



AEOLIAN-SKINNER ORGAN

DEDICATED SEPTEMBER 13, 1964

CENTRAL PRESBYTERIAN CHURCH

3829 GRAND AVENUE, DES MOINES, IOWA

ROBERT M. SPEED, ORGANIST

PROGRAM

Concerto del Signor Torelli WALTHER (1684-1748)

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

Introduction and Trumpet Tune WILLIAM BOYCE (1710-1779)

Aria con variazione MARTINI (1706-1784)

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

Intermission

Trois danses ALAIN (1911-1940)

Joies

Deuils (Danse funebre)

Luttes

"Joies", "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, 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 forboding 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 DURUFLÉ (b. 1902)

Pageant (1931) LEO SOWERBY (b. 1895)

MARILYN MASON

Dedication Organ Recital

Sunday, October 4, 1964, 8 P.M.

Central Presbyterian Church

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

Contributions to the organ fund may be made in the narthex.

IT CAME TO PASS

In 1960, the congregation of Central Presbyterian Church determined the need of a new organ. It would replace an instrument that had served for 90 years. That organ was at 'old Central' from 1870 until 1938, then with an added choir division, was moved to the present church.

A committee consisting of Mr. Frank Furbush, chairman, Mr. G. Pierson Brauch, Mrs. Paul Hintz, Mr. Robert M. Speed and Mrs. Marion E. Wallace was authorized to recommend an organ, supervise its installation and arrange for its dedication.

The purchase order was signed in January 1961. Specifications were drawn by Mr. T. V. Potter and Mr. John Tyrell of the Aeolian-Skinner Organ Company in consultation with Mr. Robert M. Speed. The old organ was removed and the loft enlarged ready for the start of installation by January 1964.

Installation was by Harold Lucas and tonal finishing by Donald Gillett of the Aeolian-Skinner Company.

The organ first was a part of the worship service in July 1964.

The organ was provided by the congregation as a part of a program of expansion of church facilities totalling \$330,000.

THE ORGAN

The organ was designed and built by the Aeolian-Skinner Organ Company of Boston, Massachusetts, also builder of the organs in the Mormon Tabernacle, Salt Lake City; the Cathedral of St. John the Divine, New York and Philharmonic Hall, Lincoln Center for the Performing Arts.

The organ was designed primarily to provide effective accompaniment for the Presbyterian service of worship and to render support for congregational singing, although its diverse tonal elements make it a suitable vehicle for the authentic performance of great works from all periods and schools of composition.

The three-manual and pedal console has 52 drawknobs, 14 coupler tablets, 39 combination pistons, 183 keys and 32 foot pedals. Together these control, by electro-pneumatic action the 39 ranks of 2,311 pipes, which comprise the four divisions: Great, Swell, Choir, and Pedal.

The pipes, made of tin, lead, zinc, and wood, range in size from an ordinary lead pencil to 16 foot in length and 6 inches in diameter. Together with the chimes and Zymbelstern of 5 bells, the pipes use a chamber 19 by 15 feet in size, extending 28 inches into the chancel. The windchest is in the basement.

Of American-Classic design, the organ contains individual voices, interestingly differentiated in color, that blend into a cohesive ensemble of grandeur and excitement. It is firmly rooted in the classic tradition, particularly the transparent principal and flute choruses, so important to the music of Bach, of the Great and Choir divisions. Music from the so-called 'romantic' period is well served by the colorful voices in the Swell divisions—the fiery reed stops being particularly appropriate to the demands of French literature. Suitable bass support for the entire instrument is provided by the Pedal division.

The pipes of the Great and Pedal division are arranged at the chamber opening in the chancel, allowing for a natural, unforced sound. The pipes for the Swell and Choir divisions are placed behind wooden louvres allowing for gradual, expressive changes in the dynamic level.

Organ music gets its quality in part from the stone and mortar, the acoustics of the structure in which it is built and to which it is "voiced". Central is fortunate that its organ has the advantage of a superbly resonant acoustical climate, one in which the greatness of the vast organ and choral literature can be fully realized. Because of this, the organ company recommends that no floor covering, seat cushions, draperies or other changes affecting acoustics be made.

ORGAN SPECIFICATIONS

Specification for the pipe organ built by the AEOLIAN-SKINNER ORGAN COMPANY, Boston, Mass. Installation date: July, 1964.

GREAT ORGAN—61 pipes, functionally displayed

16' Quintaton
8' Principal
8' Bourdon
8' Flute Celeste (choir)
4' Octave
4' Spitzflöte
2' Fifteenth
Furniture (III-V Ranks)
Chimes (21 notes)

SWELL ORGAN—68 pipes, expressively enclosed

16' Rohrbourdon
8' Viola
8' Viola Celeste (from GG—61 pipes)
8' Rohrflöte (ext. 12 pipes)
4' Principal
4' Flute Harmonic
2' Octavin (61 pipes)
Plein Jeu (IV Ranks)
16' Hautbois
8' Trompette
4' Hautbois (ext. 24 pipes)
Tremulant
Swell 16'
Swell Unison Off
Swell 4'

COUPLERS

Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Choir to Pedal 8'
Choir to Pedal 4'
Swell to Choir 16'
Swell to Choir 8'
Swell to Choir 4'
Choir to Great 16'
Choir to Great 8'
Choir to Great 4'
Swell to Pedal 8'
Swell to Pedal 4'
Great to Pedal 8'

Combinations—adjustable at the console and visibly operating the stop and coupler controls.

PEDAL ORGAN—32 pipes

32' Resultant
16' Contre Basse
16' Rohrbourdon (Swell)
16' Quintaton (Great)
8' Principal (ext. 12 pipes)
8' Rohrflöte (Swell)
8' Quintaton (Great)
4' Choral Bass (ext. 12 pipes)
Mixture (III Ranks)
16' Contra Trompette (Swell)
16' Hautbois (Swell)
8' Trompette (Swell)
8' Cromorne (Choir)
Chimes (Great)

CHOIR ORGAN—61 pipes, expressively enclosed

8' Cor-de-Nuit
8' Flauto Dolce
8' Flute Celeste (T.C. 49 pipes)
4' Fugara
4' Koppelflöte
2 2/3' Nazard
2' Blockflöte
1 3/5' Tierce
Zimbel (III Ranks)
8' Cromorne
Tremulant
Choir 16'
Choir Unison Off
Choir 4'

SWELL - - 1, 2, 3, 4, 5, 6 pistons

GREAT - - 1, 2, 3, 4, 5, 6 pistons

CHOIR - - 1, 2, 3, 4, 5, 6 pistons

PEDAL - - 1, 2, 3, 4, 5, 6 toe studs

GENERAL - 1, 2, 3, 4, 5, 6 pistons duplicated on toe studs

Setter Piston

General Cancel (Note: engraved name tablets over stop jambs to operate respective division cancels.)

MECHANICALS

Swell Expression

Choir Expression

Crescendo Pedal with light indicator

Great to Pedal reversible piston and toe pedal

English Ivory on manual keys

Zymbelstern reversible toe pedal

Tracker touch