

# ST. MARTIN'S CHURCH

Providence



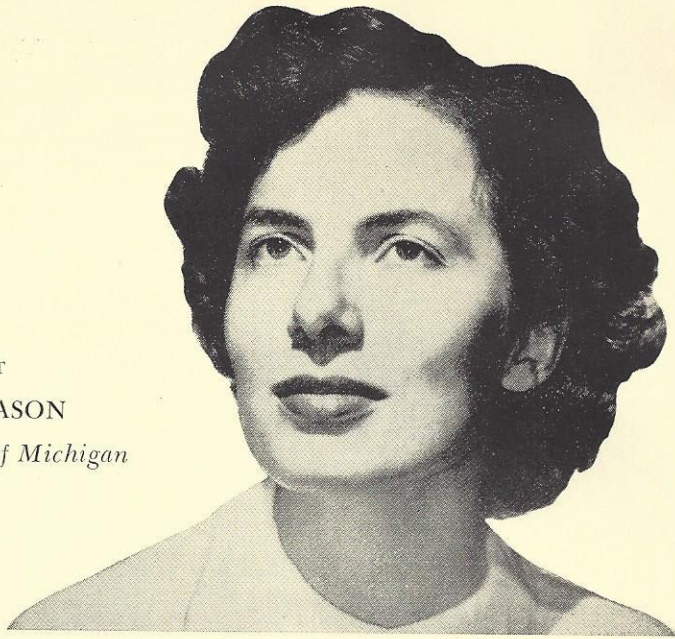
THE FRANK NICHOLS PHILLIPS MEMORIAL

## ORGAN RECITAL

December 9, 1958

8:15 p.m.

RECITALIST  
MARILYN MASON  
*Faculty, University of Michigan*



Still in her twenties, Marilyn Mason already is established as an important concert organist and, more important—an artist of stature and musicianship whose research and scholarship have enriched the field of organ literature.

A pupil of the late Palmer Christian, Miss Mason now is on the faculty of the University of Michigan, where she is permitted occasional leaves of absence to fill her rapidly-growing lists of concert recital engagements. Her husband, Dr. Richard K. Brown, is also a member of the Michigan faculty in the College of Engineering.

In addition to her studies with Christian, one of the outstanding organists of modern times, Miss Mason studied in Paris with Nadia Boulanger and Maurice Durufle; later she was a pupil of Arnold Schoenberg. When Miss Mason performed Schoenberg's "Variations on a Recitative" in Los Angeles, the great composer attended and heard his organ work for the first time.

Schoenberg is not the only great modern whose works Miss Mason has performed. Her active repertoire includes works by Satie, by Milhaud, Poulenc, Messiaen, and others; among Americans, she has performed organ pieces by Virgil Thomson, by Walter Piston, Douglas Moore, Ben Weber, Bingham, Delamarte, Sowerby, Haines, Wright, and others. Several of these contemporary Americans have written and dedicated works to Miss Mason, whose chief interest is in making the organ a living instrument of our times and in bringing it to attention of living composers.



## PROGRAM

ALLEGRO, from Concerto in B Flat Major, Op. 4, No. 9

*George Frederic Handel*

1685-1759

Handel composed the Concertos for organ and orchestra to be used as interludes in his oratorios, and he performed them with great popular success. This particular work is based on the opening notes of the famous Hallelujah chorus.

ADESTE FIDELES (Pastorale)

*Thomas Adams*

1785-1858

NOEL, SUR LES JEUX D'ANCHES, EN DUO

*Louis Claude Daquin*

1694-1772

Not all youthful prodigies mature as great musicians, but Louis Claude Daquin stands out prominently among the early French organists and clavecinists. As a boy of six, he amazed the court of King Louis XIV by his astounding virtuosity on the harpsichord. At the age of 12, people thronged to hear him play the organ at Saint Antoine's in Paris. He later competed with Rameau for the organ position at Saint Paul's and won. He has left a large number of compositions among which are a collection of pieces based on Christmas carols from which this charming Noel is taken.

TWO CHORALE PRELUDES:

*Johann Sebastian Bach*

1685-1750

In Dulci Jubilio

Nun komm der Heiden Heiland

ALLEGRO MODERATO

*Bach*

from Trio Sonata V in C Major

FUGUE IN E FLAT, ST. ANNE

*Bach*

The more mature works of Bach were written while he was Cantor of St. Thomas' Church in Leipsic. The Fugue in E Flat became known in England as the "St. Anne" Fugue because its theme is so clearly identical to the hymn-tune of that name. It is in three divisions, each having its own theme and independent exposition. It is quite remarkable that Bach was able to achieve both variety and unity in such an unusual form. The first movement is broad and stately, the second flowing and graceful, the third rhythmic and brilliant. Only two of the themes are used together at one time. The final pedal entry is one of the most thrilling effects in all music.

## INTERMISSION

PASTORALE (1909)

*Jean Roger-Ducasse*

"The Pastoral for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910, by Alexander Guilmant. It is a work of charming and graceful construction, and the reflective mood which pervades throughout captivates irresistibly . . . The sonorities attained through the registration, the various canons (in two, three, and four parts distributed among the manuals in different rhythms), and the organistic writing all are exquisite. The end with its attenuated feeling is of exceeding beauty. One regrets this charming pastorate is almost inaccessible because of its difficulty of execution, the intricate writing, and the registrational demands to which many instruments cannot do justice . . ." Roger-Ducasse, *Le Musicien—L'Oeuvre* by Laurent Ceillier (trans. by Ruth Hok).

TWO HYMN PRELUDES:

*Searle Wright*

Greensleeves  
Brother James' Air

\*SUITE FOR ORGAN (1957)

*Paul Creston*

Prelude  
Prayer  
Toccata

This work was commissioned by Marilyn Mason and is dedicated to her. It is the composer's only music for the organ. The Prelude is like a fanfare and is majestic and sonorous. The Prayer is introspective and restrained, and uses a plain-chant type of theme in various solo colors. The Toccata is fast and brilliant.

\*First performance in Providence.

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THE FRANK NICHOLS PHILLIPS MEMORIAL ORGAN  
AND RECITALS

The organ in St. Martin's Church was given by Edith Remington Peck Phillips in memory of her husband Frank Nichols Phillips who died on December 9, 1949, and was dedicated two years ago today. It was built and installed by the Rueter Organ Company of Lawrence, Kansas. The instrument consists of four major divisions, the Swell, Great (exposed), Choir, and Pedal and has a total of 2,808 pipes. These are arranged into 55 stops comprising 37 tonal entities and 47 ranks of pipes. The aim of the designers was to give St. Martin's an instrument that would lead and give support to the singing of Sunday services by choir and congregation and in addition one upon which the finest organ music of all periods might be played with fidelity to the original intentions of the composer.

It is planned to present a recital each year by a prominent organist on the anniversary of Mr. Phillips' death.