

SPECIFICATIONS

GREAT

Quintaden 16'
 Prinzipal 8'
 Bordun 8'
 Oktav 4'
 Spitzflöte 4'
 Oktav 2'
 Mixtur IV 1 1/3'
 Trompete 8'

SWELL (enclosed)

Salizional 8'
 Vox Coelestis 8'
 Rohrflöte 8'
 Weidenföfe 4'
 Nachthorn 4'
 Nasat 2 2/3'
 Waldflöte 2'
 Terz 1 3/5'
 Scharf IV 2/3'
 Dulzian 16'
 Oboe 8'
 Klarne 4'
 Tremulant

POSITIV

Gedackt 8'
 Prinzipal 4'
 Koppelflöte 4'
 Gemshorn 2'
 Quintflöte 1 1/3'
 Sesquialtera II 2 2/3'
 Zimbel III 1/3'
 Krummhorn 8'
 Tremulant

PEDAL

Prinzipal 16'
 Subbass 16'
 Oktav 8'
 Gedacktpommer 8'
 Choralbass 4'
 Mixtur IV 2'
 Posaune 16'
 Trompete 8'
 Schalmei 4'

COUPLERS

Great to Pedal
 Swell to Pedal
 Positiv to Pedal
 Swell to Great
 Positiv to Great
 Swell to Positiv

Combination Pistons

Great 1 2 3 4
 Swell 1 2 3 4
 Positiv 1 2 3 4
 Pedal 1 2 3 4
 General 1 2 3 4

Future Recital at St. Stephen's:

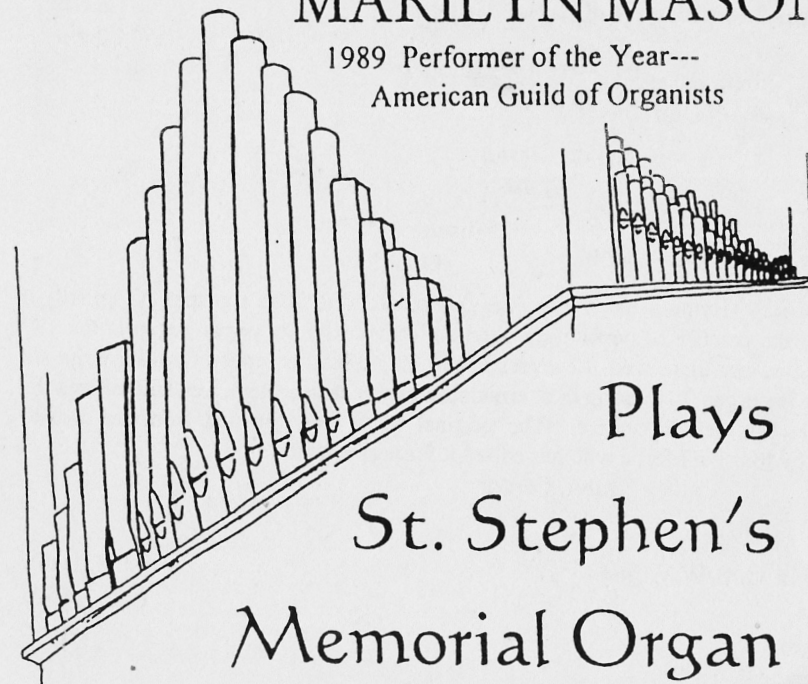
Dennis Schmidt

Fall, 1997

 Financial support for this concert series comes from the Soli Deo Gloria Fund, established in memory of Ann Linderman, a long-time member of our choir, and from the free-will offering of the audience. A donation of \$5 is suggested.

MARILYN MASON

1989 Performer of the Year---
 American Guild of Organists



Plays

St. Stephen's

Memorial Organ

25TH ANNIVERSARY CELEBRATION

Dedicated to the glory of God

A gift by the members of this parish in memory of loved ones.

SUNDAY, FEBRUARY 16TH

4:00 P.M.

Dr. Mason is commemorating her 50th year of teaching
 at The University of Michigan

ST. STEPHEN'S LUTHERAN CHURCH

13TH & BROOM STREETS

WILMINGTON, DELAWARE

652-7623

FREE WILL OFFERING

A RECEPTION WILL FOLLOW THE CONCERT

PROGRAM

Magnificat du huitieme ton en Sol Majeur

Le Clerc
(c. 18th century)

Plein jeu
Duo

Jeu du Clarion
Flutte

Musette
Grand jeu

The Magnificat (Hymn of the Virgin Mary) is recorded in Luke's gospel. Originally it was sung; the practice of performing alternate verses with the organ began in the 17th century. Because there were 12 verses in the Magnificat, composers would write six verses for the organ, to be sung in alternation with the chant. Here, LeClerc utilizes the 8th tone as his melodic source. The original work was obtained from the British Museum by Marilyn Mason who has edited it for performance.

Linnea Krahn, Cantor

Toccatà in C, B.W.V. 564

J. S. Bach
(1685-1750)

Toccatà
Adagio
Fugue

The Toccata, Adagio and Fugue is unique among the 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 stand alone, yet the Toccata, with its quasi-Italian influence of question/answer dialogue, and the rousing fugue, form pillars surrounding the quiet, meditative Adagio. This music was written during the master's Weimar years, 1708-1717. On hearing Bach's organ music, Goethe is reported to have said, "It is as though eternal harmony were conversing with itself, as it may have happened in God's bosom shortly before He created the world."

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 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."

Roger-Ducasse, Le Musicien-L'Oeuvre by Laurent Cellier

Marche on a Theme of Handel

Alexandre Guilmant
(1837- 1911)

Intermission

Variations, "Heil dir im Siegeskranz"

J. C. Rinck
(1770-1846)

American Composers:

"Sweet Hour of Prayer" (Gospel Preludes, Book IV)*

Commissioned by Lorraine Ray

William Bolcom
(b. 1938)

Flourish and Chorale*

Commissioned by Marilyn Mason and dedicated to her

Michael McCabe
(b. 1941)

*First performance in Wilmington

ABOUT THE ARTIST...

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 woman to play in Westminster Abbey, the first woman organist to play in Latin America and the first American to play in Egypt. During one single year invitations took her to five different continents. Dr. Mason has served as adjudicator at nearly every major organ competition in the world. Marilyn's dedication to contemporary music is evidenced in the sixty 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. Twenty 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 Dr. Mason had served as consultant for the new Casavant Freres Limitee mechanical action organ. She was chosen "1988 Performer of the Year" by the New York Chapter of the American Guild of Organists.

Her discography includes music of Bach, Handel, and contemporary composers on Columbia and Musical Heritage Society labels. Currently she is recording all the organ works of Pachelbel.