

MORNINGSIDE COLLEGE

MUSIC 1977-78

Sioux,
Iowa

Guest Recital

MARILYN MASON, ORGAN

Magnificat du Troisieme Ton

Jean Adam Guilain
(flourished 18th century)

Plein jeu
Quatour
Dialogue de Voix humaine
Basse de Trompette
Duo
Grand jeu

Toccatà, Adagio and Fugue, BWV 564

J. S. Bach

Trois Danses

Jehan Alain
(1911-1940)

Joies
Deuils (Danse funebre)
Luttès

INTERMISSION

Organ Book II (1971)

William Albright
(b.1944)

Night Procession
Toccatà Satanique
Last Rites (with Electronic Tape)

Pageant

Leo Sowerby
(1895-1968)

Murtagh-McFarlane Concert Management
99 Claremont Ave. N.Y. N.Y. 10019

The Holtkamp Organ is a gift of Mr. and Mrs.
Arthur Sanford through the Stellart Foundation.

reception in foyer

Eppley Auditorium

Tuesday evening, 8:00

October 25, 1977

(Sixth program of the 1977-78 season)

NOTES

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Alain's organ music had considerable acclaim. 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 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."

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William Albright
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William Albright is Associate professor of Music at the University of Michigan. This work was commissioned by Marilyn Mason and is dedicated to her.