

**CBC**

**TORONTO  
FESTIVAL**

MARILYN MASON, Organist

ST. JAMES CATHEDRAL

June 26, 1970

**PROGRAM:**

**EDMUND HAINES:**

Suite for Organ (1948)

Promenade

Air

Toccata

**C. A. LECLERC:**

Magnificat in G

**HEALEY WILLAN:**

Andante, Fugue and Chorale (1965)

**J. S. BACH:**

Prelude and Fugue in E Minor, BWV 548

— INTERMISSION —

**ARNOLD SCHOENBERG:**

Variations on a Recitative for organ, Opus 40

**MARCEL DUPRÉ:**

Sketch in E Minor

**J. K. PAINE:**

Concert Variations on an Austrian Hymn, Opus 3

## MARILYN MASON – (Organist)

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 (on the occasion of the 900th anniversary of the Abbey), as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin and Vienna.

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 première performances.

## EDMUND HAINES – Suite for Organ (1948)

Edmund Haines studied at the Eastman School of Music, and is presently on its Music Faculty. Previously he was Composer-in-Residence at the University of Michigan. The Suite won the American Guild of Organists Composition award in 1948. It was commissioned by Marilyn Mason and is dedicated to her.

## CHARLES ANTOINE LECLERC DE LA BRUERE (BRUGIER) – Magnificat in G Major

- 1) Plein Jeu
- 2) Duo
- 3) Jeu de Clairion
- 4) Flutte
- 5) Musette
- 6) Grande Jeu

Leclerc was an obscure Flemish or French 16th century singer and composer. About 1514–17 he was a singer at the papal Chapel in Rome. He also composed a Mass "Mediatix Nostra". This Magnificat in G is six sections, and affords the organist opportunity to display the different stops of the instrument.

## HEALEY WILLAN 1880–1968

Dr. Willan was born in London, England. He came to Canada in 1913 to assume duties as Head of the Theory Department of the Toronto Conservatory of Music, and as organist of St. Paul's Church. In 1921 he became organist at the Church of St. Mary Magdalene. Dr. Willan also took a responsible part in several other Toronto cultural organizations: the Hart House Theatre being one example. Willan was Musical Director there for several years and wrote the music for many plays. He was revered as a teacher of organ and composition. His several hundred compositions in both large and small forms keep his buoyant spirit alive. The Andante Fugue and Chorale, written in 1965, is one of Willan's last compositions for the organ.

## J. S. BACH – Prelude and Fugue in E Minor, BWV 548

The majority of Bach's organ compositions belong to the early Weimar and pre-Weimar periods. At Cöthen and in his first Leipzig period, Bach appears only occasionally to have written for this instrument. Afterwards, however, about 1735, the first love strongly revived in him, and he wrote the gigantic organ works of his last and most mature period.

The full-scaled Prelude and Fugue in E Minor BWV 548, belongs to those final years, during which Bach was also occupied with a major revision of many of his earlier organ pieces.

The works of the later Leipzig period indicate perhaps a return to the style of Buxtehude. Their construction no longer rests on a single leading thought, but arises out of the dramatic conflict between various themes which are developed on a symphonic scale.

## ARNOLD SCHOENBERG 1874–1951 – Variations on a Recitative for Organ, Opus 40 (1941)

This is one of the last few compositions of Schoenberg; he wrote only seven other works. Actually the Variations were first begun in 1941, but did not receive final form for several years.

In a letter dated July 4, 1947 to Rene Leibowitz, Schoenberg wrote: "The Organ piece represents my 'French and English Suites', or, if you want, my Meistersinger-Quintet, my Tristan-Duet, my Beethoven and Mozart Fugues: my pieces in Old Style, like the Hungarian influence in Brahms. In other words, as I have stated often, almost every composer in a new style has a longing back to the old style. The harmony of the Organ Variations fills out the gap between my Kammer-symphonies and the 'dissonant' music. There are many unused possibilities to be found therein."

The use of a "recitative" as the basis for variations is an unusual idea. The recitative theme in this case is a series of little motives totalling 37 notes, incidentally including all twelve notes of the chromatic scale. This has apparently led some to the impression that this is a serial twelve-tone work, which is not actually so. Neither does it establish a key in any traditional sense, but does definitely employ D as a principal tonal centre.

Marilyn Mason, who studied with Schoenberg, has made her own registration of the work under the direction of the composer. When she played it in Los Angeles, Schoenberg attended, and heard it for the first time on the instrument for which it was written.

The Variations form a contemporary keyboard work of enormous dimensions and polyphonic implications; consisting of the Recitative theme, ten variations a cadenza and a fugue-finale.

## MARCEL DUPRÉ – Sketch in E Minor

Marcel Dupré, born in Rouen, 1886, is the most distinguished organ composer of his generation. For many years he has been organist at St. Sulpice in Paris. This Sketch is a study in repeated notes in the style of a light-hearted scherzo.

## J. K. PAINE – Concert Variations on an Austrian Hymn, Opus 3

John Knowles Paine was born in 1839 and died in 1906. He received much of his training in America; in 1875 he was appointed Professor of Music at Harvard University, being the first incumbent of a chair of music in an American University. The Concert Variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.

