

MARILYN MASON is a member of the faculty of the University of Michigan, and has taught at Columbia University during the summer months. She has been heard widely in the U. S., Canada and in Europe. She was the first American woman to play at Westminster Abbey, at the International Congress of Organists in 1957.

She has a special interest in contemporary works and has commissioned many composers to write organ music. Two of the compositions on this program are available on Aeolian-Skinner Recording "The King of Instruments" Volume VII. Miss Mason has also recorded for Esoteric and Mirrosonic.

The Choir and Acolyte Guild invites you to attend a reception in the Parish House in honor of Miss Mason immediately following the recital.

The organ was built in 1950 by
Austin Organs, Inc. — Opus 2169.

THE CHARLES AND HARRIET STROUD MEMORIAL

ORGAN RECITAL

by

MARILYN MASON



St. Paul's Episcopal Church
Lansing, Michigan



St. Paul's Eve — January 25, 1959 — 8:00 P.M.

PROGRAM

Concerto del Signor Torelli *Walther*
(1684-1748)

The composer was a contemporary of Bach. This one movement work employs the concerto form with contrasting sections and terraced dynamics.

Aria con varazione *Martini*
(1706-1784)

A quiet and sustained melody is presented. Four different variations follow, each gaining in brilliance.

The Musical Clocks *Haydn*
(1732-1809)

Minuet (Song of the Quail)
March—Andantino—Minuet (Allegretto)
Minuet (Presto)—Vivace

These charming pieces were written in 1792 by Haydn for a famous clock in Vienna. They were played automatically on a small flute organ, operated by the clock mechanism.

Prelude and Fugue in D Major *Bach*
(1685-1750)

The Prelude is in French overture design. A strong majestic opening is followed by a flowing middle section. It closes in the dramatic mood of the beginning. The Fugue is like a brilliant scherzo. The theme is tossed from key to key, building to an exciting climax, with a final statement of the theme sounding in the pedal.

A BRIEF INTERMISSION

Pastorale (1909) *Jean Roger-Ducasse*

"The Pastorale 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 pastorale is almost inaccessible because of its difficulty of execution, the intricate writing, and the registration demands to which many instruments cannot do justice." Roger-Ducasse, *Le musicien-L'Oeuvre* by Laurent Ceillier (trans. by Ruth Hok).

*Miniature (1958) *Jean Langlais*

A vivacious and charming piece for the flute stops. This work was commissioned by Marilyn Mason and is dedicated to her.

*Suite for Organ (1957) *Paul Creston*

Prelude — Prayer — Toccata

The Prelude is like an opening fanfare. The Prayer is built on a plain-chant theme. The Toccata is like a tarentelle, and is a brilliant work of battering triplets. This Suite was commissioned by Marilyn Mason and is dedicated to her.

*First performance in the Lansing Area.

Please, no applause