

DEDICATION CONCERT

THE MARY B. FRIEDMAN
MEMORIAL ORGAN

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TEMPLE SOCIETY OF CONCORD

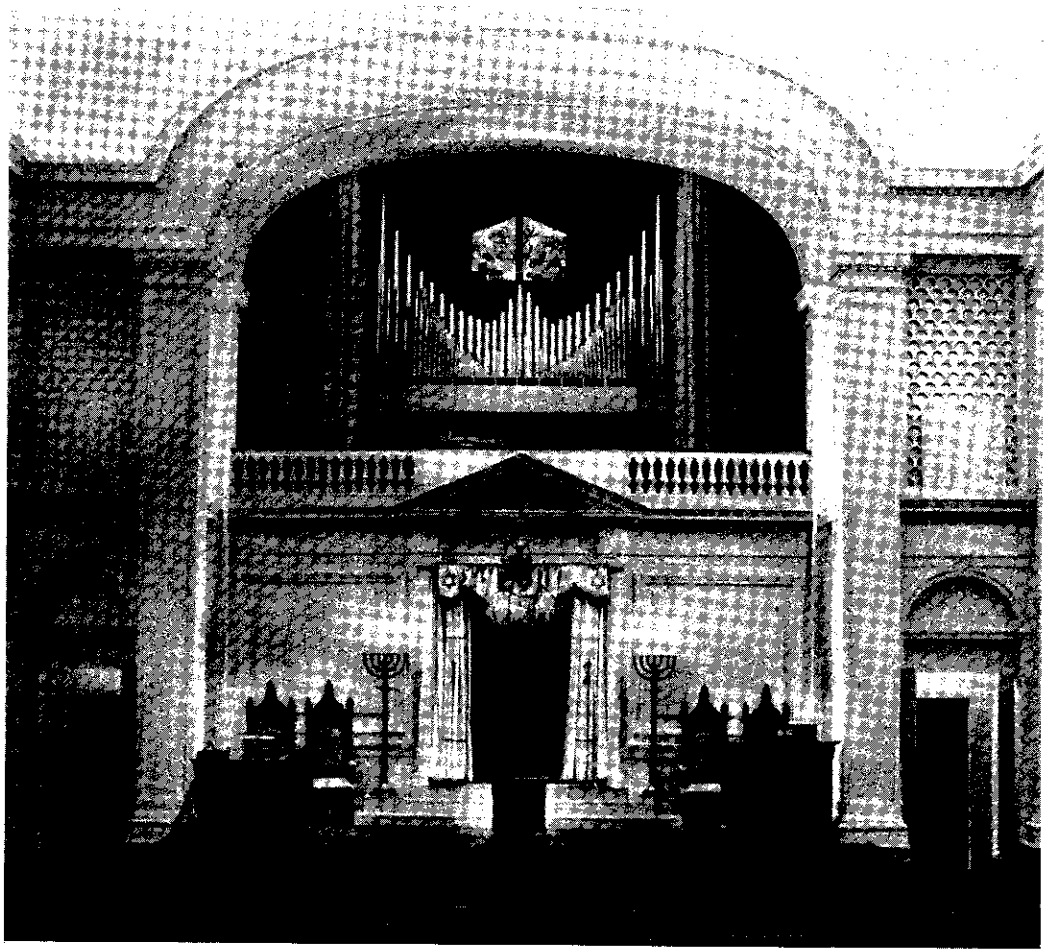
University Avenue and Madison Street

Syracuse, New York

MONDAY EVENING
NOVEMBER 22, 1965
8:15 P.M.

TELLERS ORGAN

40 RANKS



T H E R E C I T A L I S T

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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.

M A R I L Y N M A S O N

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P R O G R A M

WILLIAM BOYCE
(1710-1779)

Voluntary and Trumpet Tune

The English voluntary form embraced a variety of musical patterns. As used here by a younger contemporary of Handel, it is in two sections. The first, slow and stately, is ideal for the Diapasons, the principal tone color of the organ: the second, a sprightly allegro for the Trumpet stop, employs an echo effect much admired and used in the English baroque organs.

JOHANN SEBASTIAN BACH
(1685-1750)

Fantasia and Fugue in G Minor

This composition dates from Bach's late Weimar period. The boldness and inventiveness of the harmonic progressions anticipate the late Romantic period.

ROGER-DUCASSE
(1873-1954)

Pastorale (1909)

The Pastorale for organ, written in 1909, is a work of charming and graceful construction and the reflective mood which pervades throughout captivates irresistably. The sonority attained through the registration, the various canons, (in two, three, and four parts, distributed among the manuals in different rhythms), are all exquisite. The end, with its attenuated feeling, is of exceeding beauty. One regrets this charming pastorale is almost inaccessible because of its difficulty of execution. The intricate writing and the registration demands, to which many instruments cannot do justice.

ARNOLD SCHOENBERG
(Contemporary)

Variations on a Recitative for Organ, Op. 40

The Variations for Organ (pub. 1947), one of the last few compositions of Schoenberg, is an exceedingly interesting and unusual work, coming as it does within the last five years of his life. He seems here to reaffirm, in his own work, the credo that good and beautiful music can still be written within total limits.

Marilyn Mason, who studies with Schoenberg, has made her own registration, under the direction of the composer. When she played the work in Los Angeles, Schoenberg attended, and heard it for the first time on the organ for which it was written.

LEO SOWERBY
(b. 1895-)

Pageant (1931)

This composition is played in honor of Dr. Sowerby's seventieth birthday.

The Pageant has long been a favorite virtuoso piece for pedals. It is a thrilling composition in which the manuals really accompany the pedals as they create sections of majesty, lyricism, or humor.

GERALD NEAR
(1942 -)

Two Pieces for Organ

Prelude on "A Lovely Rose"
Roulade

CHARLES IVES
(1874-1954)

Variations on "America" (1891)

Introduction, Chorale and Five Variations

The Variations were first performed by Ives in 1891, in Brewster, N.Y. at an organ recital to celebrate the Fourth of July.

The piece is a bit of the exuberance of a youth of sixteen, and in Mr. Ives' own words, the playing of the pedal variation near the end gave him "almost as much fun as playing baseball."

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AFTER THE PROGRAM, visitors will be welcome to meet Miss Mason in the Social Hall and to view the console in the Choir Loft.

SPECIFICATIONS of the TELLERS ORGAN

GREAT ORGAN

		<u>Pipes</u>
16'	Quintflöte	12
8'	Prinzipal	61
8'	Holzgedeckt	61
8'	Spitzflöte (Choir)	
4'	Octav	61
4'	Rohrflöte	61
2-2/3'	Quint (prepared)	
2'	Kleinprinzipal	61
IV rks.	Fourniture	244
	Tremulant	
	Chimes	

SWELL ORGAN - Expressive

8'	Rohrgedeckt	61
8'	Viola Pomposa	68
8'	Viola Celeste	68
4'	Prestant	68
4'	Rohrgedeckt	12
2'	Blockflute	61
1-1/3'	Larigot	61
IV rks.	Plein Jeu	244
16'	Fagotto	61
8'	Trompette	68
8'	Voix Humaine	68
4'	Fagot	24
	Tremulant	

CHOIR - Expressive

8'	Quintflöte	61
8'	Spitzflöte	61
8'	Spitzflöte Celeste	49
4'	Koppelflöte	61
2-2/3'	Nasat	61
2'	Octavin	61
1-3/5'	Terz	61
III rks.	Zimbel (prepared)	
8'	Krummhorn	61
	Tremulant	
	SHOFAR	

ANTIPHONAL

8'	Bourdon	85 - playable at 8', 4' & 2' pitches
4'	Prinzipal	73 - playable at 8', 4' 2' & 1' pitches
2-2/3'	Twelfth	66 - playable at 2-2/3' and 1-1/3' pitches
8'	Trumpet	73 - playable at 8' and 4' pitches
16'	Bourdon	12

PipesECHO - Expressive

Chimes - 25 tubes

8' Vox Angelica (celeste) 98

PEDAL

16'	Montre	32
16'	Soubasse	32
16'	Bourdon (antiphonal)	
16'	Quintflöte (choir)	
8'	Montre	12
8'	Hohlflöte	32
8'	Quintflöte (choir)	
4'	Montre	12
4'	Hohlflöte	12
2'	Rohrgedeckt (swell)	
IV rks.	Mixtur great	48
16'	Bombarde	12
8'	Trompette (swell)	
16'	Fagotto (swell)	
4'	Krummhorn (choir)	
	Chimes	

COUPLERS

4'	Swell to Great
16'	Choir to Great
8'	Choir to Great
4'	Choir to Great
	Great Unison Off
4'	Great to Great
16'	Swell to Swell
	Swell Unison Off
4'	Swell to Swell
16'	Swell to Choir
8'	Swell to Choir
4'	Swell to Choir
16'	Choir to Choir
	Choir Unison Off
4'	Choir to Choir
8'	Antiphonal to Great
8'	Antiphonal to Choir
8'	Antiphonal to Pedal

PISTON COMBINATIONS

Hold-set combination action, visibly moving and adjustable stop registers.

Five for Great stops and couplers.

Six for Swell stops and couplers.

Five for Choir stops and couplers.

Three for Pedal stops and couplers.

Eight Generals for all stops and couplers.

One General cancel piston.

One Tutti piston.