

# Spelman College

presents

## MARILYN MASON

in

## Organ Recital

in honor of Kemper Harreld  
and the late Willis Laurence James



*Friday, April 19, 1968, 8:00 p.m.*

*Sisters Chapel*

## 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 written originally as a violin concerto by Torelli, a violinist of Bologna.

ARIA CON VARIAZIONE ----- *Giovanni Battista Martini*  
(1706-1784)

PRELUDE AND FUGUE IN D MAJOR, BWV 532 ----- *Johann Sebastian Bach*  
(1685-1750)

## Intermission

TROIS DANSES ----- *Jehan Alain*  
(1911-1940)  
Joies  
Deuils (Danse funebre)  
Luttes

“Joys,” “Mourning,” “Conflicts” — a cycle written at the death of the composer’s younger sister.

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.

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, appears immediately and is briefly developed. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand presents the second theme, with newly added rhythms. The work closes with a brilliant finale, turbulent and impetuous, followed by a sombre oboe melody.

The second dance, “Mourning,” or “Funeral Dance,” has as its basis a foreboding diatonic theme. It is treated in the form of a passacaglia and harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a chant, one of a crying and futile nature.

The third dance, “Conflicts,” contains no new material, but is a summation of the two previous dances. It uses material from both works and combines the themes in various ways; each struggles for domination, restlessly and unceasingly. Its rhythmic drive brings the work to an intense, abrupt close: this final section is marked “brutalement.”

PASTORALE ----- *Robert Donahue*  
(1931- )

PAGEANT ----- *Leo Sowerby*  
(1895- )

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 Europe have included two return engagements at Westminster Abbey (in 1963, and in 1966, the latter on the occasion of the 900th anniversary of the Abbey), as well as appearances in London, Edinburgh, Hamburg, Berlin, and Vienna. In 1960 she played four concerts at the Auditorio Nacional in Mexico City. She was the first woman organist to play in Latin America. In 1963 she played in Spain at the International Congress of Organists. In January 1966 and 1967 she taught and played at the International Festival of Music in Brazil. Because of her interest in contemporary music, Dr. Mason 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.

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*You are invited to greet the organist at the console after the concert.*

# THE ORGAN

The new pipe organ installed by the Walter Holtkamp Organ Company of Cleveland, Ohio, was custom designed for Sisters Chapel. It embraces principles of organ building from the Classical era of the 17th and 18th centuries. Continuing a tradition of American classical organ construction, which started in 1937 with the Busch-Reisinger Museum organ in Cambridge, the Holtkamp organ has most of the organ pipes exposed so that they can speak freely with clarity and purity of tone. For the audience, the Great and Positiv Organs are located in the center of the stage, and the Pedal Organ to the left. The Swell Organ is enclosed and located to the right of center, behind the screened back wall. The specifications of the new organ are as follows:

## *Pedal Organ*

16'	Principal	32 Pipes
16'	Quintadena	Great
16'	Subbass	32 Pipes
8'	Octave	32 Pipes
8'	Flute	32 Pipes
4'	Choralbass	32 Pipes
4'	Nachthorn	32 Pipes
4R	Rauschbass	128 Pipes
16'	Posaune	32 Pipes
8'	Trumpet	32 Pipes
4'	Schalmey	32 Pipes

## *Great Organ*

16'	Quintadena	61 Pipes
8'	Principal	61 Pipes
8'	Gedackt	61 Pipes
4'	Octave	61 Pipes
4'	Spitzfloete	61 Pipes
2'	Doublette	61 Pipes
2R	Sesquialtera	122 Pipes
4R	Mixture	244 Pipes
8'	Trumpet	61 Pipes

## *Swell Organ*

8'	Gamba	61 Pipes
8'	Voix Celeste (F-C)	56 Pipes
8'	Bourdon	61 Pipes
4'	Principal	61 Pipes
4'	Fullfloete	61 Pipes
2'	Floete	61 Pipes
1'	Octavin	61 Pipes
3R	Fourniture	183 Pipes
16'	Dulzian	61 Pipes
4'	Clairon	61 Pipes

## *Positiv Organ*

8'	Copula	61 Pipes
4'	Gemshorn	61 Pipes
4'	Rohrfloete	61 Pipes
2-2/3'	Nazard	61 Pipes
2'	Principal	61 Pipes
1-3/5'	Tierce	61 Pipes
3R	Scharf	183 Pipes
8'	Cromorne	61 Pipes