



*Dedication
Recital*

THE ORGAN
OF

Trinity Evangelical Lutheran Church

Ann Arbor, Michigan

THE REVEREND RICHARD I. PREIS, Pastor

Sunday, April 11, 1965

4:00 P.M.

Marilyn Mason, Recitalist

PROGRAM

•
Invocation and Prayer

JOHANN WALTHER (1684-1748)

Chorale Partita, "Jesu, meine Freude"

JOHANN SEBASTIAN BACH (1685-1750)

Trio Sonata IV in E minor

Adagio, vivace

Andante

Un poco allegro

Three Chorale Preludes

Wachet auf, ruft uns die Stimme

Nun freut euch, lieben Christen g'mein

O Haupt voll Blut und Wunden

MAX REGER (1873-1916)

Fantasia on the Chorale

"Ein' Feste Burg ist unser Gott", Op. 27

FRANZ JOSEPH HAYDN (1732-1809)

Flotenuhrstücke

Allegro

Minuett

Vivace: "Der Kaffeeklatsch"

Andante

Menuett

J. S. BACH

Toccatina and Fugue in D minor

•
Prayer and Benediction

PROGRAM NOTES

By THEODORE E. HEGER

Professor of Music, School of Music, the University of Michigan

Most of the music presented on this program is closely associated with the German Lutheran service, and each composer, with the exception of Haydn, was a distinguished virtuoso of the organ. The Lutheran composers inherited a great body of hymn literature on which they based many of their compositions. The Protestant chorale was originally a German hymn sung in unison by the congregation, and early in the 17th century an improvised organ accompaniment to the hymn became a regular feature in the service. In the course of the century the chorale tune was used as the basis of many North American organ works. During the divine service it was customary for the organist to improvise background music. This improvisation often centered on a free treatment of the appropriate hymn of the day. Such improvisations were referred to as organ chorales or chorale preludes.

One method was to use the chorale as a theme on which a set of variations could be constructed, each variation more elaborate than the next and the number of variations oftentimes corresponding to the number of verses of the hymn. Such a work opens the program at this concert. Walther, a noted composer and musicographer, was a pupil of Bach's uncle and was appointed organist at the famed Thomaskirche in Leipzig prior to Bach's engagement there.

Bach was far more sophisticated than his contemporaries in his handling of the chorale tune. Where the hymn melody in early examples generally appeared in the soprano line where all could discern it clearly, Bach might place it in the bass or in an inner voice and surround the tune with an elaborate counterpoint which often detracted the listener from the melody itself. He might take fragments of the hymn, using the fragments as subjects for fugal expositions. Half of all the works Bach wrote for the organ are these so-called chorale preludes. Three are played on this program.

Max Reger, the eminent early 20th century composer, was a pupil in organ of his father. Although he wrote in several media of musical expression, he is best remembered for his organ compositions. The Fantasia on "A Mighty Fortress is our God" uses as its springboard the kind of treatment Bach gave this famous Lutheran hymn in a chorale prelude. Obviously however the Reger work is in a more advanced harmonic language.

Of the works not directly associated with the church are Bach's Trio Sonata and his Toccata and Fugue in D minor. Bach wrote six sonatas or Trios around 1727 mainly for the instruction of his son Wilhelm Friedemann. It is not quite certain whether he had the organ or a pedal clavier with two manuals primarily in mind for these compositions. Like the Italian trio sonata for two violins and harpsichord so popular in Bach's time, each line is independent, yet all blend in a harmonic ensemble of exquisite craftsmanship. Thus the right hand has a line on its manual, the left hand on its manual, and the pedal has the bass line. The Toccata and Fugue in D minor dates from an early period in Bach's career. The sections of the Toccata are rhapsodic, the following Fugue free-flowing and rather loosely constructed. Here is the work of an organist who had a deep insight into the possibilities of his instrument and who was able to produce powerful effects.

The pieces by Haydn are all drawn from compositions which he wrote for musical clocks. Niemecz, the librarian of the vast Esterhazy estate where Haydn was employed, was an expert in constructing organs that could be played mechanically, not unlike the modern player piano. For the several tiny mechanical organs Niemecz built, he used only compositions by his friend and teacher, Joseph Haydn. Haydn gave one of the organs which had been built in 1772 to the wife of his friend, the Austrian court conductor, Florian Gassman, at the christening of their daughter Anna. It is still in existence. Some thirty-two pieces were written for these organs, and it is from these short, unpretentious, though charming works that the five played on this concert are culled.

BIOGRAPHY

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 a Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Miss 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. In 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 she has played in Spain at the International Congress of Organists. Miss Mason has served as organist at Zion Lutheran Church (TALC) in Ann Arbor, and was featured artist at the Evening of Music at the Lutheran Church in America merging convention in Detroit in 1963. She has a special interest in contemporary music, and has commissioned many composers to write for the organ. Last year Miss Mason appeared in concert in Haarlem and Alkmeer, Holland; at the Edinburgh Festival in St. Mary's Cathedral; and in concert and recital over the British Broadcasting Corporation at Stratford-on-Avon, England.

ACKNOWLEDGMENT

The congregation of Trinity Evangelical Lutheran Church wishes to express its appreciation and gratitude to those who, through their gifts, have made this organ possible.

RECEPTION

A reception honoring Miss Mason will be held in the Lounge following the recital. You are invited to attend.

VOICES OF THE ORGAN

prepared for Trinity Evangelical Lutheran Church
by the Reuter Organ Company, Lawrence, Kansas

THE GREAT ORGAN

1.	8 ft.	Principal	
2.	8 ft.	Bourdon	
3.	8 ft.	Dulciana	
4.	4 ft.	Octave	
5.	1 ft.	Fourniture--III rk.	
6.		Chimes	

THE SWELL ORGAN

7.	16 ft.	Gedeckt	(from 7)
8.	8 ft.	Nasard	(from 7)
9.	8 ft.	Gedeckt	(from 7)
10.	8 ft.	Trompette	
11.	4 ft.	Clarion	(from 16)
12.	4 ft.	Gedeckt	
13.	2 $\frac{2}{3}$ ft.	Gedeckt	(from 7)
14.	2 ft.	Viol d'Gamba	
15.	8 ft.	Voix Celeste	
16.	4 ft.	Principal	

THE PEDAL ORGAN

17.	16 ft.	Bourdon	
18.	16 ft.	Lieblich Gedeckt	(from 7)
19.	8 ft.	Octave	
20.	8 ft.	Bourdon	(from 17)
21.	8 ft.	Gedeckt	(from 7)
22.	4 ft.	Super Octave	(from 19)
23.	4 ft.	Gedeckt	(from 7)
24.	8 ft.	Trompette	(from 15)
25.	4 ft.	Clarion	(from 15)

The instrument is provided with full couplers, and is enclosed in an expression chamber.