

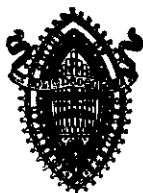
KENOSHA CHAPTER  
**AMERICAN GUILD OF ORGANISTS**

*takes pleasure in presenting an*

*ORGAN RECITAL*

*by*

**Marilyn Mason**



Sunday afternoon, February 13, 1966  
at four o'clock

**St. Matthew's Episcopal Church**

5900 seventh avenue \* kenosha, wisconsin

P R O G R A M

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 & Fugue in G Minor

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.

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FREE WILL OFFERING

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Chorale in A Minor

Cesar Franck  
(1822-1890)

This is the last composition of Cesar Franck, the founder of the modern French School.

Carol Prelude on Greensleeves (1950) Searle Wright

The composer is organist and choirmaster at St. Paul's Chapel, Columbia University, New York.

Pageant (1931)

Leo Sowerby

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Marilyn Mason is Chairman of the Department of Organ of 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. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

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**LILIAN MURTAGH CONCERT MANAGEMENT**

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Our sincere thanks to the patrons who helped make this recital possible. The contributions of these interested persons together with the offerings help defray the costs of the recital.