

The first dance, "Joys," 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.

INTERMISSION

Organ Book II (1971).....William Albright  
Night Procession (b. 1944)  
Toccata Satanique  
Last Rites (with electronic tape)

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

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

THE DEPARTMENT OF MUSIC

SCHOOL OF FINE ARTS

of

INDIANA UNIVERSITY OF PENNSYLVANIA

presents

MARILYN MASON

ORGANIST

Saturday

September 16, 1978

Fisher Auditorium

8:30 p.m.

## MARILYN MASON

MARILYN MASON is University Organist and Chairman of the Organ Department at the University of Michigan in Ann Arbor. She has been guest Professor at Columbia University and also at Union Theological Seminary, where she earned the degree of Doctor of Sacred Music. The University of Michigan honored her, in 1972, with the Distinguished Faculty Achievement Award. Marilyn Mason was the first 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 artistic achievements as a recitalist, teacher, judge and recorder are extensive. In further contribution to her profession, she has commissioned over thirty works by contemporary American composers, each dedicated to her and premiered by her.

## PROGRAM

Magnificat du Troisième Ton.....Jean Adam Guilain  
(Magnificat in the Third Mode) (fl. 18th century)

Plein jeu

Quatuor

Dialogue de Voix humaine

Basse de Trompette

Duo

Grand jeu

Men's choir prepared by Dr. Hugh Johnson

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

Les Trois Danses (1939).....Jehan Alain  
Joies (1911-1940)

Deuils (Danse Funèbre pour honorer une  
mémoire héroïque)

Luttes

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.