

2006-2007 Worship & the Arts at Kinsmen

ABENDMUSIK



Saturday
November 4, 2006
7:00 pm

MARILYN MASON ORGAN RECITAL

Kinsmen Lutheran Church

12100 Champion Forest Drive, Houston, Texas 77066

Phone: 281-444-3126

www.kinsmenlutheran.org

For more information, please contact:
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THE PROGRAM

Two Works

Toccata in E Minor

Partita, *Christus, der ist mein Leben*

Played in commemoration of the 300th anniversary
of the death of Pachelbel

Johann Pachelbel
(1653-1706)

Music of Bach

Duetto in G, BWV 804

Toccata, Adagio and Fugue, BWV 564

J. S. Bach
(1685-1750)

Andante fur eine Walze in eine kleine orgel, K 616

Played in commemoration of the 250th anniversary
of the death of Mozart

W. A. Mozart
(1756-1791)

Music from France

Prelude in F Minor

Nadia Boulanger
(1887-1979)

Prélude sur l'Introit de l'Épiphanie

Maurice Duruflé
(1902-1986)

Variations, *Heil Dir im Siegeskranz*

J. C. H. Rinck
(1770-1846)

Two Works for Duet

Fantasy on "Holy Manna"

First performance anywhere.

Commissioned by Marilyn Mason and dedicated to her

Janet Linker
(b. 1938)

Concert Variations on *Auld Lang Syne*, Op. 26

Linda Thomas and Marilyn Mason

Eugene Thayer
(1839-1889)

ABOUT THE PERFORMERS

Marilyn Mason Professor Mason 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 Abby, 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 70 organ works 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. She is now recording the complete organ works of Pachelbel for the Musical Heritage Society.

Linda Thomas has been a church organist for forty-one years, the last twenty-one at Kinsmen Lutheran Church. She has performed in recitals with members of the Houston Symphony and spent six weeks in Alaska giving twenty different recitals in that period. She is an active accompanist in the Houston area where she resides with husband, Paul. Linda is the mother of four children; Anna, Jill, Erik and Jussi. Her outside interests are gardening, reading (especially science books and mysteries), and following the hapless fortunes of the Houston Astros.



A note from Marilyn Mason about Boulanger...

After World War II, composers and performers flocked to Fontainebleau, France. The magic there was Nadia Boulanger. I was one of the lucky ones who sat at the feet of "Mlle".

Every keyboard student studies the hands of their teacher. I was no exception. The bony-long fingers of Mlle. Boulanger were mesmerizing. They caressed, played, and stroked the notes of the Fugues of Bach or a Prelude of the Well-Tempered Clavier. Often in our class, we would sing the Fugues; if the keys were too low, she would transpose up several steps!

The long sleeves of her black blouse set off her beautiful fingers on the keys. I only saw her wear two colors: black and gray.

We can read lots of biographies about performers, teachers, and composers. We can study and observe, but it is hard get, without the human contact, the essence of the art. The things I came away with from my study with Nadia Boulanger are varied: I remember those penetrating eyes; the firm and precise mouth; the strong handshake, her intense love of chocolate, and most of all, her love of music and her total commitment to music and to music-making.

Her music we hear is not flamboyant, but it does have a touch of elegance. It is romantic, and it is conservative. In its richness of harmonies the young composer, Nadia, betrays her debt to her teacher, Gabriel Faure."