at Hamburg, Johann Adam Reinken. As a compliment to his host, Bach took with him this magnificent Fantasia and Fugue, the subject of the latter based upon a theme of Reinken.

Fantasy on "Ein' Feste Burg," Op. 27.....Max Reger

Reger has been called the modern Bach. In his work, with its luxurious and effusive harmonies, he seems to pay homage to the Reformation.

*Scherzo, Op. 2.....Maurice Durufle

*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 his own work, the credo that good and beautiful music can still be written within tonal 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-tone work, which is not at all the case. Because of the chromatic nature of