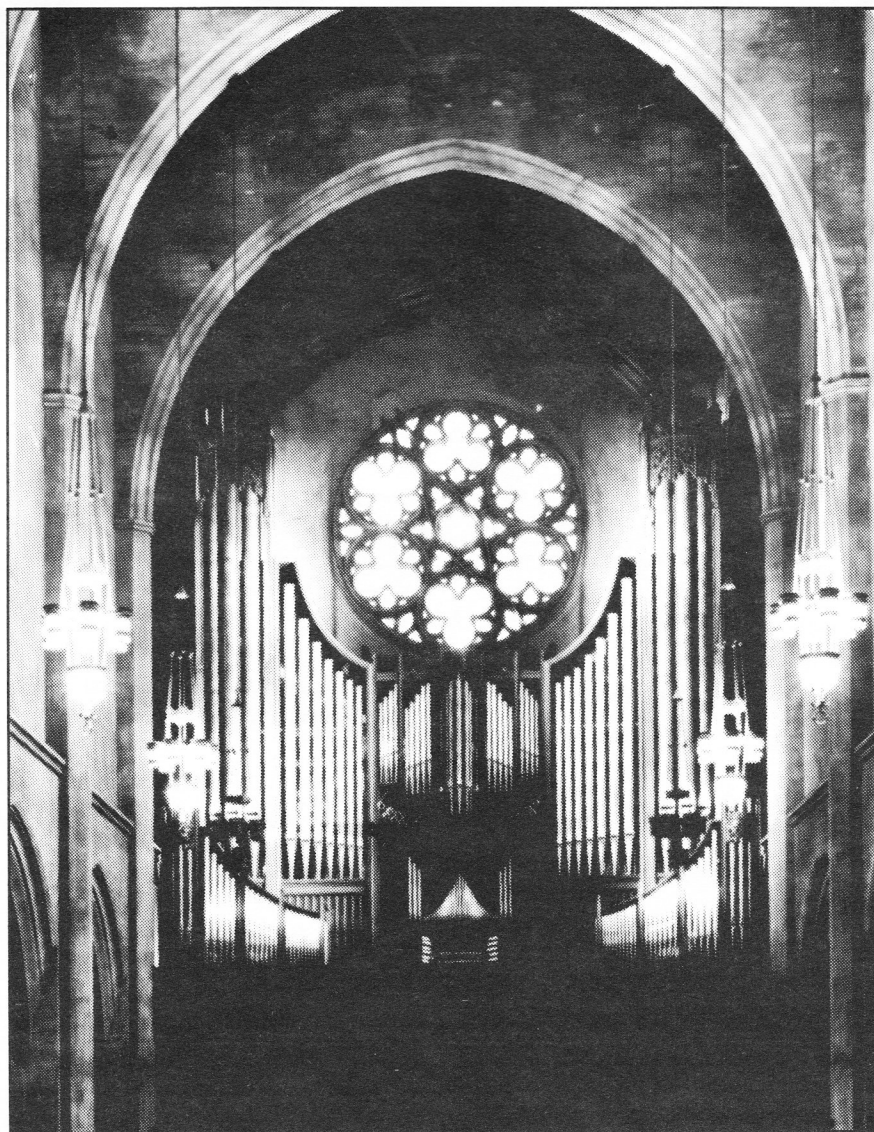


FIRST CONGREGATIONAL CHURCH OF LOS ANGELES
540 SOUTH COMMONWEALTH AVENUE, LOS ANGELES 90020

Steven E. Berry, M. Div., D. D., Senior Minister

Thomas Somerville, D.M.A., Director of Music

Lloyd Holzgraf, Organist



ANNUAL ORGAN CONCERT SERIES
TWENTY-SIXTH SEASON
1994-95

Friday, March 10, 1995
MARILYN MASON, ORGANIST

Toccat, Adagio and Fugue in C, BWV 564

J. S. Bach
(1685-1750)

Partita, "O Gott, du frommer Gott," BWV 767

Pastorale (1909)

Jean Jules Roger-Ducasse
(1873-1954)

March on a Theme of Handel, Op. 15, No. 2

Alexandre Guilmant
(1837-1911)

INTERMISSION

Sweet Hour of Prayer (Gospel Preludes, Book IV, 1984)

William Bolcom
(b. 1938)

Pageant (1931)

Played in honor of the Sowerby Centenary

Leo Sowerby
(1895-1968)



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 musical world. She was the first woman to play in Westminster Abbey, the first woman organist to play in Latin America and the first American to play in Egypt. During a single year invitations took her to five continents. Dr. Mason has served as a judge at nearly every major organ competition in the world. Her dedication to contemporary music is evidenced in the 60 works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through research into the construction and tonal design of historic European instruments. Twenty research tours have focused on historic organs in Europe.

In 1987 she was awarded an Honorary Doctor of Music degree by the University of Nebraska, where she served as consultant for the new Casavant Limitee mechanical action organ. She was honored as the "1988 Performer of the Year" by the New York Chapter of the American Guild of Organists.

Her discography includes music of Bach, Pachelbel, Handel, Mondonville and contemporary composers on Columbia and Musical Heritage Society labels. She is now recording the complete organ music of Pachelbel for the Musical Heritage Society.

THE GREAT ORGANS OF FIRST CHURCH

We are in the midst of a project designed to renew and update the Great Organs of First Church, one of the largest musical instruments

ever built. When finished it will be one of the largest and most complete organs functioning in any church in the world. At that time the Great Organs will consist of 329 ranks, 224 stops, 273 voices and 16,901 pipes. In the future an additional 30 ranks are to be installed, adding 16 stops and nine voices.

The present project, authorized by the trustees of the church in 1990, marks the third phase in the evolution of this historic instrument.

First Church has played an important role in the musical and cultural life of Los Angeles since it was founded in 1867. So, it was appropriate that when First Church moved to its present building in 1931, a new organ would be constructed for the Sanctuary. Located high on either side of the chancel, the Seeley Wintersmith Mudd Memorial Organ was built in 1932 by the noted American organ builder *Ernest M. Skinner*. Voiced in the style of what came to be known as the "American Classic" school of organ building, the five divisions of that organ—controlled by a four-manual draw-knob console—served as the church's principal instrument until 1969, when it was greatly enlarged from its original 58 ranks. Unaltered in the 1969 expansion were the sturdy diapasons, lush strings, and the Skinner hallmarks—the romantic flute and reed stops of the solo division.

In 1969 the Chancel Organ was complemented by a grand new and larger organ that

ORGAN CONCERT SERIES 1994-95 SEASON

Inaugurated in 1969 with the dedication of the Frank C. Noon Memorial Organ in the west gallery, the series is in its 26th season. Artists and dates for the remaining concerts are listed below.

JOHN SCOTT

Friday, April 28, at 8 p.m.

DEDICATION OF GREAT ORGANS

Sunday, May 21, at 3:30 p.m.

Tickets (\$10 regular; \$6 seniors/students) for remaining concerts are available in the narthex at intermission this evening. Tickets are not necessary for the May 21 dedication.

Mailing list: If you would like to be on our mailing list to receive notices of organ concerts and other musical events at the church, please fill out a mailing request form available in the narthex.

filled the west gallery and was designed to enhance the performance of the music of J. S. Bach and other Baroque masters. The Frank C. Noon Memorial Organ, named for the distinguished banker and devout churchman who guided the project to completion, was built by *Herman Schlicker* with Clarence Mader and Lloyd Holzgraf as consultants. Set in a free-standing case with towering copper pedal pipes on either side of the rose window, the Gallery Organ, with its clean voicing, brilliant ensembles and grand basses, enables the organist to capture the spirit and inspiration of the North German tradition of the 17th century.

The 11th division consists of a small Italian-style Continuo Organ, situated above the Peace Shrine and the south choir. Built by Schlicker, the crisp tones of the Continuo Organ are heard frequently in accompaniments and in large ensembles.

In 1984, in honor of Lloyd Holzgraf's 25th anniversary as resident organist of First Church, a splendid state trumpet was added—to be known as the Holzgraf Royal Trumpet. Extending into the chancel on both sides at the foot of the Mudd Chancel Organ, the pipes of this rank find frequent use in the rich liturgy of great festival services.

In 1990 First Church embarked on a program of renewal and upgrading of the organs designed to meet three separate challenges: (1) recognizing that the duplicate Schlicker consoles (1969) were both technologically outdated and increasingly incapable of controlling the vast resources of the organs, the Trustees awarded a contract for the construction of two mammoth five-manual consoles to M. P. Moller, Inc., the oldest and largest American organ builder; (2) the Mudd Memorial Organ in the chancel was in need of new wind chests and other mechanical repairs after some 60 years of

service; (3) in 1989 the church received a very substantial gift that would allow approximately 100 additional ranks to be incorporated into the organs. *Richard F. Muench*, long-time curator of the organs at First Church, undertook the second and third parts of the work until his death in 1992.

The great chancel console, a marvel of the latest solid-state technology, was installed in November 1992. It was the last masterpiece produced by the venerable Moller firm before financial problems forced its closure; indeed the chancel console was completed by former Moller craftsmen at the Hagerstown Organ Company, Inc. The largest draw-knob console built in the Western Hemisphere, it is on a platform so that it can be moved into the middle of the chancel for performances. A duplicate console is now in the west gallery.

Day by day, work on the repairs and restoration continues. The Gospel Organ in the north gallery and the Epistle Organ in the south gallery are both completed; the old work is speaking with a new clarity and the new tonal resources are joining the grand chorus, now over 13,000 pipes.

The mammoth size of the instrument and the skillful blending of vast tonal resources produced by different builders, coupled with a setting of Gothic magnificence, combine to create a unique opportunity for you to hear the great organists of our time playing one of the finest organs in the world today.

The Great Organs of First Church may be heard in the Organ Concert Series, the Los Angeles Bach Festival, the free concerts played each Tuesday and Thursday at noon, the great festival services of the year, and each Sunday morning at the 11:00 a.m. worship service.

—*Thomas Hunter Russell*

THE FIRST CONGREGATIONAL CHURCH OF LOS ANGELES
CELEBRATING OUR 127TH YEAR OF WORSHIP, EDUCATION AND INVOLVEMENT

540 South Commonwealth Avenue, Los Angeles CA 90020

Telephones: 213/385-1341 (main number); 213/385-1345 (music program information)

The Rev. Dr. Steven E. Berry, *Senior Minister*

The Rev. Dr. J. Lynwood Walker, *Minister of Education and Programs*

The Rev. Mark Lansberry, *Minister of Membership*

The Rev. Dr. Pieter Noomen, *Minister of Visitation*

The Rev. Dr. Harry R. Butman and the Rev. Dr. Walter J. Vernon, *Consulting Ministers*

Thomas Somerville, *Director of Music*; Kathie C. Freeman, *Music Coordinator/Assistant Conductor*

Lloyd Holzgraf, *Organist*; Thomas Hunter Russell, *Assistant Organist*

PROGRAM NOTES: March 10, 1995

Toccat, Adagio and Fugue in C, BWV, 564

This work is unique among Bach's 28 larger preludes and fugues for organ. Bach gave it a special place in his canon with its multi-movement shape. Each of the three movements could stand alone. Yet the Toccata, with its quasi-Italian influence of question-answer dialogue, and the rousing Fugue form pillars framing the quiet, meditative Adagio. This music comes from Bach's Weimar years (1708-1717). On hearing Bach's organ music, Goethe is reported to have said, "It is as though the eternal harmony was conversing with itself, as it may have happened in God's bosom shortly after He created the world."

Partita, "O Gott, du frommer Gott"

This piece is one of the early works of J. S. Bach. The theme is heard followed by eight variations.

Pastorale (1909)

"The Pastorale for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910, by Alexander Guilmant. It is a work of charming and graceful 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..." —from *Roger-Ducasse, Le Musicien-L'Oeuvre* by Laurent Cellier.

Marche on a Theme of Handel, Op. 15, No. 2

Alexandre Guilmant was a distinguished French teacher, musician, and composer. He first held the position of organist at the Church of Saint Joseph, in Boulogne, at the age of 15, and then, following other church and academic appointments, was appointed organist of the Church of Trinity in Paris in 1871. There he founded the Schola Cantorum with Charles Bordes and Vincent d'Indy, and became professor of organ there and at the Paris Conservatoire. His music was composed primarily for the organ and includes eight sonatas and numerous separate compositions for church use.

Sweet Hour of Prayer (Gospel Preludes, Book IV, 1984)

William Bolcom is Professor of Music at the University of Michigan. Dr. Bolcom is a prolific composer whose works embrace many composition styles. He has received numerous awards and recognitions, most recently in the 1988 Pulitzer Prize for Music.

Pageant (1931)

Leo Sowerby was born May 1, 1895, in Grand Rapids, Michigan. His father was English and his mother Canadian. He graduated from the American Conservatory in Chicago in 1918, and was the first American composer to be awarded the Prix de Rome, spending three years (1921-1924) in the Italian capital. For many years he was on the faculty of his alma mater as well as the Organist and Choirmaster at St. James' Episcopal Church in Chicago. Later and until his death in 1968, he was Director of the College of Church Musicians, attached to the National Cathedral in Washington, D.C.. Because of his prolific writings and his influence on his many students, Dr. Sowerby may be considered the dean of American composers for organ.

—Marilyn Mason



A Stop List of the Great Organs of First Church
is available in the narthex or from any usher.