

THE PHILLIPS EXETER ACADEMY

presents

Marilyn Mason, organist

Sunday, October 11, 1964

Phillips Church

PROGRAM

Concerto del Signor Torelli *Walther (1684-1748)*

Walther transcribed for the organ, as did Bach, compositions written for other instruments. This one movement work was originally written as a violin concerto by Torelli, a violinist of Bologna.

Aria con variazione *Martini (1706-1784)*

Fantasia and Fugue in G Minor, B.W.V. 542 . . *Bach (1685-1750)*

INTERMISSION

Trois danses *Alain (1911-1940)*

Joies

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 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."

Scherzo, Op. 2 *Durufle (b. 1902)*

Pageant (1931) *Leo Sowerby (B. 1895)*

LILLIAN MURDAGH, *Concert Management*

FALL CONCERTS and LECTURES

Sun., Oct. 18 — Professor Carleton Coon

Sun., Oct. 25 — Professor Harold Egerton

Sun., Nov. 1 — Esterhazy Orchestra

Sun., Nov. 8 — Dr. Samuel Proctor

Sun., Dec. 6 — Harvard University Band

Sat., Dec. 12 — Christmas Concert: Fidelio Society of Abbot Academy and the Academy Musical Clubs (Glee Club and Orchestra)

All Concerts and illustrated Lectures begin at 6:45 p.m., others at 7:00 p.m., and are open to the public free of charge.