



*San Diego Chapter*  
*American Guild of Organists*

Presents

**Marilyn Mason**

IN RECITAL

Monday, April 25, 1966 at 8:00 p.m.

LA JOLLA PRESBYTERIAN CHURCH

7715 Draper Avenue

La Jolla, California

# PROGRAM

## I

*Concerto del Signor Torelli* . . . . . Johann 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 Guisepe Torelli, a violinist of Bologna.

*Aria con Variazione* . . . . . Giovanni Battista Martini  
(1706-1784)

Martini, commonly called "Padre Martini", was chapel master of the Church of San Francesca at Bologna.

*Fantasia and Fugue in G Minor, BWV 542* . . . . . Johann Sebastian Bach  
(1685-1750)

This composition 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 a visit to Hamburg where he competed for the position of organist at the Jacobi Church.

## II

*Chorale in A Minor* . . . . . César Franck  
(1822-1890)

*Variations and Fugue on the English National Anthem (1901)* . . . . . Max Reger  
(1873-1916)

*Carol Prelude on Greensleeves (1950)* . . . . . Searle Wright  
The composer is organist and choirmaster of St. Paul's Chapel, Columbia University, New York.

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

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## MARILYN MASON

Marilyn Mason is chairman of the Organ Department of The University of Michigan. Dr. Mason has been heard in recitals throughout North America and Europe. She was the first 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. In the summer of 1960 she played four concerts at the Auditoria Nacional in Mexico City, the first woman organist to play in Latin America, and in the fall of 1963 she played in Spain at the International Congress of Organists. In 1965 she was invited to represent the United States at the International Congress of Organists in Hamburg, and also played at Royal Festival Hall, London. In 1966 she was awarded a grant by the State Department to teach at the International Institute of Music, held in Curitiba, Brazil. Because of her interest in contemporary music, she has commissioned numerous composers to write for the organ and has given many premiere performances.

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LILIAN MURTAGH CONCERT MANAGEMENT, Box 272, CANAAN, CONN. 06018