

**FIRST UNITED METHODIST CHURCH**

*Forest City, N.C.*

*and*

*Dr. Graham Wall  
Nashville, Tennessee*

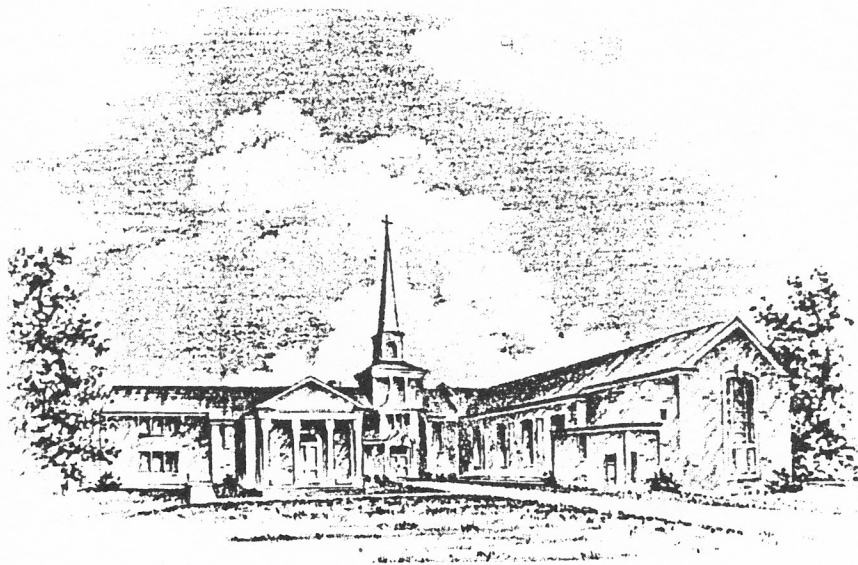
*present*

**DR. MARILYN MASON**

*in concert*

*Sunday, August 19, 1990*

**3:00 P. M.**





## *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 woman 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 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 sixteen research tours have focused on historic organs in France, North Germany, Saxony, and Spain.

In 1987 she was awarded an Honorary Doctor of Music degree by The University of Nebraska, where she had served as consultant for the Casavant mechanical action organ. Recently, she was chosen Performer of the Year by the New York Chapter of the American Guild of Organists.

Her discography includes music of Bach, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage labels.

Reception honoring Dr. Mason will be held in the Fellowship Hall immediately following the concert.

*Dr. Mason's Assistant - Ms. Elizabeth Graham*  
*Technical Assistant - Aubrey Calton*

**THANKS TO CONCERT COMMITTEE**

<i>Carrol Lindsey</i>	<i>Virginia Harrill</i>
<i>Grace Black</i>	<i>H. P. Harrill</i>
<i>Aubrey Calton</i>	<i>David James</i>
<i>Jane Hill</i>	<i>David Toney</i>
<i>George Becknell</i>	

Flowers by Water's Florist, Forest City, NC  
Organ serviced by W. Zimmer and Sons, Inc., Pineville, NC

*Zimmer Organ*  
*3 Manual, 49 Ranks*  
*W. Zimmer and Sons, Inc.*  
*Pineville, NC*

**IN CHARGE OF RECEPTION**

*Bertha Bostic Music Club*  
*Lucille Wall Music Club*  
*Circles of First United Methodist Church*

Organ Book II (1971)

William Albright (b. 1944)

Night Procession  
Toccata Satanique  
Last Rites

William Albright, who was born in Gary, Indiana, has performed as concert organist and pianist throughout the United States and Europe. As composer, he has produced works for almost every medium, including electronic, visual and theatrical, but he is best known for his keyboard music. William Albright is Professor of Music at The University of Michigan where he earned the D.M.A. in Music as a student of Ross Lee Finney and the Bachelor's and Master's of Music as a student of Marilyn Mason. Other composition teachers have included Olivier Messiaen, George Rochberg and Aaron Copland.

The composer writes about this work:

"The generic title Organbook is an adaptation of the popular French Baroque term "livre d'orgue" and, like the centuries-old model, is a collection of several pieces, each of which explores a single idea or sonority.

"Night Procession" primarily employs the softest sounds of the organ. Flutes, strings, and celestes color the exposition of slowly changing four- to five-note chords that form the basis of the movement. The core of the piece, in fact, is a long harmonic sequence characterized by constant mutations of timbre; the effect is obtained by rapidly shifting keyboard changes and continual operation of the swell shades. Interpolated in this overall texture by way of contrast are several series of fleeting, vaporous roudades that seldom cover a span larger than an octave.

"Toccata Satanique," with its constant devil's-trill-tremolo and joyful demonry, may well be an attempt to exorcise those fiendish virtuoso toccatas of Mulet, Widor, *et al.*, that seem to haunt all organists. In the same way that the ostinatos of some of these display pieces are used, the tremolo acts as a point of tangency between motion and stasis. In several instances, the quickly alternating pitches turn into fast-moving figurations; at other places, they become motionless chords.

"Last Rites" adds the dimension of tape to the texture. Electronic sound caps the ferocity of the previous movement while retaining a basic similarity to organ timbre. The tape is largely drawn from purely electronic sources, although there is some manipulation of recorded organ material. In contrast to the other movements, the structure is fairly simple: large, uncomplicated blocks of sound juxtaposed and overlaid. The principal material is a descending cluster glissando.

Gospel Preludes, Book IV (1984) \*

William Bolcom (b. 1938)

Sometimes I Feel Like A Motherless Child  
Sweet Hour of Prayer

Fantasy on "O Zion Haste" and "The Church's One Foundation"

The composer is Professor of Music at The University of Michigan. He is a prolific and eclectic composer whose works embrace many compositional styles. He has received numerous awards and recognitions, most recently the 1988 Pulitzer Prize in Music.

Book IV is the second book of Gospel Preludes which I have commissioned. About Book IV, the composer writes:

"This is the last collection of Gospel preludes, bringing the total to twelve. *Sometimes I Feel Like A Motherless Child* was a reaction to the brutal end of Marvin Gaye, whose Motown career went beyond the more or less usual stereotype and whose personal life led to his murder. *Sweet Hour of Prayer* always has had a febrile intensity for me, and I set it with that mood in mind. The finale is a combined fantasy on *O Zion, Haste* and a gospel-influenced 5/4 setting of *How Firm a Foundation*, which caps the whole series."

\*First performance in New York

## ZIMMER ORGAN

### The Zimmer organ at 1st United Methodist Church Forest City

In June 1967, an organ committee was established and charged with planning the purchase of a new organ for the sanctuary. The committee chaired by Mr. Maurice Smart solicited advice for the new instrument from Dr Stephen Morrisett (Gardner-Webb College) and Dr. Richard Peek (Covenant Presyterian Church Charlotte) for advice. These gentlemen, along with Dr George Becknell of our church and on the committee, recommended that the new organ should "have clarity of tone and dynamic power, possess varied tonal resources for diverse types of music, make possible the rendition of great liturgical music from all periods, and blend acoustically as well as architecturally with the building".

The committee evaluated at least eight proposals for the instrument and in July 1967, a contract was signed with W. Zimmer and Sons, Charlotte, NC for a classic organ of straight design which met the standards set by the committee.

The resulting instrument completed in mid 1968 has 38 stops, 49 ranks, 2646 pipes. The Great and Pedal organs are on the right side - the Great organ pipes are completely exposed. The Swell and Positiv organs are on the left side - the Positiv pipes are completely exposed. Each of the four organs contains a variety of flute, principal, and reed stops as well as one or more mixtures. The Swell organ also contains string and celeste stops. Chimes (electronic) can be played from the Great manual.

Very special performances on the organ include:

August 1968- Dr. Austin C. Lovelace (Forest City native)  
October 1976 - Dr. Larry Smith (Converse College)  
August 1990 - Dr. Marilyn Mason (University of Michigan)

Cars being used this weekend by Marilyn Mason  
are furnished by Terry Watkins of Charles  
Watkins Used Cars, Forest City, North Carolina.