

THE SOUTH DAKOTA CHAPTER OF  
THE AMERICAN GUILD *of* ORGANISTS  
and  
THE FIRST PRESBYTERIAN CHURCH

presents

*Marilyn Mason, Organist*

in

Recital



**THE FIRST PRESBYTERIAN CHURCH**

Sioux Falls, South Dakota

Friday, April 7, 1967

8:15 P.M.

## PROGRAM

### 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 Guiseppe Torelli, a violinist of Bologna.

### ARIA CON VARIAZIONE . . . . . Giovanni Battista Martini (1706-1784)

This composer, often called "Padre Martini," was a chapel master of the Church of San Francesca at Bologna.

### PRELUDE AND FUGUE IN D MAJOR . . . . . Johann Sebastian Bach (1685-1750)

The prelude is in French Overture design. A strong majestic opening is followed by a sustained yet moving middle section. It closes in the dramatic mood of the beginning. The fugue is in light scherzo style. The theme is tossed from key to key, building up to a brilliant climax ending with the theme introduced in the pedal.

### —INTERMISSION—

### TROIS DANSES . . . . . Jehan Alain

Joies

Deuils (Danse funebre)

Luttes

Alain's organ music has 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, the composer has said, were written after the death of his 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 evolves 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 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 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."

EVOCATION A LA CHAPELLE SIXTINE . . . . Franz Liszt  
(1811-1886)

(Miserere von Allegri und Ave verum corpus von Mozart)

BRIGHT, BLITHE AND BRISK (1965)\* . . . . Leo Sowerby  
(1895- )

PAGEANT (1931) . . . . . Leo Sowerby

Dr. Sowerby is Director of the College of Church Musicians,  
attached to the National Cathedral in Washington, D.C.

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\*First performance in Sioux Falls  
dedicated to Marilyn Mason

**MARILYN MASON** is Professor of Music and Chairman of the Organ Department at The University of Michigan, Ann Arbor. She has been guest Professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954. Dr. Mason has been heard in recitals throughout North and South America and Europe. She 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, Berlin, and Edinburgh. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in 1963 she played in Spain at the International Congress of Organists. Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances; she recently recorded the Schoenberg "Variations on a Recitative" for Columbia Records at Philharmonic Hall in New York.