

THE UNIVERSITY OF TEXAS : COLLEGE OF FINE ARTS

Department of Music

A PRESENTATION OF THE
INTER-AMERICAN SYMPOSIUM OF CONTEMPORARY MUSIC

MARILYN MASON
organ



Thursday Evening, MARCH 19, 1964 at 8:00

RECITAL HALL · AUSTIN, TEXAS

NEXT EVENT

Inter-American Symposium of Contemporary Music

THE UNIVERSITY SYMPHONIC BAND

J. Frank Elsass, *Conductor*

Friday Evening, MARCH 20 at 8:00

TEXAS UNION BALLROOM

PROGRAM

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.

Two Pieces for Organ *Jean Langlais*
Miniature (1958)

The composer is organist at Ste. Clotilde in Paris. This work was commissioned by Marilyn Mason and is dedicated to her. It was one of the pieces required for the American Guild of Organists Examination for 1960.

Epilogue, for pedal solo

Fantasy (1957) *Ross Lee Finney*

Mr. Finney is composer-in-residence at the University of Michigan. This twelve-tone work is cast in rondo form.

Variations on a Recitative, Op. 40 *Arnold Schönberg*

The *Variations for Organ* (pub. 1947), one of the last few compositions of Schönberg, 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 total limits. Marilyn Mason, who studied with Schönberg, has made her own registration, under the direction of the composer. When she played the work in Los Angeles, Schönberg 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 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.

INTERMISSION

Trois danses *Jehan Alain*

Joies

Deuils (Danse funèbre)

Luttes

Joies, Mourning, Struggles—a cycle written at the death of the composer's younger sister. Alain's organ music had considerable acclaim, and were it not for his untimely death in 1940, he would probably be one of the leaders of French composition today. These three dances, according to Jean Langlais, were written after the death of Alain's sister who was killed during a mountain-climbing expedition.

The first dance, *Joies*, presents two themes—a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive, is presented immediately and developed somewhat. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale, turbulent and impetuous, followed by a sombre oboe melody repeated in the clarinet.

The second dance, *Mourning, or Funeral Dance*, has as its basis a foreboding diatonic theme. It is treated in various ways and colors, and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tritone invariably dominating. It ends with a Syrian chant, almost like a wail—sorrowful, crying, futile.

The third dance, *Struggles*, contains no new material, but is more of a summation of the two previous dances. It uses material from both works, and combines the themes in various ways, each in a "struggle" for domination—restless, unceasing. Its rhythmic drive brings the work to an intense, abrupt close; the composer has marked this final section, simply "Brutalement."

Scherzo, Op. 2 *Maurice Duruflé*

Variations on "America" *Charles Ives*

The Variations were first performed by Ives in 1891, in Brewster, New York at an organ recital to celebrate the Fourth of July. The piece is a bit of the exuberance of a youth of sixteen, and in Ives' own words, the playing of the pedal variation near the end gave him "almost as much fun as playing baseball."

LILLIAN MURTAGH CONCERT MANAGEMENT