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First Congregational Church, U.C.C.

Long Beach, California

*presents*

MARILYN MASON

Organist



Sunday, March 26, 1972

8:00 P.M.

- \*SUITE FOR ORGAN (1948) ..... *Edmund Haines*  
 Promenade (b. 1914)  
 Air  
 Toccata

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

- \*MAGNIFICAT DU HUITIEME TON EN SOL MAJEUR ..... *Le Clerc*  
 Plein Jeu (?)  
 Duo  
 Jeu de Clarion  
 Flutte  
 Musette  
 Grand Jeu

The *Magnificat* (Hymn of the Virgin) comes from St. Luke's gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 7th Century. Because there were twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here Le Clerc utilizes the 8th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

(Assisted by the Men from the Sanctuary Choir  
 of First Congregational Church)

- TOCCATA, ADAGIO,  
 AND FUGUE IN C (BWV 564) ..... *Johann Sebastian Bach*  
 (1685-1750)

This composition is distinctive among the Preludes and Fuges of Bach because of its three independent movements. The first movement is a brilliant and ornate toccata; the second, an adagio which contains a melody of unusual beauty; and the third, a fugue, which in its melodic direction and commanding rhythm, carries the work to a sweeping finish.

## INTERMISSION

- PASTORALE (1909) ..... *Jean-Jules Roger-Ducasse*  
 (1873-1954)

"The Pastorale for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910 by Alexander Guilmant. It is a work of charming and graceful construction and the reflective mood which pervades throughout captivates irresistibly. . . The sonority attained through the registration, the various canons, (in two, three and four parts, distributed among the manuals in different rhythms), and the organic 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 Laurent Cellier

VARIATIONS FOR ORGAN, Op. 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 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 Schoenberg, made her own registration under the direction of the composer. When she played the work in Los Angeles, Schoenberg 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.

\*"ORGA-NASTRO," FOR ORGAN  
AND ELECTRONIC TAPE, Op. 212 (1971) ..... *Ernest Krenek*  
(b. 1900)

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 prevailing 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.

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\*First Performance in Long Beach

LILIAN MURTAGH CONCERT MANAGEMENT  
BOX 272 - CANAAN, CONN. 06018

*Members of the audience are cordially invited to greet Dr. Mason after the recital at an informal reception in the Koinonia Room. Turn left as you leave the sanctuary.*

*Dr. Mason's contract prohibits recordings of any kind.*

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### COMING MUSICAL EVENTS

Tuesday, April 18, 8 P.M. James Bossert, Organist. Organ Music of the 20th century.  
Sunday, April 23, 2 P.M. The Chamber Chorus, CSCLB. Wes Reed, Conductor.  
Friday, May 12, 8 P.M. Robert Cundick, Organist. Organist, The Tabernacle, Salt Lake City.

A Summer Recital Series is planned. If you would like to be on the mailing list for this or other musical events at First Church, please fill out a card to be found in the pew rack and place it in the offering plate.