

LA JOLLA PRESBYTERIAN CHURCH

7715 Draper Avenue

La Jolla, California

Sacred Music Series

1975 = 1976

ORGAN VIRTUOSO RECITAL

by

Marilyn Mason

Sunday, January 25, 1976

4:00 p.m.

This Concert is Co-Sponsored by the
San Diego Chapter of the American Guild of Organists

Department of Music

L. Robert Slusser, M.M., A.A.G.O., Organist and Minister of Music

Rose Mary Taylor, Music Secretary

Sheila Hittle, B.Mus., Youth Choirs Director

Vicki Lindbloom, B.Mus., Children's Choirs Director

Jerry Stirtz, B.Mus., Assistant Organist

Lynne Henderson, soprano

Paul Raabe, tenor

Carolyn McDaniel, contralto

Christopher Lindbloom, B.Mus., bass

Mrs. Frederick Quinn, Sacred Music Series Chairman

The Reverend Dr. Harry G. Brahams, Pastor

The Reverend Dr. Gordon C. Hess, Associate Pastor

PROGRAM

INVOCATION

Music for the Organ by American Composers

FLOURISH AND FUGUE (1956) John Cook

John Cook is resident composer at the Massachusetts Institute of Technology where he is recognized nationally for composition in both choral and instrumental fields. He has composed much music of late years for films.

This work was commissioned by Marilyn Mason and is dedicated to her.

DO NOT GO GENTLE (1975) Vincent Persichetti

This piece was composed for organ and pedals alone and as such demonstrates a virtuoso technique on the pedal board by the player. This is a side of organ playing often not too well appreciated by those who are not organists.

Vincent Persichetti is a New York City composer and teaches at the Juillard School of Music.

SUITE FOR ORGAN (1957) Paul Creston

- Prayer
- Prelude
- Toccata

Paul Creston, born in 1906, has been recognized as an American composer of much music for piano, organ and voice. He recently moved to the west coast and makes his home in the state of Oregon.

This Suite was commissioned by Marilyn Mason and is dedicated to her.

INTERMISSION

VARIATIONS ON "AMERICA" (1891) Charles Edward Ives

Charles Ives (1874-1954) has been one of the most respected of native born composers. He studied music at Yale University before entering into a business career in New York. Although an amateur, he was, until the 1920's, the most advanced and adventurous composer in America. In 1947 he was awarded a Pulitzer Prize for his third symphony, composed in 1911. He wrote three other symphonies, works for orchestra, chamber music, piano works, choral music and songs.

THE FOURTH OF JULY James Hewitt

- I. Assembling of the People — Bells, Cannon
- II. Distant March
- III. Trumpet
- IV. March: The Artillery
- V. Quick Step: Rifle Men
- VI. Quick March: Infantry
- VII. Shouts of the Populace
- VIII. Hail, Columbia!

James Hewitt (1770-1827), was born in Dartmoor, England, where he was a leader of the Court Orchestra of George III before emigrating to the New World in 1792. In the early days of this country a musician needed to be a "jack-of-all-trades" and master of several and Hewitt was a man of such talents. In New York he was active as a concert violinist, director of theatre orchestras, organist of Trinity Church and music publisher. Later he became organist of Trinity Church in Boston.

Leo Sowerby (1895-1968), was a Chicago composer, organist and educator. He was for many years the organist and choirmaster at St. James Episcopal Cathedral in Chicago while resident composer and head of the theory department at the American Conservatory of Music in that city. He is widely recognized as a composer of church music. His works for organ, including a symphony, have been widely acclaimed and recognized. Dr. Sowerby moved to Washington, D.C., upon his retirement and became head of the College of Church Musicians at the National Cathedral in Washington, D.C.

His "Pageant" is one of his most brilliant works for the organ. In it, he completely exploits the pedal organ. It is composed in the form of a theme and variations. The theme is heard for the first time in the pedals after a virtuosic introduction for pedals and manuals. Each variation with its interludes introduces a new and formidable technique until the finale is reached in a thrilling climax.

BENEDICTION

Dr. Marilyn Mason, a master in her profession and one of the outstanding organists in the world, is chairman of the Organ Department at the University of Michigan, Ann Arbor. University officials permit her to take periodic leaves from her teaching to make concert tours which have taken her throughout the United States, Canada, Mexico, South America, Europe and Australia. In 1957 Dr. Mason was the first American woman to be invited to play at Westminster Abbey. During her sixth tour of Europe from which she recently returned, she gave a concert in the famous Abbey for the third time. Marilyn Mason, born in Oklahoma, was first taught to play the organ by her mother. Later she was awarded a scholarship to the University of Michigan where she studied with Palmer Christian. She was awarded her Master's Degree at the University, and her Doctorate of Sacred Music Degree at the Union Theological Seminary, New York. Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

MUSIC MAILING LIST

If you did not receive an announcement about this program in the mail, and you are *not* a member of this church, we invite you to fill out one of the special cards marked "Music Mailing List." The cards are available on the table in the Narthex and may be left there when completed.

THE MUSIC COMMISSION

Dr. Byron O. Mork, chairman			
William Carlson	Edward Fuller	Jeanette Peterson	L. Robert Slusser
F. Eugene Dramm	Joy Hujsak	Dorothy Quinn	Rose Mary Taylor
	Margaret McArthur	Jerry Stirtz	

COMING EVENTS

Sunday, March 28 — 4 p.m.

UNIVERSITY OF SOUTHERN CALIFORNIA CONCERT CHOIR
Dr. Thomas Somerville, Conductor Program of American Music

Sunday, June 13 — 7:30 p.m.

AN EVENING WITH RANDALL THOMPSON
Dean of American Composers Premiere performance of "The Battle of Concord"

DO NOT GO GENTLE INTO THAT GOOD NIGHT

- Dylan Thomas (1914-1953)

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end should know dark
 is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears,
 I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.