



Limestone College

GAFFNEY, SOUTH CAROLINA

Presents

MARILYN MASON

in a

concert

of

ORGAN MUSIC

FULLERTON AUDITORIUM

Monday

March 4, 1968

8:00 P. M.

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PROGRAM

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

Walther transcribed for the organ compositions written for other instruments, as did his friend J. S. Bach. 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)

In 1725 Padre Martini became chapelmaster in the Franciscan church in Bologna, Italy, where he opened a school of composition. Perhaps his most illustrious pupil was Wolfgang A. Mozart.

Prelude and Fugue in D Major (BWV 532)
Johann Sebastian Bach
(1685-1750)

INTERMISSION

Trois danses *Jehan Alain*
(1911-1940)

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. "Joys," "Mourning," "Conflicts" is a cycle written at the death of the composer's younger sister. 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 harmon-

ized 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."

Scherzo, Opus 2 *Maurice Durufle*
(1902-)

Maurice Durufle is not only one of the finest organ virtuosos in Europe today, but is also one of the most important of the contemporary French composers for the instrument. Born in Louviers, Eure, in 1902, he was a pupil at the Rouen Cathedral from 1912 to 1918; in 1919 he commenced studies at the Paris Conservatory, where he studied with Vierne, Tournemire, Gigout, and Paul Dukas, among others: he obtained "premiers prix" in all his subjects. In 1919 he became assistant organist to Tournemire at Ste. Clotilde; in 1930 he was appointed "Organiste du Grand Orgue" at Ste. Etienne-du-Mont, the post which he occupies today.

Pageant *Leo Sowerby*
(1895-)

The eminent American organist, composer, church musician, Leo Sowerby is perhaps best known for his coloristic writing for the organ. For many years a church musician and teacher in Chicago, Dr. Sowerby now heads the College of Church Music of the Washington Cathedral, Washington, D. C.

Aeolian-Skinner Organ

LILIAN MURTAGH CONCERT MANAGEMENT

Box 272 Canaan, Connecticut

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COMING PROGRAMS

Norman Walker Dance Company

Monday, April 1, 1968 — 8:00 p. m.

Limestone College Chorus Spring Concert

Tuesday, April 9, 1968 — 8:00 p. m.