

see p. 4
for organ
recital

Presbyterian Church

Lexington, Virginia

1960

Dedication of the New Church Organ

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"Joy, sorrow, tears, lamentation, laughter—to all these, music gives voice, but in such a way that we are transported from the world of unrest to a world of peace, and see reality in a new way, as if we were sitting by a mountain lake and contemplating hills and woods and clouds in the tranquil and fathomless water."

—Albert Schweitzer

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Organ Recital

BY
MARYLIN MASON

Monday, May 9th, 1960 at 8 p.m.

(It is requested that there be no applause)

CONCERTO IN F MAJOR (No. 5) George Frederic Handel
1685-1759

Larghetto — Allegro — Alla siciliana — Presto

Handel composed the concertos for Organ and Orchestra to be used as interludes in his oratorios and he performed them with great popular success.

THE MUSICAL CLOCKS Franz Joseph Haydn
Minuet — March — Andantino — Minuet (Allegretto)
Minuet (Presto) — Vivace

These charming pieces were written in 1792 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
1685 - 1750

The Prelude is in the French overture design. A strong, majestic opening is followed by a flowing middle section. It closes in the dramatic mood of the beginning. The Fugue is like a brilliant scherzo. The theme is tossed from key to key, building to an exciting climax, with a final statement of the theme sounding in the pedal.



INTERMISSION

PASTORALE (1909) Jean Roger-Ducasse
"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 irresistably The sonorities 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 of beauty is of exceeding beauty. One regrets that 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." - - Le Musicien-L'Oeuvre by Laurent Cellier.

NATURE (1958)

Jean Langlais

Delicious and charming piece for flute stop. This work was commissioned by Marilyn Mason and is dedicated to her.

SUITE FOR ORGAN (1957)

Paul Creston

Suite — Prayer — Toccata

The Prelude is like an opening fanfare. The Prayer is built on a plain-chant melody. The Toccata is like a tarantella and is a brilliant work of battering rhythms. The Suite was commissioned by Marilyn Mason and is dedicated to her.



ABOUT THE ARTIST . . .

MARYLIN MASON is a member of the faculty of The University of Michigan and has taught at Columbia University and Union Theological Seminary in New York during the summer months. She has been widely heard in the United States, Canada and Europe. She was the first woman organist to play Westminster Abbey at The International Congress of Organists in 1957. She has a special interest in contemporary works and has commissioned many composers to write organ music. Two of the compositions on this program are recorded on Aeolian-Skinner label "King of Instruments." Vol. 1. The Creston Suite is available on Mirrosonic label.



Marylin Mason appears through arrangement with The Colbert-LaBerge Concert Management, 105 West 55th Street, New York 19, N. Y.



OUR NEW ORGAN

For some years it has been apparent that we needed a new organ. The old organ was constantly giving trouble because it was literally worn out. In 1956 the congregation appointed an organ committee to consider the purchase of a new organ. After appraising the merits of several organs, this committee recommended that the Moller Organ Company of Hagerstown, Maryland be awarded the contract. The elders and deacons accepted the recommendation of the committee and in August, 1957 the contract was signed. For the next several months the organ was being built in the factory according to specifications made especially for our Church. It was assembled on the floor, tested, torn down and the parts shipped to Lexington early in January, 1960. The work of installing the organ here took five weeks.

Our organ is in reality three separate organs each controlled by a manual or keyboard at the console. The Great Organ is unenclosed and is represented by the pipes in the three pyramids directly in front of you. These pipes respond to the middle keyboard of the console.

The Swell Organ is behind the Great and is enclosed by shutters. By using a foot pedal, the organist can get effects (not possible in the unenclosed Great) of crescendo and diminuendo. The top or highest keyboard at the console is used to play this organ.

The Choir Organ occupies the chamber over the session room which was specially built to contain it. Some of the pipes may be seen through an opening in the upper left corner of the choir loft. The third or lower keyboard of the console is used to play this organ. Like the Swell Organ, the Choir Organ is "under expression" and effects of gradually louder and gradually softer may be obtained.

In addition to the above, our organ has a colorful pedal section which includes pipes of the flute and reed families ranging in length from 2 feet to 16 feet. The keyboard controlling these pipes has black and white notes similar to that of a piano and are, of course, played with the feet. These pipes are placed in the chambers where they best support the stops of the manuals.



FUND FOR THE NEW ORGAN

Several years ago an alumnus of Washington and Lee who sang in our choir while in Lexington sent a contribution with the request that it be used to start a fund for a new organ. Members of the congregation added to the fund from time to time. The largest part of the cost of the organ is being defrayed by a bequest from the late MR. JOHN CRAWFORD, one of our members who left his estate to our Church. Contributions have been made in the form of memorials to the following:

MR. JOHN ALEXANDER GRAHAM
MR. CHARLES EMMETT HARPER
MISS AGNES JUNKIN IRWIN
MRS. CHARLES PORTERFIELD LIGHT, SR.
DR. HENRY VOGEL SHELLEY
MRS. JOHN ROBERT SMITH
(Mother of Mrs. W. W. Pusey, III)

The cost of the organ and the structural changes which were made in the Church building to accommodate it is approximately \$44,000. We lack \$9,000 of this amount. Anyone who is interested in making a contribution is asked to sign one of the pledge cards in the pew and mail it to Mr. Harry Deaver, Jr., Treasurer, Lexington, Virginia.

SPECIFICATIONS FOR THE ORGAN



Designed and built for the Lexington Presbyterian Church
by the M. P. Moller Company, Hagerstown, Md.

GREAT ORGAN

Quintaton	16'	61 pipes
Diapason	8'	61 pipes
Bourdon	8'	61 pipes
Octave	4'	61 pipes
Waldflote	2'	61 pipes
Fourniture	III Rks	183 pipes
Tremulant		

CHOIR ORGAN

Gedeckt	8'	61 pipes
Erzahler	8'	61 pipes
Erzahler Celeste T.C.	8'	49 pipes
Nachthorn	4'	61 pipes
Nazard	2-2/3'	61 pipes
Blockflote	2'	61 pipes
Sifflole	1'	61 pipes
Cromorne	8'	61 pipes
Tremulant		

SWELL ORGAN

Rohrgedeckt	16'	73 pipes
Rohrflote	8'	61 notes
Viole de Gambe	8'	61 pipes
Viole Celeste T. C.	8'	49 pipes
Principal	4'	61 pipes
Koppelflote	4'	61 pipes
Plein Jeu	III Rks.	183 pipes
Bassoon (1/2 length)	16'	61 pipes
Trompette	8'	61 pipes
Oboe Schalmel	4'	61 pipes
Tremulant		

PEDAL ORGAN

Contrebasse	16'	68 pipes
Bourdon	16'	56 pipes
Rohrgedeckt	16'	32 notes
Octave	8'	32 notes
Bourdon	8'	32 notes
Rohrflote	8'	32 notes
Super Octave	4'	32 notes
Bourdon	4'	32 notes
Octavin	2'	32 notes
Contre Trompette	16'	32 notes
Trompette	8'	32 notes

21 couplers — 5 adjustable combinations — 7 pedal pistons.