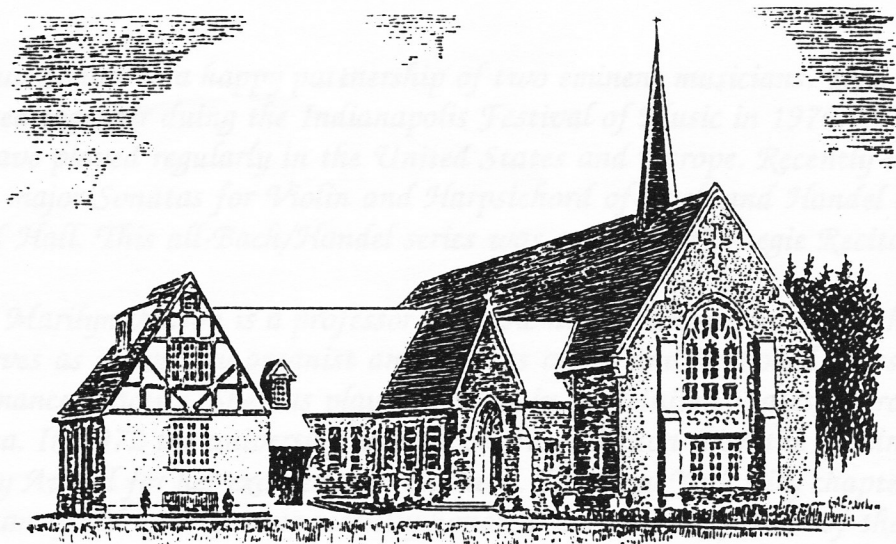


IMMANUEL LUTHERAN CHURCH

PRESENTS



*DUO SONORO*

*Marilyn Mason, organ*

*Pierre d'Archambeau, violin*

*Sunday, February 11, 1996*

*Immanuel Lutheran Church  
7810 SE 15th Avenue  
Portland, Oregon 97215  
(503)-236-7823*

## DUO SONORO

*The Duo Sonoro is a happy partnership of two eminent musicians. They first appeared together during the Indianapolis Festival of Music in 1976. Since that time they have played regularly in the United States and Europe. Recently they performed the 12 major Sonatas for Violin and Harpsichord of Bach and Handel at Carnegie Recital Hall. This all-Bach/Handel series was a first at Carnegie Recital Hall.*

*Marilyn Mason is a professor of music at the University of Michigan, where she serves as university organist and teaches organ and keyboard courses in performance practice. She has played recitals in the United States, Europe and South America. In 1972 the university honored Marilyn Mason with the Distinguished Faculty Award for her excellence in teaching. The New York City chapter of the American Guild of Organists recently honored with the Performer of the Year award. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments.*

*Descended from a distinguished line of musicians, Pierre d'Archambeau has enjoyed an international reputation both as a recitalist and as a soloist with many symphony orchestras. His father, Yvan d'Archambeau, was the cellist of the world-famous Flonzaley Quartet, and as a young musician Pierre d'Archambeau became acquainted with such personalities as Arturo Toscanini, Pablo Casals, Nadia Boulanger and Gritz Kreisler, the latter of whom bequeathed him the famous Daniel Parker 1715 violin. Pierre d'Archambeau's repertoire encompasses over 50 concerti.*

# DUO SONORO

MARILYN MASON, organ

PIERRE d'ARCHAMBEAU, violin

## PROGRAM

SUNDAY, FEBRUARY 11, 1996

*Tocatta, Adagio and Fugue, BWV 564*      *Johann Sebastian Bach*  
(1685-1750)

*Sonata in D Major, Op. 1, No. 13*      *George Frideric Händel*  
*for violin and organ*      (1685-1759)  
    *Adagio*  
    *Allegro*  
    *Larghetto*  
    *Allegro*

*Chorale in A minor*      *César Franck*  
(1822-1890)

*Sweet Hour of Prayer*      *William Bolcom*  
(b. 1938)

*This work is from the "Three Gospel Preludes", (1984),  
commissioned by Marilyn Mason and dedicated to her.*

*Variations on "Heil dir, im Siegeskranz"      Johann Christian Rinck  
(1770-1846)*

*This melody appears first in Thesarus Musicus, London, 1744. In 1832, Bostonian Samuel Francis Smith was asked to write a patriotic hymn on a tune of his choice*

*from this collection. He chose this melody; "America" was first sung on July 4, 1832 in Boston.*

*Suite for Violin and Organ, Op. 166      Josef Rheinberger  
Prelude      (1829-1901)  
Canzona  
Allemande  
Moto perpetuo*

*All are invited to a reception for Duo Sonoro  
immediately following the program in the Parish Hall.*

Pipework modifications were carried out by John Hupalo of San Francisco. The tonal design, restoration work and installation was done by Dr. Robert and Peggy Kaye of Lincoln City, Oregon.

## Specifications

### Pedal Organ

1. Trumpet(from Great)	8'
2. Trumpet(from Great)	16'
3. Stopped Flute(from Swell)	8'
4. Gross Nazard(ext. of No. 5)	10 2/3'
5. Gedeckt(from Swell)	16'
6. Dulciana(from Choir) (bottom 12 notes electronic)	16'
7. Oboe(from Swell)	4'
8. Mixture IV(from Great)	
9. Choral Bass(from Great)	4'
10. Principal(from Great)	8'
11. Principal(ext. of No. 10)	16'

### Swell Organ (Enclosed)

12. Swell to Swell	16'
13. Trompete	8'
14. Flute(ext. of No. 16)	2'
15. Flute(ext. of No. 16)	4'
16. Stopped Flute	8'
17. Bourdon(ext. of No. 16)	16'
18. Swell Unison Off	
19. Vox Humana	8'
20. Oboe	8'
21. Nazard(ext. of No. 16)	2 2/3'
22. Salicet(ext. of No. 23)	4'
23. Gamba	8'
24. Swell to Swell	4'
25. Tremulo	
26. Mixture III	
27. Principal(ext. of No. 28)	2'
28. Principal	4'
29. Gamba Celeste	8'

30. Great to Pedal	8'
31. Great to Pedal	4'
32. Swell to Pedal	8'
33. Swell to Pedal	4'
34. Choir to Pedal	8'
35. Choir to Pedal	4'

36. Swell to Great	16'
37. Swell to Great	8'
38. Swell to Great	4'
39. Choir to Great	16'
40. Choir to Great	8'
41. Choir to Great	4'

42. Swell to Choir	16'
43. Swell to Choir	8'
44. Swell to Choir	4'

*Great Organ (Unenclosed)*

45. Trumpet(ext. of No. 46)	8'
46. Trumpet	16'
47. Cornet V	8'
48. Twelfth(ext. of No. 53)	2 2/3'
49. Nachthorn(ext. of No. 50)	4'
50. Nachthorn	8'
51. Mixture IV	
52. Principal(ext. of No. 53)	2'
53. Principal	4'
54. Principal	8'
55. Bourdon (from Swell) Harp	16'

*Choir Organ (Enclosed)*

56. Choir to Choir	16'
57. Tierce	1 3/5'
58. Twelfth	2 2/3'
59. Principal(ext. of No. 60)	2'
60. Spitz Principal	4'
61. Spitz Principal	8'
62. Choir Unison Off	
63. Larigot(ext. of No. 58)	1 1/3'
64. Clarinet	8'
65. Harmonic Flute(ext. of No. 66)	4'
66. Harmonic Flute (tenor C)	8'
67. Chimney Flute	8'
68. Choir to Choir	4'
69. Tremulo	
70. Dulciana(ext. of No. 72)	4'
71. Unda Maris	8'
72. Dulciana	8'
73. Dulciana(ext. of No. 72) (bottom 12 notes electronic)	16'

*Generals 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 - duplicated by toe studs*

*Divisional pistons*

*Swell 1, 2, 3, 4, 5, 6,*

*Great 1, 2, 3, 4, 5, 6*

*Choir 1, 2, 3, 4, 5, 6*

*Pedal 1, 2, 3, 4, 5, 6, - duplicated by toe studs*

*General Cancel*

*Setter piston*

*Toe Studs*

*Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8'*

*Sforzando*

*General Cancel*

# MARILYN MASON

ORGANIST



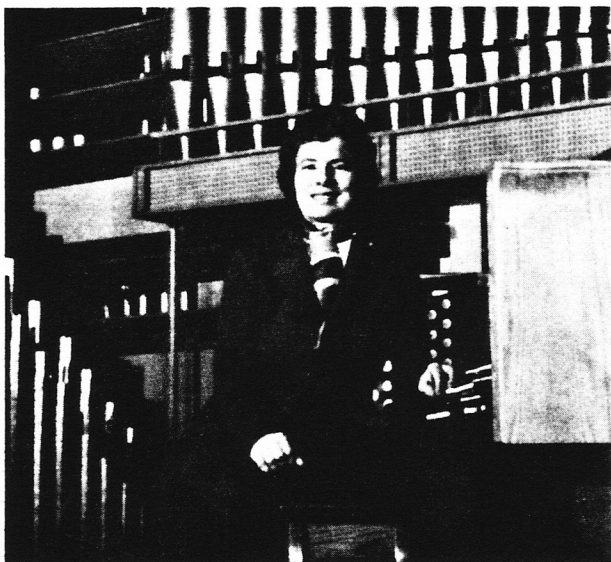
4:00 PM SUNDAY, FEBRUARY 11, 1996

IMMANUEL LUTHERAN CHURCH  
7810 SE 15TH AVENUE PORTLAND, OR  
236-7823

SUGGESTED DONATION: \$5.00

# 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*