

ROANOKE COLLEGE

presents

Dr. Marilyn Mason, Organist

ORGAN DEDICATION RECITAL

CHARLES MASSIE ANTRIM MEMORIAL CHAPEL



8:15 p.m.

TUESDAY, OCTOBER 13, 1970

PROGRAM



SUITE FOR ORGAN (1948)

EDMUND HAINES

Promenade

Air

Toccatà

This suite was commissioned by Marilyn Mason and is dedicated to her.

MAGNIFICAT DU 8.EM TON EN SOL MAJEUR

LE CLERC

Plein Jeu

Duo

Jeu de Clairon

Flutte

Musette

Grand Jeu

The *Magnificat* is the song of Mary which appears in the Gospel of Luke. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there are twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here, Le Clerc utilizes the 8th Tone as his melodic source. This work was obtained from the British Museum and and edited for performance by Marilyn Mason. She will be assisted by three men from the Roanoke College Choir.

TOCCATA, ADAGIO AND FUGUE IN C, BWV. 564

JOHANN SEBASTIAN BACH
(1685-1750)

This work is distinctive among the organ works of Bach because it is in three independent movements. The toccata is brilliant and ornate. The adagio contains a melody of unusual beauty, with an accompaniment of quiet chords. The last movement is a fugue, which, in its melodic direction and commanding rhythm, carries the work to a sweeping finish.

INTERMISSION

TROIS DANSES

JEHAN ALAIN (1911-1940)

Joies

Deuils (Danse funebre)

Luttes

Alain's organ music had considerable acclaim, and were it not for his untimely death, he probably would be one of the leaders of French composition today. These three dances — Joys, Mourning, Struggles — were written after the death of Alain's sister who was killed during a mountain climbing expedition.

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, is presented immediately and developed somewhat. The middle section of the work revolves 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 of 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."

SKETCH IN E MINOR

MARCEL DUPRE (b. 1886)

Marcel Dupre is the most distinguished organ-composer of his generation. For many years he has been organist at St. Sulpice in Paris. This sketch is a study in repeated notes in the style of the light-hearted scherzo.

CONCERT VARIATIONS ON THE AUSTRIAN HYMN, OP. 3

J. K. PAINE

John Knowles Paine was born in 1839 and died in 1906. He received much of his training in this country; in 1875 he was appointed Professor of Music at Harvard University. These variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.

THE RECITALIST

MARILYN MASON is professor of music and chairman of the organ department at the University of Michigan. 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 West-

minster 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 being the occasion of the 900th Anniversary of the Abbey, as well as appearances in London at the Royal Festival Hall, Edinburgh, Hamburg, and Berlin, and Vienna.

Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.



The 28-rank Casavant organ was built in Quebec, Canada. It is a low wind pressure classical instrument with 24 stops. The swell is under expression, while the great and pedal are not enclosed.

The placement of two electro-pneumatic outlets in the chapel floor permit different locations for the console.

Specifications for the organ are:

<i>Great</i>	<i>Swell</i>	<i>Pedal</i>
16' Quintaden	8' Salizional	16' Subbass
8' Prinzipal	8' Vox Coelestis (GG)	16' Quintaden (Great)
8' Rohrflote	8' Gedackt	8' Prinzipal
4' Oktav	4' Koppelflote	8' Gedackt Pommer
4' Spitzflote	2' Prinzipal	4' Choralbass
2' Flachflote	1 1/3' Quintflote	2' Mixtur III
1 1/3' Mixtur IV	1/2' Zimbel III	16' Fagott
8' Trompete	8' Krummhorn	4' Schalmey
	Tremulant	
	<i>Couplers</i>	
	Great to Pedal	
	Swell to Pedal	
	Swell to Great	

The Chapel was designed by Vincent G. Kling and Associates, nationally-known Philadelphia architects. Generous gifts of the Virginia Synod — Lutheran Church in America helped make the Chapel possible. Because of a major gift of Mrs. A. Blair Antrim and the late Mr. Antrim of Roanoke, the Chapel is named in memory of their son, a 1963 graduate of Roanoke College.