

The Shadyside Presbyterian Church

Amberson Avenue and Westminster Place
PITTSBURGH, PENNSYLVANIA

MINISTERS

Howard C. Scharfe James H. Blackwood Alfred W. Wishart, Jr.

ORGAN RECITAL BY DR. MARILYN MASON

Sunday, March 27, 1960

at 5:15 p.m.

PROGRAM

CONCERTO V IN F MAJOR

George Frederic Handel

1685-1759

Larghetto

Allegro

Alla siciliana

Presto

Handel composed the Concertos for Organ and Orchestra to be used as interludes in his oratorios, and he performed them with great popular success.

PARTITA, "WHATE'ER MY GOD ORDAINS IS RIGHT"

Johann Pachelbel

1653-1706

Pachelbel was greatly responsible for what we may call the "Italian" influence on the composers of his and later times. His importance in the history of music is also due to the fact that he was one of the spiritual ancestors of Johann Sebastian Bach. The partita was a set of variations on a chorale. The melody is handled in different ways, sometimes in the soprano, often in the alto or tenor. As often as not, the listener cannot distinguish the original melody, because now it is so highly ornamented.

PRELUDE AND FUGUE IN G MAJOR

Johann Sebastian Bach

1685-1750

This work is one of the most genial and bright of the organ compositions of Bach. Schweitzer states that, "Over this work something like a sunny sky seems to be spread. It is eloquent with a great serene confidence that banishes care from troubled hearts."

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 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.

*MINIATURE (1958)

Jean Langlais

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

Prelude

Prayer

Toccata

The prelude is like an opening fanfare. The Prayer is built on a plain-chant 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.

*First performance in Pittsburgh, Pa.



Colbert-LaBerge Concert Management, 105 West 55 Street, New York 19, N. Y.

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 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. The Creston Suite is available on Mirrosonic label.