

Dillard University

New Orleans, Louisiana

*presents*

MARILYN MASON

in

Organ Recital



Friday, October 6, 1978

7:30 P. M.

Lawless Memorial Chapel

## PROGRAM

\*Magnificat du Huitieme Ton en Sol Majeur ..... *LeClerc*  
(pub. 1790) ( ? - ? )

Plein jeu  
Duo  
Jeu du Clarion  
Flutte  
Musette  
Grand Jeu

The *Magnificat* (Hymn of the Virgin) comes from St. Luke's gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there were twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here *LeClerc* utilizes the 3th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

Guilain

30) We know very little about Guilain - except

Toccatà, Adagio and Fugue in C (B.W.V. 564) ..... *J. S. Bach*  
(1685-1750)

This composition is distinctive among the Preludes and Fugues of Bach because of its three independent movements. The first movement is a brilliant and ornate toccata; the second, an adagio which contains a melody of unusual beauty; and the third, a fugue, which, in its melodic direction and commanding rhythm, carries the work to a sweeping finish.

that  
his  
name  
was  
originally  
probably

Les Trois Danses (1939) ..... *Jehan Alain*

Joies (1911-1940)  
Deuils (Danse Funebre pour honorer une  
memoire heroique)  
Luttes

Johann-Adam  
Wilhelm  
Frenschberg

Alain's organ music has had considerable acclaim, and were it not for his untimely death, he probably would have become 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, "Funeral Dance," is a passacaglia based on a foreboding 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*.

\* The singers, under the direction of Father Ellis DePriest, are seminarians from Notre Dame Seminary in New Orleans. Michael Gagnee, Edward Grice, Robert Kelly, S.J., James Martone, Govie Moraus, Lionel Schmidt, Charles Trahan.

INTERMISSION

†Auden Variations, Op. 136 (1978) ..... *Vincent Persichetti*

Chorale

- Variation
1. A bene placido
  2. Affabile
  3. Còmodo
  4. Ben articolato
  5. Sostenuto
  6. Gentile
  7. Ben proclamato
  8. Cantilena
  9. Tranquilo
  10. Serioso
  11. Rigoroso
  12. Con agilità
  13. Risoluto

Pageant (1931) ..... *Leo Sowerby*  
(1895-1968)

Played in honor of the 10th anniversary of the composer's death.

Leo Sowerby was born May 1, 1895, in Grand Rapids, Michigan. His father was English and his mother Canadian. He graduated from the American Conservatory in Chicago in 1918, and was the first American composer to be awarded the Prix de Rome, spending three years (1921-1924) in the Italian capital. For many years he was on the faculty of his alma mater as well as the Organist and Choirmaster at St. James' Episcopal Church in Chicago. Later and until his death in 1968, he was Director of the College of Church Musicians, attached to the National Cathedral in Washington, D.C. Because of his prolific writings and his influence on his many students, Dr. Sowerby may be considered the dean of American composers for the organ.

†First performance in New Orleans.

## ABOUT THE ARTIST

Dr. Marilyn Mason is University Organist and Chairman of the Organ Department at the University of Michigan. Having served the University for many years, she was a pupil of Palmer Christian in her Michigan student days and also studied with Nadia Boulanger and Maurice Duruflé. 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 recording artist. In further contribution to her profession, she has commissioned over 30 works by contemporary American composers, each dedicated to her and premiered by her.



*The audience is cordially invited to meet Dr. Mason at an informal reception immediately following the recital in the Social Room of the Chapel.*

*The young ladies serving as ushers tonight are members of Gamma Sigma Sigma Sorority, Delta Phi Chapter at Dillard.*