ARTISTS RECITAL SERIES

1973-1974

MARILYN MASON

September 14, 1973

LAKEWOOD UNITED METHODIST CHURCH Detroit at Summit

RENE'SAORGIN

February 22, 1974

FAIRMOUNT PRESBYTERIAN CHURCH Fairmount, Coventry, Scarborough

MICHAEL CORZINE

April 5, 1974

ST. PAUL'S EPISCOPAL CHURCH Fairmount at Coventry

ALL RECITALS ARE ON FRIDAY AT 8:30

This Recital Series and the Regional
Organ Scholarship Competition are
supported in part by those whose names
appear inside. Additional support is
greatly needed. Persons wishing to make
contributions, fully tax-deductible,
should make checks payable to:

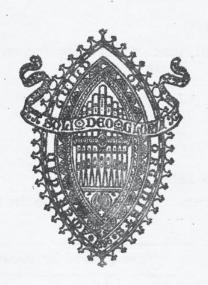
ARTISTS RECITAL SERIES, CLEVELAND CHAPTER, A.G.O. c/o James E. Hough, Tressurer 1900 Noble Road, East Cleveland, Ohio 44112

The

American Guild

of

Organists



Cleveland Chapter

ARTISTS RECITAL SERIES

MARILYN MASON

LAKEWOOD UNITED METHODIST CHURCH

PROGRAM

EDMUND HAINES

Suite for Organ (1948)
Promenade
Air
Toccata

LE CLERC

Magnificat du Huitieme Ton en Sol Majeur
Plein Jeu
Duo
Jeu de Clarion
Flutte
Musette
Grand Jeu

JOHANN SEBASTIAN BACH

Toccata, Adagio and Fugue in C BWV 564

an offering will be received

ARNOLD SCHÖNBERG

Variations on a Recitative, Op. 40

ALDEN ASHFORTH

Sailing to Byzantium (1973)

JEHAN ALAIN

Trois Danses
Joies
Deuils (Danse funebre)
Luttes

AUSTIN ORGAN

You are invited to greet Dr. Mason at a reception following the recital.

Registrants for the Master Class tomorrow morning are asked to bring their copies of Bach's "The Liturgical Year" (Orgelbüchlein).

SPONSOR

Compliments of a Friend Mr. & Mrs. William A. Johnson

PATRON

Rev. Dr. & Mrs. Joseph H. Albrecht Dr. & Mrs. J. Heywood Alexander Dr. & Mrs. S. Bruce DeVille John and Ruth Ferguson Richard Fettkether Mr. & Mrs. Norman M. Goldsword Mr. & Mrs. John D. Herr Walter Hirst, AAGO John H. Landrum Mr. & Mrs. Ivan R. Licht Dr. & Mrs. H. Wells Near Mr. & Mrs. Richard G. Nugent Mary L. Roberts Nellie Louise Schreiner Donald Elliott Swallow

CONTRIBUTOR

Anonymous Mr. Harold T. Baker Mr. & Mrs. Charles E. Baker Lloyd Max Bunker John Christian Mrs. Ernest Baker Cole Ruth M. Engelmann Ray Friend . Robert M. Gotwald Mrs. Harold L. Hale James E. Hawkins James E. Hough Mrs. Josephine F. Kaduk William G. Lantz Mrs. R. G. Matchette Mr. & Mrs. DeMar A. Neal Mrs. William D. Pickering Charlotte L. Tanno Pauline Thesmacher Catherine W. Walker Carl B. Waters Mr. & Mrs. J. Richard Ziegler

MARILYN MASON CHAIRMAN, DEPARTMENT OF ORGAN UNIVERSITY OF MICHIGAN ANN ARBOR

Marilyn Mason has been guest professor at Columbia University, and also at Union Theological Seminary where she received the Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason 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 England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna, and Berlin. The summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

Dr. Mason, besides being a brilliant recitalist, is a master teacher, and her master classes are always a delight. The Cleveland Chapter offers you not only a profound learning experience, but also a delightful morning of rapport with a gracious personality.

Conference Committee

John Christian, Chairman and Host Sophie Albrecht, Hospitality and Luncheon John Herr, Artists Recital Series Mary Helen Wegmann, Reservations H. Wells Near, publicity

SCHEDULE OF EVENTS

FRIDAY, SEPTEMBER 14, 1973

8:30-P.M.

RECITAL

Punchbowl Reception follows

SATURDAY, SEPTEMBER 15, 1973

9:00-9:30 A.M. Registration and Displays 9:30-10:30 A.M. Lecture-Demonstration

10:30-10:45 A.M. Coffee Break 10:45-12:15 Lecture-Demonstration

12:30-1:30 P.M. Lunch (family style)

200

Fees

Full Registration Fee	\$5.50
Full Student Registration	\$3.00
Guest Meals To assure the local church of the rebenefits from this conference, the local music committee and the minister shou that the church budget care for the nom incurred by the organist and choral dire	ewarding l church ild insist

All Saturday meal reservations must be made and paid for in advance. Very sorry . . . no refunds.



Music Display and Exhibit:

EDUCATORS' MUSIC ANNEX, LAKEWOOD

PROGRAM NOTES

EDMIND HAINES

Suite for Organ (1948) Promenade Air Toccata

This work was commissioned by Marilyn Mason and is dedicated to her. It won the American Guild of Organists composition in 1948.

LE CLERC

Magnificat du Huitieme Ton En Sol Majeur Plain 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 17th Century. Because there were twelve verses in the Magnificat, composers would write six verses for organ alone. Here LeClerc utilizes the 8th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

JOHANN SEBASTIAN BACH

Toccata, Adagio and Fugue in C (BWV 564)

(1685 - 1750)

This composition is distinctive among the Preludes and Fugues 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.

** ARNOLD SCHÖNBERG (1874 - 1951)

Variations on a Recitative, Op. 40

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 five 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