

MARILYN MASON

DEDICATION  
RECITAL

*of the Fouser Organ*



SUNDAY, MAY 25, 1958

*Eight O'Clock in the Evening*

CALVARY METHODIST CHURCH

GRAND RIVER AT NORTHRUP

DETROIT, MICHIGAN

# Program

## PRESTO (Concerto V)

*George Frederic Handel*

In 1736 Handel introduced an absolute novelty by playing a Concerto with orchestra between the parts of each oratorio he produced at the Haymarket Theatre in London, which was provided with a small organ. When played on the organ alone, contrasting registers are used—a full sound to represent the orchestra, and a small bright sound to represent the organ played by Handel.

## THE MUSICAL CLOCKS (Flotenuhr)

*Franz Josef Haydn*

Minuet (Song of the Quail)      Minuet (Allegretto)  
March                                  Minuet (Presto)  
Andantino                              Vivace

These little pieces were written in 1729 by Haydn for a famous clock in Vienna. They were played automatically on a small flute organ, operated by the clock mechanism.

## \*PRELUDE AND FUGUE IN D MAJOR

*Johann Sebastian Bach*

The prelude is in French Overture design. A strong majestic opening is followed by a sustained yet moving middle section. It closes in the dramatic mood of the beginning. The fugue is in light scherzo style. The theme is tossed from key to key building up to a brilliant climax ending with the theme introduced in the pedal.

## EPILOGUE, FOR PEDAL SOLO

*Jean Langlais*

This is the final piece in a set of eight called "Homage a Frescobaldi." It uses a theme of that Italian master, beginning with a bravura passage followed by a four voice fugue. Langlais is organist of St. Clotilde, in Paris.

## \*TWO HYMN-PRELUDES

*Searle Wright*

Greensleeves  
Brother James' Air

Searle Wright, a contemporary American composer, is organist and choirmaster of St. Paul's Chapel, Columbia University, and is on the faculty of Union Theological Seminary. "Greensleeves" is an old English melody popular now as a Christmas carol—"What Child Is This?" "Brother James' Air" is a tune by James L. M. Bain, a Scottish clergyman. It is usually associated with the words of the 23rd Psalm.

## SUITE FOR ORGAN (1957)

*Paul Creston*

Prelude  
Prayer  
Toccata

This work was commissioned by Marilyn Mason and is dedicated to her. It is the first performance in Detroit.

\*Recorded on Aeolian-Skinner Records, Vol. VII

## Description of the Organ

The new organ which we are dedicating this evening was built for our church by Fouser Associates of Birmingham, Michigan.

The entire instrument is housed within the chambers at the front of the Sanctuary, with a total of 2,132 pipes, manufactured by skilled craftsmen in Bonn and Goettingen, Germany. Physical sizes of the pipes vary enormously, the largest being sixteen feet in length and about 7 inches in diameter, the smallest is scarcely six inches long and a fraction of the thickness of an ordinary lead pencil. The metal pipes are of lead and tin alloyed, zinc, and copper. Because of the large number of pipes, the necessary air valves together with magnets, contacts and associated mechanism bring the total number of mechanical parts into the thousands. Five miles of wire connect the console of the organ to the four-thousand switches in the working mechanism and valves.

Simplicity of design, coupled with a functional approach, served as the guiding principles in the construction of the console which is of matching rift oak with ebony stop tablets. It is extremely unusual to find a three-manual console that is light enough to be moved.

Broadly speaking, organ tone is classified according to the two basic structures of organ pipes, flues and reeds. While flue pipes may be voiced to produce a rich variety of sound, of primary importance is the so-called backbone sound of the organ, produced by stops of the "Principal" family. These stops provide strength, vigor, and clarity of tone which give the organ its own unique sound among instruments.

In the organ are found two complete sets, or choruses of Principals for use on the manuals, and another complete chorus for the pedals. Stops of the Principal family frequently provide "coloring" sounds for other pipes or add a sparkling, almost tinkling sound to lively music. Second in importance to the "Principals" are the "Flutes," so called because of the general similarity of their tone to the instrumental flutes. Organ flutes possess a great variety of mild but clear sounds, contrasting definitely with the "Principals," thus adding a completely different tonal palette to the instrument. Music of a charming and delicate nature fares well when embodied in the tones of the flutes. The third family of flue tone includes stops which suggest the stringed instruments in an orchestra. Sentimental and background music calls for this type of tone.

Of fundamental importance to all of the tops of the above families is the character of the "attack sound" which is, technically, the faint "lipping" or "chiffing" sound produced by the pipe when it begins to produce its tone. The new organ is unique in that every effort has been made to preserve the attack sounds, contrary to the general practice of our time. By preserving these "attack sounds" the organist is able to play most successfully all types of music in which the clarity of parts is important. Each "voice" stands out clearly, yet the ensemble is still in excellent balance. This is particularly true in fast-moving portions of music and in the playing of music of Bach and other composers prior to the Nineteenth Century.

(continued on next page)

## Specifications of the Organ

### MANUAL I (GREAT)

Quintation 16'	12 pipes
Principal 8'	61 pipes
Gedeckt 8'	61 pipes
Spitzflote 8'	
Octave 4'	12 pipes
Spitzflote 4'	61 pipes
Nasat 2 $\frac{3}{4}$ ' TC	49 pipes
Octave 2'	61 pipes
Spitzflote 2'	12 pipes
Mixture II-IV	208 pipes
Fagott 8'	12 pipes

Total 549

### MANUAL II (SWELL) ENCLOSED

Rohrflote 8'	61 pipes
Quintation 8'	61 pipes
Traverse Flute 8'	
Principal 4'	61 pipes
Harmonic Flute 4'	61 pipes
Octave 2'	12 pipes
Flageolet 2'	12 pipes
Quint 1 $\frac{1}{3}$ '	61 pipes
Sesquialtera II TC	98 pipes
Scharf II-IV	208 pipes
Contrafagott 16'	61 pipes
Trompette 8'	61 pipes
Schalmei 4'	61 pipes
Chimes	
Tremolo	

Total 818

## Specifications of the Organ

### MANUAL III (CHOIR) ENCLOSED

Spitzgadeckt 8'	61 pipes
Viola d'Gamba 8'	61 pipes
Viol Celeste 8'	61 pipes
Koppelflote 4'	61 pipes
Principal 2'	61 pipes
Spillflote 2'	12 pipes
Octave 1'	
Terz-Cimbel III	183 pipes
Schalmei 8'	12 pipes
Krummhorn 8'	61 pipes
Tremolo	

Total 573

### PEDAL

Subbass 16'	32 pipes
Quintation 168	
Principal 8'	32 pipes
Gedeckt 8'	12 pipes
Octave 4'	12 pipes
Octave 2'	12 pipes
Mixture II	24 pipes
Posaune 16'	32 pipes
Contrafagott 16'	
Trumpet 8'	12 pipes
Trumpet 4'	12 pipes
Krummhorn 4'	

Total 192

Total pipes 2,132

## Description of the Organ

(Continued)

Reed stops, the second basic structure, are most similar in construction to the toy horns one sees at New Years time. Organ reeds constructed to produce sounds of great intensity and power are the trumpets and trombone (Posaune). Without a doubt the reed resources of an organ add a drive and fire to the "Principal" choruses unmatched by any other tonal resource. Of brilliant and intense character in the new organ are the Trumpet stop on the manual and the Posaune stop in the pedal. Reeds of a more subdued and delicate nature are the Krummhorn and Schalm, while exciting power and depth are supplied by the new sixteen foot Posaune in the pedal. Fortunately our organ chamber is high enough to accommodate this stop with full length sixteen foot pipes, the results being considerably superior to the half-length compromises which sometimes must be used.

### The Rectalist

Marilyn Mason is a member of the faculty of the University of Michigan. She has studied with Palmer Christian, Nadia Boulanger, and Arnold Schoenberg, and holds the Doctor of Sacred Music Degree from Union Theological Seminary. She has played recitals in the United States, Canada, and Europe. Last summer she was the first woman organist to play in Westminster Abbey for the International Congress of Organists.

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### Acknowledgements

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