

The Saint Louis Chapter

AMERICAN GUILD OF ORGANISTS

*Presents*

MARILYN MASON

IN AN ORGAN RECITAL

GRAHAM CHAPEL

SAINT LOUIS

WASHINGTON UNIVERSITY

NOVEMBER 26, 1956

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 part while a small light sound represents the small organ which Handel used for the performance of these works.

LE CUCU .....Kerll

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.

EPILOGUE (PEDAL SOLO).....Jean 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 Ste. Clothilde, Paris, and is blind, has written this piece for pedal solo.

FANTASY AND FUGUE ON B A C H.....Liszt

intermission

TWO HYMN-PRELUDES .....Searle Wright

GREENSLEEVES

BROTHER JAMES' AIR

Searle Wright, a contemporary American composer, is organist and choirmaster 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 "grand orgue," over the entrance at the west end for solo parts, preludes, postludes, where 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.

Marilyn Mason is a member of the faculty of the University of Michigan.