

Memphis Chapter

*American Guild of Organists*

Lamar King, A.A.G.O., *Dean*



*Presents*

*Marilyn Mason*

*Faculty, The University of Michigan*

Monday Evening, January 28, 1957

Eight O'Clock

SAINT MARY'S CATHEDRAL

Memphis, Tennessee

The Right Reverend Theodore N. Barth, D.D., *Bishop of Tennessee*  
The Very Reverend William E. Sanders, S.T.M., *Dean of the Cathedral*  
William Brice, *Choir Master and Organist*

## PROGRAM

Presto (Concerto V) ..... *George Frederic Handel*

In 1736 Handel introduced an absolute novelty by playing a Concerto with orchestra between the parts of each oratorio he produced at the Haymarket Theatre in London, which was provided with a small organ. These concertos were purely secular in character in contrast to Bach's organ works written primarily for church use. This very fast movement is the final section of Concerto No. V

Le Cucu ..... *Johann Casper Kerll*

The compositions of Kerll (1627-1693) embrace nearly every field and are considered important contributions to the German seventeenth century music. His student days were spent in Rome under Carissima and Frescobaldi and later he divided his time as court conductor between Munich and Vienna. His works display the Italian style which were not affected by the North German influence of Sweelinck. "Le Cucu" is a composition of the seventeenth century written in Italian pre-fugal form, based on the peculiar call of the cuckoo.

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 with the theme introduced in the pedal.

Adagio ..... *Franz Liszt*

Fantasia and Fugue on B-A-C-H ..... *Franz Liszt*

In German nomenclature, the letters B-A-C-H represent the notes B-flat, A, C, B-natural. On this chromatic theme the composer has written a turbulent composition in free and exciting style—a work in homage to Bach.

### INTERMISSION

Epilogue (Pedal Solo) ..... *Jean Langlais*

This is the final piece in a set of eight called "Hommage 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 is the blind organist of Ste. Clotilde in Paris.

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 faculty of Columbia University. "Roulade" is a coloratura piece which consists of many passing notes, simply harmonized.

Grand Choeur Dialogue ..... *Eugene 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, 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.

COLBERT-LABERGE CONCERT MANAGEMENT  
105 West 55th Street  
New York 19, N. Y

	<b>GREAT</b>				<b>POSITIV</b>
8'	prinzipal		8'	nason floete	
8'	bordun		4'	koppelfloete	
8'	viole		2 $\frac{3}{8}$ '	rohrnazat	
8'	gemshorn		2'	blockfloete	
4'	octav		1-3/5'	terz	
4'	hohlfloete		III rk.	cymbel	
4'	gemshorn		8'	schalmei	
2 $\frac{3}{8}$ '	nazat			<b>CHOIR</b>	
2'	superoctav		16'	double dulciana	
III rk.	mixture		8'	concert flute	
8'	harmonie trompete		8'	quintadena	
4'	harmonie trompete		8'	dulciana	
	<b>SWELL</b>		8'	unda maris	
16'	bourdon doux		4'	viol principal	
8'	montre		4'	flute	
8'	bourdon		2'	flute	
8'	salicional		1 $\frac{1}{8}$ '	larigot	
8'	voix celeste		8'	harmonie trompete (GT)	
4'	prestant		8'	clarinet	
4'	flute harmonique		8'	english horn	
2'	doublette			harp	
III rk.	plein jeu			tremulant	
16'	sous-basson			<b>ECHO</b>	
8'	trompette		16'	bourdon	
8'	basson		8'	quintadena	
4'	clairon		8'	flute	
	tremulant		8'	vox angelica	
			8'	vox celeste	
			4'	flute	
			2'	flute	
			8'	vox humana	
				chimes	
				tremulant	

	<b>ECHO PEDAL</b>
16'	echo bourdon
8'	flute
	<b>PEDAL</b>
32'	untersatz
16'	contrabass
16'	brumbass
16'	bourdon doux
16'	dulciana
10 $\frac{3}{8}$ '	quintenbass
8'	octav
8'	bordun
8'	bourdon doux
8'	gemshorn
8'	dulciana
4'	superoctav
4'	gemshorn
2'	gemshorn
II rk.	mixtur
16'	bombard
8'	harmonie trompete
4'	harmonie clarion