



REV. MSGR. JOHN J. MURPHY
Director

JOSEPH MICHAUD
Music Director

'FOURTH FRIDAY OF THE MONTH' ARTIST SERIES

APRIL 23, 1976 at 8 P.M.

MARILYN MASON, organist

7:15 P.M. CARILLON RECITAL played by
Robert Grogan, Shrine Carillonneur

THREE CENTURIES OF AMERICAN ORGAN MUSIC

- Concert Variations upon Old Hundred, Op. 2* John Knowles Paine
Theme (1839-1906)
Four Variations
Coda
Fugue
- Variations on Adeste Fidelis* Raynor Taylor
(1747-1825)
- Variations to The Sicilian Hymn* Benjamin Carr
(1769-1831)
- # *Pneuma* (1966) William Albright
(born 1944)
- Variations on "America"* Charles Edward Ives
(1874-1954)
- * *Bright, Blithe and Brisk* (1965) Leo Sowerby
(1895-1968)
- Pageant* (1931) Leo Sowerby
- + *Variations on a "Martyr's Tune"* (1976) Wallace Berry
Composed on a melody from the
Bay Psalm Book (Boston, 1968)
in observance of the Bicentennial (born 1928)
- Concert Variations on The Austrian Hymn, Op. 3* John Knowles Paine
Theme
Four Variations
Fugue
Finale

First performance in Washington
* Commissioned by Marilyn Mason and dedicated to her
+ Premiere performance

MARILYN MASON is Chairman of the Department of Organ of the University of Michigan. She has been guest Professor at Columbia University, and also at Union Theological Seminary where she received the Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason 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 England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna, and Berlin. The summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

Dr. Mason may be greeted in the Narthex following the concert.

Dr. Mason is represented by LILLIAN MURTAGH CONCERT MANAGEMENT, Box 272, Canaan, Connecticut.

(Your applause is welcome.)

Marilyn Mason Organist



The University of Michigan
School of Music

THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION

FRIDAY, APRIL 23, 1976 AT 8:00 P.M.

playing

THREE CENTURIES OF AMERICAN ORGAN MUSIC

John Knowles Paine: Concert Variations upon Old Hundred - Raynor Taylor: Variations - Benjamin Carr: Variations - Pneuma by William Albright - Variations on "America" by Charles Ives - Leo Sowerby's Bright, Blithe and Brisk (1965) and Pageant (1931) - Wallace Berry: Variations (PREMIERE PERFORMANCE) - Concert Variations on The Austrian Hymn by Paine.

- Admission free; an offering will be taken -



Marilyn Mason

Marilyn Mason is Chairman of the Department of Organ of the University of Michigan. She has been guest Professor at Columbia University, and also at Union Theological Seminary where she received the Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason 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 England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna, and Berlin. The summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

PRESS REVIEWS

Miss Mason's position as one of the foremost American organists is unquestioned. **FORT WORTH "Press"**

Some of the most brilliant organ playing ever heard in the Cleveland area. . . . Marilyn Mason makes any instrument she plays a thrilling thing to hear. **CLEVELAND "The American Organist"**

RECITAL AN EVENING TO BE REMEMBERED — The high point of the recital came with the performance of Bach's most dazzling virtuoso work, the Prelude-Fugue in D major. The interpretation was one of taste and imagination, joined with a hand-and-foot dexterity which serves the bidding of a discerning musicianship. **WINNIPEG "Tribune"**

Every piece of music on her program was eminently worthwhile, and every piece was played not only with brilliance but with affection, respect, imagination, taste and vitality. **SACRAMENTO**

Her gracious personality and artistic genius filled the auditorium with long to be cherished memories of an evening of truly great organ music as performed by a master. **CHAMBERSBURG "Public Opinion"**

The entire program provoked some of the greatest enthusiasm of the whole congress . . . A stunning performance. **LONDON (Westminster Abbey) "The Diapason"**

DR. MASON'S PLAYING IS DYNAMITE **MIDDLESBROUGH (England) "Evening Gazette"**

Miss Mason is a player of remarkable technique and with an ear for tonal effects. **BRISTOL (England) "Evening World"**

She showed a controlled virtuosity as with perfect fingers and feet she played works by Bach and Reger. **BERLIN (Germany) "Berliner MorgenPost"**

LILIAN MURTAGH CONCERT MANAGEMENT
Box 272 • Canaan, Connecticut

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April 15, 1976

DEPARTMENT OF MUSIC

Joseph Michaud, Director announces

FRIDAY, APRIL 23, at 8:00 P.M.

MARILYN MASON, internationally famed American concert organist who has recorded two albums of the Shrine organ, will make her third concert appearance at the Shrine. Dr. Mason always draws a good audience to the Shrine and next Friday's program, "*Three Centuries of American Organ Music*", including two premiere performances of works she has commissioned, is a stunning one commemorating the Bicentennial.

SUNDAY, APRIL 25, at 7:00 P.M.

THE UNITED STATES ARMY BRASS QUINTET, assisted by ANGÈLE MICHAUD, soprano, and ROBERT GROGAN, organist, will perform:

I

<i>Rondeau</i>	<i>Jean Joseph Mouret</i> (1682-1738)
<i>Canzona Prima a Cinque</i>	<i>Giovanni Gabrieli</i> (1557-1612)
<i>Air and Allegro from "King Arthur"</i>	<i>Henry Purcell</i> (c.1659-1695)
<i>Four Songs</i>	<i>Ludwig W. Maurer</i> (1789-1878)
<i>Contrapunctus IV from The Art of the Fugue</i>	<i>J. S. Bach</i> (1685-1750)
<i>Centone I (arr. Richard Decker)</i>	<i>Thomas Weelkes</i> (c.1575-1623)
<i>Three Trios (arr. Jack Tilbury)</i>	
1. <i>Fuga II (rom Well Tempered Clavier)</i>	<i>J. S. Bach</i>
2. <i>Sinfonia IV (from Three Part Inventions)</i>	<i>J. S. Bach</i>
3. <i>Als ich anschau das frohlich Gsicht</i>	<i>Anonymous</i>
<i>Morganmusik (1932)</i>	<i>Paul Hindemith</i> (1895-1963)

THE UNITED STATES ARMY BRASS QUINTET

II

<i>Motet, "Exsultate, jubilate" Op. 165</i>	<i>W. A. Mozart</i>
	ANGÈLE MICHAUD, soprano

III

<i>Grand Choeur Dialogué (arr. Gary Armstrong)</i>	<i>Eugène Gigout</i>
<i>Concerto per Organo (arr. Gary Armstrong)</i>	<i>Albert de Klerk (cont. Dutch)</i>
	ROBERT GROGAN, organist

THE UNITED STATES ARMY BRASS QUINTET

- Both programs free to the public -