
SOUTHWESTERN BAPTIST THEOLOGICAL SEMINARY

SCHOOL OF CHURCH MUSIC

presents

Church Music
Workshop

Recital Series

JAN. 28, 1963..... The Southern Methodist University Choir
Dr. Lloyd Pfautsch, Director

JAN. 29, 1963..... The Seminary Oratorio Chorus
James McKinney, Director

JAN. 31, 1963..... Marilyn Mason, Organist

REYNOLDS MEMORIAL CHAPEL

COWDEN HALL

SOUTHWESTERN CHURCH MUSIC WORKSHOP

presents

MARILYN MASON, Organist

in

Artist Recital

January 31, 1963

8:00 P. M.

I

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

Larghetto
Allegro
Alla siciliana
Presto

Miniature (1958).....Langlais

Epilogue, for pedal solo.....Langlais

Prelude and Fugue in D major.....Bach
(1685-1750)

INTERMISSION

II

Trois danses.....Alain
(1911-1940)

Joies
Deuils (Danse funebre)
Luttes

Two Preludes.....Wright

Greensleeves (1950)
Brother James' Air

Grand choeur dialogue.....Gigout
(1844-1925)

PROGRAM NOTES

I

Langlais 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.

II

“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 forboding 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.”

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.

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.

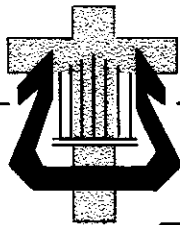
CHURCH MUSIC

WORKSHOP

SOUTHWESTERN BAPTIST
THEOLOGICAL SEMINARY

School of Church Music

James C. McKinney, Dean



January 28 to February 1

The Faculty . . .

LLOYD PFAUTSCH—Professor of Sacred Music and Director of Choral Activities at Southern Methodist University

Taught at Illinois Wesleyan University, University of Illinois, Southern Illinois University, Northwestern University, and School of Sacred Music at Union Theological Seminary . . . soloist for Robert Shaw Chorale and New York Oratorio Society . . . numerous appearances as oratorio soloist throughout the United States . . . compositions and arrangements for choir and solo voice are published by a number of publishers.

MARILYN MASON—Chairman of the Department of Organ at the University of Michigan B.M. and M.M. from the University of Michigan, a certificate from the Fontainebleau School of Music, D.S.M. from Union Theological Seminary . . . studied with Nadia Boulanger, Maurice Durufle, Palmer Christian, and Arnold Schoenberg . . . recitalist for three national conventions of the A.G.O. . . . first American woman to play in Westminster Abbey, while representing the United States at the International Congress of Organists in 1957 . . . first woman organist to play in Latin America, four concerts at the Auditorio Nacional in Mexico City.

MADI BACON—Musical Director of the San Francisco Boys Chorus

Ph.B. in Languages and M.A. in Music from the University of Chicago . . . extensive study in the areas of voice, piano, and conducting; the latter includes study with Serge Koussevitsky . . . music teacher and music supervisor in the public school system of Illinois . . . Dean and Director of Music at Roosevelt University in Chicago . . . headed Music Extension Division of the University of California at Berkeley . . . works with San Francisco Opera Company.

MABEL BOYTER—Director of the Children's School of Music, Atlanta, Georgia

Mrs. Boyter needs no introduction to Workshop attendants at Southwestern—she has participated in our Workshop on previous occasions and has been well received. She is the author of many notebooks and materials published for use in children's choirs. As a clinician, Mrs. Boyter is very active in many parts of the United States.

ROBERT YOUNG—Assistant Professor of Church Music, Baylor University

B.M. from Otterbein College, M.M. from Northwestern University, D.M.A. from the University of Southern California (Dissertation: *The History of Baptist Hymnody in England from 1600 to 1800*) . . . Music Consultant, Los Angeles Baptist City Society . . . Dean, Mount Hermon Church Music Conference, 1959-62 . . . Faculty, Forest Home Church Music Conference, 1961-62 . . . Faculty, Worship and Arts Conference, Green Lake, Wisconsin, 1959-60 . . . left position as Minister of Music of the Tenth Avenue Baptist Church, Los Angeles, to come to Baylor University.

T. W. (JACK) DEAN—Faculty, Southwestern Seminary

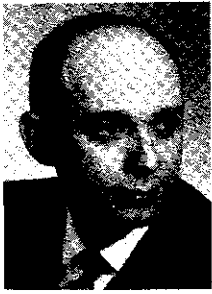
Ph.D. in Musicology from the University of Southern California . . . President, Southern Baptist Church Music Conference, 1961-63 . . . formerly Administrative Dean of the School of Music, Hardin-Simmons University . . . arranger for the Baptist Hour Choir, 1956-59 . . . compositions published by Broadman, Accent, and Gamut . . . commissioned to write a festival oratorio for the First National Conference of Southern Baptist Musicians to be held in Louisville in 1964.

CHARLES SEGO—Faculty, Southwestern Seminary

Mr. Segó has established himself as an outstanding organist and pianist in the area of service playing; he fills many engagements as accompanist for conventions and performances of oratorios and cantatas. Mr. Segó holds the M.M. in Organ from Southern Methodist University.

The Schedule . . .

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:00-8:50	REGISTRATION Cowden Hall	Choral Techniques Dr. Pfautsch—Cowden Auditorium	Choral Techniques Dr. Pfautsch—Cowden Auditorium	Choral Techniques Dr. Pfautsch—Cowden Auditorium	Choral Techniques Dr. Pfautsch—Cowden Auditorium
9:00-9:50		Choral Techniques Dr. Pfautsch—Cowden Auditorium	Choral Techniques Dr. Pfautsch—Cowden Auditorium	Choral Techniques Dr. Pfautsch—Cowden Auditorium	Choral Techniques Dr. Pfautsch—Cowden Auditorium
10:00-10:30		CHAPEL	CHAPEL	CHAPEL	CHAPEL
10:40-11:30		Organ Master Class Miss Mason—Cowden Auditorium Music in Worship Dr. Young—Room 200 Piano Service Playing Mr. Segó—Room 101	Organ Master Class Miss Mason—Cowden Auditorium Music in Worship Dr. Young—Room 200 Piano Service Playing Mr. Segó—Room 101	Organ Master Class Miss Mason—Cowden Auditorium Music in Worship Dr. Young—Room 200 Piano Service Playing Mr. Segó—Room 101	Organ Master Class Miss Mason—Cowden Auditorium Music in Worship Dr. Young—Room 200 Piano Service Playing Mr. Segó—Room 101
11:40-1:30		Associational Officers Luncheon State of Texas	Alumni Luncheon Wyatt Cafeteria Seminary South	Lunch	Lunch
1:40-2:30	Primary Choir Lecture Mrs. Boyter—Room 200 Vocal Techniques Mr. Brown—Room 209	Primary Choir Lecture Mrs. Boyter—Room 200 Vocal Techniques Mr. Brown—Room 209	Primary Choir Lecture Mrs. Boyter—Room 200 Vocal Techniques Mr. Brown—Room 209	Primary Choir Lecture Mrs. Boyter—Room 200 Vocal Techniques Mr. Brown—Room 209	
2:40-3:30	Primary Choir Demonstration Mrs. Boyter—Room 200 Performance Practices The Contemporary Anthem Dr. Dean—Room 209	Primary Choir Demonstration Mrs. Boyter—Room 200 Performance Practices The Contemporary Anthem Dr. Dean—Room 209	Primary Choir Demonstration Mrs. Boyter—Room 200 Performance Practices The Contemporary Anthem Dr. Dean—Room 209	Primary Choir Demonstration Mrs. Boyter—Room 200 Performance Practices The Contemporary Anthem Dr. Dean—Room 209	
3:40-4:30	Boy Choir Lecture Miss Bacon—Room 200 Organ Master Class Miss Mason—Cowden Auditorium	Boy Choir Lecture Miss Bacon—Room 200 Organ Master Class Miss Mason—Cowden Auditorium	Boy Choir Lecture Miss Bacon—Room 200 Organ Master Class Miss Mason—Cowden Auditorium	Boy Choir Lecture Miss Bacon—Room 200 Organ Master Class Miss Mason—Cowden Auditorium	
4:40-5:30	Boy Choir Demonstration Miss Bacon—Room 200	Boy Choir Demonstration Miss Bacon—Room 200	Boy Choir Demonstration Miss Bacon—Room 200	Boy Choir Demonstration Miss Bacon—Room 200	
8:00	Concert Southern Methodist University Choir Dr. Pfautsch, Director	Concert Southwestern Oratorio Chorus Dean McKinney, Director		Recital Miss Marilyn Mason, Organist	



PFAUSCH



MASON



YOUNG

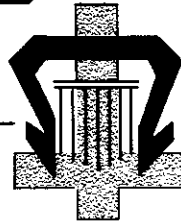


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