



THE THIRD PRESBYTERIAN CHURCH  
FIFTH AND SOUTH NEGLEY AVENUES — PITTSBURGH, PA.

— MINISTERS —

Charles C. Bray, Jr.  
Melvin L. Best

John S. McCall  
Richard W. Blice

John R. Lively, Director of Music  
Catherine B. Lyon, Assistant to Mr. Lively

This series of concerts has been arranged for  
the dedication of the new organ

SUNDAY EVENINGS AT 8 P.M.

- May 1 ..... John R. Lively
- May 8 ..... Marilyn Mason  
Chairman of the Organ Department  
University of Michigan
- May 15 ..... Jerald Hamilton  
University Organist and Associate Professor of Music  
University of Illinois
- May 22 ..... The Third Annual Three Choir Festival  
The Choirs of Calvary Episcopal  
Shadyside Presbyterian and Third Presbyterian Churches

We are grateful to the Women's Federation of Third Church for the receptions following these programs, and to the committee from the Federation, Mrs. Harold Briggs, Mrs. Walter Brainard, and Miss Margaret Sloan.

We acknowledge the kindness of the Moller Company in helping make these programs possible.

To Catherine Crozier, our organ consultant, we are indebted for her interest and suggestions.

Cover design and drawing by Mary Helen Prine, to whom we are indeed grateful.

THE MUSIC COMMITTEE

Robert D. Hazlett, Chairman

Minton M. Anderson  
Laurence Autenreith  
Richard Berghaus  
Mrs. Ernest N. Calhoun  
Henry S. Frank

Miss Eleanor P. Kelly  
Robert E. Mertz  
Mrs. Hugh G. Nevin  
Norman M. Steere  
Mrs. George J. Willock

May 8, 1966 at 8 p.m.

MARILYN MASON

Chairman of the Organ Department  
The University of Michigan

Flourish and Fugue (1959) . . . . . *John Cook*  
(1918- )

John Cook is Organist and Choirmaster at the Church of the Advent in Boston. This work was commissioned by Marilyn Mason and is dedicated to her. Mr. Cook has written: "The Flourish and Fugue was commissioned by Marilyn Mason for performance in 1959 on the organ in the Cathedral of St. John the Divine in New York, with special attention to the West End State Trumpet. Therefore, the composition is basically an antiphonal structure between a powerful and compelling solo reed and the rest of a large organ. Fanfares, flourishes, sennets and tuckets are the home ground of a theatre composer, especially one who has spent so much time in close association with the greater works of Shakespeare; nevertheless, the Flourish and Fugue tries to bring together the pageantries of fanfares and the solemnities of fugue into a compatible and mutually enhancing form. Only the organ is capable of such a synthesis."

Chorale Partita, "Christus der ist mein Leben" . . . *Johann Pachelbel*  
(1653-1706)

The chorale melody by Melchior Vulpas first appeared in 1609 and the tune has been named "Cana," "Heidelberg" and "Christ is my Life" in various hymnals in America.

Pachelbel was one of the most noted German organists and was greatly responsible for the Italian influence on the composers of his and later times. His treatment of the partita form shows rare invention and imagination as do his other writings. It is interesting that his son migrated to the United States and was once organist of Trinity Church, Newport, Rhode Island.

The melody in the twelve variations is handled in many different ways and embellished with great skill without ever losing its special character.

Capriccio, Cucu . . . . . *Johann Kaspar Kerll*  
(1627-1693)

During the 17th Century there were many developments in the art of keyboard; laying, especially among the Italian masters. After a sojourn in Italy, where he studied with Carissimi and Frescobaldi, Kerll brought back to Germany the best traditions of the south. This composition is among the first German example of naturalistic and program music featuring the actual notes of the bird call.

Fantasia and Fugue in G Minor, BWV 542 . . . . . *Johann Sebastian Bach*  
(1685-1750)

This composition dates from Bach's late Weimar period. The boldness and inventiveness of the harmonic progressions anticipate the late Romantic period. Bach first played it on a visit to Hamburg where he competed for the position of organist at the Jacobi Church.

Sinfonia Brevis (1965)\* . . . . . *Leo Sowerby*  
(1895- )

- I. At a solemn pace (Passacaglia)
- II. Slowly, boldly . . .  
Fairly fast
- III. Stately (Fugue)

This work, the "Short Symphony" is the composer's second symphony for the organ. It employs standard forms for each movement: the first, a Passacaglia with twenty variations; the second, a Sonata; the third, a Fugue. One basic theme, or *Grundthema*, presented in the Passacaglia unites the three movements. The work was given its first European performance by Dr. Mason at the International Organ Congress in Hamburg in September, 1965, and she has played first performances in 11 American cities. Dr. Mason will play the first English performance next October 4 at Westminster Abbey.

Fugue a la Gigue\* . . . . . *David N. Johnson*

The composer is Chairman of the Music Department, St. Olaf's College, Northfield, Minnesota. This work is dedicated to Marilyn Mason.

Chorale in A Minor . . . . . *Cesar Franck*  
(1822-1890)

Cesar Franck through his teaching and influence, as well as by his compositions, established a national school of organ music inspired by the highest ideals. He became organist at Ste. Clotilde in Paris in 1858. There is a particular appeal in the life of this Flemish genius, who carried out in a quiet, unostentatious manner his church duties and his teaching at the Conservatoire, yet found time for original composition. In the Chorale in A Minor, written at the end of his life, Franck presents an opening toccata section, followed by the quiet chorale; a middle section of singular beauty in the major key is followed by a resumption of the toccata movement and a brilliant version of the chorale combined with the toccata theme.

\* First performance in Pittsburgh

LILLIAN MURTAGH CONCERT MANAGEMENT                      BOX 272                      CANAAN, CONN.

*There will be a reception in the social hall of the church after the recital.  
You are invited to come and meet Miss Mason at that time.*

# SPECIFICATIONS FOR THE MOLLER ORGAN

9 divisions, 110 stops, 161 ranks of pipes, and 6,839 pipes.

## GREAT ORGAN—Manual I

Unenclosed and exposed

Quintaton .....	16'	Mixture 1 $\frac{1}{3}$ ' .....	IV Rks
Principal .....	8'	Scharff $\frac{3}{4}$ ' .....	IV Rks
Bourdon .....	8'	Bombarde* .....	16'
Octave .....	4'	Bombarde* .....	8'
Rohrflöte .....	4'	Bombarde* .....	4'
Quinte .....	2 $\frac{2}{3}$ '	Scharff* .....	IV Rks
Super Octave .....	2'	Zimbelstern	
Blockflöte .....	2'		

## GREAT ORGAN—Transept Gallery (Prepared for)

Unenclosed and exposed

Bourdon .....	16'	Flute .....	4'
Principal .....	8'	Super Octave .....	2'
Gedackt .....	8'	Flautino .....	2'
Octave .....	4'	Mixture 19-22 .....	II Rks

## SWELL ORGAN—Manual III

Bourdon .....	16'	Octavin .....	2'
Principal Etroit .....	8'	Plein Jeu 2' .....	IV Rks
Rohrflöte .....	8'	Cymbale $\frac{1}{2}$ ' .....	IV Rks
Spitzflöte .....	8'	Basson .....	16'
Spitzflöte Celeste .....	8'	Trompette .....	8'
Viole de Gamba .....	8'	Hautbois .....	8'
Viole Celeste .....	8'	Vox Humaine .....	8'
Octave Geigen .....	4'	Clairon .....	4'
Flute Traversiere .....	4'	Tremulant	
Nazard .....	2 $\frac{2}{3}$ '		

## SWELL ORGAN—Transept Gallery (Prepared for)

Viola .....	8'	Trompette .....	16'
Nachthorn .....	4'	Trompette .....	8'
Viola .....	4'	Trompette .....	4'
Nachthorn .....	2'	Tremulant	

## POSITIV ORGAN—Manual IV

Unenclosed and exposed

Quintflöte .....	8'	Quintflöte .....	1 $\frac{1}{3}$ '
Principal .....	4'	Sifflöte .....	1'
Koppelflöte .....	4'	Terzian 2/5' .....	II Rks
Octave .....	2'	Scharff 1' .....	IV Rks
Waldflöte .....	2'	Zimbel $\frac{1}{4}$ ' .....	III Rks

\* from Grand Choir

### CHOIR ORGAN—Manual II

Dolcan .....	16'	Zauberflöte .....	2'
Flute a Cheminee .....	8'	Tierce .....	1-3/5'
Dolcan .....	8'	Mixture 1 1/3' .....	III Rks
Dolcan Celeste .....	8'	Rohr Schalmel .....	16'
Gemshorn .....	4'	Krummhorn .....	8'
Nachthorn .....	4'	Regal .....	4'
Nazard .....	2 2/3'	Tremulant	

### GRAND CHOIR ORGAN—Manual II

Diapason .....	8'	Scharff 1 1/3' .....	IV Rks
Nachthorn .....	8'	Bombarde .....	16'
Salicional .....	8'	Bombarde .....	8'
Octave .....	4'	Bombarde .....	4'
Flute Octaviante .....	4'	Tremulant	
Full Mixture 2 2/3' .....	IV Rks	Chimes	

### PEDAL ORGAN

Gemshorn .....	32'	Mixture 2 2/3' .....	IV Rks
Principal .....	16'	Scharff 1' .....	IV Rks
Subbass .....	16'	Bombarde .....	32'
Quintaton** .....	16'	Rankette .....	32'
Gemshorn .....	16'	Bombarde .....	16'
Dolcant† .....	16'	Bassont†† .....	16'
Violene .....	16'	Bombarde .....	8'
Principal .....	8'	Trompette .....	8'
Gedacktpommer .....	8'	Trompett†† .....	8'
Viola .....	8'	Trompette† .....	8'
Gemshorn .....	8'	Clairon .....	4'
Rohrflöte .....	8'	Clairon†† .....	4'
Octave .....	4'	Bassont† .....	4'
Nachthorn .....	4'	Dulziant† .....	16'
Blockflöte .....	2'	Krummhorn† .....	8'
Grand Cornet 10 2/3' .....	VI Rks	Regalt .....	4'
Cornet 3-1/5' .....	IV Rks	Chimes*	

### PEDAL ORGAN—Transept Gallery (Prepared for)

Bourdon .....	16'	Nachthorn .....	4'
Diapason .....	8'	Mixture .....	II Rks
Gedackt .....	8'	Trompette .....	16'
Viola .....	8'	Trompette .....	8'
Octave .....	4'	Trompette .....	4'

† from Choir  
 †† from Swell

\* from Grand Choir  
 \*\* from Great

## MOLLER ORGAN OPUS 10016

Music and Third Presbyterian Church have long been synonymous in Pittsburgh. The twentieth century tradition of fine music at Third Church began with Charles Heinroth who went to New York University in New York City in 1932 after serving more than thirty years as organist in Carnegie Music Hall in Oakland as well as at Third Church. Following Dr. Heinroth in both these important positions was Dr. Marshall Bidwell who served this church in an exalted way for more than twenty-five years. His service to this church and to Pittsburgh is inestimable. When he left his post here he was succeeded by Mr. John R. Lively who was called to assume the duties of organist and choirmaster. A graduate of Union Theological Seminary's School of Sacred Music in New York City and the Julliard School, Mr. Lively has distinguished himself professionally both as an organist and as a choral director. He has composed numerous works and has much experience in designing liturgical organs.

The contract for our new organ was signed in June, 1964 with the M. P. Moller Co., one of the world's foremost organ builders. The Moller Co. has been responsible for some of the finest organ installations in the country, and consider this to be one of their best instruments.

The decision to place the new organ, as well as the choirs, in the rear gallery is in accord with the European tradition which allows the sound to flow more evenly in the sanctuary and to create a greater sound presence.

It is our hope that the pride with which we present this magnificent instrument with its superb tonal quality to the praise and glory of God and to the spiritual and cultural enrichment of the church and community will not seem inordinate.

The specifications which follow describe an organ that is truly an American Classic organ, capable of playing every period of organ literature, of accompanying oratorios of all eras, and most specifically a liturgical instrument in the truest sense of the word.

To the Moller Company—from those who did the most menial work, to the pipe makers, the voicers, and to those who have spent the past several months in Pittsburgh doing the final work on construction and tuning, we are grateful and share our pride.