

## THE RECITALIST

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. In August, 1960, she played four concerts at the Auditorio Nacional in Mexico City, being the first woman to play in Latin America. She has a special interest in contemporary music, and has commissioned many composers to write music for the organ.

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SOUTHERN ARIZONA CHAPTER

## American Guild of Organists

presents

MARILYN MASON

In Recital

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Sunday Afternoon, March 21, 1965

at 3:00 P.M.

CATALINA METHODIST CHURCH

2700 East Speedway

Tucson, Arizona

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.

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Aria con variazione

*Martini (1706 - 1784)*

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Fantasia and Fugue in G Minor, B.W.V. 542

*Bach (1685 - 1750)*

INTERMISSION

Variations on a Recitative for Organ, 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 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, totaling 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.

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Pastorale (1909)

*Roger - Ducasse*

"The *Pastorale* for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910 by Alexander Guilmant. It is a work of charming and graceful construction and the reflective mood which pervades throughout captivates irresistably . . . The sonority attained through the registration, the various canons, (in two, three, and four parts, distributed among the manuals in different rhythms), and the organistic writing, are all exquisite. The end, with its attenuated feeling, is of exceeding beauty. One regrets this charming pastorale is almost inaccessible because of its difficulty of execution, the intricate writing, and the registrational demands, to which many instruments cannot do justice."

*Roger - Ducasse, Le Musicien — L'Oeuvre*  
by Laurent Cellier

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Pageant (1931)

*Leo Sowerby (B. 1895)*

Sowerby was a bandmaster in World War I and was the first American to receive the Prix de Rome in 1921. For many years he was the organist of St. James Cathedral, Chicago. He now directs the College of Organists attached to the National Cathedral in Washington. He holds the distinction of having composed the largest output of qualitative organ music of any American composer of our day. *Pageant* shows off in a brilliant manner the pedal division of the organ.