

**THE DEDICATION RECITAL**  
**of the New Organ**

**BETHLEHEM LUTHERAN CHURCH**  
**Grand Rapids, Michigan**

**Tuesday, October 25, 1966**  
**8:00 P.M.**

The Dedication Recital by:

Marilyn Mason  
Ann Arbor, Michigan

## NOTES ON THE ORGAN

It was in 1932 when our present Bethlehem sanctuary was being built that the Board of Administration authorized the pastor, Dr. George A. Fahlund, to seek information as to the cost of a new organ. It was an act of courage even to think that the installation of an organ was possible for these were the days of the financial depression and the congregation was deeply in debt in the building program. Mr. Henry Rose, the choirmaster, working with Mr. Emory Gallup, organist of Fountain Street Church, and Mr. Harold Tower, organist at St. Mark's Episcopal Cathedral prepared a stop list which would meet the needs of the church as to the tonal properties of the organ. A contract was signed with the Verlinden Organ Company of Milwaukee to build a seventeen rank two manned organ. The organ was completed and installed in time for the dedication of the new church. The total cost of the organ at that time was less than five thousand dollars.

The organ had certain limitations and lacked many stops which if financially feasible would have been built into it. About six years ago it appeared that certain major repairs would have to be made in the area of the chest and the console. The Worship and Music Committee was asked to investigate what needed to be done and what the cost would be. Mr. Robert Goldammer, organist, and Mr. Henry Rose, choirmaster, were requested to assist the committee.

In the process of obtaining costs and looking into plans for rebuilding the action of the organ and, if possible, of enlarging its tonal potential, the committee talked with representatives of several pipe organ companies who might be interested in our job. At the same time Mr. Rose and Mr. Goldammer drew up specifications for an organ which would completely meet the requirements of a Lutheran Church worship service, using all our present pipes at various strategic positions in the tonal plan and adding new pipes to fill out the tonal structure.

These plans were discussed with representatives of the two companies which had expressed interest in our job. One company advised that an organ built to these specifications was too large to install in the existing chambers, and suggested an alternate plan for a two manual organ which would have been upon completion little better than the one we had.

After several meetings with the people from the Mutchler Organ Company, and with a few minor adjustments in the specifications to accommodate our space, the committee agreed with the organ company upon a plan of action. First of all, we could use only the fourteen ranks of pipes from our old organ but everything else was to be completely new. Second, the new pipes were to be built and purchased from a pipe company in Europe to insure the tonal quality we had in mind. Third, all the old pipes were to be cleaned and revoiced, if necessary, to meet the intention of the tonal plan.

The rest of the story is now familiar history to our people. The church signed a contract with the Mutchler Organ Company for the building and installation of the organ which now stands completed in all its glory.

The Builder: H. C. Mutchler Company  
South Bend, Indiana, and Hudsonville, Michigan

Consultants: Mr. Henry B. Rose  
Mr. Robert F. Goldammer

Worship and Music Committee: Mr. Douglas Wynkoop, Chairman  
Mr. Earl Cleveland  
Mrs. Stanley Freeberg  
Mr. Emerson Hawkins  
Mr. Edgar Hoffman  
Mr. T. Filmore Peterson  
Mrs. William Reamon  
Mr. Roland Roegge  
Pastor Wesley A. Samuelson

## MARILYN MASON

Marilyn Mason is Chairman of the Department of Organ of 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. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

# PROGRAM

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

Giovanni Battista Martini . . . . . *Aria con Variazione*  
(1706-1784)

This composer, often called "Padre Martini," was a chapel master of the Church of San Francesca at Bologna.

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

This work 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.

## INTERMISSION

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

In the Chorale in A Minor, written at the close 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 and a brilliant setting of the chorale combined with the toccata.

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

Leo Sowerby . . . . . *Bright, blithe and brisk* (1965)\*  
(b. 1895)

Leo Sowerby . . . . . *Pageant* (1931)

Dr. Sowerby is Director of the College of Church Musicians, attached to the National Cathedral in Washington, D.C.

\*First performance in Grand Rapids  
dedicated to Marilyn Mason

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The Worship and Music and the Christian Arts Committees invite everyone to a reception following the Recital to be held in the church parlor below and to take time to see the exhibit of "Masterpieces of Art" to be found in the Sanctuary Chapel, and the Fellowship room.

# SPECIFICATIONS OF THE ORGAN

## GREAT ORGAN (Housed in North Loft)

Diapason	8'
Quintaton	8'
Dulciana	8'
Octave	4'
Rohr Flote	4'
Super Octave	2'
Fourniture	IV
Trumpet	8'
Chimes	

## SWELL ORGAN (Housed in South Loft)

Bordun (Ext. No. 11)	16'
Gedakt	8'
Salicional	8'
Vox Celeste	8'
Aeoline	8'
Principal	4'
Harmonic Flute	4'
Gedeckt (Ext. No. 11)	4'
Nasat (Ext. No. 11)	2 2/3'
Blockflote	2'
Plein Jeu	III
Fagot (Ext. No. 23)	16'
Trumpet	8'
Fagotto	8'
Vox Humana	8'
Clarion (Ext. No. 23)	4'
Tremulant	

## CHOIR ORGAN (Enclosed with Great Organ - North Loft - Low wind pressure)

Spitzflote	8'
Gemshorn	8'
Prestant	4'
Koppelflote	4'
Waldflote	2'
Terz	1 3/5'
Kleine Nasat	1 1/3'
Cymbel	III
Krummhorn	8'
Hautbois	4'
Tremulant	

## PEDAL ORGAN (Enclosed with Great and Swell Organs)

Contrabass (Ext. No. 1)	16'
Subbass	16'
Bordun (From No. 10)	16'
Octave (From No. 1)	8'
Gamba	8'
Quintaton (From No. 2)	8'
Flotenbass (Ext. No. 39)	8'
Gedakt (From No. 11)	8'
Concertflote (Ext. No. 39)	4'
Gamba (Ext. No. 42)	4'
Principal	4'
Mixtur	III
Contra Fagot (From No. 21)	4'
Trumpet	8'
Fagotto (From No. 23)	8'
Clarion (Ext. No. 50)	4'
Fagot (From No. 23)	4'
Chimes (From No. 9)	