

# MARILYN MASON

## organ recital

nazareth lutheran church

november 30, 1952

sunday afternoon

four o'clock

AMERICAN

GUILD

OF

ORGANISTS

It is more than half a century ago that the American Guild of Organists was organized. As its primary goal the Guild chose to advance the cause of worthy church music, and toward that end all efforts have been directed. Master classes and choral clinics as well as concert recitals are presented regularly throughout the country.

# PROGRAM

*It is requested there be no applause*

## **Allegro Moderato (Concerto IV) .....Handel (1685-1759)**

The Organ Concertos of Handel were written for organ and string orchestra. They were played and conducted by Handel himself at the Hay-Market Theatre in London.

When played on the organ alone, contrasting registers are used—a loud sound to represent the orchestra, and a small bright sound to represent the little organ used by Handel.

This particular movement is very bright, gay, and so precise that one constantly bears in mind the caution: "Handel—with care!"

## **"I Stand at the Threshold"**

**(Sinfonia, Cantata 152) .....J. S. Bach (1685-1750)**

The word "sinfonia" was used by Bach to designate that music, in his choral works, which was completely instrumental. The "sinfonia" is a forerunner in its form of our "symphony" today.

Bach wrote over 295 church cantatas, of which 190 have survived. This composition, the "sinfonia" or opening movement of Cantata 152, is a work of quiet, restrained, introspective nature, one which is forward looking in its idea.

## **Toccatà and Fugue in D Minor .....J. S. Bach (1685-1750)**

The works of Bach form the "rock" of organ literature. This great Toccatà and Fugue is brilliant, dynamic and dramatic.

With the opening notes, one is struck by the fiery and tempestuous music of the Toccatà, by its intense and massive chordal structures, its brilliant, recitative-like passages.

The Fugue, with its quietly flowing subject, progresses smoothly along its way. In the development section, Bach employs the idea of "echo" passages, where one voice answers another with the same material, but with a different sound. The Fugue grows and grows, until eventually it is interrupted by a massive cadenza, completely in the spirit of the Toccatà, and the music ends with an irresistible driving sweep of rhythm.

## **\*Three Dances .....Rameau (1683-1750)**

**Passepied (French Dance)**

**Sarabande (Court Dance)**

**Gavotte (Peasant's Dance)**

The Passepied ("to pass the foot") was a dance in quick three-quarter time which was greatly in vogue at the French court of Louis XIV.

The Sarabande was a seventeenth century dance in slow triple meter, and of very dignified expression.

The Gavotte is fast, bright and gay, and comes from the provinces of France.

These Dances were written by Rameau for small string orchestra, but are heard here in organ arrangement by Marilyn Mason.

Fantasy and Fugue on B A C H.....Liszt (1811-1886)

In German nomenclature the letters B A C H represent the notes B-flat, A, C, B-natural. On this chromatic theme the composer has written a turbulent composition in free and exciting style—a work in homage to Bach.

INTERMISSION

An offering will be received at this time to help defray the expenses of the recital

TWENTIETH CENTURY COMPOSERS

Harlequin's Serenade (Carnival) .....Robert Crandell

Robert Crandell is a New York composer and organist, and is Minister of Music at The Cadman Memorial Church, Brooklyn.

His "Carnival," a suite of four pieces for the organ, is clever music in a strikingly modern idiom. For the second movement, which we hear, the composer says:

"Harlequin's Serenade: a comic representative of Venetian foibles; also a lover of Columбина; his part is one of good-natured drolleries and amusing tricks."

\*Pavane (Suite in Rhythm) .....Robert Elmore

Robert Elmore was born in India, the son of missionaries. He began his musical studies at the age of 6, and his whole career has been a succession of meteoric successes. Nationally known as composer, conductor and organist, he is Minister of Music at the Church of the Holy Trinity, Philadelphia.

Toccatà .....Jacques Bonset

The word "toccata" is taken from the Italian "toccare," meaning "to touch." It refers to the "touching" of the keys, as contrasted with the "sounding" of the strings, or the "singing" of the voice. It is sometimes known as a "touch-piece," and is a composition in free, idiomatic keyboard style, employing full chords and scale passages. This Bonset Toccatà is completely "in the style," with its brilliant running figures, full chords, intensity of climax, and above all, its "French flavor."

\*First performance in Milwaukee

MARILYN MASON

Our guest artist, a member of the faculty of the University of Michigan, received her Master's Degree while studying at the University with the famed Palmer Christian, one of the outstanding organists of modern times. In addition to her studies with Christian, Miss Mason studied in Paris with Nadia Boulanger and Maurice Durufle; later she was a pupil of the great Arnold Schoenberg, whose works she performs.

Miss Mason's active repertoire includes not only Schoenberg's works, but works by Satie, by Milhaud, Poulenc, Messiaen, and others; among Americans, she has performed organ pieces by Virgil Thomson, by Walter Piston, Douglas Moore, Ben Weber, Bingham, Delamarte, Sowerby, Haines, Wright and others.

Miss Mason does not neglect the classical masters who wrote for the organ; but she has made it her mission to perform the works of contemporary musicians, including the neglected American composer, thus enriching the literature of her instrument.

Miss Mason will remain at the organ console to greet friends.

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