

### About Today's Artists

MARILYN MASON is University Organist and Professor of Music at the University of Michigan. Her extensive career as organist, lecturer, adjudicator, and teacher has taken 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 to play in Egypt. Dr. Mason's dedication to contemporary music is evidenced in the sixty works she has commissioned and premiered. Currently, she is pursuing her commitment to stylistic integrity through scholarly research in the construction and tonal design of historic European instruments. In 1987, she was awarded an Honorary Doctor of Music degree by the University of Nebraska, where she had served as consultant for their new pipe organ. In 1989, she was named Performer of the Year by the American Guild of Organists. Her discography includes music of Bach, Handel, Mondonville, and contemporary composers on the Columbia and Musical Heritage labels. She is currently recording the complete organ works of Johann Pachelbel.

TENOR RANDALL REID-SMITH has enjoyed a thriving international career in opera and as a concert soloist. During the past ten years he has performed leading roles in the German State theaters in Aachen, Dessau, Dresden, Berlin, as well as in Antwerp and Ghent. He has been applauded by concert-goers in Amsterdam, Cologne, Dusseldorf, Frankfurt, and Stuttgart. In 1999 Prof. Reid-Smith earned praise for his Kennedy Center debut, when he sang tenor solos in the Mozart *Requiem*. He has performed Verdi's *Requiem* in Hanover, Zurich, and Detroit. Recently he gave concerts in Sicily and on the French Riviera. He joined the faculty of the University of Michigan as an Assistant Professor of Music in September 1999.



## *Organ Recital*

*Marilyn Mason, organ*  
*Randall Reid-Smith, tenor*

*First Presbyterian Church*  
*Ann Arbor*

*As Part of Its*  
*175th Anniversary Observance*  
*October 21, 2001*  
*3:00 p.m.*

## PROGRAM

Toccata in C, BWV 546                      *J. S. Bach*  
(1685–1750)

1984 Basilica Italy

Magnificat                      *Jean François Dandrieu*  
(1682–1738)

Gravement: Plein Jeu

Duo

Tierce en Taille

Basse de Cromorne

Recit de Nazard

Dialogue: Grand Jeux

*Randall Reid-Smith, tenor*

Chorale in B Minor                      *César Franck*  
(1822–1890)

Comfort Ye  
Every Valley  
(from *Messiah*)                      *George Frideric Handel*  
(1685–1757)

*Randall Reid-Smith, tenor*

Variations on  
"The Last Rose of Summer"                      *Dudley Buck*  
(1839–1909)

If with All Your Hearts  
(from *Elijah*)                      *Felix Mendelssohn*  
(1809–1847)

*Randall Reid-Smith, tenor*

Toccata (Symphony V)                      *Charles-Marie Widor*  
(1844–1947)

## About This Afternoon's Music

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."

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 are 12 verses in the Magnificat, composers would traditionally write six verses for the organ, to be sung in alternation with the chant. Here Dandrieu 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.

*Dear Friends, Members of First Presbyterian, and  
people of the community—*

It has been nearly four years since we began planning for the new pipe organ. For me it has been a joy to be a part of the project. It has been a special satisfaction to work with Michael Lindvall, Susan Boggs, Carol Muehlig, Fritz Lehmann, and others on this project. As consultant for the organ, I wish to take this opportunity to share some observations about pipe organs and the very special qualities of this Schoenstein organ.

The pipe organ is the oldest keyboard instrument. For thirteen hundred years following the establishment of Christianity, serious European music was essentially sacred music in which the organ played a prominent role. The organ is the only instrument that has remained in continuous use; other musical instruments have come and gone according to the fashion of the times. Every organ is different, and every acoustical setting is different as well, so no two instruments are alike.

A pipe organ has three essential components: many pipes, a wind supply to provide air to those pipes, and a key desk. Each instrument varies according to the number of pipes; each key desk, or "console," is built according to the builder's design.

I am impressed and delighted with the sound of our Schoenstein organ. The principals (the main sound of the organ) are full and round. The flutes of the organ blend beautifully into the ensemble. The reed tones are brilliant. The individual registers, or "stops," have a personality of their own. The general overall sound of the organ is impressive. It is brilliant; it fills the space of the sanctuary, which provides a special ambience for the sound.

Today, our Schoenstein organ is the perfect musical instrument to aid in the service of worship. It provides the accompaniments for congregational song, for the anthems, and for its own solo repertoire. It enhances the setting of the religious service. It leads, follows, challenges, sustains, and soothes.

The Schoenstein organ at First Presbyterian is a gem. Perhaps it is one of the crowning jewels in the accomplishment of the congregation. Surely it will provide joy, happiness, comfort, and satisfaction to all of you and many more for the next hundred years.

Congratulations!

*Marilyn Mason  
Consultant*