

FIRST CONGREGATIONAL CHURCH
OF LOS ANGELES

presents its

1970-1971 MUSICAL SEASON



Friday, January 22, 1971

DR. LAURIS JONES
Minister of Music

540 SOUTH COMMONWEALTH AVENUE • LOS ANGELES, CALIFORNIA 90005 • TELEPHONE 385-1341

Ken & Marie Paawels
681 Hendrix Ave.
Claremont, Ca.,
91711

after ca. April
Chapel Hill, N.C.
— MAYBE! —



Hand Holograph
Mildred Berna
1717 W. Silverlake Dr.
Los Angeles, Calif. 90026

MARILYN MASON

MARILYN MASON is Professor of Music and Chairman of the Organ Department at The University of Michigan, Ann Arbor. She has been guest Professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954.

Dr. Mason has been heard in recitals throughout North and South America and Europe. She was the first American woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of Europe have included two return engagements at Westminster Abbey: in 1963, and in 1966, the latter the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, Vienna, and Paris (Cathedral of Notre Dame).

In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in 1963 she played in Spain at the International Congress of Organists. In Januarys of 1965 through 1970, she taught and played at the International Festival of Music in Brazil. In 1970 she became the first American organist to play in Egypt when she appeared twice in Cairo: in solo recital, and in concert with the National Philharmonic Orchestra.

Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

ANNOUNCEMENTS Mr. Thomas Hunter Russell
INVOCATION Dr. John W. Claxton

PROGRAM

FLOURISH AND FUGUE (1962) John Cook
Commissioned by Marilyn Mason and dedicated to her. The composer is Organist and Professor of Music at M.I.T.

FOUR SONATAS

SONATA DE 1° TONO PARA ORGANO CON TROMPETA Jose Lidon
SONATA PER ORGANO Giovanni Battista Pergolesi
"EZECHIAS SICK UNTO DEATH AND RECOVERED"
(SONATA IV FROM BIBLICAL HISTORIES) Johann Kuhnau
SONATA DE CLARINES Antonio Soler

From Dorothy Layburn R.N. F.R.C.,
clairvoyant, sensitive & psychic
Gardens, Le Clerc

MAGNIFICAT DU 8. EM TON EN SOL MAJEUR

PLEIN JEU
DUO

JEU DE CLAIRON
FLUTE

MUSETTE
GRAND JEU

The *Magnificat* is the song of Mary which appears in the Gospel of Luke. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there are twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here, Le Clerc utilizes the 8th Tone as his melodic source. This work was obtained from the British Museum and edited for performance by Marilyn Mason.

TOCCATA, ADAGIO AND FUGUE, B. W. V. 564 J. Sebastian Bach

INTERMISSION
To Marie-Rose Alain sister (after name)

TROIS DANSES of Jehan Alain (1911-1940)

JOIES

DEUILS (Danse funebre)

LUTES

Alain's organ music had considerable acclaim, and were it not for his untimely death, he probably would be one of the leaders of French composition today. 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 tri-tone invariably dominating. It ends with a Syrian chant, almost like a 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."

SKETCH IN E MINOR Marcel Dupré . (b. 1886)

Marcel Dupré is the most distinguished organ-composer of his generation. For many years he has been organist at St. Sulpice in Paris. This sketch is a study in repeated notes in the style of the light-hearted scherzo.

CONCERT VARIATIONS ON THE AUSTRIAN HYMN, OP. 3 . . J. K. Paine

John Knowles Paine was born in 1839 and died in 1906. He received much of his training in this country; in 1875 he was appointed professor of Music at Harvard University. These variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.

I did the research on the name "Alain".
Alain was a personal friend of Joseph,
father of Jesus, in Beth leham, he was in

It was
Esene, the whole family including Jesus.

FIRST CONGREGATIONAL CHURCH

presents

COMING MUSICAL EVENTS

—
1971

Mon., Feb. 15 — HEINZ WUNDERLICH — 8:15 p.m.
Sat., Feb. 20 — BRAHAMS' REQUIEM — 4:00 p.m.
Sun., March 28 — DR. IRENE ROBERTSON — 8:00 p.m.
Sat., April 10 — EASTER EVE SERVICE OF THE HOLY FLAME — 11:00 p.m.
Sun., April 18 — FREDERICK SWANN — 8:00 p.m.
Sun., May 16 — E. POWER BIGGS — 8:00 p.m.
Sun., June 20 — CHOIR SUNDAY — 11:00 a.m.

BE SURE TO HEAR OUR FREE NOONTIME CONCERTS

on Tuesdays and Thursdays from noon to 12:30 p.m.

LLOYD HOLZGRAF, Organist

FIRST CONGREGATIONAL CHURCH ORGAN

The first building occupied by First Congregational Church of Los Angeles, was located on New High Street. No record has been found of any musical instrument in that Church, but a one-page handwritten directory of activities mentions a Missionary Concert, a Home Concert and a Sabbath School Concert. When a new Church was built at the corner of Hill and Third Streets, "A very fine pipe organ was erected in November of 1883, costing \$2,500.00."

What became of that organ? We do not know. Five years after it was installed, the building was sold to the Central Baptist Church. There our knowledge ends.

Before this sale, lots had been purchased at the southwest corner of Hill and Sixth Streets. The cornerstone of the new Church was laid in 1889. Soon thereafter Reverend and Mrs. Edward Hildreth offered an organ, provided that matching funds, not less than \$5,500.00, be raised to reduce the mortgage on the Church. On February 9, 1892, the Hildreth organ, costing more than the original estimate, was dedicated. When the new Church at 9th and Hope Streets was completed in 1903, the Hildreth organ was installed there. It is now in Shatto Chapel.

The E. M. Skinner organ in the choir area of the present Church is a memorial to Seeley Wintersmith Mudd. Simultaneously with the installation of the Schlicker organ in the West balcony in 1969, the chancel organ was enlarged and tonally re-regulated by the voicers of the Schlicker Company. The donors of money for the gallery and the continuo organs are unknown. The gifts for them and for the improvement of the chancel organ were anonymous. Now the magnificent integrated instrument is the realization of the vision of Dr. James W. Fifield, Jr., Minister of the Church from 1935 to 1967.