

AUGUSTANA *Arts*.ORG 2001-2002

## About Augustana Arts:

*The Mission of Augustana Arts is to enhance the cultural life of our community by supporting the efforts of local performing artists, by presenting performers of national and international renown, and by providing arts outreach and educational programming to all segments of the community.*

Augustana Arts cosponsors the Augustana Institute of Music, the Musica Sacra Chamber Orchestra, the Augustana Chamber Choir, the Augustana Opera Theatre, and AVE, Denver's only professional a cappella vocal quartet.

Augustana Arts invites your participation as a patron and/or volunteer (ticket sales, event ushering, hosting receptions, clerical assistance, fundraising), and welcomes any suggestions you may have.

Augustana Arts is a 501(c)(3) corporation; all contributions are fully tax deductible.

The Board of Augustana Arts:

Dr. Cindy Lindeen-Martin, President; Margaret Aarestad, Gregory Bickle, Dr. Todd Breyfogle, Dr. John Cowee, Dr. Donald Fink, Dr. Joel Haas, Rev. John Pederson

Artistic Director: Dr. Michael Shasberger  
shasberger@augustanaarts.org (303) 388-4678

Executive Director: Donald Tallman  
donaldtallman@augustanaarts.org (303) 763-9638 or (720) 810-0854 (cell)

Augustana Institute of Music (AIM)  
Education Director: Lee Ann Scherlong  
scherlong@augustanaarts.org or Lopera33@aol.com (303) 388-4962 or (303) 388-4678, ext 217

Administrator: Carol Anderson  
carol@augustanaarts.org (303) 313-9568, (303) 388-4962 or (303) 388-4678, ext 109

Musica Sacra Chamber Orchestra Coordinator: Jessie Rember  
cnatural@earthlink.net (303) 421-2141

Events Line: (303) 313-9568

For further information:  
[www.Augustanaarts.org](http://www.Augustanaarts.org)

## About The Augustana Institute of Music:

Augustana Arts is proud to sponsor the Augustana Institute of Music, whose mission is to create and maintain an enriching and supportive environment for students and teachers of music in the Denver area. AIM's goal is to provide high quality, professionally conducted music classes and private lessons.

AIM maintains high standards for creative growth and artistic excellence at all levels of musicianship and interest. AIM provides professional services and facilities, as well as developmental experiences for its students and faculty. Students of all levels are accepted, ensuring that every member of the community will have access to a quality music program.

Advantages of AIM include:

- Private lessons (Suzuki based and traditional) available for a variety of instruments
- Recital, performance, masterclass, workshop and recording opportunities
- Discounted season passes for Augustana Arts Events

AIM's main campus is at Augustana Lutheran Church, 5000 East Alameda Avenue. Beginning in September of 2001, AIM will open a second campus at Holy Shepherd Lutheran Church at 920 Kipling.

**FOR MORE INFORMATION PLEASE CALL 303-388-4962**

Education Director: Lee Ann Scherlong  
Administrator: Carol Anderson  
Administrative Assistant: Judy Yazdi

## Marilyn Mason in Recital

Whatley Chapel

March 8, 2002 8:00 pm

Co-sponsored by Augustana Arts, Reuter Organ Company,  
American Guild of Organists, and the Augustana Foundation

*Toccatà in C*, BWV 564, by J. S. Bach (1685-1750)

*Magnificat*, by Jean François Dandrieu (1682-1738)

Gravement: Plein Jeu

Duo

Tierce en Taille

Basse de Cromorne

Récit de Nazard

Dialogue: Grand Jeux

*Chorale in A Minor* by César Franck (1822-1890)

*Sweet Hour of Prayer* (Gospel Preludes, Book IV) by William Bolcom (b. 1938)

*Spirituals for Organ* (1998) by Calvin Taylor (b. 1948)

Go Down, Moses

This Little Light of Mine

Talk About a Child that Do Love Jesus

Were You There?

Soon I Will Be Done

**Johann Sebastian Bach**, born in Eisenach, in 1685, was part of a family which had produced German Lutheran musicians for six generations. He was a genius, both in matters of technique, and in emotional expression. The *Tocatta, Adagio and Fugue* was written during the master's Weimar years, 1708-1717, and is unique among the 28 larger Preludes and Fugues; Bach gave it a special place in his canon with its multi-movement shape. Each of the three movements stands alone, yet the *Tocatta*, with its quasi-Italian influence of question/answer dialogue, and the rousing fugue, form pillars surrounding the quiet Adagio. 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."

**Jean-François Dandrieu**, French composer, was an organist in Paris beginning in 1704; from 1721 at the royal chapel. The most celebrated French harpsichord composer of the 18<sup>th</sup>-century after F. Couperin and Rameau, he published six harpsichord collections (c1704-1734), which include many character pieces. Several pieces in the later books are revision of early works, written in a simpler, more modern style akin to Couperin's. Jean François also wrote trio sonatas (1705), violin sonatas (before 1710) and an organ collection (1739).

**César Franck** was a composer, teacher and organist of Belgian birth. Intended by his ambitious father for a career as a piano virtuoso, he studied at the Liège (1830-35) and Paris (1837-42) conservatories, but found his true vocation only later through appointment as an organist in Paris, chiefly at Ste. Clotilde (from 1858), and part-time teaching. His improvisatory skill attracted notice and led to his first major work, the remarkable *Six pièces* (1862), though another decade passed before he was appointed organ professor at the Conservatoire. From the mid-1870s until his death, his creative powers were unabated. He wrote large-scale sacred works, notably the oratorio *Les béatitudes* (1879), and several symphonic poems such as *Le chausseur maudit* (The Accursed Shoemaker, 1882), and *Psyché* (1888). But his achievements are evident especially in the symphonic, chamber and keyboard works, in which he made one of the most distinguished contributions to the field by any French musician.

**William Bolcom**, American composer and pianist, studied with Milhaud at Mills College (1958-61) and Leland Smith at Stanford (1961-64). Bolcom began teaching at the University of Michigan in 1973. As a pianist, he has taken a leading part in the revival of ragtime and other American vernacular music. His works are polystylistic and concerned with momentous philosophical and religious themes: they include a monumental setting of Blake's *Songs of Innocence and Experience* for soloists, choirs and orchestra (1956-81).

**Calvin Taylor** was drawn to music as a young child. The active cultural and musical life of the church provided his earliest impressions and inspiration. He began playing piano in all keys at five years, and by age 14 was serving as organist in several southern California churches. He was exposed to the variety of the symphonic repertoire as a member of the trumpet section of both the Los Angeles Junior Philharmonic and the Southwest Youth Symphony. He made history at the Oberlin Conservatory in 1970, when he became the first organist in the school's over 150-year history to improvise a graduate concert encore (an eleven-minute extemporization on *O Du Fröhliche, Weihnachtszeit*). At the University of Michigan, he studied organ with Marilyn Mason and composition with Leslie Bassett. Never far from his roots in religious music, Taylor has traveled for many years throughout the U.S.A., presenting concerts in American churches. His *Spirituals for Organ* was commissioned by Marilyn Mason and dedicated to her. It is played by Dr. Mason from manuscript in this, its first performance in Colorado.

**Marilyn Mason**, D.S.M., is University Organist and Chair of the Organ Department. Her extensive career as concert organist, lecturer, adjudicator, and teacher has carried her throughout the Western world. She was the first American woman organist to perform in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to perform in Egypt. During one year, invitations took her to five continents. She has served as adjudicator at almost every major organ competition in the world. Ms. Mason's dedication to contemporary music is evidenced by the 60 organ works that she has commissioned and premiered. More than 20 research tours have focused on historic organs throughout Europe. In 1987 she was awarded an honorary Doctor of Music by the University of Nebraska. In 1988 she was chosen as Performer of the Year by the New York Chapter of the American Guild of Organists. Her discography, on Columbia and Musical Heritage Society labels, includes music of Bach, Handel, and contemporary composers. Recently she recorded the complete organ works of Pachelbel for the Musical Heritage Society.

Professor of music and University organist, Marilyn Mason began her performance and teaching career in Ann Arbor 50 years ago. "The reason I came to Michigan was that my father had graduated from the Law School at U-M in 1911," she says. It was her father who recommended she study organ at U-M with Palmer Christian. Beginning her teaching career at the University in 1947, Mason has remained as a faculty member for five decades, though other institutions have attempted to lure her to their campuses. The young woman from Alva, Okla., who never wanted to be anything but an organist, began practicing at the Congregational Church on the corner of State and William, where she is the organist. "We had three practice organs on the third floor of the Maynard Street Music building plus the one at the Congregational Church," Mason says. "We had to make do, but at the beginning I received a key to Hill Auditorium, so that I could practice any time. I would often come over at 3:30 or 4:30 in the morning to practice, and it was wonderful."

Patience and a lot of practice led to a leave from her \$2,800-a-year instructor's position for doctoral study at Union Seminary and then a return to U-M. Throughout her career, Mason has kept abreast of changes in her profession, not only in her own performances but also by bringing other artists to summer institutes and fall conferences. "It's very important to be relevant," Mason says. Part of that relevance is being attuned to the microwave generation, she says. It's a generation that wants everything yesterday or instantly. And, yes, Mason does consider herself a part of that generation through computers and e-mail that allow her to keep in touch with the hundreds of students who have passed through her tutelage. It is those students who are most important to Mason. Keeping her own skills sharpened is important to her, as are the continuing refinements being made to the instrument she chose as the little girl who dangled her feet from the bench at the organ her mother played at Alva's First Presbyterian Church. But it is her students who hold the place of honor in Mason's life and career. "I try to bring out the best of each individual," she says. "Therefore, my approach is a little different with each student and the problems are solved in a little different way. Every person is special."

## The Augustana Arts/Reuter Organ Competition for Undergraduates:

**Mr. Chris Leaver**, Vice President of the Reuter Organ Company, discusses the far-reaching effects that a competition such as the Augustana Arts/Reuter Organ Competition can have in the musical life of young musicians: "The Augustana Arts/Reuter Organ Competition brings to Denver some of the best young musicians in America and gives undergraduates the rare forum of a national spotlight. This is an excellent starting point for a bright professional career and has the potential for leading to first prize in the world's largest competitions. No other first prize for under-graduates offers more than the \$5000 First Prize of the Augustana Arts/Reuter Organ Competition. A feather in the cap like the First Prize in Denver can go a long way toward booking recitals across the country and gaining acclaim among colleagues in the organ world. Too, these young organists will be leading the music ministry in America's churches over the next generation.

"The competitors experience the heat of performing under pressure. They hear other top-drawer players their own age. They meet great pedagogues from different schools and different generations. And much of what the competitors learn from the Augustana Arts/Reuter Competition can't be taught in the classroom: Significant performance experience, knowledge of the industry, connections to colleagues and other professionals. For young organists seeking a rewarding career in church music, academia, or the concert stage, participating as a finalist at the Denver competition is a great beginning, and it keeps them excited about their prospects. Reuter is committed to keeping the King of Instruments alive in America's churches and schools around the world. In the organ industry, reputation is all-important. The large Reuter organ at Augustana Lutheran Church carries with it a fine reputation. Augustana's willingness to share its facilities for the Augustana Arts/Reuter Organ Competition allows a new class of musicians to experience the sound, look, and feel of a large Reuter organ. Augustana Arts and Reuter are committed to seeing this Competition gain a hold on the organ world as something professors and students look forward to each spring. If Augustana Arts and Reuter achieve that vision, the prestige accruing to Denver among the larger church-music community and the organ world will be significant."

**Dr. Cindy Lindeen-Martin**, Augustana Organist and Associate Minister of Music, comments on the history and significance of the Competition: "In the winter of 2000, I had an idea that Augustana should host an organ competition. Denver needed something like this, and the organ world needed this in Denver. Since Augustana has a chamber orchestra, I thought we were already unique and therefore could offer a competition with a concerto component. The winner would play with the orchestra, a rare opportunity, especially for an undergraduate student. Michael Shasberger, Minister of Music, was immediately receptive to the idea of a competition. With the substantial support of Reuter, our competition was able to offer prizes that are unprecedented in undergraduate organ competitions.

"This year, the tape round of the competition brought in as many competitors as last year, but from a broader scope of the U.S. Another component, playing a hymn, was added to the competition. This is extremely important, as most of these organists, if not all of them, will find careers in church music. Four finalists out of seventeen entrants have already been chosen to compete on March 9<sup>th</sup>, with the final concert on March 10<sup>th</sup>. \*\*

"This is a joint mission with Augustana Lutheran Church, the Reuter Organ Company and all those who support the competition in a number of ways. In a world where many churches have abandoned the organ for praise bands, this competition heightens awareness of the organ as a viable and vital instrument for worship and/or concerts. It fosters students in organ programs across the country. All who enter may grow from the experience. It is our hope that the competition can be a stepping stone in the careers of many musicians for years to come."

### Organ Competition Schedule

**Friday, March 8, 8:00 pm**

Marilyn Mason, in concert at Whatley Chapel

**Saturday, March 9, 1:30—5:30 pm**

Organ Competition at Augustana Lutheran Church, 5000 East Alameda Avenue  
(Open to the public) Reception to Follow.

**Sunday, March 10, 7:30 pm**

Concert at Augustana Lutheran Church

Featuring the winner of the second annual Augustana Arts/Reuter Organ Competition, Musica Sacra Chamber Orchestra, Augustana Chamber Choir, and Dr. Cindy Lindeen-Martin, organ  
*Corrette's Concerto No. 2 in A Major*, Charpentier's *Te Deum*, and Petit's *Concertino for organ, strings and percussion*

Thanks to:

Preliminary Judges -- Diane Gallagher, Dan Jones, Cindy Lindeen-Martin

Finalist Judges --Dr. Marilyn Mason, Dr. Joseph Galema, and Dr. Joyce Shupe Kull

Sponsors -- American Guild of Organists, Denver Chapter; Augustana Foundation; Reuter Organ Company

Hospitality -- Augustana Lutheran Church, Friends of Whatley Chapel, and Host Families