
The First Presbyterian Church
Ridgewood, New Jersey

Ministers

REV. CHARLES A. PLATT, S.T.D., D.D.

REV. ROBERT S. FRYER

REV. FREDERICK S. ROWLAND

Organist - Director

JACK SECHRIST

Organ Recital

by

Marilyn Mason

Concert Organist

April Twenty-eighth, Nineteen Hundred and Sixty-three

Four O'clock

Program

Invocation and Lord's Prayer

Concerto in F major, Op. 4, No. 5 - - - *George Frederic Handel*

Larghetto (1685-1759)
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)

Offering

Trois danses - - - - - *Jehan Alain*

Joies (1911-1940)
Deuils (Danse funebre)
Luttes

"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, Joies, 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.

Benediction



Marilyn Mason is Chairman of the Department of Organ of the University of Michigan. She has been guest Professor at Columbia University, and also at Union Theological Seminary where she received the Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason was the first American woman to play at Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.



*Miss Mason will receive friends at the
chancel steps following the recital.*



LILIAN MURTAGH CONCERT MANAGEMENT
Box 272 — Canaan, Connecticut

Specifications of the Organ

Austin Organs, Inc., Hartford, Connecticut

No. 2359 — 1962

GREAT ORGAN

Gemshorn	16'	61 pipes
Principal	8'	61 pipes
Bourdon	8'	61 pipes
Gemshorn	8'	12 pipes
Principal	4'	61 pipes
Quintaten	4'	61 pipes
Super Octav	2'	61 pipes
Mixture	II-IV	183 pipes
Trumpet	8'	(choir)
Chimes		

CHOIR-POSITIV ORGAN

Nason Flute	8'	68 pipes
Erzahler	8'	68 pipes
Erzahler Celeste	8'	56 pipes
Prinzipal	4'	68 pipes
Koppelflote	4'	68 pipes
Oktav	2'	61 pipes
Larigot	1½'	61 pipes
Sesquialtera	II	122 pipes
Cymbal	II	122 pipes
Krummhorn	8'	68 pipes
Trumpet	8'	68 pipes
Tremolo		

SWELL ORGAN

Gedeckt	16'	68 pipes
Viola	8'	68 pipes
Voix Celeste	8'	56 pipes
Hohlflote	8'	68 pipes
Dolce	8'	68 pipes
Dolce Celeste	8'	56 pipes
Prestant	4'	68 pipes
Rohrflote	4'	24 pipes
Block Flote	2'	61 pipes
Plein Jeu	III	183 pipes
Fagotto	16'	68 pipes
Trompette	8'	68 pipes
Fagotto	8'	12 pipes
Clairon	4'	68 pipes
Tremolo		

PEDAL ORGAN

Resultant	32'	32 notes
Contra Bass	16'	32 pipes
Gemshorn	16'	(great)
Gedeckt	16'	(swell)
Principal	8'	32 pipes
Spitzflote	8'	32 pipes
Gedeckt	8'	(swell)
Superoctave	4'	32 pipes
Spitzflote	4'	12 pipes
Mixture	III	96 pipes
Contra Fagotto	32'	12 pipes
Trumpet	16'	12 pipes
Fagotto	16'	(swell)
Trumpet	8'	(choir)
Krummhorn	4'	(choir)