

The Friday Evening Concert Series

Sixth Season

Marilyn Mason

Organist

Presented by the

FIRST UNITED METHODIST CHURCH

Palo Alto, California

Friday, January 29, 1971

8:15 p.m.

*You are invited to the reception in Kohlstedt Hall
on the lower floor following the concert.*

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COMING SERIES CONCERTS

March 5, 1971, at 8:15 p.m.
Nicanor Zabaleta, harpist

April 30, 1971, at 8:15 p.m.
Virgil Fox, organist

May 21, 1971
May Festival: Handel's "Messiah"
Chancel Choir with soloists and orchestra;
Eileen Washington, director

P R O G R A M

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 edited for performance by Marilyn Mason. She will be assisted by men from the Chancel Choir.

Toccatà, 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 toccatà 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—Joies, Mourning, Struggles—were written after the death of Alain's 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 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 had 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.

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Lilian Murtagh Concert Management
Box 272, Canaan, Connecticut

Recording of the performance is not permitted by the Concert Management.