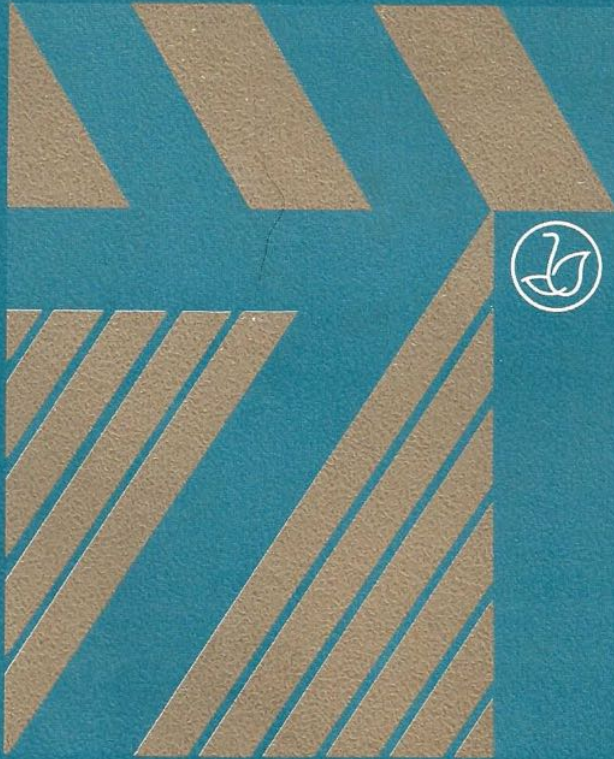


Festival of Perth

Feb 1 to Mar 6

MARILYN MASON
ORGAN RECITAL No. 1



THE FESTIVAL OF PERTH COMMITTEE

PRESENTS

A RECITAL BY

Marilyn Mason
at the
McGillivray Organ

WINTHROP HALL

FEBRUARY 4

NINETEENTH ANNUAL FESTIVAL OF PERTH
1 FEBRUARY - 6 MARCH 1971
UNIVERSITY OF WESTERN AUSTRALIA

The Festival of Perth Committee gratefully acknowledges the financial assistance received from the State Government, Perth City Council and various Local Government Authorities.

Programme

SUITE FOR ORGAN (1948)

EDMUND HAINES
(b.1914)

Promenade
Air
Toccatà

This suite was commissioned by Marilyn Mason and is dedicated to her.

MAGNIFICAT DU 8.EM TON EN SOL MAJEUR

LE CLERC

Plein Jeu
Duo
Jeu de Clairon
Flutte
Musette
Grand Jeu

The *Magnificat* is the song of Mary which appears in the Gospel of Luke. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there are twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here, Le Clerc utilizes the 8th Tone as his melodic source. This work was obtained from the British Museum and edited for performance by Marilyn Mason. She will be assisted by members of the University Madrigal Singers.

TOCCATA, ADAGIO AND FUGUE
IN C, BWV. 564

JOHANN SEBASTIAN BACH
(1685-1750)

This work is distinctive among the organ works of Bach because it is in three independent movements. The toccata is brilliant and ornate. The adagio contains a melody of unusual beauty, with an accompaniment of quiet chords. The last movement is a fugue which, in its melodic direction and commanding rhythm, carries the work to a sweeping finish.

INTERMISSION

TROIS DANSES

JEHAN ALAIN
(1911-1940)

Joies

Deuils (Danse funebre)

Luttes

Alain's organ music had considerable acclaim and, were it not for his untimely death, he probably would be one of the leaders of French composition today. These three dances — Joy, Mourning, Struggles — 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 colours. 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 colours and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tri-tone 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 their "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".

SKETCH IN E MINOR

MARCEL DUPRE
(b. 1886)

Marcel Dupre 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 the light-hearted scherzo.

CONCERT VARIATIONS ON
THE AUSTRIAN HYMN, Op. 3

JOHN KNOWLES PAINE
(1839-1906)

J. K. Paine received much of his training in the U.S.A.; in 1875 he was appointed Professor of Music at Harvard University. These variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.



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 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.