

THE CATHEDRAL OF ST. JOSEPH

HARTFORD, CONNECTICUT

THE HARTFORD CHAPTER, AMERICAN GUILD
PRESENTS

MARILYN MASON *in Recital*

Sunday, November 15, 1964 at 8 p.m.

PROGRAM

EUGENE GIGOUT
(1844-1925)

Grand Choeur Dialogue

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.

GIOVANNI MARTINI —
(1706-1784)

Aria con Variazione

Giovanni Battista Martini, commonly called "Padre Martini" was chapel master of the Church of San Francesca at Bologna.

JOHANN SEBASTIAN BACH
(1685-1750)

*These are the Ten Holy Commandments
Christ our Lord to Jordan came,*

Bach wrote the "Clavierbung" as a treatise on the various forms and treatments of keyboard music. Part three deals with the organ and consists of chorale preludes illustrating the main tenets of the Christian faith as found in the Lutheran Catechism, from which these are taken.

Toccata, Adagio, and Fugue in C Major

During Bach's early years at Weimar, he became interested in the three movement Italian concerto form and patterned this work after it. The Toccata opens with a manual recitative followed by a magnificent pedal solo, after which a closely knit contrapuntal section concludes the movement. The Adagio is an exquisite slow movement and leads into a fugue in 6/8 time which is easily one of Bach's merriest creations.

GREETINGS: RT. REV. MSGR. JOHN S. KENNEDY
Rector, Cathedral of St. Joseph

AN OFFERING will be taken, the proceeds to go to the Hartford Chapter, American Guild of Organists, to help defray the expenses of this recital.

LD OF ORGANISTS

MAX REGER
(1873-1916)

Ave Maria Op. 80
Phantasie on "Ein Feste Burg" Op. 27

Max Reger who died in 1916 at the age of 43 was an eminent German composer recognized as a most astonishing contrapuntal genius of modern times. The Ave Maria is treated quite sublimely, but the Phantasie is a complex work of great power, harmonic richness, and technically quite demanding. Throughout the work one will be able to recognize the varying treatments of Luther's famous hymn "A mighty Fortress is our God."

MARCEL DUPRE
(1886-)

Cortege et Litanie Op. 19, No. 2

Marcel Dupre may be classed as the head of the contemporary French organ school. Much of his fame comes from his gift for improvisation. This composition grew out of an improvisation on two given themes during a recital tour here in America. It is said that the piece was written out on the train between recitals. It has a certain depth of emotion not found in his other works. The opening measures introduce us to a solemn procession followed by a winding motive of single repeated notes which suggest the repeated verses of a Litany. The two themes are combined later with thrilling effect, the closing section suggesting the clanging of bells.

MAURICE DURUFLE
(1902-)

Prelude
sur l'Introit de l'Epiphanie

LOUIS FLEURY
(1878-1926)

Elevation,
pour le XVI^e dimanche apres la Pentecote

These pieces are representative of the 20th century French approach to organ music for the Catholic Low Mass. They follow the model of the 17th century Organ Mass.

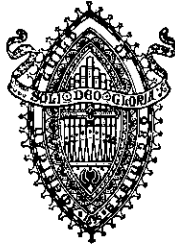
LEO SOWERBY
(1895-)

Pageant

Dr. Sowerby is head of the College of Church Musicians in Washington, D. C. after serving for many years as music director for the Cathedral of St. James in Chicago. The Pageant has long been a favorite virtuoso piece for pedals. It is a thrilling composition in which the manuals really accompany the pedals as they create sections of majesty, lyricism, or humor.

Program notes by JOHN DONEY

AFTER THE PROGRAM, visitors will be welcome to meet Miss Mason in the NARTHEX and to view the console in the gallery.



THE RECITALIST

MARILYN MASON is Chairman of the Department of Organ at 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 organist to play in Latin America, and last fall she played in Spain at the International Congress of Organists. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

LILIAN MURTAGH CONCERT MANAGEMENT
BOX 272 CANAAN, CONNECTICUT

SPECIFICATIONS *of the Cathedral Organ*

PEDAL		PIPES	POSITIV	PIPES	
32'	Sub Principal	12	8'	Suavial	61
32'	Contra Bourdon	12	8'	Nason Flute	61
16'	Contra Bass	32	4'	Prinzipal	61
16'	Principal	32	4'	Rohrflöte	61
16'	Bourdon	32	2'	Oktav	61
16'	Violone	(Great)	1-1/3'	Quint	61
16'	Gemshorn	(Choir)	II	Sesquialtera	122
16'	Gedeckt	(Swell)	IV	Scharf	244
8'	Principal	32	III	Zimbel	183
8'	Bourdon	12	8'	Regal	61
8'	Spitzflöte	32		Tremulant	
8'	Gedeckt	(Swell)			
4'	Choral Bass	32			
4'	Blockflöte	32			
2'	Flöte	12			
V	Fourniture	160			
32'	Contre Bombarde	12			
16'	Bombarde	32			
16'	Fagotto	(Swell)			
16'	Ranket	(Choir)			
8'	Trompette	32			
8'	Fagotto	(Swell)			
4'	Clairon	12			
4'	Schalmei	32			
GREAT		PIPES			
16'	Violone	61			
8'	Principal	61			
8'	Spitzflöte	61			
8'	Bourdon	61			
8'	Salizional	61			
4'	Octave	61			
4'	Nachthorn	61			
4'	Flüte à Fuseau	61			
2-2/3'	Octave Quint	61			
2'	Super Octave	61			
2'	Waldflöte	61			
IV-VI	Cornet	305			
V	Fourniture	305			
III	Scharf	183			
8'	Trumpet	61			
	Chimes	(In Solo)			
	Harp	(In Choir)			
			SANCTUARY		
			PITCH	PIPES	
			8'	Spitzflöte	61
			4'	Prestant	61
			SWELL	PIPES	
			16'	Lieblich Gedeckt	68
			8'	Geigen	68
			8'	Hohlflöte	68
			8'	Holzgedeckt	68
			8'	Spitz Gamba	68
			8'	Spitz Celeste	68
			8'	Flauto Dolce	68
			8'	Flauto Celeste, T.C.	56
			4'	Principal	68
			4'	Rohrflöte	68
			2-2/3'	Rohr Nasat	61
			2'	Flageolet	61
			1'	Sifflöte	61
			V	Plein Jeu	305
			III	Cymbal	183
			16'	Fagotto	68
			8'	Trompette	68
			8'	Cornoepen	68
			8'	Hautbois	68
			4'	Clairon	68
			8'	Voix Humaine	61
				Tremulant	

SPECIFICATIONS of the Cathedral Organ (CONTINUED)

CHOIR	PIPES	SOLO- BOMBARDE	PIPES
16' Gemshorn	12	8' Orchestral Flute	68
8' Montre	68	8' Violoncello	68
8' Gedeckt	68	8' Cello Celeste	68
8' Viola	68	4' Octave	68
8' Viola Celeste	68	VI Grand Chorus	366
8' Gemshorn	68	8' French Horn	68
8' Gemshorn Celeste, T.C.	56	8' Cor Anglais	68
4' Prestant	68	8' Bombarde	68
4' Koppelflöte	68	4' Bombarde Clairon	68
2-2/3' Nasard	61	Tremulant	
2' Blockflöte	61		
1-3/5' Tierce	61		
III Mixture	183		
16' Ranket	68		PIPES
8' Krummhorn	68	8' Trumpet Harmonic	61
4' Rohr Schalmey	68	Unenclosed-High Pressure	
Tremulant			

VISIBLE IN FACADE:

Great Principal	8
Pedal Principal	8
Great Violone	16
Pedal Sub Principal	32
Pedal Contre Bombarde	32

The main gallery console also controls a side transept chapel organ of 22 stops, 19 ranks

Organist of the Cathedral:

EDWARD DIEMENTE

AUSTIN ORGAN

Program donated through the courtesy of Austin Organs Inc.