



UNIVERSITY OF REDLANDS
and the
AMERICAN GUILD OF ORGANISTS
Riverside-San Bernardino Counties Chapters

present

Marilyn Mason

ORGAN RECITAL

MEMORIAL CHAPEL

TUESDAY, MARCH 16, 1965 - 8:15 P.M.

MARILYN MASON is Chairman of the Department of Organ at 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 last 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.

LILIAN MURTAGH CONCERT MANAGEMENT, Box 272, Canaan, Conn.

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PROGRAM

Concerto del Signor Torelli *Walther* (1684-1748)

Walther transcribed for the organ, as did Bach, compositions written for other instruments. This one movement work was originally written as a violin concerto by Torelli, a violinist of Bologna.

Aria con variazione *Martini* (1706-1784)

Fantasia and Fugue in G Minor, B.W.V. 542 *Bach* (1685-1750)

I N T E R M I S S I O N

Variations on a Recitative for Organ, Op. 40 *Arnold Schoenberg*

The Variations for Organ (pub. 1947), one of the last few contemporary 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 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-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.

*Two Pieces for Organ *Gerald Near*

A Lovely Rose

Roulade

Pageant (1931) *Leo Sowerby*

*First performance in Redlands