

# Dedication

of the new

# Pels Organ

First Presbyterian Church

743 WEST MICHIGAN AVENUE

JACKSON, MICHIGAN

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## Dedicatory Recital

by

Marilyn Mason

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SUNDAY EVENING, OCTOBER 14, 1962

SEVEN-THIRTY O'CLOCK

### MINISTERS

James Payson Martin

J. Alfred Fryer

Samuel J. Mujais

## ORDER OF SERVICE

CHORAL INTROIT "Music When Soft Voices Die" (Dickinson) Chancel Choir

### SOLEMN DECLARATION

HYMN No. 23 "All Nature's Works His Praise Declare"

THE PSALTER (Remain standing and read responsively)

**Praise ye the Lord. Praise God in His Sanctuary:**

Praise Him in the firmament of His power.

**Praise Him for His mighty acts:**

Praise Him according to His excellent greatness.

**Honor and majesty are before Him:**

Strength and beauty are in His sanctuary.

**Give unto the Lord, O ye kindreds of the people:**

Give unto the Lord glory and strength.

**Give unto the Lord the glory due unto His name.**

Bring an offering, and come into His courts.

**O worship the Lord in the beauty of holiness:**

Fear before Him, all the earth.

THE ACT OF DEDICATION The Reverend James P. Martin & Congregation  
To the glory of God, Arthur of all goodness and beauty, Giver of all skill of mind and hand:

We dedicate this organ.

In faith in our Lord Jesus Christ, who has inspired men to offer in His praise their best in music and song:

We dedicate this organ.

Moved by the Holy Spirit, our Guide in the worship of God and our Helper in the understanding of truth and beauth:

We dedicate this organ.

To kindle the flame of devotion, that the people of God who here assemble may worship the Father in spirit and in truth:

We dedicate this organ.

To bear up the melody of psalm and hymn and spiritual song in such wise that men may go forth from this house of God with high resolve to do His holy will:

We dedicate this organ.

To comfort the sorrowful and cheer the faint, to bring purity and peace into human hearts, and to lead all who hear it in the way of eternal life:

We dedicate this organ.

### THE PRAYER OF DEDICATION

## Dedicatory Recital

### PART I

Concerto in F Major, Op. 4, No. 5 ----- G. F. Handel  
Larghetto — Allegro — Alla siciliano — Presto

The Musical Clocks ----- F. J. Haydn  
Minuet — March — Andantino — Minuet (Allegretto) — Minuet (Presto) — Vivace  
These 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.

Epilogue, for pedal solo ----- Jean Langlais

Prelude and Fugue in D Major ----- John Sebastian Bach  
The Prelude is in 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

## PART II

### Deux danses ----- Jehan Alain

Joies

Deuils (Danse funebre)

"Joys and Mourning," a cycle written at the death of the composers younger sister Alain's organ music had considerable acclaim, and were it not for his untimely death in 1940, he would probably be one of the leaders of French composition today. These dances, I have been told by Jean Langlais, were written after the death of Alain's sister, who was killed during a mountain climbing expedition.

The first dance, Joies, presents two themes — a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive, is presented immediately and developed somewhat. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale, turbulent and impetuous, followed by a sombre oboe melody repeated in the clarinet.

The second dance, Mourning, or Funeral Dance, has as its basis a foreboding diatonic theme. It is treated in various ways and colors, and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a Syrian chant, almost like a wail — sorrowful crying, futile.

### Two Preludes ----- Searle Wright

Greensleeves (1950)

Brother James' Air (1951)

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 Twenty-third Psalm.

### Grand choeur dialogue ----- Eugene Gigout

It was customary to furnish the French cathedrals with two instruments, a small choir organ located in the east end to support the singing, and a "Grande orgue", over the entrance at the west end for solo parts, preludes, and postludes. In this Dialogue, Gigout uses these two musical entities by stating one phrase on the small organ and answering it with the full organ.

**BENEDICTION**

Mr. Martin

**CHORAL POSTLUDE**

"Hosanna in excelsis"

Chancel Choir

(Offering Plates are placed at the doors for those who wish to make a contribution towards the recital expenses as you leave. The congregation is invited to meet Miss Mason at the reception which follows this recital in the Fellowship Hall on the lower floor).

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## MARILYN MASON

Marilyn Mason is Chairman of the Department of Organ of the University of Michigan. She has been guest Professor at Columbia University, and also at Union Theological Seminary where she received the Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason was the first American Woman to play at Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Last summer she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

## THE FIRST PRESBYTERIAN CHURCH ORGAN

This instrument was built by the Pels Organ Company of Alkmaar, Netherlands and Grand Rapids, Michigan. The detailed specifications were prepared by Dr. C. Harold Einecke, presently Director of Music at the Episcopal Cathedral of Seattle Washington; and our Minister of Music, the Reverend J. Alfred Fryer; in consultation with Mr. A. B. Watson, president of the Pels Organ Company.

The organ is conceived first as a vehicle for leading the people in the great hymns of all ages and also to accompany the choirs in the best traditions of choral worship. Finally, every effort has been made to prepare a carefully balanced and studied stop apportionment which will make possible appropriate and inspiring performances of true organ literature.

As installed the organ comprises five distinct tonal entities played from a four manual console. These are known as the Great, Swell, Choir, Positiv and Pedal divisions. This console, or control center, has four keyboards for the hands, and a pedal clavier played by the feet. The stops controlling the tonal elements are governed by the time honored draw-knobs, and these also operate the intramanuel couplers and tremulants. The intermanuel couplers are grouped as tilting tablets above the fourth manual. Between the keyboards are the pistons bringing on predetermined selections of stops and there are other controls too numerous to mention, but it may be said that every useful "gadget" for the convenience of the player has been provided.

The organ chambers are located directly behind the reredos curtain above the Communion Table. Across the front in an open position stand the pipes of the Great, Positiv and Pedal organs. This group represents the truest and most characteristic aspect of the organ as a musical instrument and in addition here one finds clear unimitative Flute stops. Back of these divisions and double-decked to the height of the ceiling stands (side by side) the Swell and Choir organs, the pipework being housed in special resonant rooms of their own. It is possible to vary the dynamic level of this enclosed pipework by opening or closing the shutter-like louvres which form the front of these chambers.

For those interested in figures: There are 3059 pipes, totalling forty-seven ranks of pipes, available as fifty speaking stops at the console. The console also shows eighty-one draw-knobs and couplers, and fifty-two pistons, available at the command of the organist. All in all, the First Church Organ stands as a well balanced example of organ building at its best.

### THE ORGAN SPECIFICATION

<b>GREAT ORGAN</b>		Principal, 8 ft.	61 pipes
Holquintadena, 16 ft.	61 pipes	Flageolet, 2 ft.	61 pipes
Diapason, 8 ft.	61 pipes	Quinte, 1 3/5 ft.	61 pipes
Bourdon, 8 ft.	61 pipes	Krummhorn, 8 ft.	61 pipes
Octave, 4 ft.	61 pipes	<b>CHOIR ORGAN</b>	
Hohlfute, 4 ft.	61 pipes	Principal, 8 ft.	61 pipes
Twelfth, 2 2/3 ft.	61 pipes	Rohrfute, 8 ft.	61 pipes
Fifteenth, 2 ft.	61 pipes	Viola, 8 ft.	61 pipes
Mixture, 4-5 ranks	281 pipes	Octave Geigen, 4 ft.	61 pipes
Chimes		Spitzfute, 4 ft.	61 pipes
<b>SWELL ORGAN</b>		Sesquialtera, 2 ranks	122 pipes
Rohrgedeckt, 16 ft.	73 pipes	English Horn, 8 ft.	61 pipes
Geigen Diapason, 8 ft.	73 pipes	Tremolo	
Stopped Diapason, 8 ft.	73 pipes	<b>PEDAL ORGAN</b>	
Salicional, 8 ft.	73 pipes	Contrabasse, 16 ft.	32 pipes
Aeoline, 8 ft.	73 pipes	Rohrgedeckt, 16 ft.	32 notes
Voix Celeste, 8 ft.	61 pipes	Holquintadena, 16 ft.	32 notes
Principal, 8 ft.	73 pipes	Holquintadena, 8 ft.	32 notes
Flute Harmonic, 4 ft.	73 pipes	Octave, 8 ft.	12 pipes
Blockfute, 2 ft.	61 pipes	Pedal Flute, 8 ft.	32 pipes
IV ranks	244 pipes	Cello, 8 ft.	32 notes
Fagotto, 16 ft.	73 pipes	Choralbass, 4 ft.	12 pipes
Trumpet, 8 ft.	73 pipes	Flute, 4 ft.	12 pipes
Vox Humana, 8 ft.	73 pipes	Mixture, 4 ranks	128 pipes
Clarion, 4 ft.	73 pipes	Clarion, 4 ft.	12 pipes
Tremolo		Zinc, 2 ft.	12 pipes
<b>POSITIV ORGAN</b>		Posaune, 16 ft.	32 pipes
Nachthorn, 8 ft.	61 pipes	Fagotto, 16 ft.	32 pipes
Quintadena, 8 ft.	61 pipes	Trombone, 8 ft.	12 pipes