

ST. LUKE METHODIST CHURCH

— presents —

MARILYN MASON

ORGANIST

IN CONCERT



SUNDAY, APRIL 8
1956

EIGHT-FIFTEEN
P. M.

PROGRAM

Presto (Concerto V) *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

The passepied was a dance in quick $\frac{3}{4}$ time which was greatly in vogue at the French court of Louis XIV. The sarabande was in slow triple meter and of dignified expression. The gavotte was fast and bright.

Prelude and Fugue in D Major *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 *Alain*

Joies
Deuils (Danse funebre)
Luttés

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, the composer has said, were written after the death of his sister, who was killed during a mountain climbing expedition.

The first dance, Joies, 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) *Langlais*

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. Langlais, who is organist of St. Clothilde, Paris, and is blind, has written this piece for pedal solo.

INTERMISSION

Two Hymn-Preludes *Searle Wright*

Greensleeves

Brother James' Air

Searle Wright, a contemporary American composer, is organist and choir-master of St. Paul's Chapel, Columbia University, and is 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*

Seth Bingham is also a contemporary American composer. He 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*

It was customary to furnish the French cathedrals with two instruments, a small choir organ located in the east end to support the singing, and a large organ, or "grande orgue," over the entrance at the west end for solo parts, preludes, postludes, when the organist could display his virtuosity. In this Dialogue, Gigout uses these two musical entities by stating one phrase on the small organ, and repeating it with full organ like a resounding chorus.