

ALLELUIA

Dedication of the Organ and Dedicatory Recital

Beautiful Savior Lutheran Church  
Bloomfield Hills, Michigan

Monday, March 6, 1967

7:45 P.M.

RITE OF DEDICATION

In the Name of the Father, and of the Son and of  
the Holy Ghost.

Response: Amen.

Our help is in the Name of the Lord.

R. Who made heaven and earth.

Praise ye the Lord. Praise God in his sanctuary.

R. Praise him in the firmament of his power.

Praise him for his mighty acts.

R. Praise him according to his excellent great-  
ness.

Glory be to the Father, and to the Son and to the  
Holy Ghost:

R. As it was in the beginning, is now, and ever  
shall be, world without end. Amen.

The Lord be with you.

R. And with thy spirit.

The Prayer

The Act of Dedication

The Blessing of Almighty God, the Father, the Son  
and the Holy Ghost, be with you all.

R. Amen.

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THE DEDICATORY RECITAL

JOHANN WALTHER (1684-1748)

Chorale Partita, "Jesu, meine Freude"

Choir: "Jesus, Priceless Treasure"

JOHANN SEBASTIAN BACH (1685-1750)

Trio Sonata I in E-Flat Major

Allegro

Adagio

Allegro

Choir: "O Sacred Head, Now Wounded"

Chorale Prelude, "O Haupt voll Blut und Wunden"

WILLIAM BOYCE (1710-1779)

Voluntary and Trumpet Tune

JOHANN ERASMUS KINDERMANN (1616-1655)

Magnificat octavi toni (1645)

Primus versus

Secundus versus, Choral im Discant a 3

Tertius versus

Quartus versus, Echo

Quintus versus, Choral im Bass a 3

Sextus versus, Gloria

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Offering

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Congregation: "A Mighty Fortress" (Hymn 150)  
(standing)

MAX REGER (1873-1916)

Fantasia on the Chorale, "Ein' Feste Burg"

SEARLE WRIGHT (1918- )

Two Preludes

Greensleeves (1950)

Brother James' Air (1951)

J. S. BACH

Toccatà and Fugue in D Minor

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A reception in honor of our recitalist, Marilyn Mason, will follow in the Fellowship Hall

## BIOGRAPHY

Marilyn Mason is 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, Haarlem, Edinburgh, Liverpool, and Stratford-upon-Avon. In the summer of 1960 she played for concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in the fall of 1963 she played in Spain at the International Congress of Organists. Because of her interests in contemporary music, she has commissioned numerous composers to write for the organ and has given many premiere performances.

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Dr. Mason is assisted in this recital by the Senior Choir of Beautiful Savior Church under the direction of Mr. Martin Johnston.

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## PROGRAM NOTES

By Theodore E. Heger, Professor of Music,  
School of Music, University of Michigan

Most of the music presented on this program is closely associated with the German Lutheran service, and each composer was a distinguished virtuoso of the organ. The Lutheran composers inherited a great body of hymn literature on which they based many of their compositions. The Protestant chorale was originally a German hymn sung in unison by the congregation, and early in the 17<sup>th</sup> century an improvised organ accompaniment to the hymn became a regular feature in the service. In the course of the century the chorale tune was used as the basis of many North American organ works. During the divine service it was customary for the

organist to improvise background music. This improvisation often centered on a free treatment of the appropriate hymn of the day. Such improvisations were referred to as organ chorales or chorale preludes.

One method was to use the chorale as a theme on which a set of variations could be constructed, each variation more elaborate than the next and the number of variations oftentimes corresponding to the number of verses of the hymn. Such a work opens the program of this recital. Walther, a noted composer and musicographer, was a pupil of Bach's uncle and was appointed organist at the famed Thomaskirche in Leipzig prior to Bach's engagement there.

Bach was far more sophisticated than his contemporaries in his handling of the chorale tune. Where the hymn melody in early examples generally appeared in the soprano line where all could discern it clearly, Bach might place it in the bass or in an inner voice and surround the tune with an elaborate counterpoint which often distracted the listener from the melody itself. He might take fragments of the hymn, using the fragments as subjects for fugal expositions. Half of all the works Bach wrote for the organ are these so-called chorale preludes.

Max Reger, the eminent early 20<sup>th</sup> century composer, was a pupil in organ of his father. Although he wrote in several media of musical expression, he is best remembered for his organ compositions. The Fantasia on "A Mighty Fortress is our God" uses as its springboard the kind of treatment Bach gave this famous Lutheran hymn in a chorale prelude. Obviously however the Reger work is in a more advanced harmonic language.

Of the works not directly associated with the church are Bach's Trio Sonata and his Toccata and Fugue in D minor. Bach wrote six sonatas or Trios around 1727 mainly for the instruction of his son Wilhelm Friedemann. It is not quite certain whether he had the organ or a pedal clavichord with two manuals primarily in mind for these compositions. Like the Italian trio sonata for two violins and harpsichord so popular in Bach's time.

each line is independent, yet all blend in a harmonic ensemble of exquisite craftsmanship. Thus the right hand has a line on its manual, the left hand on its manual and the pedal has the bass line. The Toccata and Fugue in D minor dates from an early period in Bach's career. The sections of the Toccata are rhapsodic, the following Fugue free-flowing and rather loosely constructed. Here is the work of an organist who had a deep insight into the possibilities of his instrument and who was able to produce powerful effects.

Searle Wright, a contemporary American composer, is organist and choirmaster of St. Paul's Chapel, Columbia University, and is on the faculty of Union Theological Seminary. Greensleeves is an old English melody popular now as a Christmas carol. Brother James' Air is a tune by James L. M. Bain, a Scottish clergyman. It is usually associated with the words of the Twenty Third Psalm.

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#### DESCRIPTION OF THE ORGAN

The Organ was designed by Marilyn Mason and custom built by Casavant Freres of St. Hyacinthe, Quebec. It was especially designed for the Lutheran liturgical service, and as an aid to an active congregation in their sincere act of worship.

The organ contains 1421 pipes. The instrument is free standing in the rear gallery on the east wall. The pipes of the Great and Pedal divisions may be seen. The Swell division is contained behind pivoted wooden shades which are controlled by the organist at the console.

The pipes range in length from 16 feet to pipes the size of a lead pencil. Each pipe has been hand made by skilled craftsmen. The voicers then give to each pipe its individual tone and pitch. The material used in the pipes is zinc, tin-lead alloy and wood.

## SPECIFICATIONS

GREAT ORGAN (exposed)		Pipes
8'	Prinzipal	61
8'	Bordun	61
4'	Oktav	61
4'	Rohrflöte	61
2'	Superoktav	61
1½'	Mixtur IV	244
8'	Trompete (en chamade)	61
SWELL ORGAN (enclosed)		
8'	Salizional	61
8'	Vox Coelestis TC	49
8'	Gedackt	61
4'	Prinzipal	61
4'	Nachthorn	61
2'	Blockflöte	61
2/3'	Scharf III	183
16'	Fagott L/2	61
8'	Trompete	61
	Tremulant	
PEDAL ORGAN (exposed)		
16'	Subbass	32
8'	Oktav	32
4'	Choralbass	32
2'	Mixtur II	64
16'	Posaune	32
16'	Fagott L/2	(Swell)