

The Fine Arts Department
Tift College
presents

MARILYN MASON

Guest Organist

PROGRAM

Concerto in F Major, Op. 4, No. 5.....G. F. Handel

Larghetto
Allegro
Alla siciliana
Presto

The Musical Clocks J. Haydn

Minuet
March
Andantino
Minuet
Minuet
Vivace

Epilogue, for Pedal Solo Jean Langlais

Prelude and Fugue in D Major J. S. Bach

INTERMISSION

Deux Danses Jehan Alain

Joies
Deuils (Danse funebre)

"Joys", "Mourning" - written at the death
of the composer's younger sister.

Alain's organ music had considerable acclaim and were it not for his death in 1940, he would probably be one of the leaders of French composition today. These dances were written after the death of Alain's sister, who was killed during a mountain climbing expedition.

The first dance, "Joys," represents 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," has as its basis a foreboding diatonic theme. It is treated in various ways and colors, and eventually in an intense dynamic motion, harmonizing in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a Syrian chant, almost like a wail--sorrowful, crying, futile.

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

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.

PILCHER-MOLLER ORGAN

Installed - 1918; moved to present location in 1950. During the summer of 1962, the entire action was renewed and new pipework was installed. The action was rebuilt by Norman Greenwood, Charlotte, N.C. (* indicated new pipework by Moller.)

<u>GREAT:</u> (UNENCLOSED)	<u>SWELL:</u> (ENCLOSED)	<u>CHOIR:</u> (UNENCLOSED)
* 8' Diapason	16' Bourdon	8' Violin Diapason
* 8' Concert Flute	8' Diapason	8' Melodia
8' Gamba	8' Gedeckt	8' Dolce
8' Dulciana	8' Salicional	* 4' Spillflute
* 4' Octave	8' Vox Celeste	* 2' Harmonic Piccolo
* 2 2/3' Twelfth	* 4' Prestant	* 8' Clarinet
* 2' Fifteenth	4' Flute Harmonic	Tremolo
	* 2' Flautino	
	*111 rank Mixture	<u>PEDAL</u>
	8' Cornopean	* 16' Diapason
	* 4' Oboe	16' Bourdon
	Tremolo	16' Lieblich Gedeckt
		* 8' Octave
		8' Bourdon
		8' Gedeckt
		* 4' Super Octave
		* 16' Trombone
		8' Cornopean (Sw.)

Roberts Memorial Auditorium
 Tift College, Forsyth, Ga.
 Thursday evening, November 8, 1962.
 Eight-thirty P.M.

MARILYN MASON, *Organist*



TIFT COLLEGE AUDITORIUM

THURSDAY - NOVEMBER 8, 8:30 P.M.