



LONGWOOD GARDENS

*Organ Recital*

KENNETT SQUARE, PENNSYLVANIA

MARILYN MASON was born in Oklahoma and began piano lessons before she was six years old; by the time she was eleven she was studying the organ under her mother, a graduate of the New England Conservatory of Music. Awarded a scholarship at the University of Michigan, Miss Mason studied under Palmer Christian and, while still a student, became his assistant in teaching. Today she is Professor of Music and Chairman of the Organ Department at the University. She has been guest Professor at Columbia University and at Union Theological Seminary where she received the Doctor of Sacred Music degree. She has made many concert tours throughout the United States, Canada, Mexico and Europe, and was the first American woman to play in Westminster Abbey.

Miss Mason is married to Dr. Richard K. Brown of the College of Engineering at the University of Michigan; they have two young sons. She and her husband built a 549-pipe organ in their home; it took them two years to put the complex mechanism together.

Miss Mason is a contemporary-minded artist who plays works by living American composers and, in fact, has had a number of works written for and dedicated to her. She does not, of course, neglect the classical masters who wrote for the organ and plays their works with style, musicianship and reverence.

JOHANN GOTTFRIED WALTHER (1684-1748) transcribed for the organ, as did Bach, compositions written for other instruments. The **Concerto**, a one-movement work, was originally written as a violin concerto by Giuseppe Torelli, a violinist of Bologna.

GIOVANNI BATTISTA MARTINI (1706-1784), often called "Padre Martini," was a chapel master of the Church of San Francesca, Bologna.

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

In the **Chorale in A minor**, written at the close of his life, Cesar 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 and a brilliant setting of the chorale combined with the toccata.

DR. SOWERBY is Director of the College of Church Musicians attached to the National Cathedral in Washington, D. C. **Bright, blithe and brisk**, written in 1965, is dedicated to Marilyn Mason.

## *Program*

*Wednesday, November 30, 1966, at 8:30 p.m.*

MARILYN MASON, Organist

Johann Gottfried Walther ..... Concerto del Signor Torelli

Giovanni Battista Martini ..... Aria con Variazione

Johann Sebastian Bach ..... Fantasia and Fugue in G Minor

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Cesar Franck ..... Third Chorale in A Minor

Franz Liszt ..... Evocation a la Chapelle Sixtine  
(Miserere von Allegri und Ave verum corpus von Mozart)

Leo Sowerby ..... Bright, blithe and brisk

Leo Sowerby ..... Pageant

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Clarence Watters will be guest organist on January 11, 1967.

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*Longwood Gardens is open to the public every day of the year without charge. Outdoor gardens may be visited from 8 a.m. until sunset. Conservatories are open from 11 a.m. until 5:00 p.m. as well as on certain scheduled evenings. The Longwood Gardens organ may be heard in the conservatories on Sundays from 3:00 to 5:00 p.m. Except during the summer months, special organ programs are presented in the ballroom regularly throughout the year. A schedule of these concerts may be obtained at the Information Center.*

# THE LONGWOOD GARDENS ORGAN

The Longwood Gardens pipe organ was installed in 1929-30 for the late Pierre S. duPont (1870-1954) in a building especially designed for it adjacent to the main display conservatories. Specifications for the instrument were prepared by Firmin Swinnen, organist at Longwood Gardens from 1923 to 1956. The organ was rebuilt in 1957-58 under the direction of Clarence Snyder, Longwood organist. A new four manual, draw knob console was also installed.

Considered to be one of the most complete organs in the country, the instrument has 10,010 pipes, 250 stops and couplers, 5 thirty-two-foot pedal stops, 364 percussion tones, 70 combination pistons, and a nine-foot concert grand piano. Weighing approximately 55 tons, the organ is located in a chamber 63 feet wide, 23 feet deep, and 40 feet high. The wind, produced by blowers operated by three separate electric motors (one 60HP, one 10HP, and one 2HP), supplies filtered air. There are seven complete divisions in the organ, but purposely only four manual claviers and one pedal clavier were built into the console. The fanfare, string, and percussion divisions are floating divisions, and can be played from any manual or pedal.

No two of the pipes in the organ are identical. Some are made of wood and some of metal. The diameters of the pipes differ, as do the lengths. The higher the pitch, the shorter the pipe; the lower the pitch, the longer the pipe.

*The wind pressures used in the instrument are:*

Great Flues .....	8-inch wind	Solo Chorus Reeds, 20-inch wind
Great 1st Diapason,		Solo Tuba Mirabilis,
	10-inch wind	
Great Reeds .....	12-inch wind	String Organ .....
Swell .....	8-inch wind	Fanfare .....
Swell Chorus Reeds,		Pedal Flues .....
	10-inch wind	
Choir .....	8-inch wind	Pedal Chorus Reeds,
Solo .....	15-inch wind	
		25-inch wind

The ballroom where the organ console is located was designed for the full appreciation of Longwood's outstanding instrument. Of interest are the magnificent walnut parquet floor (made from gunstock blocks obtained from army surplus after World War I), the attractive pink ceiling glass, and the beautiful crystal chandeliers.

Sunday afternoon organ recitals have been a long-established custom at Longwood Gardens and are given from three to five o'clock. Visitors may enjoy the music as they stroll through the conservatories or, during the fall and winter seasons, may derive further enjoyment, if they so desire, by being seated in the ballroom and observing the organist as he plays. In addition, from October through April, special evening concerts are given at which distinguished guest artists are presented from time to time. The dates and information regarding these concerts are contained in a special brochure which may be obtained by writing to Longwood Gardens.

On concert evenings the conservatories are opened to the public at 7:30 P.M. The concerts begin at 8:30; there is no admission charge.

*Cover—Portion of string section pipes of  
the Longwood organ  
Longwood Gardens photograph by G. Hampfler*