

EL PASO CHAPTER

American Guild of Organists

PRESENTS

MARILYN MASON

IN RECITAL



Monday Evening, January 4, 1965

8 o'clock

TRINITY METHODIST CHURCH

El Paso, Texas

JOHANN GOTTFRIED WALTHER.....CONCERTO DEL SIGNOR TORELLI
(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 Giuseppe Torelli, a violinist of Bologna.

GIOVANNI BATTISTA MARTINI.....ARIA CON VARAZIONE
(1706-1784)

"Padre" Martini was chapel master of the Church of San Francesca at Bologna and was one of the most famous composition teachers of the 18th century, Mozart being among his pupils.

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

This composition, considered by many as one of the greatest works ever written for the organ, dates from Bach's late Weimar period. The boldness and inventiveness of the harmonic progressions anticipate the late Romantic period. Bach first played it on his visit to Hamburg where he competed for the position of organist at the Jakobi Church.

— I N T E R M I S S I O N —

JEHAN ALAIN.....TROIS DANSES
(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."

SEARLE WRIGHT.....PRELUDE ON "GREENSLEEVES" (1950)

Searle Wright is a famous American organist and composer who still lives. This is one of his best-loved works.

LEO SOWERBY.....PAGEANT (1931)
(1895 -)

Sowerby was a bandmaster in World War I and was the first American to receive the Prix de Rome in 1921. For many years he was the organist of St. James' Cathedral, Chicago. He now directs the College of Organists attached to the National Cathedral in Washington. He holds the distinction of having composed the largest output of qualitative organ music of any American composer of our day. "Pageant" shows off in a brilliant manner the pedal division of the organ.