



The Church of St. Joseph at Newport

5 Mann Avenue
Newport, Rhode Island 02840

MARILYN MASON

May 1, 1977

Suite du Troisieme Ton Jean Adam Guilain
Plein jeu (Flourished 18th Century)
Quatuor
Dialogue de Voix humaine
Basse de Trompette
Duo Chant sung by members
of St. Joseph's Choir
Grand Jeu

Fantasy and Fugue in G Minor J. S. Bach
BWV 542 (1685-1750)

INTERMISSION

Trois Danses Alain
Joies (1911-1940)
Deuils (Danse funebre)
Lutttes

Alain's organ music has had considerable acclaim, and were it not for his untimely death, he probably would have been one of the leaders of French composition.

The first dance, "Joies", presents two themes. The first is, as the composer suggests, on solo reed colors, while the strongly rhythmic second is presented in a brighter sound and immediately repeated. In the middle section of the work, the first theme is developed in the right hand; the second theme with newly added harmonies, in the left. The work closes with a brilliant finale followed by a sombre melody.

The second dance, "Mourning", ("Funeral Dance") is a passacaglia based on a forebodying diatonic theme. A prominent technique found in this movement is the use of harmonies derived from modal scales. The dance ends with a mournful chant-like melody.

The third dance, "Struggles", contains no new material and therefore summarizes the previous dances. The themes "Struggle" for domination, their rhythmic drive bringing the work to an intense, abrupt close, aptly designated by the composer as Brutalement.

VI (Meditations on the Mystery...Olivier Messiaen
of the Holy Trinity) (1908-)

"In the Word was Life and Life was the Light..."
John 1:4

Pageant Leo Sowerby
(1895-1968)

Marilyn Mason is University Organist and Chairman of the Organ Department at The University of Michigan. Having served the University for nearly 30 years, she was a pupil of Palmer Christian in her Michigan student days and also studied with Nadia Boulanger and Maurice Durufle. She attended Union Theological Seminary where she earned the degree Doctor of Sacred Music. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Numerous invitations have taken her to five continents; North and South America, Europe, Africa and Australia. She has served as adjudicator at almost every major competition in the world; her own repertoire is immense, covering every period of literature. Her performances are noted for their "vitality, great sweep and kaleidoscopic registration." Few people can be compared to her extensive artistic achievements as a recitalist, teacher, judge and recorder. In further contribution to her profession, she has commissioned over 30 works by contemporary American composers, each dedicated to her and premiered by her.