

First Presbyterian Church

CARO, MICHIGAN

Organ Recital

Marilyn Mason

Distinguished American Organist
Faculty, University of Michigan

Sunday, May 23rd, 1954, at 4:30 P. M.

ALLEGRO (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.

"I STAND AT THE THRESHHOLD"

(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" to-day.

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.

PRELUDE AND FUGUE IN D MAJOR J. S. Bach (1685-1750)

The prelude is composed in French overture style, with a slow and stately opening, followed by a main section which is faster and polyphonic in character; the final bars conclude with a return to the original mood and idea of almost improvisatory nature. The Fugue is predominantly a scherzo — brilliant and gay. In spite of the constant use of this light style to the end, a very definite climax is attained.

*THREE DANCES Rameau (1683-1750)

Passepied
Sarabande
Gavotte

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 in organ arrangement by Marilyn Mason.

FANTASY ON "EIN' FESTE BURG" Reger (1873-1916)

Max Reger is probably the greatest composer for organ in Germany since Bach. This work is a fantasy on the famous hymn, "A Mighty Fortress Is Our God," a tune generally attributed to Luther and which first appeared in a German hymnal as early as 1529. The theme appears here in a variety of ways, and Reger, with his bold harmonies, brilliant figurations, elaborate progressions, seems to pay dynamic tribute to Martin Luther—and the Reformation.

INTERMISSION

*TWO PRELUDES

Brother James' Air (1951)
Greensleeves (1950)

Searle Wright

*EPILOGUE (for pedal solo) 1952

Jean Langlais

ROULADE (1920)

A roulade is a musical term referring to a series of short, running notes.

Seth Bingham

TOCCATA, "Tu Es Petra"

"Thou Art the Rock and the gates of Hell shall not prevail against Thee."

Henri Mulet

*—First performance in Caro.