

# THE FIRST METHODIST CHURCH CHOIR

*Presents*

## MARILYN MASON

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CONCERTO V IN F MAJOR - - - - George Frederic Handel  
1685-1759

Larghetto  
Allegro  
Alla siciliana  
Presto

April 14 will be the 200th anniversary of Handel's death. On the occasion of this bicentennial, it is fitting that we hear one of the many works for which he was famous in his day. Handel composed the Concertos for Organ and Orchestra to be used as interludes in his oratorios, and he performed them with great popular success.

THE MUSICAL CLOCKS - - - - - Franz Josef Haydn  
1732-1809

Minuet  
March  
Andantino  
Minuet (Allegretto)  
Minuet (Presto)  
Vivace

This suite was written in 1792 by Haydn for a famous clock in Vienna. They were played automatically on a small flute organ, operated by the clock mechanism.

PRELUDE AND FUGUE IN D MAJOR - Johann Sebastian Bach  
1685-1750

The Prelude is in French overture design. A strong majestic opening is followed by a flowing middle section. It closes in the dramatic mood of the beginning. The Fugue is like a brilliant scherzo. The theme is tossed from key to key, building to an exciting climax, with a final statement of the theme sounding in the pedal.

### INTERMISSION

PASTORALE (1909) - - - - - Jean Roger-Ducasse

The Pastorale for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910 by Alexander Guilmant. It is a work of graceful construction, and the reflective mood which pervades throughout captivates irresistibly. One regrets this pastorale is almost inaccessible because of its difficulty of execution, the intricate writing, and the registrational demands to which many instruments cannot do justice.

\*MINIATURE (1958) - - - - - Jean Langlais

A vivacious and charming piece for flute stops. This work was commissioned by Marilyn Mason and is dedicated to her.

\*SUITE FOR ORGAN (1957) - - - - - Paul Creston

Prelude  
Prayer  
Toccata

The Prelude is like an opening fanfare. The Prayer is built on plainchant theme. The Toccata is like a tarantelle, and is a brilliant work of battering triplets. This Suite was commissioned by Marilyn Mason and is dedicated to her.

\*First performance in Yakima

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COLBERT-LaBERGE CONCERT MANAGEMENT, 105 West 55 Street,  
New York 19, N.Y.

MARILYN MASON is a member of the faculty of the University of Michigan, and has taught at Columbia University during the summer months. She has been heard widely in the U.S., Canada and Europe. She was the first woman to play at Westminster Abbey, at the International Congress of Organists in 1957.

She has a special interest in contemporary works and has commissioned many composers to write organ music. Two of the compositions on this program are recorded on Aeolian-Skinner label "King of Instruments," Vol. VII. Dr. Mason also has recorded for Esoteric and Mirrorsonic.

# MARILYN MASON, *Organist*



**FIRST METHODIST CHURCH**  
**MONDAY, APRIL 13 -- 8:30 P. M.**  
**Tickets: Adults, \$1.25 - Students, 50c**  
Mail Orders to Organ Concert, Box 890, Yakima



Composer Virgil Thomson, eminent music critic of the New York Herald Tribune, and Marilyn Mason study the score of Mr. Thomson's *Four Hymn Preludes for the Organ*, which Miss Mason recorded for Esoteric Records.



Marilyn Mason and Thor Johnson, distinguished conductor of the Cincinnati Symphony Orchestra, discuss the music of Norman Lockwood's *Concerto for Organ and Brass*, recently recorded by Miss Mason and members of the New York Philharmonic for Remington Records.

## MARILYN MASON, *Organist*

Already established as one of the outstanding organists of the day, Marilyn Mason is an artist who puts the music above all else. In her performances, she combines vitality and verve with the maturity of experience and insight.

A member of the faculty at the University of Michigan since 1946, Miss Mason has also taught at Columbia University in New York during the summer months. She studied with the late Palmer Christian, in Paris with Nadia Boulanger and Maurice Duruflé, and later in this country with Arnold Schoenberg.

Miss Mason's repertoire is all-inclusive. She has a special interest in contemporary music and has given first performances of many modern works.



**NEW YORK:** Perfectly, but perfectly played by Marilyn Mason.

— Virgil Thomson, *New York Herald Tribune*

Negotiated with such clarity and ease that the listener scarcely became conscious of the tremendous technical demands.

— Robert Baker, *The Diapason*

A masterly performance.

— Wm. Goldsworthy, *The American Organist*

**BOSTON:** Miss Mason won an ovation for her impressive performance.

— Harold Rogers, *Christian Science Monitor*

A performance of assurance and obvious authority.

— Allen Hughes, *Musical America*

**PROVIDENCE:** Virtuosity well balanced by superb musicianship.

— Ruth Tripp, *Journal-Bulletin*

**METHUEN:** Unlike many concert organists, Miss Mason seems bent on discovering the composer and let his music sing itself, rather than make a show of virtuosity.

— Rodolphe Janson-LaPalme, *The Eagle*

**FORT WORTH:** Marilyn Mason is a player of exceptional gifts and complete technical mastery of her material.

— E. Clyde Whitlock, *Star Telegraph*

**DETROIT:** A monumental performance.

— J. Dorsey Callaghan, *Free Press*

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Esoteric Records  
Remington Records