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Organists



1955-1956

*Organ Recital Series*

*Texas Chapter*  
DALLAS, TEXAS

## RECITAL PROGRAM III

Perkins Chapel, Southern Methodist University

February 28, 1956

Marilyn Mason, Organist

Johann Pachelbel.....Partita, "Christus ist mein Leben"

Pachelbel was born in Nuremberg in 1653 and died there in 1706. After holding positions as organist in several important cities of central Germany, he returned in 1695 as organist of St. Seebald's Church. Pachelbel wrote many works for the organ—he seemed to experiment in varied forms which included toccatas, fantasies, preludes and fugues, chorale prelude, partitas and canzonas. Among his seven partitas for the organ, we hear the one above. First the chorale tune proper is heard followed by twelve very short variations on it.

J. S. Bach.....Prelude and Fugue in E Flat, the "St. Anne"

This great work is built upon the first seven notes of the familiar tune, St. Anne. The tune was written by William Croft and first published in 1708, in the sixth edition of *A Supplement to the New Version of the Psalms* by Dr. Brady and Mr. Tate. Since the fugue is in three sections, each having its own theme and independent exposition, Schweitzer believes it to be intended as a symbol of the Trinity. That Bach was able to achieve both unity and variety in such an unusual form is remarkable, but not surprising.

Caesar Franck.....Second Chorale in B Minor

The form of the B Minor Chorale strongly suggests that of a chaconne, or at least a theme and variations. The theme is presented first in the pedals and soon is taken over by the soprano, alternating often between the two voices. The work progresses through many key changes, and the Franckian harmonies and chromaticism abound. In this music there is the deepest emotion and at the same time there is a great dignity and majesty. Of the Three Chorales, this Second Chorale is often the favorite of the Franckophile.

\* Jehan Alain .....Trois Dances  
(Joys, Mourning, Struggles)

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

Louis Vierne.....Maestoso in C Sharp Minor

Louis Vierne.....Communion in E Major

Louis Vierne.....Finale to Symphony VI

Louis Vierne was organist at Notre Dame, Paris, from 1900 to 1937. This is the grand finale to his last and most important work for the organ. The harmonies are trenchant and colorful. The vitality of this symphonic movement taxes the capacity of the organ, because this music was written with the intensity and brilliance of his own cathedral organ in mind.



### THE ORGAN

Original by Pilcher in 1924; redesigned and enlarged by Chas. McManus Organ Co. in 1953. Three manuals and pedal, 3099 pipes of 42 voices and 50 ranks.

Concert Management: Concert Associates, Inc., 36 W. 57th St., New York 19, N. Y.

Miss Mason was born in Oklahoma and began taking piano lessons when under six years of age. By the time she was eleven, she had become interested in the organ, and started to take her first organ lessons from her mother. At the age of 15 she succeeded her mother as church organist. She was awarded a scholarship at the University of Michigan where she received her master's degree and is now on the faculty. Her husband is also on the faculty teaching electrical engineering. Marilyn has studied with Palmer Christian and in France with Nadia Boulanger and Maurice Durufle, later she was a pupil of Arnold Schoenberg.



MARILYN MASON

Marilyn Mason is a contemporary-minded artist, a scholar of her day, who plays works by living American composers, and in fact, has had a number of works written for and dedicated to her. She is interested in research and in finding new works for the organ, whether they be by known youngsters, or by composers who have died. Her active repertoire includes works by Satie, Milhaud, Poulenc, Messiaen, Thompson, Piston, Moore, Weber, Bingham, Delamarte, Sowerby, Haines, Wright, and others. She plays the classics with style, musicianship and reverence; but she has made it her mission to perform the works of contemporary musicians.

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