

Westminster Presbyterian Church

44th Street and North Shartel
OKLAHOMA CITY, OKLAHOMA

Recital

MARILYN MASON

Organist

FRIDAY, APRIL 29, 1960

8:15 P.M.

PROGRAM

I

- Partita: "Whate'er My God Ordains Is Right" - - - Johann Pachelbel
Chorale Prelude: "My Heart Is Filled With Longing" - Johann Peter Kellner
Allegro (Trio Sonata V) - - - Johann Sebastian Bach
Fantasie and Fugue in G Minor - - - Johann Sebastian Bach

II

- Choral in B Minor - - - - - Cesar Franck
Miniature (1958) - - - - - Jean Langlais
Pastorale (1909) - - - - - Jean Roger-Ducasse

III

- Two Preludes - - - - - Searle Wright
 Brother James' Air (1951)
 Greensleeves (1950)
Suite for Organ (1957) - - - - - Paul Creston
 Prelude
 Prayer
 Toccata



Dr. 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 for the organ.

NOTES

Johann Pachelbel (1653-1706), was a native of Nuermberg, where after holding posts as organist in several important cities of central Germany, he returned in 1695 as organist of St. Seebald's Church. The historical importance of Pachelbel is due, aside from the great artistic worth of his compositions, to the fact that he was the agent through whom the advances made by the Italian—South German organists were transmitted to northern Germany. The early partita is a set of variations. Here the familiar chorale is first given in a four part harmonization and is then presented in a series of variations. Each variation is based on the harmonization of the original chorale, although the melody may appear in an inner voice or may be highly ornamented. The unusual chromatic harmonization of the fourth variation provides a striking illustration of the influence of the Italian School. The chorale will be found at No. 291 in *The Hymnal*.

Johann Peter Kellner (1705-1772) was cantor at Grafenrode during a large part of his life. He was acquainted with the works of Bach and Handel and made copies of them, preserving some of the works of the former for today.

Bach wrote the six Trio Sonatas for his eldest son, Wilhelm Friedemann, who developed into a remarkable performer under his father's guidance. Albert Schweitzer writes of them, "We cannot say enough of the beauty of these sonatas. For the connoisseur, indeed, there is hardly a purer aesthetic delight than to pursue these three contrapuntal lines — so free and yet so bound by the laws of beauty — through their delightful intertwinings, to say nothing of the perfection of the themes . . . Whoever has studied them thoroughly will find scarcely a single difficulty in the old or even in modern music that he has not met with there and learned how to overcome . . ."

The *Fantasia and Fugue in G Minor* is justly esteemed one of Bach's finest works for the organ. The work was written while he held the position of Court Organist at Weimar. The massive *Fantasia*, in recitative style, is contrasted by a lyrical second subject. The *Fugue*, based on a subject of the greatest rhythmic vitality, is a model of structural design and the climactic use of subject matter.

The *Three Chorals for Organ* were Cesar Franck's last compositions. They are, without doubt, his most significant works for the instrument. The second Choral is divided into two sections and is based on two principal themes. The first theme, heard in the pedals, is treated in a series of variations suggesting the form of the *passacaglia*. Then follows the choral theme and after a series of interludes the first section ends quietly. The second section begins with brilliant recitative passages which are followed by a fugal development of the first theme. The choral theme is then combined with this theme and the work proceeds to a powerful climax in a final statement of the opening theme. The work closes with a quiet repetition of the music heard at the end of the first section.

Jean Langlais, the famous blind composer and organist, presides at the organ of Ste. Clothilde in Paris, the same post once held by Cesar Franck. This vivacious and charming piece for flute stops was commissioned by Miss Mason and is dedicated to her.

"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 pastorale 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."

Searle Wright is organist and choirmaster at St. Paul's Chapel, Columbia University. "Brother James' Air" is a tune by James L. M. Bain, a Scottish clergyman. It is usually associated with the words of the twenty-third Psalm. "Greensleeves" is an old English melody popular now as a Christmas carol, "What Child Is This?"

Paul Creston, born in New York in 1906, is a composer of remarkable achievements. He has been the recipient of numerous awards, grants and citations. The *Suite for Organ* was commissioned by Miss Mason and is dedicated to her. The work received its first performance in Ann Arbor, Michigan, on November 6, 1957. The *Prelude* takes the form of an opening fanfare, while the prayer, built on a model theme, is quiet and restrained. The *Toccata*, resembling the tarantella, is a brilliant work of battering triplets.

THE ORGAN

GREAT ORGAN

16'	Quintade	61 Pipes
8'	Prinzipal	61 Pipes
8'	Bordun	61 Pipes
4'	Oktav	61 Pipes
4'	Spillflote	61 Pipes
2 2/3'	Quinte	61 Pipes
2'	Prinzipal	61 Pipes
III	Scharf	183 Pipes
IV	Mixtur	244 Pipes
8'	Krone Trompete	61 Pipes
	Chimes	

POSITIV ORGAN

8'	Salizional	61 Pipes
8'	Spitzgedackt	61 Pipes
4'	Prinzipal	61 Pipes
4'	Rohrflote	61 Pipes
2'	Oktav	61 Pipes
1 1/3'	Nasat	61 Pipes
1'	Prinzipal	61 Pipes
II	Sesquialtera	122 Pipes
III	Zimbel	183 Pipes
8'	Rohr Schalmel	61 Pipes
	Zimbelstern	6 Bells

SWELL ORGAN

16'	Gedackt	12 Pipes
8'	Viol	61 Pipes
8'	Viol Celeste	61 Pipes
8'	Rohrgedackt	61 Pipes
8'	Flute Conique	61 Pipes
8'	Flute Celeste	54 Pipes
4'	Prestant	61 Pipes
4'	Flute Harmonique	61 Pipes
2'	Doublette	61 Pipes
III	Plein Jeu	183 Pipes
16'	Fagot	61 Pipes
8'	Trompette	61 Pipes
8'	Vox Humana	
4'	Hautbois	61 Pipes
	Tremulant	

CHOIR ORGAN

8'	Spitzgambe	61 Pipes
8'	Spitzgambe Celeste	61 Pipes
8'	Holzgedackt	61 Pipes
8'	Dolkan	61 Pipes
8'	Dolkan Celeste	54 Pipes
4'	Prinzipal	61 Pipes
4'	Koppelflote	61 Pipes
2 2/3'	Nasat	61 Pipes
2'	Gemshorn	61 Pipes
1 3/5'	Terz	61 Pipes
III	Mixtur	183 Pipes
8'	Krummhorn	61 Pipes
16'	Krone Trompete	
8'	Krone Trompete	(Great)
4'	Krone Trompete	
	Tremulant	

PEDAL ORGAN

32'	Quint Bass	32 Notes	4'	Choral Bass	32 Pipes
16'	Prinzipal	32 Pipes	4'	Bordun	12 Pipes
16'	Bordun	32 Pipes	2'	Hohlflote	32 Pipes
16'	Spitzgambe (Ch.)	12 Pipes	III	Mixtur	96 Pipes
16'	Quintade (Gt.)	32 Notes	32'	Bombarde	12 Pipes
16'	Gedackt (Sw.)	32 Notes	16'	Bombarde	32 Pipes
8'	Oktav	32 Pipes	16'	Fagot (Sw.)	32 Notes
8'	Bordun	12 Pipes	8'	Trompette	12 Pipes
8'	Spitzgambe (Ch.)	32 Notes	8'	Fagot (Sw.)	32 Notes
8'	Quintade (Gt.)	32 Notes	4'	Clairon	12 Pipes
8'	Rohrgedackt (Sw.)	32 Notes		Chimes	

THE REUTER ORGAN COMPANY

Lawrence, Kansas

The Westminster organ is a gift of the Travis Kerr family
in memory of her sister, Miss Sarah Hale.