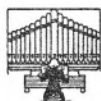


CLAREMONT COLLEGE AND THE  
CLAREMONT INSTITUTE OF MUSIC

present

MARILYN MASON, organist



Mabel Shaw Bridges Hall of Music  
Wednesday evening, June 24, at 8:15 o'clock  
Summer Concert Series of 1959, Number 1

PROGRAM

Concerto V in F Major . . . . . *George Frederic Handel*

1685-1759

Larghetto

Allegro

Alla siciliana

Presto

April 14th is the 200th anniversary of Handel's death. On the occasion of this bicentennial, it is fitting that we hear one of the many works for which he was famous in his day. Handel composed the Concertos for Organ and Orchestra to be used as interludes in his oratorios, and he performed them with great popular success.

The Musical Clocks . . . . . *Franz Josef Haydn*

1732-1809

Minuet

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 . . . . . *Johann Sebastian 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.

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 are all exquisite. The end with its attenuated feeling is of exceeding beauty. One regrets this charming pastorelle 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 Cellier.

Miniature (1958) . . . . . *Jean Langlais*

*(First performance in Claremont, California)*

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

Suite for Organ (1957) . . . . . *Paul Creston*

*(First performance in Claremont, California)*

Prelude

Prayer

Toccata

The prelude is like an opening fanfare. The Prayer is built on a plainchant theme. The Toccata is like a tarantella, and is a brilliant work of battering triplets. This Suite was commissioned by Marilyn Mason and is dedicated to her.



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 United States, Canada and 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 recorded on Aeolian-Skinner label "King of Instruments" Vol.VII. Dr. Mason has also recorded for Esoteric and Mitrosonic.