

The
Rededication of Brown Chapel

and

The Dedication of the Organ

the dedicatory recital by

MISS MARILYN MASON



Muskingum College

7:30 p.m.

May 10, 1964

The Order of Service

THE PRELUDE—"O God, Thou Holiest"	Brahms
Professor Wilbur Schnitker	
*PROCESSIONAL HYMN "Praise, my soul, the King of heaven"	No. 14
*THE INVOCATION	The Reverend Dugald Chaffee
*THE PRAYER	Mr. Chaffee
THE CHORAL RESPONSE	
THE CHOIR "O Saviour, Throw the Heavens Wide"	Brahms
THE SCRIPTURE I Corinthians 3:5-15	Mr. Chaffee
THE STATEMENT OF PURPOSE	President Glenn L. McConagha
LITANY OF REDEDICATION	Dr. McConagha

God and Father of our Lord Jesus Christ: Our Father who art in heaven:

TO THEE WE REDEDICATE THIS CHAPEL

Lord Jesus, Son of God: Saviour of the world: Head of the Body, which is the Church:

TO THEE WE REDEDICATE THIS CHAPEL

Spirit of God, given to be our abiding Teacher, Sanctifier and Comforter: Lord and Giver of Life:

TO THEE WE REDEDICATE THIS CHAPEL

We call to mind not only this Chapel's dedication to worship, but also its dedication to music and to the arts, to knowledge, and to the sharp exchange of many ideas which can help to produce wisdom.

O THOU WHO ART THE AUTHOR OF ALL THINGS, MAY THOSE WHO USE THIS CHAPEL GROW IN WISDOM AS IN STATURE AND IN FAVOR WITH GOD AND MAN.

*THE DOXOLOGY

STATEMENT REGARDING GIFT OF THE CHAPEL ORGAN

Chancellor Robert N. Montgomery

RESPONSE ON BEHALF OF DONOR

Mrs. J. J. McIlvaine

LITANY OF DEDICATION

Dr. Montgomery

To the glory of God, author 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 beauty:

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

Dr. Montgomery

THE LORD'S PRAYER

In Unison

THE BENEDICTION AND CHORAL RESPONSE

ABOUT BROWN CHAPEL

Brown Chapel was erected in 1911-12. It was the first building built when the late Dr. J. Knox Montgomery, Sr., was President of Muskingum. It was the start of a building program that has been going on for the past fifty years. When the chapel was built there were only two hundred students enrolled in the four college classes and many thought it was a mistake to build such a large building. Not many years passed until the student body filled the chapel.

The building was a multiple-purpose building. Its primary purpose was for religious uses with the sanctuary and YMCA and YWCA rooms. The chapel was used for various purposes. Dramatic programs were presented, music programs, lectures, and other types of entertainment.

In the basement was a large social room, for many years called the banquet hall. The Home Economics department was originally housed in the basement. Later the basement was used as a dining hall, lounge, and tea room. It now houses a social room, several faculty offices, studios, and practice rooms.

It was named Brown Chapel in honor of Mr. J. M. Brown of Wheeling, West Virginia, a member of the Board of Trustees and a generous benefactor. The original cost of the building was \$45,000. Over \$200,000 has been spent on the renovation of the building. We express our thanks to the building committee, the architects and contractors for the excellent work they did in bringing about such an improvement.

The architects were Tibbals, Crumley and Musson. The general contractor was C. W. Taylor & Sons, Inc., Smith Electric Supply, Meeker Sheet Metal Company. Other contractors were Reuter Organ Company, Craftlite Company, Endicott Church Furniture, Magnetic Service Corporation. Mr. Andrew J. Reed was the man primarily responsible for securing gifts for the improvement of the building. We are grateful to the several hundred contributors to the Chapel Fund and express to all our sincere thanks.

ABOUT THE ORGAN

The organ being dedicated today was built by the Reuter Organ Company of Lawrence, Kansas, a firm widely known for the beauty and excellence of its instruments.

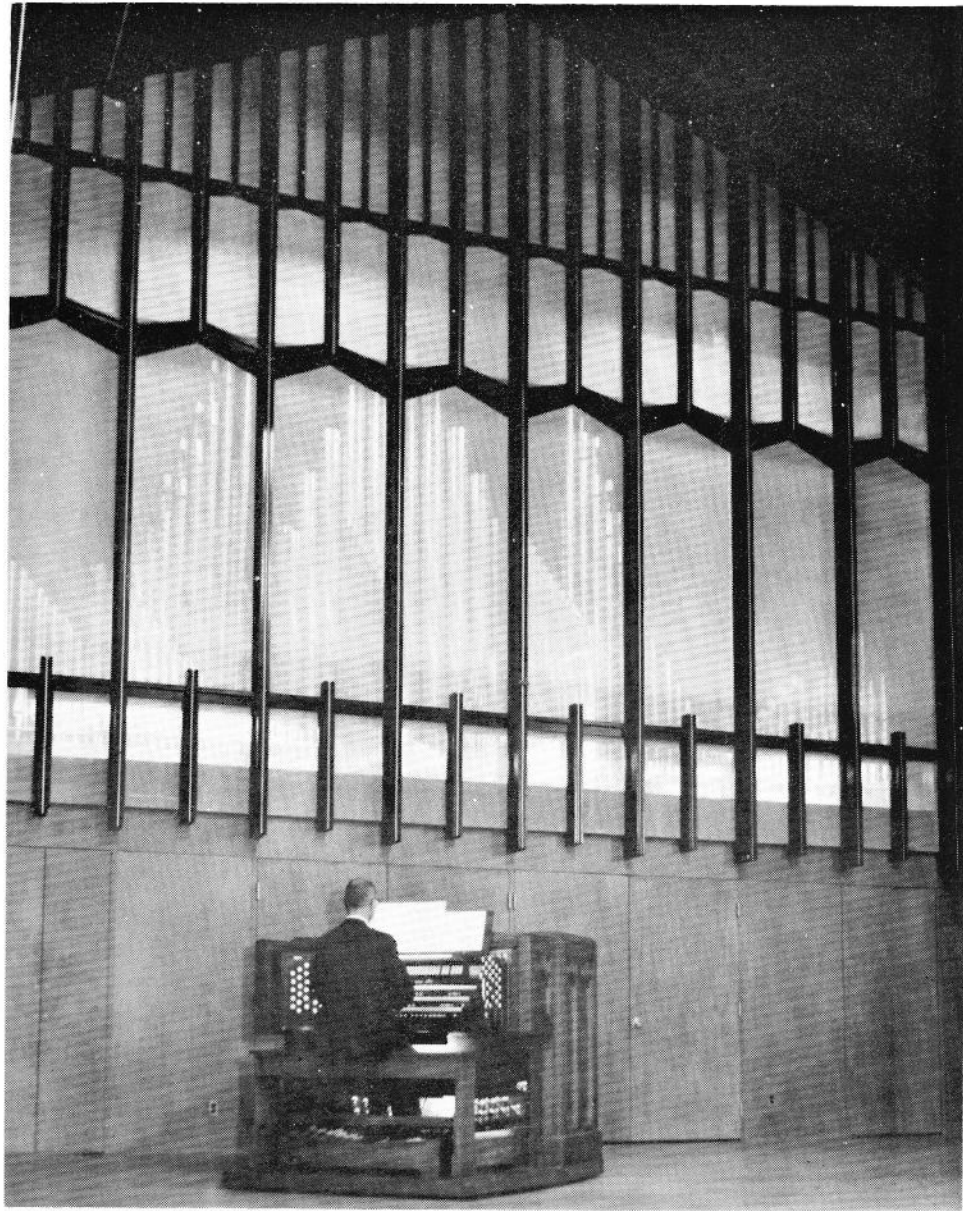
The planners of the organ have kept in mind the many requirements of a college chapel. The organ is designed, first of all, to be an integral part of a house of worship, to serve as the finest voice of a singing congregation, and to provide suitable accompaniment for the various choirs and choral societies. It will also serve as an appropriate instrument for the study and performance of the great organ literature of all periods, Baroque, Romantic, and Modern, and enrich the cultural life of the entire campus community.



The organ consists of three manual and pedal divisions, Great, Swell, Positiv, and Pedal. It has 39 speaking voices of 50 ranks, a total of 2,784 pipes. Space and console preparation have been made for four additional ranks (244 pipes) and chimes. These four ranks will complete an enclosed Choir Division.

The free-standing location of the organ using the full width of the chancel allows the organ to speak freely and clearly into the nave. All pipes except the swell are unenclosed. Pedal pipes are centrally located. Those of the Positiv division are on the right, the Great on the left.

The tonal design was drawn by Mr. Franklin Mitchell of the Reuter organization. Mr. Herman Wiesmann is Ohio representative for the firm.



SPECIFICATIONS

GREAT ORGAN

1.	16 ft. Quintaten	Metal	61 pipes
2.	8 ft. Principal	Metal	61 pipes
3.	8 ft. Gedeckt	Wood	61 pipes
4.	4 ft. Octave	Metal	61 pipes
5.	4 ft. Koppelflote	Metal	61 pipes
6.	2 ft. Fifteenth	Metal	61 pipes
7.	IV rk. Fourniture	Metal	244 pipes
8.	III rk. Scharf	Metal	183 pipes
9.	Chimes	Console Preparation	

COUPLERS TO GREAT:

Great to Great 4 ft.
Great Unison Off
Great to Great 16 ft.
Swell to Great 4 ft.
Swell to Great Unison
Swell to Great 16 ft.
Choir to Great 4 ft.
Choir to Great Unison
Choir to Great 16 ft.
Positiv to Great 4 ft.
Positiv to Great Unison
Positiv to Great 16 ft.

SWELL ORGAN

10.	8 ft. Geigenprincipal	Metal	61 pipes
11.	8 ft. Rohrflote	Metal	61 pipes
12.	8 ft. Viole de Gambe	Metal	61 pipes
13.	8 ft. Viole Celeste (TC)	Metal	49 pipes
14.	4 ft. Principal	Metal	61 pipes
15.	4 ft. Hohlflote	Metal	61 pipes
16.	2 2/3 ft. Nasard	W & M	61 pipes
17.	2 ft. Blockflote	Metal	61 pipes
18.	1 3/5 ft. Tierce	Metal	61 pipes
19.	III rk. Plein Jeu	Metal	183 pipes
20.	16 ft. Fagotto	Metal, reeds	61 pipes
21.	8 ft. Trompette	Metal, reeds	61 pipes
22.	4 ft. Clarion	Metal, reeds	61 pipes
	Tremolo		

COUPLERS TO SWELL:

Swell to Swell 4 ft.
Swell Unison Off.
Swell to Swell 16 ft.
Choir to Swell Unison.
Positiv to Swell Unison.

POSITIV ORGAN

23.	8 ft. Bordun	Metal	61 pipes
24.	4 ft. Spitzprincipal	Metal	61 pipes
25.	4 ft. Spillflote	Metal	61 pipes
26.	2 ft. Principal	Metal	61 pipes
27.	1 1/3 ft. Quint	Metal	61 pipes
28.	1 ft. Sifflothe	Metal	61 pipes
29.	III rk. Zimbel	Metal	183 pipes
30.	8 ft. Krummhorn Tremolo	Metal, reeds	61 pipes

COUPLERS TO POSITIV:

Positiv to Positiv 4 ft.
Positiv Unison Off.
Positiv to Positiv 16 ft.

CHOIR ORGAN

31.	8 ft. Open Flute	Console Preparation	
32.	* 8 ft. Gemshorn	Metal	61 pipes
33.	* 8 ft. Gemshorn Celeste (TC)	Metal	49 pipes
34.	4 ft. Cor de Nuit	Console Preparation	
35.	2 ft. Spitzflote	Console Preparation	
36.	8 ft. Oboe Tremolo	Console Preparation	

COUPLERS TO CHOIR:

Choir to Choir 4 ft.
Choir Unison Off.
Choir to Choir 16 ft.
Swell to Choir 4 ft.
Swell to Choir Unison
Swell to Choir 16 ft.

*These stops to be located in the Swell chamber until such time as the Choir organ and its shutters are provided.

PEPAL ORGAN

37.	32 ft. Acoustic Bourdon	From #39	32 notes
38.	16 ft. Principal	Metal	32 pipes
39.	16 ft. Bourdon	Wood	32 pipes
40.	16 ft. Gemshorn	Metal, Ext. #32	12 pipes
41.	16 ft. (Gt) Quintaten	From #1	32 notes
42.	8 ft. Octave	Metal	32 pipes
43.	8 ft. Bourdon	Wood, Ext. #39	12 pipes
44.	8 ft. (Gt) Quintaten	From #1	32 notes
45.	4 ft. Choral Bass	Metal	32 pipes
46.	4 ft. Bourdon	Wood, Ext. #39	12 pipes
47.	2 ft. Waldflote	Metal	32 pipes
48.	III rk. Mixture	Metal	96 pipes
49.	16 ft. Bombarde	Metal, reeds	32 pipes
50.	16 ft. (SW) Fagotto	From #20	32 notes
51.	8 ft. Bombarde	Metal, reeds, Ext. #49	12 pipes
52.	8 ft. (SW) Fagotto	From #20	32 notes
53.	4 ft. Schalmei	Metal, reeds	32 pipes

COUPLERS TO PEDAL:

Great to Pedal 4 ft.
Great to Pedal Unison
Swell to Pedal 4 ft.
Swell to Pedal Unison.
Choir to Pedal 4 ft.
Choir to Pedal Unison.
Positiv to Pedal 4 ft.
Positiv to Pedal Unison.

MARILYN MASON

Concert Organist



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 in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna and Berlin. The summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman to play in Latin America, and this fall she played in Spain at the International Congress of Organists.

Dr. Mason has a special interest in contemporary music, and has commissioned many composers to write for the organ.

The Dedicatory Recital

MARILYN MASON

Concert Organist

PROGRAM

CONCERTO IN F MAJOR, OP. 4, NO. 5 *George Frederic Handel*
(1685-1759)

Larghetto

Allegro

Alla siciliana

Presto

Handel wrote a total of sixteen concertos for organ, the first set of six being published by Walsh in 1738 as Opus 4. **Concerto No. 5** is one of the most popular of these works, whether performed with orchestra or in a version for solo organ as is the case tonight.

MINIATURE (1958) *Jean Langlais*

The composer is organist at Ste. Clotilde in Paris. This work was commissioned by Marilyn Mason and is dedicated to her. It was one of the pieces required for the American Guild of Organists examination for 1960.

EPILOGUE, FOR PEDAL SOLO *Jean Langlais*

Epilogue for the pedal is the final movement of a suite by Langlais entitled **Homage to Frescobaldi**. The suite, written in 1951-52, was modeled on the historically important collection by Frescobaldi, the **Fioro Musicali** of 1635.

PRELUDE AND FUGUE IN D MAJOR *Johann Sebastian Bach*
(1685-1750)

The **Prelude and Fugue in D major** is a work of amazing brilliance, combined with mature and ever fresh musical invention. Coming from Bach's greatest period as an organ virtuoso and composer, the opening scalic passages of the Prelude are indicative of his utter assurance and mastery in his art. The Fugue is a spirited one, ending with a pedal cadenza which ranges through the whole compass of the pedal board.

INTERMISSION

TROIS DANSES *Jehan Alain*
(1911-1940)

Joies
Deuils (Danse funebre)
Luttés

Jehan Alain, one of France's most promising composers, gave his life for his country in World War II at the age of 29. The **Trois Danses** (Joys, Sorrows, and Conflicts) were composed in 1937-38 after the death of Alain's sister, but were not published until 1942. The **Danses** symbolize the drama of life with its joys and sorrows, the conflict between the two, and the final triumph of life over death. The entire triptych is steeped in powerful, varied, and complex rhythms.

TWO PRELUDES *Searle Wright*

Greensleeves (1950)
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 the Union Theological Seminary. **Greensleeves** is an old English melody now popular as the 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.

GRAND CHOEUR DIALOGUE *Eugene Gigout*
(1844-1925)

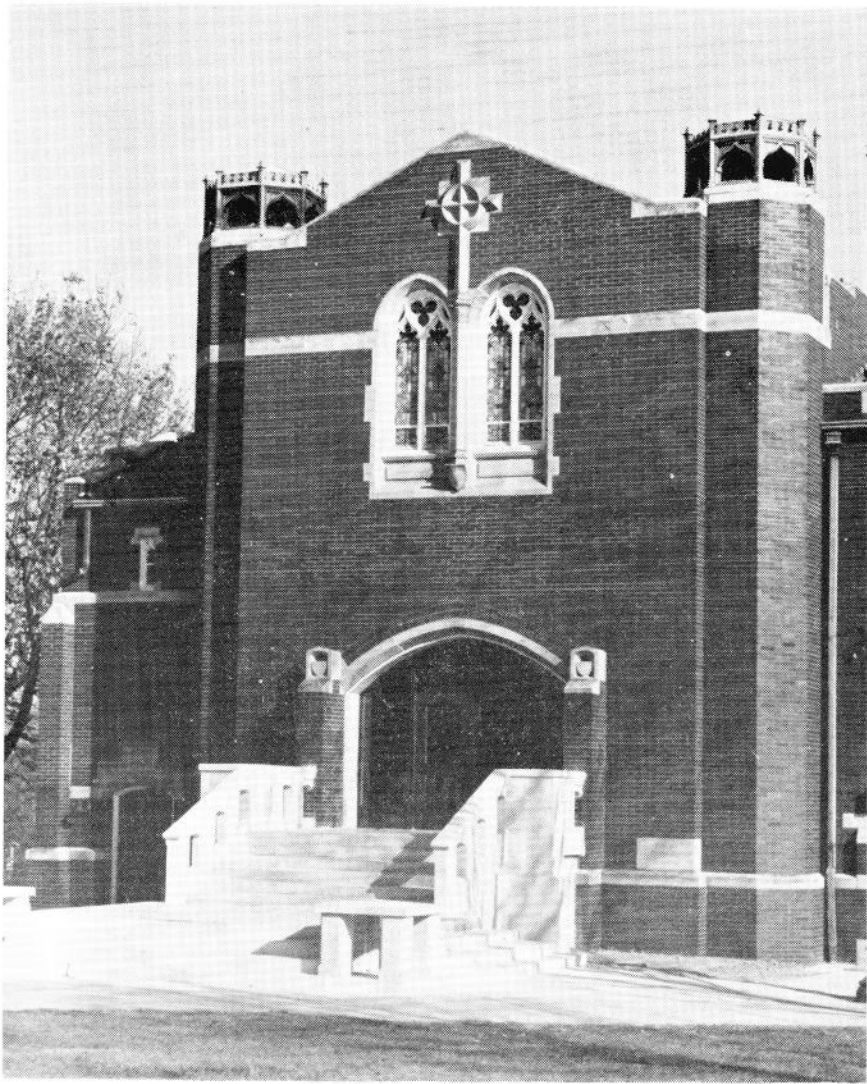
It was customary to furnish the French cathedrals with two instruments, a small choir organ located in the east end to support the singing, and a "Grande Orgue" over the entrance at the west end for solo parts, preludes and postludes. In this **Dialogue**, Gigout uses these two musical entities by stating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

(Please withhold applause)

There will be a reception for Dr. Mason following the recital in Brown Lounge.

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LILIAN MURTAGH CONCERT MANAGEMENT
Box 272, Canaan, Connecticut



BROWN CHAPEL

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