



CHRIST CHURCH

In the City of Cincinnati

Fourth and Sycamore Streets

presents

MARILYN MASON

ORGANIST

in

RECITAL

**Assisted by Members of
THE CHOIR OF CHRIST CHURCH**

Sunday, January 23, 1972, at 8:00 P.M.

PROGRAM

(applause is permitted)

† Magnificat on the 8th Tone in G Major

Louis Le Clerq
(1828 — ?)

Plein Jeu
Duo
Jeu de Clairon
Flûte
Musette
Grand Jeu

The *Magnificat* (Hymn of the Virgin Mary) comes from St. Luke's gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there were twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here Le Clerq utilizes the 8th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

Variations for Organ, Op. 40 (1941)

Arnold Schoenberg
(1874-1951)

The *Variations for Organ* (pub. 1947), one of the last few compositions of Schönberg, is an exceedingly interesting and unusual work, coming as it does within the last ten 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 tonal limits. Marilyn Mason, who studied with Schönberg, has made her own registration, under the direction of the composer. When she played the work in Los Angeles, Schönberg 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.

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(An offering will be taken)

Prelude and Fugue in G Major, B.W.V. 541

J. S. Bach
(1685-1750)

* † "Orga-Nastro," for Organ and Electronic Tape,
Op. 212 (1971)

Ernest Krenek

Krenek's work was commissioned by Marilyn Mason and is dedicated to her. Concerning it, the composer has written:

The structure of the piece is loosely knit, more in the manner of a toccata, or fantasy, than of a sonata or fugue. This is in keeping with the character of the electronic medium that lends itself to improvisational procedures of composition rather than to rigid construction.

The following sequence of sections may be distinguished more or less clearly: a prevailingly slow opening, with many sustained electronic sounds; a more agitated section of dramatic contrasts of dynamics, ending with three wave-like electronic sounds in the high register; a cadenza-like interlude for organ alone; a gently animated section, in which arpeggio-like features of the tape blend with similar figurations of the organ; a brilliant coda of fast runs, introduced by echoing signal-like and gong-type electronic sounds.

The title of the piece refers to the Italian term *nastro* for recording tape.

* † Organ Book II (1971)

William Albright

Night Procession
Toccatà Satanique
Last Rites (with Electronic Tape)

* Commissioned by Marilyn Mason and dedicated to her.

† First performance in Cincinnati

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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 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. From 1965 to 1970

during two weeks each January she has taught and played at the International Festival of Music in Brazil. During the season of 1970-71 Dr. Mason played on five continents: North America (in cities including New York, Los Angeles, San Francisco, Washington, D.C., and in Buffalo at the National Convention of the American Guild of Organists), South America, Europe (Cathedral of Notre Dame, Paris, New College and Queens College, Oxford, England), Africa (two concerts in Cairo — the first American organist to play in the newly completed Sayyid Darwish Concert Hall) and Australia (four concerts at the Festival of Perth at the University of Western Australia and a concert for the Organ Society of Australia in Sydney). Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

Next Special Musical Presentation

20 February — 8:00 p.m.

MIDWINTER CONCERT

BACH — CANTICLE OF THE SUN

BYRD — NUNC DIMITTIS (Great Service)

STRAVINSKY — SYMPHONY OF PSALMS

Choir and Soloists of Christ Church

EVERY TUESDAY AT 12:10 P.M. — MUSIC AT MID-DAY
(in Centennial Chapel)

admission is free — all are welcome