

CHANCEL ORGAN CONCERTS

1963-1964 SERIES

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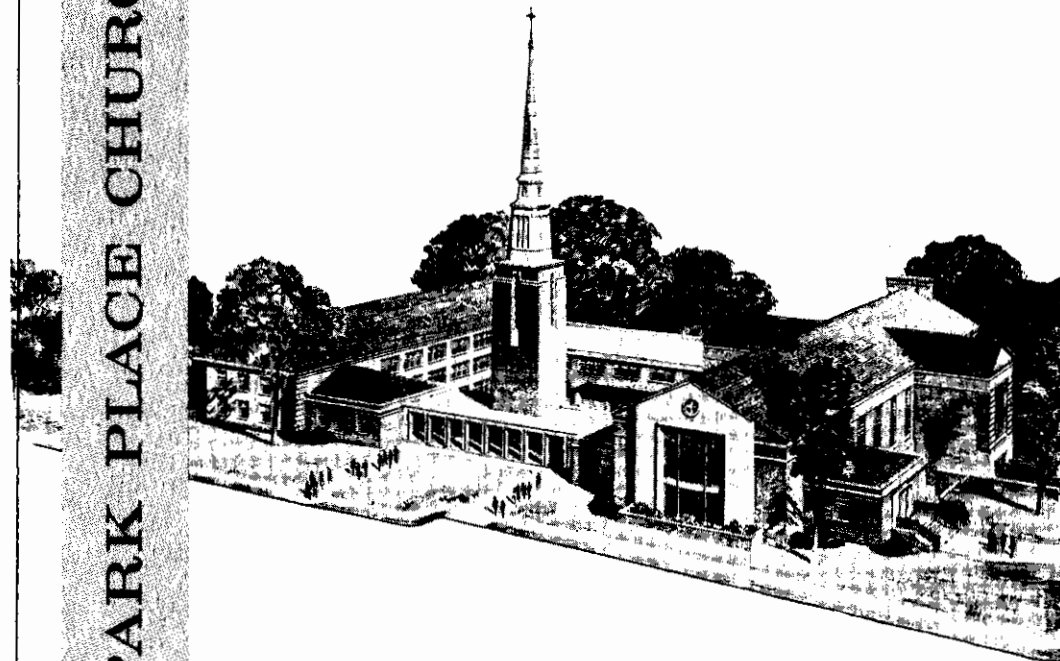
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CHANCEL ORGAN CONCERTS

1963-1964 SERIES



1963 1964 CHANCEL ORGAN CONCERTS

Virgil Fox - November 21, 1963

Virgil Fox returns to the Chancel Organ Concerts series, by popular request, for a third performance, opening the 1963-64 programs. One of the world's best known organists, Mr. Fox presides regularly at New York City's Riverside Church. His great talent, combined with a flair for showmanship, makes him one of the most popular performers in the organ field.

Credited with being greatly responsible for the recent revival of interest in the pipe organ as a concert instrument, Mr. Fox made his professional debut at the age of 14 in Cincinnati. Eight years later he was head of the organ department at Peabody Conservatory. As a student at this oldest of American conservatories, Mr. Fox won all honors available in the single season he spent there.

Heard not only in the United States, Mr. Fox has played concerts throughout Europe, appearing in such famous churches as Westminster, Lincoln, Durham, and Berne cathedrals, the great Cathedral "Dom" in Berlin, the American Church and Cathedral of Notre Dame in France and King's College Chapel in Cambridge.

Almost perennially Mr. Fox plays a concert for the national convention of the American Guild of Organists. In this most critical of audiences, he repeatedly has been acclaimed most enthusiastically. Wherever he plays, Virgil Fox is certain to produce one of the most brilliant programs of the concert season.

Robert Baker - January 16, 1964

Two seasons ago Dr. Robert Baker was widely acclaimed as he opened the Chancel Organ Concerts season. He also returns here by popular request. Dr. Baker is director of The School of Sacred Music at New York's Union Theological Seminary, often described as the nation's outstanding center for the training of organists, choirmasters and leaders of church music.

Besides being recognized as a leading organist, Dr. Baker holds equal stature as a pedagogue and organ architect. As a consultant on the building of new pipe organs, his ideas are in constant demand. Many of the country's churches and universities house outstanding instruments built to his specifications. Dr. Baker perhaps is most proud of the new organ in Philharmonic Hall of New York's Lincoln Center and the outstanding new instrument in the Fifth Avenue Presbyterian Church, New York City.

In his concertizing, Dr. Baker appears coast-to-coast. He also is a popular recitalist with the American Guild of Organists, being chosen by the Guild a few years ago as its representative to play the opening recital at the First International Congress of Organists in London.

Student in early years of Frank Jordan, Clarence Dickinson, T. Tertius Noble and R. Huntington Woodman, Dr. Baker gave distinguished ministries of music to three of New York City's great congregations before assuming his present post at Union Seminary.

Shirley King Coolidge - March 10, 1964

Only woman on the 1963-64 Chancel Organ Concerts, Shirley King Coolidge also will be making her third series appearance on the Casavant-Freres organ at which she regularly presides in the host Park Place Church of God. She is in her fifth year as staff organist of the large congregation.

Recently appointed official organist for Anderson College, from which she was graduated with a bachelor of science degree in music education, Mrs. Coolidge is completing her master's work at Butler University, Indianapolis, under Mallory Bransford. She will play for all special college functions.

In addition to serving as the Park Place church staff organist, and appearing frequently in recitals, Mrs. Coolidge has taught public school music. Her husband, Rev. David Coolidge, is minister of music for the Anderson church.

John Weaver - April 9, 1964

One of America's brilliant young organists, John Weaver is the lone newcomer on the current series. However, Dr. George Markey, appearing here two seasons ago, had Mr. Weaver as a student following the death of Richard Ross, whom Dr. Markey succeeded as head of Peabody Conservatory.

Mr. Weaver, whose abilities in music first astonished his clergyman-father and others when he was five, devotes himself to concertizing, serving the Lutheran Church of the Holy Trinity in Philadelphia as organist and choirmaster and spending his summers as a faculty member at the Junior Conservatory Camp in northern Vermont—where he enjoyed four glorious student years.

Though the late Mr. Ross discovered and began developing his great talents, it was under Dr. Markey's guidance and encouragement that the teen-ager Weaver advanced sufficiently to successfully enter the American Guild of Organists' Young Artist Competition. Receiving the Curtis Award at Curtis Institute, he spent four years studying with Dr. Alexander McCurdy and later served two of the city's most important churches as organist.

Critics and public have been unanimous in acclaiming Mr. Weaver's virtuosity and musicianship. His programs include works ranging from the pre-Bach composers of the 17th Century up to and including the giants of 20th Century organ composition—the entire development of the organ literature. Besides his concerts, he has appeared on television and at conventions of the American Guild of Organists.



THE CHANCEL ORGAN CONCERT SERIES

PRESENTS

MARILYN MASON

PROGRAM

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)

INTERMISSION

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, 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 choir-master 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.