

*A. N. Cleaver Concerts*

1956

MARILYN MASON  
Organist

SUNDAY, APRIL 15  
PACKER CHAPEL

LEHIGH UNIVERSITY  
Bethlehem, Penna.

MUSIC DEPARTMENT  
WILLIAM H. SCHEMPF,  
Director



MARILYN MASON

PROGRAM

Presto (Concerto V) .....George Frederick Handel

This work was originally written for organ and orchestra. When performed on the organ alone, a big sound represents the orchestra or tutti (organ and orchestra combined) part while a small light sound represents the small organ which Handel used for the performance of these works.

Three Little Dances .....Rameau-Mason
Passepied — Sarabande — Gavotte

Prelude and Fugue in D Major.....Johann Sebastian Bach

The prelude is in French Overture design. A strong majestic opening is followed by a sustained yet moving middle section. It closes in the dramatic mood of the beginning. The fugue is in light scherzo style. The theme is tossed from key to key building up to a brilliant climax ending with the theme introduced in the pedal.

Trois Danses .....Jehan Alain

JOIES DEUILS (Danse funebre) LUTTES

Alain's organ music has had considerable acclaim, and were it not for his untimely death in 1940, he would probably be one of the leaders of French composition today. These three dances, I have been told by Jean Langlais, were written after the death of Alain's sister, who was killed during a mountain climbing expedition.

The first dance, Joys, presents two themes — a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive is presented immediately and developed somewhat. The middle section of the work evolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale, turbulent and impetuous, followed by a sombre oboe melody repeated in the clarinet.

The second dance, Mourning, or Funeral Dance, has as its basis a foreboding diatonic theme. It is treated in various ways and colors, and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a Syrian chant, almost like a wail — sorrowful, crying, futile.

The third dance, Struggles, contains no new material, but is more a summation of the two previous dances. It uses material from both works, and combines the themes in various ways, each in their "struggle" for domination, restless, unceasing. Its rhythmic drive brings the work to an intense abrupt close; the composer has marked this final section simply, "Brutalement".

Epilogue (pedal solo) .....Jean Langlais

Jean Langlais is blind. This is the final piece in a set of eight called "Homage a Frescobaldi". It uses a theme of that Italian master beginning with a bravura passage followed by a fugue. It is a tour de force in organ literature — real music — demanding terrific control. Langlais, who is organist of St. Clothilde, Paris, has written this piece for pedal solo.

Two-Hymn Preludes .....Searle Wright

GREENSLEEVES BROTHER JAMES' AIR

Mr. Wright is organist and choirmaster of St. Paul's Chapel, Columbia University, New York City, and on the faculty of Union Theological Seminary. "Greensleeves" is an old English melody popular now as a Christmas Carol — "What child is this?" "Brother James' Air" is a tune by James L. M. Bain, a Scottish clergyman. It is usually associated with the words of the 23rd Psalm.

Roulade .....Seth Bingham

Mr. Bingham was formerly organist of the Madison Avenue Presbyterian Church, New York City, and on the faculty of Columbia University. Roulade is a coloratura piece which consists of many passing notes, simply harmonized.

Grand Choeur Dialogue .....Gigout