

ARTIST-LECTURE SERIES

1967-68

presents

MARILYN MASON

organist

IN CONCERT



King Chapel
Mount Vernon, Iowa

WEDNESDAY, MARCH 13, 1968
8:15 P.M.

PROGRAM

Concerto del Signor Torelli - - - Johann Gottfried Walther
(1684-1748)

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
Joies (1911-1940)
Deuils (Danse funebre)
Luttés

Scherzo, Op. 2 - - - - - Maurice Duruflé
(1902-)

Pageant - - - - - Leo Sowerby
(1895-)

PROGRAM NOTES

Concerto del Signor Torelli

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.

Trois danses

“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.”

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 (Royal Festival Hall,) Edinburgh, Hamburg, Berlin, and Vienna. 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. 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.