

DEDICATORY RECITAL

MARILYN MASON, Recitalist



ALDRSGATE METHODIST CHURCH

Detroit, Michigan

Sunday, May 2, 1965

4:00 p.m.

PROGRAM NOTES

by

Marilyn Mason

Bach and Handel were born in Germany in the same year, 1685. Their life-work, however, was different: Bach became the master of polyphony; Handel wrote mainly in monophonic forms, the melodies being accompanied by harmonies. Handel lived the greater part of his life in England. In fact, from 1715 until his death, in 1759, Handel was employed by the British court. He is buried in Westminster Abbey. His organ concertos were written to be played in conjunction with his several oratorios, that is, they were "interlude" music. When played on the organ alone, the full sound on the Great Division represents the orchestra; the light, bright sound of the Choir Division portrays the sound of the small organ, at which Handel played, while he conducted the orchestra from the organ console.

The most famous composer of 17th century England was Henry Purcell. He was born in London in 1658 and died in 1695, only 37 years old. In 1680 he became organist of Westminster Abbey and two years later of the Chapel Royal. Consequently, he wrote much music for the church. The two voluntaries are organ pieces, peculiarly English, which were to be played in connection with the liturgical service. The term "voluntary" meant that the piece could be played in a somewhat freer style than was common in that period; in fact, it was often improvised, not unlike a Fantasia.

A contemporary of Purcell was Jeremiah Clarke, also an English Restoration composer. His organ composition, The Prince of Denmark's March, was attributed to Purcell until recent years.

In this Dedication Recital also two works by Bach will be heard: the Prelude and Fugue in D Major -- Albert Schweitzer describes the Prelude as one of "wonderful pathos," and the Fugue as "brilliant and dashing;" and the Toccata and Fugue in D Minor, which dates from the same period in Bach's life. The several sections of the Toccata are rhapsodic; the Fugue has a quiet, flowing subject, and is rather loosely constructed.

The compositions of Haydn played today were written for musical clocks. Niemecz, the librarian of the vast Esterhazy estate -- Esterhazy was Haydn's patron -- was an expert in constructing organs that could be played mechanically, similar to the old-fashioned "player piano." For the several small mechanical organs which Niemecz built, Joseph Haydn wrote thirty-two pieces, called Flotenuhrstucke, literally, flute-clock pieces. They are short, unpretentious, and charming.

Max Reger was Professor of Music at the Leipzig Conservatory in Germany. Having written over two hundred works for the organ, he must be considered one of the most prolific composers for this instrument. Though a traditionalist with regard to form, he was a revolutionary as far as harmony is concerned, for he took traditional forms and infused them with the harmonic richness of the romanticist.

Searle Wright, a contemporary American composer, 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. Brother James' Air is a tune by James L. M. Bain, a Scottish clergyman. It is usually associated with the words of the Twenty-Third Psalm.

PROGRAM

Invocation

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Concerto in F, op. 4, No. 5

Larghetto
Allegro
Alla siciliana
Presto

George Frederick Handel
(1685 - 1759)

Two Voluntaries

Trumpet Voluntary
Voluntary in A on "The Old Hundredth"

Henry Purcell
(1673 - 1707)

The Prince of Denmark's March

Jeremiah Clarke
(1673 - 1707)

Prelude and Fugue in D Major

Johann Sebastian Bach
(1685 - 1750)

The Musical Clocks

Allegro
Minuett
Vivace:
Andante
Minuett

Franz Joseph Haydn
(1732 - 1809)

"Der Kaffeeklatsch"

Fantasia on the Chorale

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

Max Reger
(1873 - 1916)

Two Preludes

Greensleeves (1950)
Brother James' Air (1951)

Searle Wright

Toccat and Fugue in D Minor

Bach

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Prayer and Benediction

An informal reception honoring Dr. Mason will be held in the church parlor immediately following the recital.

DESCRIPTION OF THE ORGAN

Our new pipe organ is an instrument representing the latest developments in tonal design. It was constructed by the Schantz Organ Company of Orrville, Ohio, one of the leading pipe organ builders in this country. They are known nationally for their custom building of quality pipe organs, and fine tone.

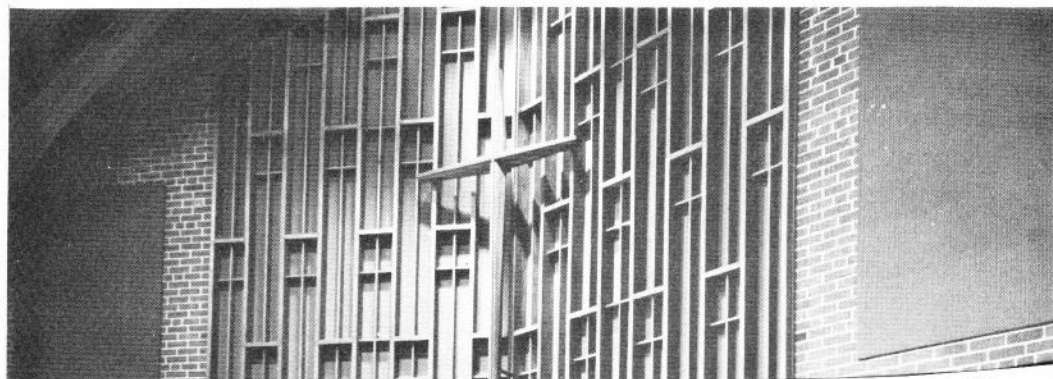
The organ specification was designed by Dr. Marilyn Mason, Head of the Organ Department, University of Michigan in collaboration with Mr. A. C. Strahle, District Manager for the Schantz Organ Company in the Midwest area.

The organ consists of three manuals and pedal controlling four divisions namely Great, Swell, Choir and Pedal organs. The Great-Choir organs are under the same expression and the Swell organ is under separate expression. There are 27 ranks of pipes, two half ranks and eight extensions for a total of 1,639 pipes.

No two pipes in the organ are alike, some being made of metal and some of wood, varying in size from a lead pencil to the longest pipe of 18' in length. The console is of the English draw knob type with English ivory keys having tracker touch. There are 24 couplers, 25 manual pistons and 9 toe pistons. These pistons, located directly under each keyboard, can be set in a matter of seconds by the organist. There are two expression pedals, one for the Great-Choir organs and one for the Swell organ and one crescendo pedal.

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4'	Principal	61
2'	Flute Conique	61
IIrk	Flautino	12
8'	Plein Jeu	183
4'	Trompette	61
	Clairon	12
	Tromulant	
CHOIR ORGAN		
8'	Gedackt	61
8'	Erzahler	61
4'	Gemshorn	61
4'	Koppelfloete	61
2 2/3'	Nasard	61
2'	Gemshorn	12
1 3/5'	Tierce	61
8'	Krummhorn	61
	Tremulant	
PEDAL ORGAN		
16'	Principal	32
16'	Bourdon	32
16'	Rohrbourdon	(Swell)
8'	Principal	12
8'	Bourdon	12
8'	Rohrfloete	(Swell)
4'	Choral Bass	12
4'	Flute	12
IIrk	Rauschquinte	64
16'	Contre-Trompette	12
8'	Trompette	(Swell)
4'	Krummhorn	(Choir)