

HEREFORD CATHEDRAL

ENGLAND

1963

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ORGAN RECITAL

BY

MARILYN  
MASON

(UNIVERSITY OF MICHIGAN, U.S.A.)

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SATURDAY, 10th FEBRUARY, 1962, at 7.30 p.m.

(Price : 2/6d.)

CONCERTO IN G MINOR

Matthew Camidge  
(1764-1844)

ADAGIO  
ALLEGRO VIGOROSO  
ADAGIO  
GAVOTTA

Matthew Camidge was the second of the three Camidges who held the post of organist of York Minster from 1756 until 1859. Little of his music is in current use; indeed a beautiful chant of his in E is practically all that survives. This concerto was edited by T. T. Noble (organist of York Minster 1898-1913) and published in America.

"On a copy in the possession of the editor," says Noble, "the following quaint note is printed: 'N.B. The Author in this work has endeavoured to imitate the particular style of music which has been so long admired, namely that of Handel and Corelli. This acknowledgment will, he hopes, secure him from the critics' censure.'"

In what is, then, an acknowledged piece of *pastiche*, there are still to be found occasional touches belonging to a later age than that of Handel and Corelli.  
(FRANCIS JACKSON.)

TWO CHORALE PRELUDES

J. S. Bach  
(1685-1750)

Sleepers, wake! for Night is flying  
Dear Christians, One and all, Rejoice.

Bach's well-known prelude on the Chorale "Sleepers, wake!" was originally written as a movement of the Advent Cantata bearing the same name, where tenor voices in unison declaim the phrases of the chorale against a long flowing *cantabile* in the violins. Bach transcribed this movement for organ as one of the set of six *Schubler Preludes*.

The second prelude—"Wir Christenleut", to give it the correct German title—is associated with Christmas, and in addition to the two organ settings Bach also introduced it into his *Christmas Oratorio*. The setting in the *Orgelbuchlein* is bold and vigorous in its contrapuntal adornment, whilst the other prelude is quietly mellifluous, with the chorale tune confined to the pedals.

PRELUDE AND FUGUE IN D

J. S. Bach  
(1685-1750)

Like most of Bach's early works for the organ, written when he was organist at Weimar, the *Prelude and Fugue in D* is characterised by its bravura style and looseness of construction; but as we grow to appreciate the profound spiritual essays of his mature years, so we can never fail to lose the fresh delight that stirs in these youthful exuberances.

Scales and arpeggios are exploited alongside rhythmic pomposity before the appearance of the vigorous main subject, given out with bold assurance. The closing section brings a return to the episodic nature of the opening, now tempered with polyphonic dignity. The Fugue subject is no more than a lively *jeu d'esprit* carrying the movement forward on tireless wings throughout its varied and breathless course.

FLOURISH AND FUGUE

John Cook

John Cook, English organist and composer, left this country shortly after the last War to take up the appointment of organist and choirmaster at St. Paul's Cathedral, London, Ontario. This work was commissioned by tonight's recitalist and is dedicated to her. It was written in 1959.

ROULADE

Seth Bingham

Born in New Jersey in 1882, Seth Bingham studied the organ with Widor and Guilmant. At one time he was instructor in organ playing at Yale University, and since 1954 he has been Associate Professor of Music at Columbia College. His compositions include a large number of works for organ as well as for orchestra and voices.

TWO HYMN PRELUDES

Greensleeves (1950)  
Brother James' Air (1951)

Searle Wright

These two pieces were written by the organist and choirmaster of St. Paul's Chapel, Columbia University.

SUITE FOR ORGAN

Paul Creston

PRELUDE  
PRAYER  
TOCCATA

The Composer of this Suite was largely self-taught. Born in New York, 1906, of a humble family, he is now well known in his native Country and has written music in practically every *genre*.

The Suite for Organ was composed in 1957 as a commission by Miss Mason and it bears her dedication. The *Prelude* is in the style of a fanfare; the *Prayer* resembles a plainchant theme, whilst the *Toccata* is a brilliant tarantella.

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A Collection will be taken in aid of the  
Cathedral Fabric Fund.

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MARILYN MASON.

A member of the faculty at the University of Michigan since 1946, Miss Mason has also taught at Columbia University in New York during the summer months. She studied with the late Palmer Christian, in Paris with Nadia Boulanger and Maurice Duruflé, and later in America with Arnold Schoenberg.

Miss Mason has a special interest in contemporary music and has given first performances of many modern works.