

Christ Church

Grosse Pointe

in conjunction with the annual meeting of the

*Association of Anglican Musicians*

presents

**Marilyn Mason**

**ORGANIST  
IN RECITAL**

Sunday Evening, May 8, 1977, six o'clock

PROGRAM

CONTEMPORARY MUSIC FOR ORGAN

MARILYN MASON, Organist

assisted by

William Beger	Trumpet
Robert Grim	Trumpet
David Jennings	Trumpet
Marta Hofacre	Trombone
Michael Danielson	Trombone
David DeVoll	Trombone

+ \* Die vier Winde Suite, Op. 223 (1975) . . . . . Ernst Krenek

1. Euros (b. 1900)

2. Notos: 3 Kanons

a. Reversible

b. Mensuratum

c. Free, for pedals alone

3. Zephyros

4. Boreas

+ Pneuma (1968) . . . . . William Albright  
(b. 1944)

Méditations Sur Le Mystère De . . . . . Olivier Messiaen

La Sainte Trinité (1973) (b. 1908)

VI Offertoire de l'Épiphanie

VIII Alleluia de la Toussaint

Variations on a Recitative, Op. 40 (1941) . . . . . Arnold Schoenberg  
(1874–1951)

Cortège for organ and brass . . . . . Gaston Litaize  
(b. 1909)

+ \* Commissioned by Marilyn Mason and dedicated to her.

\* First performance in America.

The Recital is played in honour of Paul Callaway.

— PROGRAM NOTES —

**Ernst Krenek: FOUR WINDS SUITE** (written 1975)

Since the organ operates on wind power, it seemed to me appropriate to dedicate an organ piece to the four winds that were believed to dominate the atmosphere of ancient Greece. **Euros**, the eastern wind, introduces itself with a vigorous statement of a twelve-tone row, but does not stick to it, blowing now softly, now harshly, even carrying on his wings a sturdy chorale before petering out with his twelve-tone row. The southern **Notos** arrives with learned freight: three canons, the first of which is so written that it will sound exactly the same after the page is turned upside down and the music read off in that position. This is, of course, an entirely gratuitous exercise because the two versions will, by definition, sound absolutely alike. The second is a mensuration canon in which the melodic line of one part is imitated by the other two at two different speeds, in the proportion of 1 : 2 : 3. The third canon is a free interplay of a twelve-tone row and its inversion. Its performance limits activity to the organist's feet. **Zephyros** is the gentle westwind, and so is the soft and balmy music that represents him, while **Boreas**, the fierce northerly, blows in with gusts of brutal sound clusters and breezy passagework, interrupted by a few deceiving lulls.

E. K.

**VARIATION 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.

## MARILYN MASON

Marilyn Mason is University Organist and Chairman of the Organ Department at the University of Michigan. Having served the University for nearly 30 years, she was a pupil of Palmer Christian in her Michigan student days and also studied with Nadia Boulanger and Maurice Durufle. She attended Union Theological Seminary, where she earned the degree Doctor of Sacred Music. She was the first woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Numerous invitations have taken her to five continents: North and South America, Europe, Africa, and Australia. She has served as adjudicator at almost every major competition in the world; her own repertoire is immense, covering every period of literature. Her performances are noted for their "vitality, great sweep, and kaleidoscopic registration". Few people can be compared to her extensive artistic achievements as a recitalist, teacher, judge, and recorder. In further contribution to her profession, she has commissioned over 30 works by contemporary American composers, each dedicated to her and premiered by her.