

ORGAN RECITAL



THE CONGREGATIONAL CHURCH OF BIRMINGHAM
UNITED CHURCH OF CHRIST
BLOOMFIELD HILLS, MICHIGAN

Guest Recitalist
DR. MARILYN MASON

February 16, 1967

8:00 p.m.

PROGRAM

Johann Gottfried Walther
(1684 - 1748)

Concerto del Signor Torelli

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 Guisepppe Torelli, a violinist of Bologna.

Giovanni Battista Martini
(1706 - 1784)

Aria con Variazione

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

Johann Sebastian Bach
(1685 - 1750)

Fantasia and Fugue in G Minor, BWV 542

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

Cesar Franck
(1822 - 1890)

Third Chorale in A Minor

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
(1811 - 1886)

Evocation à la Chapelle Sixtine
(Miserere von Allegri und Ave verum corpus von Mozart)

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."

MARILYN MASON

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.

DESCRIPTION OF THE ORGAN

The organ is a gift of The Bert B. Beveridge Foundation in honor of his parents "M. F." and Harriet Beveridge and his sister Maxine Morden and family. It was constructed by the Schantz Organ Company of Orrville, Ohio, whose leadership as a quality organ builder dates back to 1873. A visit to the factory can be a fascinating experience for anyone interested in observing the fastidious craftsmanship that is required to produce a fine musical instrument.

The organ specifications were designed by Mr. A. C. Strahle, District Manager for Schantz Organ Company. The excellent acoustic environment for the organ was provided by the knowledgeable counsel of Mr. Donald Olson. It is noteworthy that the success of the overall installation is in part due to the foresight in establishing these specifications prior to the final architectural design of the Sanctuary.

The organ consists of two manuals and three divisions, the Great, Swell and Pedal organs. These are contained in two organ chambers which are each under expression. In addition to this main portion of the organ, whose tones are produced by air from the wind chest, there is a 25 note set of Deagan Chimes which sound when struck by electric hammers.

There are 20 ranks of pipes, four half ranks and two extensions, making a total of 1238 pipes. No two pipes in the Organ are alike, some being made of metal and some of wood, varying in size from a lead pencil to the longest pipe of 16 feet in length. Many of these pipes are visible through the organ chamber shutters at the rear of the choir loft. The console has Tracker touch, 13 couplers, 20 manual pistons, plus 14 toe pistons.

THE SPECIFICATIONS

GREAT ORGAN

8'	Principal	61
8'	Rohrfloete	61
8'	Gemshorn	61
4'	Octave	61
2'	Blockfloete	61
1 1/3'	Quint	61
IVrk	Fourniture	183
8'	Fagot	61
	Chimes	
	Tremulant	

SWELL ORGAN

16'	Gedacktbas	12
8'	Nasonfloete	68
8'	Viole	68
8'	Viole Celeste t.c.	56
4'	Nachthorn	61
2 2/3'	Nasard	68
2'	Principal	61
1 3/5'	Tierce t.c.	49
1 1/3'	Larigot	
1'	Super Octave	12
8'	Trompette	61
	Tremulant	

PEDAL ORGAN

32'	Resultant	
16'	Principal	12
16'	Gemshorn	12
16'	Gedacktbas	
8'	Principal	32
8'	Gemshorn	
8'	Rohrfloete	
5 1/3'	Quint	
4'	Choral Bass	12
4'	Rohrfloete	
2'	Floete	
IIrk	Mixture	32
16'	Contre-Trompette	12
8'	Trompette	
4'	Clairon	