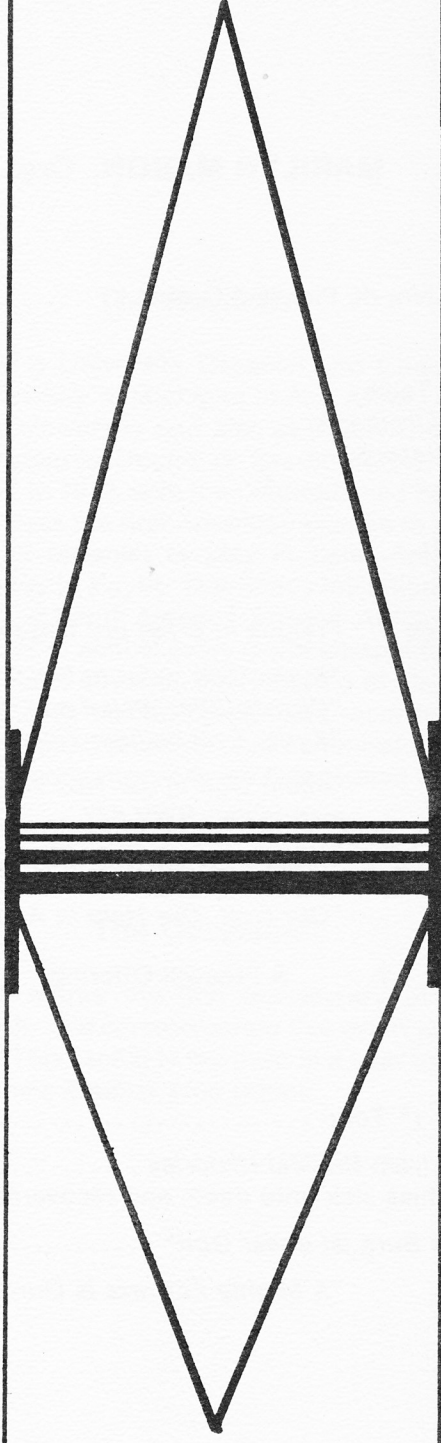


Bethlehem Ev. Lutheran Church

Saginaw, Michigan

February 8, 1981

1st Anniversary



Marilyn Mason

MARILYN MASON, Organist

Magnificat (premier Livre de Pieces d'Orgue) Jean Francois Dandrieu
 Plein Jeu (1684-1740)
 Duo
 Tierce en Taille
 Basse de Cromorne
 Recit de Nazard
 Dialogue

Clavier Übung, Part III Johann Sebastian Bach
 (1685-1750)

The Prelude *Pralude in E-flat pro Organo pleno, BWV 552*
 The Kyrie *"Kyrie, Gott Vater in Ewigkeit" manualiter, BWV 672*
"Christe, aller Welt Trost" manualiter, BWV 673
"Kyrie, Gott heiliger Geist" manualiter, BWV 674
 The Gloria *"Allein Gott in der Hoh sei Ehr" fughetta super,*
manualiter, BWV 677
 The Postlude *Fugue, "St. Anne" pro Organo Pieno, BWV 552*
 All Sing *"Our God, Our Help in Ages Past" 123*

† † † A Freewill Offering † † †

Two Sonatas

Sonata de 1° Tono Jose Lidon
Sonata IV from Biblical Histories J. Kuhnau
"Ezechias sick unto death and recovered"

Fantasy *"Ein Feste Burg ist unser Gott"* Max Reger
 All Sing *"A Mighty Fortress is Our God" 262*

The Recitalist

MARILYN MASON is University Organist and Chairman of the Organ Department at The University of Michigan in Ann Arbor. She has been guest Professor at Columbia University and also at Union Theological Seminary, where she earned the degree Doctor of Sacred Music. The University of Michigan honoured her, in 1972, with the Distinguished Faculty Achievement Award. Marilyn Mason was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Numerous invitations have taken her to five continents: North and South America, Europe, Africa, and Australia. She has served as adjudicator at almost every major competition in the world; her own repertoire is immense, covering every period of literature. Her artistic achievements as a recitalist, teacher, judge and recorder are extensive. In future contribution to her profession, she has commissioned over thirty works by contemporary American composers, each dedicated to her and premiered by her.

The Occasion

February 10, 1981 marks the first anniversary of the dedication of Bethlehem's new church. We commemorate this event with an organ recital by Dr. Marilyn Mason. This recital is the third in a year long series of special services featuring our new Zimmer pipe organ.



Bethlehem Evangelical Lutheran Church



"Facilities of W. Zimmer & Sons, Charlotte, North Carolina"

The Builder

The new organ was built by W. Zimmer & Sons, Inc. of Charlotte, North Carolina.

The Zimmer family's roots in organ building go back many generations in Europe. Wilhelm Zimmer and his sons, Franz and Ben, brought their wealth of experience and knowledge gained in Germany, Holland and South Africa to the United States in 1964. The entire family became naturalized American citizens in 1969.

The Zimmer reputation spread quickly and some 250 instruments of their making can now be found in all parts of the United States.

Virtually all parts and components of the Zimmer organs are built in their modern, well-equipped factory.

Our organ reflects the Zimmer company's dedication to the highest standards of quality and craftsmanship and, like all Zimmer organs, it is the result of individual design to meet the needs of our Church.



"Unloading the Organ"

From The Builder

Although each and every organ is "special" to us in the sense that each organ is individually designed and constructed, we are particularly grateful for having been given the privilege to build this instrument.

At Bethlehem we have the very happy combination of all the essentials to make for a truly outstanding instrument: -

- 1.) An excellent location for the organ;
 - 2.) A church with marvelous proportions and outstanding acoustics;
 - 3.) Tracker action and an organ specification with many colorful tone resources.
- and last but not least:
- 4.) The cooperation and encouragement of both consultant and organist.



"16-foot Pedal Pipes to be unloaded"

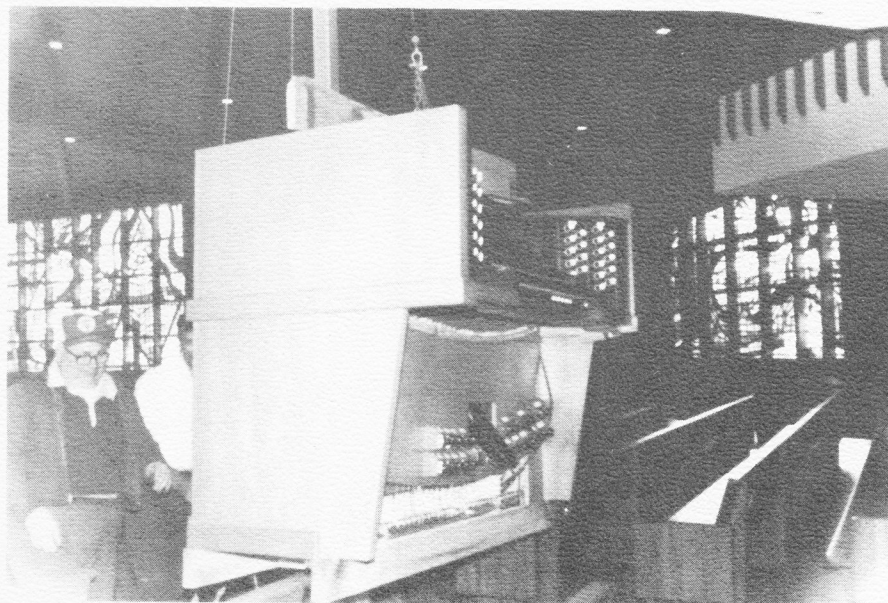
Elementary as these factors may seem, it is nevertheless true that far too often, one or more is missing, particularly the good acoustics.

We are therefore grateful to the people of Bethlehem Church for having given us the opportunity to build this organ.

Best regards:

Franz

*"The Console
being
elevated
to the loft"*



In Detail

The BACKGROUND (quiet, yielding) effects have been fitted into each corpus, and appear in various forms in order to provide suitable accompanimental registrations for the multitude of musical ensembles (both vocal and instrumental) which the organ will be expected to support in an effective way throughout its lifetime. They serve also to provide manageable accompaniments to the many and varied solo effects available on other corpora of the organ. A pair of undulating string-toned stops provide a desirable romantic effect among the background voices.

The FOREGROUND (characteristic, color) effects are in rich supply: on the one hand we have the tailor-made voices (six sets of reeds) and on the other the various tonal ingredients in mutation and mixed voices which, in combination, will produce the FABERTON effect (unison and octave sounds), the RAUSCH effect (quint sounds), and the KORNETT effect (tierce sounds). All of these effects have been carefully nurtured and held in high regard throughout the history of the organ, ever since its emergence as a viable musical vehicle.

Underpinning the tonal structures is a comprehensive and substantive PEDAL corpus, effectively able to define a significant bass line not only for the full organ, but also for the many partial registrations that may be laid upon it. Solo capabilities appear here in labial (4' choralbass and II Rauschbass) and lingual (4' Chalumeau) forms.

Several features serve to enhance the resources of the instrument in a supplementary way: The Trompette-en-dehors (of brass and outside the case) appears in horizontal mounting in the center of the case and exhibits single, double, and quadruple-length resonators; it is driven by its own keyboard, which also serves to play the carillon.

The stoplist for the instrument reveals the following tonal and supportive equipment:

GREAT (II)

16'	Konisch Gedackt
8'	Prestant
8'	Rohrgedackt
4'	Octave
2'	Hohlfloete
IV-V	Mixtur
8'	Trompete

FANFARE (IV)

8'	Trompette-en-dehors (41-note compass) Carillon
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CHOR (III: expressive)

8'	Holzgedackt
8'	Salicional
8'	Céleste
4'	Waldfloete
2'	Principal
III	Zimbel
8'	Schalmei Tremulant

POSITIF (I)

8'	Barduen
4'	Principal
4'	Koppelfloete
2-2/3'	Nasat
2'	Blockfloete
1-3/5'	Terz
III-IV	Scharf
8'	Cromorne Tremulant

Zimbelstern

PEDAL

16'	Prestantbass
16'	Gedacktbass
8'	Offenbass
4'	Choralbass
II	Mixturbass
II	Rauschbass
16'	Posaune
4'	Chalumeau

56/30 compass. 30 stops. 41 ranks, and 1988 pipes. Mechanical Key action, electro-pneumatic stop action, solid-state electronic combination action. Detached console. Electric drive for Fanfare.

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Dr. Marilyn Mason

February 8, 1981

3:00 p.m.

First Anniversary Recital

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 on the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, and Vienna. 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.

From 1965 to 1970 during two weeks each January she has taught and played at the International Festival of Music in Brazil.

During the season of 1970-71 Dr. Mason played on five continents: North America (in cities including New York, Los Angeles, San Francisco, Washington, D.C. and in Buffalo at the National Convention of the American Guild of Organists), South America, Europe (Cathedral of Notre Dame, Paris, New College and Queens College, Oxford, England), Africa (two concerts in Cairo -- the first American organist to play in the newly completed Sayyid Darwish Concert Hall) and Australia (four concerts in the Festival of Perth at the University of Western Australia and a concert for the Organ Society of Australia in Sydney.)

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

In September, 1972, Professor Mason received the Distinguished Faculty Achievement Award from The University of Michigan. This Award is presented annually to five senior faculty members of the University whose contributions to their field of scholarship and teaching has been outstanding and considered worthy of recognition.