

ORGAN SPECIFICATIONS

GREAT ORGAN

Exposed

- 8' Principal
- 8' Rohrflote
- 4' Octave
- 2' Waldflote
- IV Mixture

POSITIV ORGAN

Exposed

- 8' Quintaton
- 4' Spitzflote
- 2²/₃' Nasat
- 2' Prinzpal
- 1³/₅' Terz
- 1¹/₃' Quinte
- 1' Octav
- Tremolo

SWELL ORGAN

Enclosed

- 16' Bourdon
- 8' Bourdon
- 8' Viole
- 8' Viole Celeste (TC)
- 4' Principal
- 2' Flute Ouverte
- 4' Flute
- IV Mixture
- 16' Contra Fagotto
- 8' Trompette
- 8' Fagotto
- 4' Clairon
- Tremolo

PEDAL ORGAN

- 16' Subbass
- 16' Violone (Sw)
- 16' Bourdon (Sw)
- 8' Principal
- 8' Bourdon (Sw)
- 8' Viole (Sw)
- 5¹/₃' Quinte
- 4' Choralbass
- 2²/₃' Quinte
- 2' Octavin
- 16' Contra-Fagotto (Sw)
- 16' Contre-Trompette (Sw)
- 8' Trompette (Sw)

COUPLERS

- Great 16' 4' Unison Off
- Swell 16' 4' Unison Off
- Swell to Great 16' 8' 4'
- Swell to Positiv 16' 8' 4'
- Positiv to Great 16' 8' 4'
- Great to Pedal 8' 4'
- Swell to Pedal 8' 4'
- Positiv to Pedal 8'

THUMB PISTONS

- Great 5 Swell 5
- Positiv 5 General 6
- General Cancel
- Sforzando
- (Great, Swell, Positiv to Pedal Reversible)

PEDALS

- Swell, Crescendo

TOE STUDS

- Pedal 5 General 6 duplicates
- Sforzando
- (Great, Swell, Positiv to Pedal Reversible)
- (Expression shutters toward stage on and off)

HIRAM COLLEGE

CONCERT AND ARTISTS SERIES

SEASON 1964-65

presents

MARILYN MASON

ORGANIST

in

Dedication Recital

of the

Olive Vine Wilson Smoyer Memorial Organ

WARREN SHERMAN HAYDEN AUDITORIUM

October 23, 1964 — 8:00 P. M.

MARILYN MASON

ORGANIST

in

Dedication Recital

Of the Olive Vine Wilson Smoyer Memorial Organ

Presented by Harry E. Smoyer and friends.

PROGRAM

Concerto del Signor Torelli WALTHER
(1684-1748)

Walther transcribed for the organ, as did Bach, compositions written for other instruments. This one movement work was originally written as a violin concerto by Torelli, a violinist of Bologna.

Aria con varazione MARTINI
(1706-1748)

Fantasia and Fugue in G Minor, B. W. V. 542 BACH
(1685-1750)

Intermission

Trois danses ALAIN
(1911-1940)

Joies
Deuils (Danse funebre)
Luttés

"Joys," "Mourning," "Struggles" — a cycle written at the death of the composer's 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 three 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, "Joys," 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.

The third dance, "Struggles," contains no new material, but is more of a summation of the two previous dances. It uses material from both works, and combines the themes in various ways, each in their "struggle" for domination, restless, unceasing. Its rhythmic drive brings the work to an intense, abrupt close; the composer has marked this final section, simply "Brutalement."

Scherzo, Op. 2 DURUFLE
(B. 1902)

PAGEANT (1931) LEO SOWERBY
(B. 1895)

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, CONN.

Ushering: Theta Phi Kappa *Head Usher:* James Martin
Reception in Drury Hall following performance by Sigma Mu Sigma.