

# Festival of Perth

Feb 1 to Mar 6

**MARILYN MASON**  
**ORGAN RECITAL No. 2**



THE FESTIVAL OF PERTH COMMITTEE

PRESENTS

A RECITAL BY

**Marilyn Mason**  
**at the**  
**McGillivray Organ**

WINTHROP HALL

February 6

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

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## Programme

### CONCERTO DEL SIGNOR TORELLI

JOHANN 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 Giuseppe Torelli, a violinist of Bologna.

### ARIA CON VARIAZIONE

GIOVANNI BATTISTA MARTINI  
(1706 - 1784)

Martini (known as "Padre" Martini) was a celebrated Italian teacher, music historian, theorist and composer, whose "Storia della Musica" (left unfinished at his death) stands as one of the early monuments of modern musicology.

A Franciscan, Martini was for much of his life *maestro di capella* at the Church of San Francesco in Bologna and, not surprisingly, church music occupies an important place in his compositional output. His music is influenced greatly by the spirit of the earlier (sixteenth and seventeenth century) Roman style with its emphasis on smoothness of melodic and contrapuntal writing. This is in evidence in this set of variations which also display a pleasing variety of textures.

### PRELUDE and FUGUE IN D MAJOR, BWV. 532

JOHANN SEBASTIAN BACH  
(1685 - 1750)

Written probably in 1709 in Weimar, this work well displays the exuberance of so much of Bach's early keyboard music. In particular the influence of Buxtehude and other North German composers of the late seventeenth and early eighteenth centuries can be seen in the brilliant writing for the pedals, the improvisatory nature of the opening and closing positions of the prelude (enclosing a central *alla breve* section) and indeed the ornamental, toccata-like character of the fugue subject.

## INTERMISSION

### VARIATIONS ON A RECITATIVE FOR ORGAN, Op. 40 (1941)

ARNOLD SCHOENBERG

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 4th July, 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.

### PASTORALE (1909)

JEAN JULES ROGER-DUCASSE  
(b. 1873)

"The Pastorale for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance on April 20th, 1910, by Alexander Guilmant. It is a work of charming and graceful construction, and the reflective mood which pervades throughout captivates irresistibly. . . . The sonorities 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 Ceillier (trans. by Ruth Hok).

### TWO PIECES FOR ORGAN

CHARLES IVES  
(1874 - 1954)

*Adeste Fidelis in an Organ Prelude (1891)*  
*Variations on "America" (1891)*

Charles Ives may well have been the most original composer America has ever known. These two early organ pieces each date from 1891, the Variations originating as an improvisation by the composer on the Fourth of July during an organ recital in Brewster, New York.

Ives has a few comments to make about the Variations. He recalls that playing the pedals in the last Variation gave him "almost as much fun as playing baseball". And he remembers being scolded severely for his impudence in the atonal interludes, where "America" is heard simultaneously in two keys.

Of a bit of pictorial fun, Ives gives just a hint. It concerns a short repetitive passage, near the end of the last Variation. "The jumping up and down, hard and fast, is a kind of take-off, in part, of the Bunker Hill fight . . ."



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.