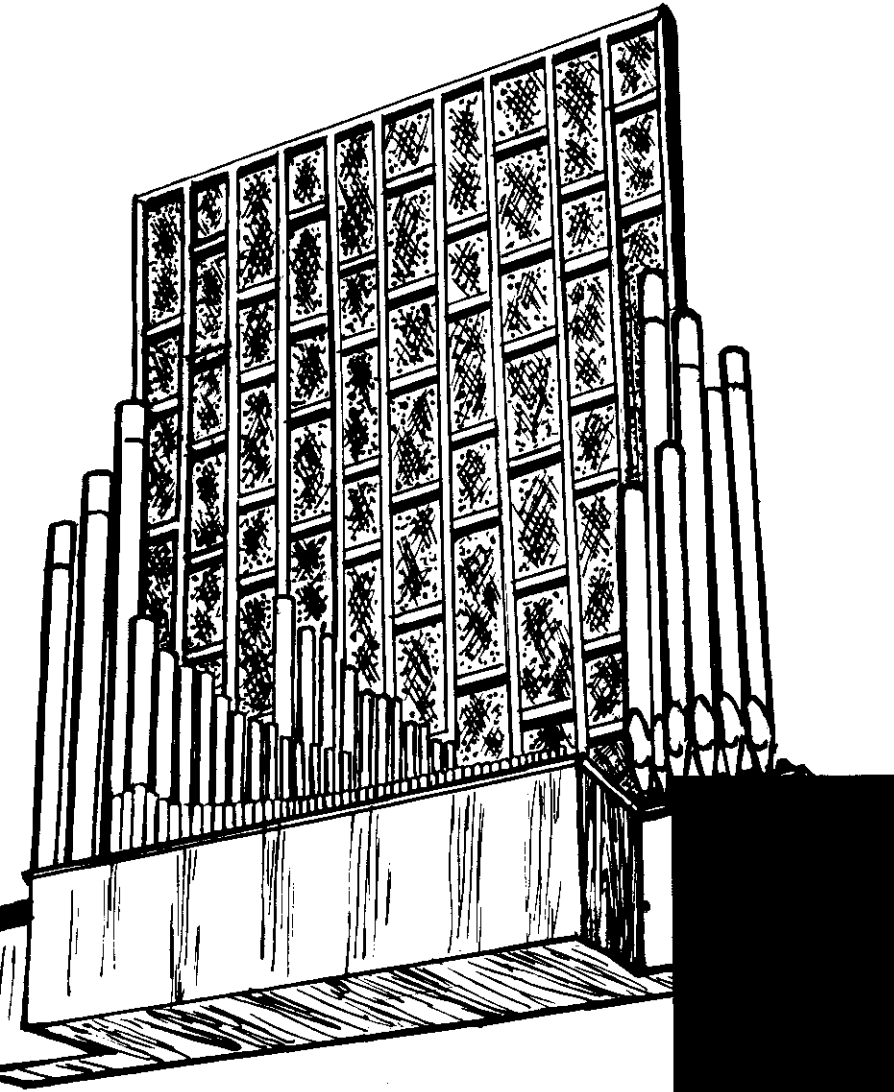


ORGAN
RECITAL



CAPITOL DRIVE LUTHERAN CHURCH

W. Capitol Drive at N. 54th Street

Milwaukee, Wisconsin

JANUARY

10

1965

3:30 P.M.

MARILYN MASON

PROGRAM

Marilyn Mason is Chairman of the Department of Organ at 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 in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna and Berlin. The summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America, and last fall she played in Spain at the International Congress of Organists. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

This is another concert in the Capitol Drive Lutheran Church International Artists' Series. The series, which began in November, 1956, has included recitals by E. Power Biggs, William Self, Claire Coci, Virgil Fox, Jean Langlais, Flor Peeters, and Frederick Swann.

The Reuter organ has two divisions — the chancel and gallery organ — by thirty-five independent ranks and two thousand four hundred pipes, controlled with a three manual console.

Because of the sacred nature of the recital, acolytes will light the office candles on the altar. The pastor of the church, the Reverend John H. Baumgaertner, will read a collect immediately before the intermission when your offering will be received.

I

CONCERTO DEL SIGNOR TORELLI
..... JOHANN GOTTFRIED 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 GIOVANNI BATTISTA MARTINI (1706-1784)

FANTASIA AND FUGUE IN G MINOR, B.W.V. 542
..... JOHANN SEBASTIAN BACH (1685-1750)

FANTASY ON "EIN FESTE BURG," OPUS 27 ... MAX REGER (1873-1916)

Reger, rooted in the Romantic style, is one of the foremost contrapuntal composers of this century. Although gifted in orchestral and choral writing, he has made a tremendous contribution to organ literature. As in this fantasy, many of the organ works are based on choral tunes. Reger enjoys a great popularity in his native Germany.

TROIS DANSESJEHAN 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, 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 tritone 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. 2DURUFLE (b. 1902)

PAGEANT (1931)LEO SOWERBY (b. 1895)

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Box 272, Canaan, Connecticut

Following the recital Dr. Mason will be in the lounge, south of the nave, to greet friends and acquaintances. She will be attended by Pastor and Mrs. Baumgaertner and Mr. Kenneth Semmann, director of music at Capitol Drive Church.

* * *

Worship is conducted at Capitol Drive Lutheran Church on Sunday mornings at 8:15 and 10:45. You are cordially invited.

Capitol Drive Lutheran Church is most grateful to sponsors and patrons whose generous advance contributions have helped to make this program possible. We need the wholehearted support of all who enjoy the recital in order that we may continue to bring the world's great organists to this community. The offering provides you with the opportunity to demonstrate your appreciation and your willingness to help.

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CAROL POPE
LUTHERAN CHURCH

CAPITOL DRIVE LUTHERAN CHURCH

West Capitol Drive at North 54th Street

MILWAUKEE, WISCONSIN

Affiliated with The Lutheran Church
Missouri Synod — English District

Dedicated in October 1956, the church was designed by Prof. John N. Tilton of Cornell University and is fully air-conditioned. Ten bells, cast in Holland, are rung both manually and automatically.

PHOTOGRAPHY BY NORD FROEHLICH

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