



# NEW WORLD FESTIVAL OF THE ARTS

presents

## MARILYN MASON

**FLOURISH AND FUGUE (1959)\*** ..... John Cook  
(b. 1923)

John Cook is an English organist transplanted into the American musical scene and now associated with the Massachusetts Institute of Technology in Cambridge, Massachusetts. It was at the other Cambridge in England that he received his baccalaureate degree, and his impeccable credentials, a doctorate in music from Durham and, of course, the A.R.M. and F.R.C.O. diplomas. He has authored a list of organ pieces that, while not very extensive, is distinguished by fine craft and a certain freshness of spirit. **FLOURISH AND FUGUE** was commissioned by Marilyn Mason and is dedicated to her. Mr. Cook has written: "The **FLOURISH AND FUGUE** was commissioned by Marilyn Mason for performance in 1959 on the organ in the Cathedral of St. John the Divine in New York, with special attention to the West End State Trumpet. Therefore, the composition is basically an antiphonal structure between a powerful and compelling solo reed and the rest of a large organ. Fanfares, flourishes, sennets and tuckets are the home ground of a theatre composer, especially one who has spent so much time in close association with the greater works of

Shakespeare; nevertheless, The **FLOURISH AND FUGUE** tries to bring together the pageantries of fanfares and the solemnities of fugue into a compatible and mutually enhancing form. Only the organ is capable of such a synthesis."

**PHANTASY "EIN FESTE BURG" OPUS 27 (1898)** ..... Max Reger  
(1873-1916)

**VARIATIONS ON A RECITATIVE, OPUS 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, has made her own registration, under the direction of the composer. When she played the work in Los Angeles,

**June 17**  
**Trinity Cathedral**

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. Originally 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 "reactive them" 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.

## INTERMISSION

### 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 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 referes to the Italian term nastro for recording tape."

### VARIATIONS ON SUNDAY SCHOOL TUNES ..... Virgil Thomson

"Come Ye Disconsolate"  
"There's Not A Friend"  
"Will There Be Any Stars In My Crown?"  
"Shall We Gather?"  
(b. 1896)

\*Commissioned by Marilyn Mason and dedicated to her.

+First performance in Miami.

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THE TAKING OF PHOTOGRAPHS AND THE USE OF RECORDING DEVICES  
IS STRICTLY PROHIBITED.

AS A COURTESY TO OUR PATRONS AND THE PERFORMERS PLEASE TURN OFF  
ALL PAGING DEVICES AND BEEPERS DURING THE PERFORMANCE.

LATE COMERS WILL BE SEATED AT THE DISCRETION OF THE MANAGEMENT.

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