

# MARILYN MASON

ORGANIST



## ORGAN RECITAL

Sponsored by

SPRINGFIELD  
CHAPTER

---

AMERICAN  
GUILD  
OF  
ORGANISTS

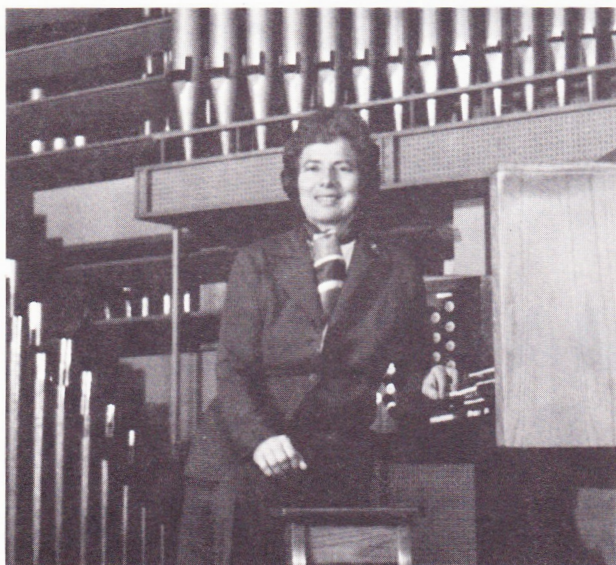
**SUNDAY, MAY 6, 1984  
AT 8 P.M.**

**OUR LADY OF PERPETUAL HELP  
271 CHESTNUT ST. — HOLYOKE**

**ADMISSION \$4.00**

# MARILYN MASON

MARILYN MASON is University Organist and Chairman of the Organ Department of the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western world. She 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. During one single year, invitations took her to five different continents. She has served as adjudicator at almost every major competition in the world. Marilyn Mason's dedication to contemporary music is evidenced in the over 40 organ works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Recently several major study tours have focused on Baroque organs in France, North Germany, Saxony, and Spain.



## PRESS REVIEWS

NEW YORK CITY — Needless to say, Miss Mason, one of today's leading organ virtuosos, played with imagination and technical mastery.

*The New York Times*

CLEVELAND — 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.

*The Plain Dealer*

MINNEAPOLIS — . . . the work that stirred the most controversy, Ginastera's *Variazioni e Toccata sopra "Aurora lucis rutilat"* . . . was by all odds the most exciting of the commissions, and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing.

*The American Organist*

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

*Fort Worth Press*

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

*Sacramento Bee*

WINNIPEG — RECITAL AN EVENING TO BE REMEMBERED

*Winnipeg Tribune*

LONDON — The entire program provoked some of the greatest enthusiasm of the whole congress (recital at Westminster Abbey).

*The Diapason*

LONDON — DR. MASON'S PLAYING IS DYNAMITE

*Evening Gazette*

BERLIN — She showed a controlled virtuosity as with perfect fingers and feet she played works by Bach and Reger.

*Berliner Morgen Post*

The Springfield Chapter  
of  
The American Guild of Organists  
presents



**Marilyn Mason**  
in recital

Our Lady of Perpetual Help Church  
Holyoke, Massachusetts  
Sunday, May 6, 1984 at 8:00 o'clock

---

## EARLY MUSIC

Batalla Imperial . . . . . Juan José Cabanilles  
(1644-1712)

Magnificat du Troisième Ton . . . . . Jean Adam Guilaine  
(fl. 18th century)

Plein Jeu  
Quator  
Dialogue de Voix humaine  
Basso de Trompette  
Duo  
Grand Jeu  
(Alternatim sung by men of the Choir)

Praeludium und Fuge h-moll, B.W.V. 544 . . Johann Sebastian Bach  
(1685-1750)

## — INTERMISSION —

---

---

## PART II

Chorale in b minor (1890) . . . . . César Auguste Franck  
(1822-1890)

Cesar Frank, through his teaching and influence as well as by his compositions, established a national school of organ music inspired by the highest ideals. He became organist at Ste. Clotilde in Paris in 1858. There is a particular appeal in the life of this Flemish genius who carried out his church duties and his teaching at the Conservatoire in a quiet, unostentatious manner, yet found time for original composition.

Pastorale (1909) . . . . . Jean Jules Roger-Ducasse  
(1873-1954)

"The PASTORALE for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance in April 20, 1910, by Alexander Guilmant. It is a work of charming and grateful construction and the reflective mood which pervades throughout captivates irresistibly . . . The sonority attained through the registration, the various canons, (in two, three and four parts, distributed among the manuals in different rhythms), and the organistic writing, are all exquisite. The end, with its attenuated feeling, is of exceeding beauty. One regrets this charming pastorale is almost inaccessible because of its difficulty of execution, the intricate writing and the registrational demands, to which many instruments cannot do justice."

*Roger-Ducasse, Le Musicien-L'Oeuvre*  
by Laurant Cellier.

Concerto Variations on the *Austrian Hymn*, Opus 3 . . . J. K. Paine

John Knowles Paine received much of his training in this country; in 1875 he was appointed Professor of Music at Harvard University, being the first incumbent of a chair of music in an American University. These Variations were written in 1860. The theme is stated, followed by four variations and concluded with a fugue.

---

OUR LADY OF PERPETUAL HELP CHURCH  
organ by  
Theodore Gilbert and Associates

Grand Orgue:

16' Quintaten, 61 pipes  
8' Montre, 61 pipes  
8' Flute Double, 61 pipes  
4' Prestant, 61 pipes  
4' Flute a Cheminee, 61 pipes  
2 2/3' Nazard, 61 pipes  
2' Flute a Bec, 61 pipes  
IV-V Mixture, 274 pipes  
8' Trompette, 61 pipes  
Les Cloches

Recit:

8' Bourdon, 61 pipes  
8' Viole de Gamba, 61 Pipes  
8' Voix Celeste, 61 Pipes  
4' Flute Conique, 61 Pipes  
2' Octavin, 61 pipes  
1 1/3' Larigot, 61 pipes  
II-IV Plein Jeu  
16' Basson, 12 pipes  
8' Hautbois, 61 pipes  
8' Voix Humaine, 61 pipes  
Tremblant

Antiphonaire (un-enclosed):

8' Bourdon, 61 pipes  
4' Principal, 61 pipes  
4' Flute de Bois, 12 pipes  
III-V Carillon, 224 pipes  
8' Cromorne, 61 pipes  
Tremblant  
16' Pedal Bourdon, 32 pipes  
8' Pedal Bourdon, 12 pipes

Pedal:

32' Resultant, 32 notes  
16' Flute, 32 pipes  
16' Bourdon, 32 pipes  
8' Montre, 32 pipes  
8' Bourdon, 12 pipes  
4' Basse de Choral, 32 pipes  
4' Cor de Nuit, 32 pipes  
III Mixture, 96 pipes  
16' Bombarde, 32 pipes  
8' Trompette, 12 pipes  
4' Clarion, 12 pipes

Couplers:

Recit-Grand Orgue  
Recit-Muet  
Recit-Aigu  
Recit-Pedale  
Grand Orgue-Pedale  
Antiphonaire-Grand Orgue  
Antiphonaire-Recit  
Antiphonaire-Pedale

Two identical stop-tablet consoles control the entire organ. One in gallery the other near the sactuary. Each has two manuals and pedals.

Pistons:

8 General combinations  
5 Grand Orgue combinations  
5 Recit combinations  
5 Pedal combinations  
3 Antiphonaire combinations