

St. Paul Ho

W. H. Newman

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1965-1966 ORGAN DEDICATION RECITAL SERIES MONDAY EVENINGS 8 O'CLOCK

October 11, 1965 VIRGIL FOX

November 8, 1965 ROBERT BAKER

School of Sacred Music, Union Theological Seminary, New York City

December 13, 1965 JOHN WEAVER

Holy Trinity Lutheran Church, New York City

January 10, 1966 DAVID CRAIGHEAD

Eastman School of Music, Rochester, New York

February 14, 1966 FREDERICK SWANN

The Riverside Church, New York City

THE PAULIST CHORISTERS OF NEW YORK

sponsored by the New York City Chapter of the American Guild of Organists

March 14, 1966 JOHN GRADY

Church of the Holy Family, New York City

April 18, 1966 GEORGE MARKEY

Madison Avenue Presbyterian Church, New York City

May 9, 1966 ROBERT TWYNHAM

The Cathedral of Mary Our Queen, Baltimore, Maryland

Tuesday Evening 8 o'clock — May 10, 1966

MARILYN MASON

PROGRAM

Concerto del Signor Torelli

Johann Gottfried Walther 1684-1748

Walther transcribed for the organ, as did Bach, compositions written for other instruments. This one movement work was originally written as a violin concerto by Guiseppe Torelli, a violinist of Bologna.

Aria con Variazione

Giovanni Battista Martini 1706-1784

Martini, commonly called "Padre Martini", was chapel master of the Church of San Francesca at Bologna.

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.

INTERMISSION

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 near 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.

Carol Prelude on Greensleeves (1950)

Searle Wright

The composer is organist and choirmaster at St. Paul's Chapel, Columbia University, New York.

Pageant (1931)

Leo Sowerby

APPLAUSE IS PERMITTED

MARILYN MASON is Professor of Music and 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 and South 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, and Edinburgh. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in 1963 she played in Spain at the International Congress of Organists. Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances; she recently recorded the Schoenberg "Variations on a Recitative" for Columbia Records at Philharmonic Hall in New York.

THE JOSEPH A. BENNETT MEMORIAL ORGAN

M. P. MÖLLER, INCORPORATED - OPUS 9987

GREAT

Gemshorn 16'	12 pipes
Prinzipal 8'	61 pipes
Rohrflöte 8'	61 pipes
Gemshorn 8'	61 pipes
Octave 4'	61 pipes
Spitzflöte 4'	61 pipes
Waldflöte 2'	61 pipes
Mixture 4 ranks	244 pipes
Scharf 3 ranks	183 pipes
Trompete 8'	61 pipes

SWELL

Flute Conique 16'	73 pipes
Geigen 8'	73 pipes
Gedeckt 8'	73 pipes
Flauto Dolce 8'	73 pipes
Flute Celeste 8'	61 pipes
Salicional 8'	73 pipes
Voix Celeste 8'	73 pipes
Geigen Octave 4'	73 pipes
Flute Triangulaire 4'	73 pipes
Piccolo 2'	73 pipes
Rauschquint 2 ranks	122 pipes
Plein Jeu 5 ranks	305 pipes
Fagotto 16'	73 pipes
Trompette 8'	73 pipes
Oboe 8'	73 pipes
Clarion 4'	73 pipes
Tremulant	

CHOIR

Concert Flute 8'	73 pipes
Viola 8'	73 pipes
Dulciana 8'	73 pipes
Unda Maris 8'	61 pipes
Gemshorn 4'	73 pipes
Flute 4'	73 pipes
Nasat 2 $\frac{2}{3}$ '	73 pipes
Flötenprinzipal 2'	61 pipes
Clarinet 8'	73 pipes
Tremulant	

POSITIV

Spitzprinzipal 8'	61 pipes
Nason Flute 8'	61 pipes
Oktav 4'	61 pipes
Rohrflöte 4'	61 pipes
Oktav 2'	61 pipes
Larigot 1 $\frac{1}{3}$ '	61 pipes
Sifflöte 1'	61 pipes
Sesquialtera 2 ranks	98 pipes
Symbal 3 ranks	183 pipes
Dulzian 16'	61 pipes
Paulistenposaune 8'	61 pipes

PEDAL

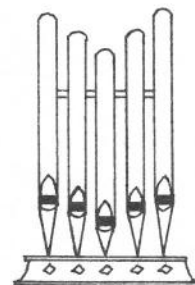
Grand Cornet 32' 9 ranks	60 pipes
Principal 16'	32 pipes
Sub Base 16'	32 pipes
Gemshorn 16'	
Flute Conique 16'	
Octave 8'	32 pipes
Gedeckt Pommer	32 pipes
Gemshorn 8'	
Choralbass 4'	32 pipes
Nachthorn 4'	32 pipes
Choralbass 2'	12 pipes
Nachthorn 2'	12 pipes
Mixture 3 ranks	96 pipes
Harmonics 3 ranks	96 pipes
Contra Fagotto 32'	12 pipes
Double Trumpet 16'	32 pipes
Fagotto 16'	
Dulzian 16'	
Trumpet 8'	12 pipes
Hautbois 4'	32 pipes
Zink	12 pipes

NAVE ORGAN

Principal 8'	61 pipes
Holzgedeckt 8'	61 pipes
Oktav 4'	61 pipes
Blockflöte 4'	61 pipes
Super Octave 2'	61 pipes
Mixture 4-6 ranks	300 pipes

NAVE PEDAL

Principal 16'	12 pipes
Bourdon 16'	12 pipes
Principal 8'	
Bourdon 8'	
Oktav 4'	



The new pipe organ has been made possible, among her other generous benefactions, by a deed of trust of Katherine M. Bennett, and is named in memory of her late husband, Joseph A. Bennett, a distinguished member of the legal profession in New York, and sometime resident of this parish.