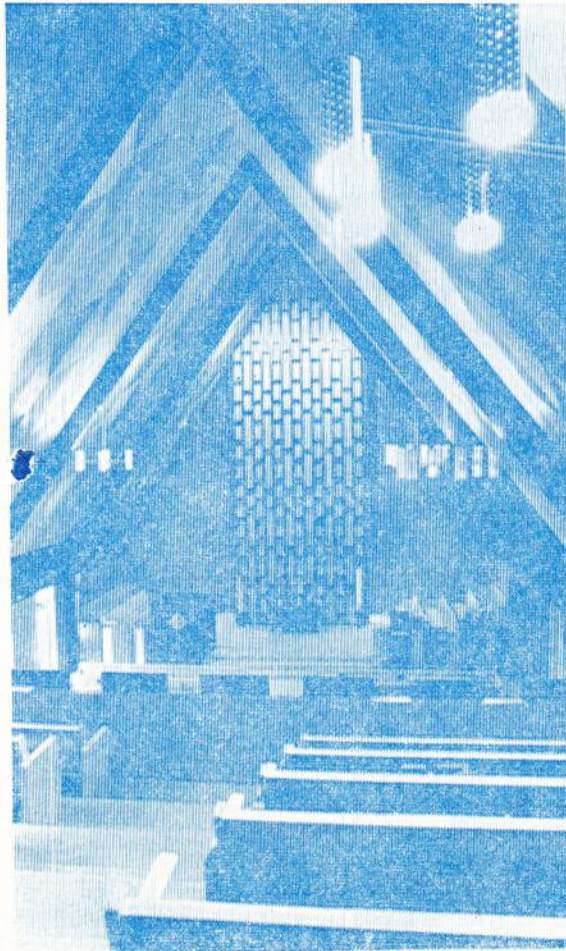


Service of Dedication

FOR SANCTUARY ORGAN

First Presbyterian Church

Alva, Oklahoma



MONDAY EVENING, MAY 17, 1965

Minister
Rev. Marion F. Stuart

Organist
Mrs. Harry Blackford

Director of Music
Mr. Oscar Stover

SERVICE OF DEDICATION FOR THE REUTER ORGAN

8:00 P.M.

Invocation — Oscar Stover

The Sanctuary

Leader: Praise ye the Lord. Praise God in His sanctuary:

People: Praise Him in the firmament of His power.

Leader: Praise Him for His mighty acts:

People: Praise Him according to His excellent greatness.

Leader: Honor and majesty are before Him:

People: Strength and beauty are in His sanctuary.

Leader: Give unto the Lord, O ye kindreds of the people:

People: Give unto the Lord glory and strength.

Leader: Give unto the Lord the glory due unto His name:

People: Bring an offering, and come into His courts.

Leader: O worship the Lord in the beauty of holiness:

People: Fear before Him, all the earth.

Leader: Beloved in Christ: Forasmuch as God has put into our hearts to build this instrument of music as an aid to our worship of Him in this holy place, it is right that we should now dedicate it to Him and set it apart to the holy use for which it is designed.

To the glory of God, Author of all goodness and beauty, Giver of all skill of mind and hand;

People: We dedicate this organ.

Leader: In faith in our Lord Jesus Christ, who has inspired men to offer in His praise their best in music and song:

People: We dedicate this organ.

Leader: Moved by the Holy Spirit, our Guide in the worship of God and our Helper in the understanding of truth and beauty:

People: We dedicate this organ.

Leader: To kindle the flame of devotion, that the people of God who here assemble may worship the Father in spirit and in truth:

People: We dedicate this organ.

Leader: 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:

People: We dedicate this organ.

Leader: 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:

People: We dedicate this organ.

Prayer

Hymn of Praise ----- No. 4

DEDICATORY RECITAL OF THE SANCTUARY ORGAN

Marilyn Mason

Organist

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 written originally as a violin concerto by Torelli, a violinist of Bologna.

Aria con variazione ----- Martini
(1706-1784)

Martini, a composer, theorist, scholar and teacher, was born in Bologna, where he lived most of his life. While studying voice, violin and harpsichord, he also studied philosophy and theology at a Franciscan monastery. He was ordained in 1722 at the Monastery of Lago, and in 1725 was appointed Maestro di Cappella of the Church of San Francesco. Padre Martini's fame as a teacher spread and drew pupils from all of Europe, among them Gluck, Mozart and Johann Cristian Bach. In his *Aria with variations*, a quietly and simply stated theme is followed by four variations in contrasting mood.

The Prince of Denmark's March ----- Clarke
(c. 1659-1707)

For many years this piece was mistakenly attributed to Henry Purcell under the title of "Trumpet Voluntary in D Major". It was originally published as one of several harpsichord marches written by Jeremiah Clarke and named after prominent persons of his day.

Prelude and Fugue in D Major ----- Bach
(1685-1750)

The Prelude and Fugue in D Major — Albert Schweitzer describes the Prelude as one of "wonderful pathos," and the Fugue as "brilliant and dashing."

Intermission

Pageant ----- Leo Sowerby
(b. 1895)

Leo Sowerby, composer, organist and teacher, was born in Grand Rapids, Michigan. He received his musical training in Chicago, and in 1917 he entered the army and served as bandmaster in World War I. In 1921 he became the first American to receive the Prix de Rome. He is Director of the College of Organists attached to the National Cathedral in Washington, D.C., and is probably the most prolific American composer of organ music. *Pageant*, written in 1931, is a brilliant exposition of the possibilities of the pedal division of the organ.

Prelude on "Greensleeves" (1950) ----- Searle Wright

Searle Wright is organist and choirmaster of St. Paul's Chapel, Columbia University, and is on the faculty of Union Theological Seminary. "Greensleeves" is an old English melody popular now as a Christmas carol.

Toccat and Fugue in D Minor ----- Bach

The Toccata and Fugue in D Minor, dates from the same period in Bach's life as did the Prelude and Fugue in D Major. The several sections of the Toccata are rhapsodic; the Fugue has a quiet, flowing subject, and is rather loosely constructed.

Program Notes — by Marilyn Mason

MARILYN MASON

Marilyn Mason is Chairman of the Organ Department at The University of Michigan, Ann Arbor. She has been guest Professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954. Dr. Mason has been heard in recitals throughout North America and Europe. She 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, Berlin, Haarlem, Edinburgh, Liverpool, and Stratford-upon-Avon. In the summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in the fall of 1963 she played in Spain at the International Congress of Organists. Because of her interest in contemporary music, she has commissioned numerous composers to write for the organ and has given many premiere performances.

DESCRIPTION OF THE ORGAN

The new pipe organ installed in our beautiful sanctuary was manufactured by The Reuter Organ Company, Lawrence, Kansas, one of the nation's leading builders for half a century. The dedication of this instrument culminates many months of planning on the part of the organ committee with the guidance of Dr. Marilyn Mason, Head of the Organ Department, Michigan University, who also designed the organ.

The Organ has two keyboards, called "manuals", each with 61 notes and a Pedal keyboard of 32 notes. The instrument has 13 ranks and two Pedal extensions, which include a complement of 817 pipes ranging in size from nearly a foot in diameter and 18' in length to those which are considerably smaller than a lead pencil. An organ stop is a grouping or set of pipes of the same tone quality, and generally one pipe for each note on the keyboard. The stops are disposed into three sections, or "organs". The stops of the Great Organ play on the bottom manual, the Swell on the top manual, and the Pedal on the Pedal keyboard.

Tonally, all the stops of an organ fall into four general families, namely Principal, Flute, String and Reed. Within each tone-family exist numerous variations usually at two or three pitches. The stops of the Principal tone-family, found in the Great Organ primarily, are the "tonal back-bone" of the instrument. Principal stops at various pitches, and including a Mixture, blend into a rich principal chorus which is readily recognized as characteristic organ ensemble tone.

The term 8' indicates a stop which will sound the fundamental pitch, or the same pitch as the piano, and whose longest pipe is 8' in length. 4' indicates a stop which will sound an octave higher than fundamental pitch; 16' an octave lower than 8' pitch. Roman numeral III indicates the number of pipes sounding on each note of the so-called "mixture" stop, which stop is added to create overtones and harmonics in the tonal-tapestry of the Principal chorus in most instances.

Pipes are of both wood and metal, the former being of Philippine mahogany, the latter an alloy of tin and lead, or zinc. Wood pipes are usually rectangular with nearly equal sides, while those of metal are cylindrical, or cylindrical and tapered. The design of our organ, as specified by Dr. Mason, with its clear voicing and numerous color effects insures that the instrument is well suited for the performance of all types of organ literature, but primarily is a well-balanced church organ.

The Reuter Company has built nearly 1,500 pipe organs during its 47 years history—(the organ in our church being No. 1497, and which replaces Reuter No. 92 which served the old church most faithfully for so many years)—The work force has increased in size from an initial group of 6 to the present staff of 108. Each Reuter Organ is custom designed and hand crafted for its permanent physical and acoustical environment with the result being a quality product recognized throughout the United States. The present demand is such that the company currently enjoys a backlog of orders totaling 27 months production.

Following is a list of the various ranks of pipes in our organ.

SPECIFICATIONS OF THE ORGAN

GREAT ORGAN (Unenclosed, but not displayed)

8 ft.	Principal	Metal	61 Pipes
8 ft.	Bourdon	Metal	61 Pipes
4 ft.	Octave	Metal	61 Pipes
2 ft.	Hohlfloete	Metal	61 Pipes
III rks.	Mixture	Metal	183 Pipes

Chimes (Console prepared so that Chimes may be added later).

SWELL ORGAN (Expressive)

8 ft.	Gedackt	Wood	61 Pipes
8 ft.	Gemshorn	Metal	61 Pipes
8 ft.	Gemshorn Celeste (GG)	Metal	54 Pipes
4 ft.	Principal	Metal	61 Pipes
4 ft.	Gedackt	W & M	12 Pipes
2 2/3 ft.	Nasard	W & M	7 Pipes
2 ft.	Gedackt	W & M	5 Pipes
8 ft.	Trompette	Reeds, Metal	61 Pipes
4 ft.	Clairon	Reeds, Metal	12 Pipes
	Tremulant		

PEDAL ORGAN (*Unenclosed, but not displayed)

16 ft.	Principal*	Metal	12 Pipes
16 ft.	(Sw) Bourdon	Wood	12 Pipes
8 ft.	Octave*	Metal	32 Pipes
8 ft.	(Sw) Gedackt	Wood	32 Notes
4 ft.	(Sw) Gedackt	W & M	32 Notes
2 ft.	(Sw) Gedackt	W & M	32 Notes
8 ft.	(Sw) Trompette	Reeds, Metal	32 Notes
4 ft.	(Sw) Clairon	Reeds, Metal	32 Notes

The usual pistons, couplers and other accessories for an organ of this size are included.

You are cordially invited to attend a reception given in honor of Marilyn Mason-Brown in the Fellowship Hall immediately following this evening recital.

Committee in charge of the reception consists of members of the church who were classmates of Marilyn Mason-Brown, and their wives. They are, Mr. and Mrs. Herbert Smith, Mr. and Mrs. Bill McClure, Mr. and Mrs. Bill Brunsteter and Mr. and Mrs. Edward Hazard, Jr.

In charge of arrangements for Service — Mr. and Mrs. Oscar Stover.

Programs printed through the courtesy of Mr. and Mrs. Arthur Lane.