

*Principles & methods  
of social psychology*

*Simpson College Hollander*

*Department of Music Oxford U.  
Press*



*presents*

**MARILYN MASON**

*Organist*

**IN A DEDICATORY RECITAL**

SUNDAY, NOVEMBER 10, 1968

AT 4:00 P. M.

SMITH MEMORIAL CHAPEL

## PROGRAM

- Partita, "Christus der ist mein Leben" . . . . *Johann Pachelbel*  
(1653-1706)
- Two Trumpet Pieces  
Sonata de Clarines . . . . . *Padre Antonio Soler*  
(1729-1783)  
Sonata de 1<sup>o</sup> Tono . . . . . *Jose Lidon*  
(1752-1827)
- Two Chorale Preludes from the "Eighteen Chorales"  
*Johann Sebastian Bach*  
Schmucke dich, o liebe Seele, BWV 654 (1685-1750)  
Herr Jesu Christ, dich zu uns wend',  
*Trio a B Clav. e Pedale, BWV 655*
- Toccata, Adagio and Fugue, BWV 564 . . . *Johann Sebastian Bach*

## INTERMISSION

- \*Variations on a Recitative for Organ, Opus 40 (1941)  
*Arnold Schoenberg*  
(1874-1951)

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, 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.

- Trois Danses . . . . . *Jehan Alain*  
Joies (1911-1940)  
Deuils (Danse funebre)  
Luttes
- Concert Variations on the Austrian Hymn, Op. 3 *John Knowles Paine*  
(1839-1906)

\*Recorded by Marilyn Mason at Philharmonic Hall, New York City, for Columbia Records.

Lilian Murtagh Concert Management, Box 272, Canaan, Conn. 06018

*Reuter Organ, 1968*

MARILYN MASON is Professor of Music and Chairman of the Organ Department at The University of Michigan, Ann Arbor. She has been guest Professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954. Dr. Mason has been heard in recitals throughout North and South America and Europe. She 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 Europe have included two return engagements at Westminster Abbey: in 1963, and in 1966, the latter the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, and Vienna. Last weekend she returned from another recital tour of England. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in 1963 she played in Spain at the International Congress of Organists. In January 1966 and 1967 she taught and played at the International Festival of Music in Brazil. Because of her interest in contemporary music Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.