

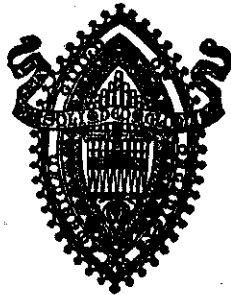
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THE MIAMI CHAPTER
AMERICAN GUILD OF ORGANISTS

PRESENTS

MARILYN MASON

CONCERT ORGANIST



TUESDAY EVENING, NOVEMBER 6, 1962
AT EIGHT THIRTY O'CLOCK

ST. MARY'S CATHEDRAL
MIAMI, FLORIDA

PROGRAM

Concerto in F major, Op. 4, No. 5 *George Frederic Handel*
(1685-1759)

Larghetto
Allegro
Alla siciliana
Presto

Miniature (1958) *Jean Langlais*

The composer is organist at Ste. Clotilde in Paris. This work was commissioned by Marilyn Mason and is dedicated to her. It was one of the pieces required for the American Guild of Organists Examination for 1960.

Epilogue, for pedal solo *Jean Langlais*

Prelude and Fugue in D major *Johann Sebastian Bach*
(1685-1750)

INTERMISSION

Trois danses *Jehan Alain*

Joies
Deuils (Danse funebre)
Lutttes

(1911-1940)

“Joys”, “Mourning”, “Struggles” — a cycle written at the death of the composer’s younger sister.

Alain’s organ music had considerable acclaim, and were it not for his untimely death in 1940, he would probably be one of the leaders of French composition today. These three dances, I have been told by Jean Langlais, were written after the death of Alain’s sister, who was killed during a mountain climbing expedition.

The first dance, Joys, presents two themes — a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive, is presented immediately and developed somewhat. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale turbulent and impetuous, followed by a sombre oboe melody repeated in the clarinet.

The second dance, Mourning, or Funeral Dance, has as its basis a foreboding diatonic theme. It is treated in various ways and colors, and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a Syrian chant, almost like a wail — sorrowful, crying, futile.

The third dance, Struggles, contains no new material, but is more of a summation of the two previous dances. It uses material from both works, and combines the themes in various ways, each in their “struggle” for domination, restless, unceasing. Its rhythmic drive brings the work to an intense, abrupt close; the composer has marked this final section, simply “Brutalement.”

Two Preludes *Searle Wright*

Greensleeves (1950)
Brother James’ Air

Searle Wright, a contemporary American composer, is organist and choirmaster of St. Paul’s Chapel, Columbia University, and is on the faculty of Union Theological Seminary. “Greensleeves” is an old

English melody popular now as a Christmas carol: "What Child Is This?" "Brother James' Air" is a tune by James L. M. Bain, a Scottish clergyman. It is usually associated with the words of the 23rd Psalm.

Grand choeur dialogue *Eugene Gigout*
(1844-1925)

It was customary to furnish the French cathedrals with two instruments, a small choir organ located in the east end to support the singing, and a "Grande orgue", over the entrance at the west end for solo parts, preludes and postludes. In this Dialogue, Gigout uses these two musical entities by stating one phrase on the small organ, and answering it with the full organ.

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THIS CONCERT IS RESPECTFULLY DEDICATED TO
Florence Ames Austin, Amy Rice Davis, Dr. Bertha Foster and Frances Tarboux
Charter Members of the Miami Chapter, American Guild of Organists

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Many others have asked if they might not have a share in this project and for their benefit, there will be ushers at each door to accept their donation.

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