



TRINITY LUTHERAN CHURCH

12th and H Streets, Lincoln, Nebraska

Organ Recital  
MARILYN MASON

Faculty, University of Michigan

April 17th, 1953

at 8:00 p. m.

The audience is respectfully requested to refrain from applauding. Thank you!

## PROGRAM

Allegro Moderato (Concerto IV).....George Frederick Handel (1685-1759)

The organ concertos of Handel were written for organ and string orchestra. They were played and conducted by Handel himself at the Haymarket Theatre in London. When played on the organ alone, contrasting registers are used—a loud sound to represent the orchestra, and a small bright sound to represent the little organ used by Handel.

Capriccio, "Cucu".....Johann Casper Kerll (1627-1693)

I Stand at The Threshold.....Johann Sebastian Bach (1685-1750)  
(Sinfonia to Cantata No. 156)

Prelude and Fugue in G Major.....Johann Sebastian Bach (1685-1750)

This work is one of the more genial and bright of the organ compositions of Bach. Schweitzer states that "over this work something like a sunny sky seems to spread. It is eloquent with a great serene confidence that banishes care from troubled hearts."

\* Three Pieces.....Jean Phillippe Rameau (1683-1764)

Passepied  
Sarabande  
Gavotte

Written originally for small string orchestra, these pieces are heard here in an arrangement for organ by Marilyn Mason. They are being published by the H. W. Gray Company.

Phantasia on BACH.....Max Reger (1873-1917)

In German nomenclature the letters B A C H represent the notes B-flat, A, C, B-natural. On this chromatic theme the composer has written a turbulent composition in free and rhapsodic style—a work in homage to Bach.

### INTERMISSION

A freewill offering will be taken  
to defray expenses of this recital.

Music by Contemporary Composers

\* Scherzo, Opus 2.....Maurice Durufle

\* Pavane.....Robert Elmore \*\*

\* Suite for Organ.....Edmund Haines

Promenade  
Air  
Toccata

This work won the American Guild of Organists' composition award in 1948. It is dedicated to Marilyn Mason.

\* First performance in Lincoln.

\*\* Mr. Elmore is a former Lincoln organist.

Colbert-La Berge Concert Management, 205 West 57th Street, New York 19.

MARILYN MASON'S playing combines the richness of maturity with the vitality of youth. Still in her twenties, she has demonstrated a striking authority and brilliance which have earned her an enviable reputation. She scored outstanding successes at two national conventions of the American Guild of Organists in New York and Boston, and she has been heard widely in the United States and Canada on transcontinental concert tours.

Since 1947, Miss Mason has been a member of the faculty of the University of Michigan. Previously, she had studied there with the late Palmer Christian who wrote, "Marilyn Mason is destined to become one of the outstanding organists of this generation." She also studied with Nadia Boulanger and Maurice Duruffé in Paris.

Miss Mason's repertoire is all-inclusive. She has a special interest in contemporary works, and has been praised for her interpretations of unusual clarity and discernment. She has played many first performances of modern contemporary compositions, and among her recent record releases are Schoenberg's "Variations on a Recitative", and Satie's "Messe des Pauvres."

Miss Mason's success was assured with the first measure she played. There was in her playing spontaneity and gait without flippancy; there was youthfulness and at the same time maturity; there was imagination and good taste. But above all, there was music.

—John Huston  
CHOIR GUIDE

Miss Mason won an ovation for her impressive performance of the Schoenberg "Variations."

—Harold Rogers  
CHRISTIAN SCIENCE MONITOR (BOSTON)

Marilyn Mason is a virtuoso, and a musician with keen perception of style.

—Ruth Tripp  
PROVIDENCE JOURNAL-BULLETIN

Miss Mason's superlative technique, deep musicianship and colorful registration combined to make an unforgettable experience.

—Charles H. Marsh  
LA JOLLA LIGHT

# The Organ

The Organ, built and installed by The Reuter Organ Company, Lawrence, Kansas, is an instrument having three manuals and pedal. It contains 21 ranks of pipes—a total of 1,403 pipes.

## GREAT ORGAN (*Non-Expressive*)

1.	8 ft.	Diapason-Metal .....	61 Pipes
2.	8 ft.	Spitzflote-Metal .....	61 Pipes
3.	4 ft.	Octave-Metal .....	61 Pipes
4.	III Rks.	Furniture (15-19-22)-Metal .....	183 Pipes
5.	8 ft.	Trompette (4" scale)-Metal, Reeds .....	61 Pipes

## SWELL ORGAN (*Expressive*)

6.	8 ft.	Hohlflote-Wood & Metal .....	73 Pipes
7.	8 ft.	Viole de Gambe-Metal .....	73 Pipes
8.	8 ft.	Viole Celeste-Metal .....	61 Pipes
9.	4 ft.	Principal-Metal .....	73 Pipes
10.	4 ft.	Rohrflote-Metal .....	73 Pipes
11.	8 ft.	Fluegel Horn-Metal, Reeds .....	73 Pipes
12.	4 ft.	Hautbois-Metal, Reeds .....	73 Pipes
13.		Chimes (Those from old organ used) .....	25 bells
14.		Tremulant	

## CHOIR ORGAN (*Expressive*)

15.	8 ft.	Koppelflote-Metal .....	73 Pipes
16.	8 ft.	Dolcan-Metal .....	73 Pipes
17.	8 ft.	Dolcan Celeste-Metal .....	61 Pipes
18.	4 ft.	Nachthorn-Metal .....	73 Pipes
19.	2 2-3 ft.	Nasat-Metal .....	61 Pipes
20.	2 ft.	Blockflote-Metal .....	61 Pipes
21.		Harp (Console Preparation Only)	
22.		Tremulant	

## PEDAL ORGAN

23.	*16 ft.	Violone-Metal .....	32 Pipes
24.	16 ft.	Bourdon-Wood (Ext. of No. 6) .....	12 Pipes
25.	16 ft.	Dolcan-Metal (Ext. of No. 16) .....	12 Pipes
26.	*8 ft.	Octave Violone-Metal (Ext. of No. 23) .....	12 Pipes
27.	8 ft.	Bassflote-Wood (From No. 6) .....	32 Notes
28.	8 ft.	Dolcan-Metal (From No. 16) .....	32 Notes
29.	5 1-3 ft.	Dolce Twelfth-Metal (From No. 16) .....	32 Notes
30.	4 ft.	Dolce Fifteenth-Metal (From No. 16) .....	32 Notes
31.	*16 ft.	Trompette-Metal, Reeds (Ext. of No. 5) .....	12 Pipes

\*Stops thus marked are installed in Great Organ, unenclosed.