

*Wayne Methodist Church*

*presents*

**Dr. Marilyn Mason**

*in recital*

SUNDAY, OCTOBER 1, 1967

8:00 P.M.

WAYNE METHODIST CHURCH  
RUNNYMEDE AND S. WAYNE AVES.  
WAYNE, PENNA.

When it was finally realized that a new Sanctuary was to become a reality, the organ that was to be placed in the new building was one of the first considerations. The Building Committee decided at the outset that a "pipe" organ would be purchased and the organ was to be considered not an accessory but a part of the cost of building a new Church. After much consideration and consultation with other companies, it was decided to have M. P. Möller, Inc. of Hagerstown, Maryland build the instrument.

The organ consists of 30 ranks, 32 stops and 1,719 pipes. It has a 3 manual console with drawknob stops. It was felt this was the minimum needed to satisfy our present needs. However, the organ chambers, console and blowers were installed so that additional stops could be added to the organ in the future. There is even provision made to add an Antiphonal Organ in the rear Gallery of the Church should the opportunity arise.

The console is mounted on a movable steel platform which was designed and furnished by Keystone Boiler Company of Philadelphia. Normally, the console is placed in a position against the wall by the Choir. For tonight's recital it will be moved to a position in front of the congregation so the organist will be clearly visible.

The artist who is performing this evening is Dr. Marilyn Mason, 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.

# MARILYN MASON

## *Program*

*Concerto del Signor Torelli* WALTHER (1684-1748)

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

*Aria con variazione* MARTINI (1706-1784)

*Prelude and Fugue in D Major, B.W.V. 532* BACH (1685-1750)

### INTERMISSION\*

*Trois danses* ALAIN (1911-1940)

Joies  
Deuils (Danse funebre)  
Luttes

"Joys," "Mourning," "Conflicts" — a cycle written at the death of the composer's younger sister.

Alain's organ music has had considerable acclaim, and were it not for his untimely death in 1940, he would probably be one of the leaders of French composition today.

The first dance, Joys, presents two themes—a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive, appears immediately and is briefly developed. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand presents the second theme, with newly added rhythms. The work closes with a brilliant finale, turbulent and impetuous, followed by a sombre oboe melody.

The second dance, Mourning, or Funeral Dance, has as its basis a foreboding diatonic theme. It is treated in the form of a passacaglia and harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a chant, one of a crying and futile nature.

The third dance, Conflicts, contains no new material, but is a summation of the two previous dances. It uses material from both works, and combines the themes in various ways; each struggles for domination, restlessly and unceasingly. Its rhythmic drive brings the work to an intense, abrupt close; this final section is marked "brutalement."

*Scherzo, Op. 2* DURUFLE (1902- )

*Pageant* (1931) LEO SOWERBY (1895- )

\*A free will offering will be taken, Roy Shubert presiding.

Guests are cordially invited to attend the reception  
for Dr. Mason in the Church Parlor off of the Narthex.

## ORGAN SPECIFICATIONS

### GREAT ORGAN (unenclosed)

Principal .....	8'	61 pipes
Rohrflote .....	8'	61 pipes
Octave .....	4'	61 pipes
Spitzflote .....	4'	61 pipes
Doublette .....	2'	61 pipes
Mixture .....	II-IV Rks.	208 pipes

### SWELL ORGAN

Gedeckt .....	16'	12 pipes
Gedeckt .....	8'	61 pipes
Viole de Gambe .....	8'	61 pipes
Viole Celeste .....	8'	49 pipes
Geigen Principal .....	8'	61 pipes
Principal .....	4'	61 pipes
Flute .....	4'	61 pipes
Waldflote .....	2'	61 pipes
Plein Jeu .....	III Rks.	183 pipes
Trompette .....	8'	61 pipes
Tremulant .....		

### CHOIR ORGAN

Nasonflote .....	8'	61 pipes
Erzahler .....	8'	61 pipes
Erzahler Celeste .....	8'	61 pipes
Koppelflote .....	4'	61 pipes
Principal .....	2'	61 pipes
Larigot .....	1 1/3'	61 pipes
Krummhorn .....	8'	61 pipes

### PEDAL ORGAN

Contrebasse .....	16'	56 pipes
Gedeckt .....	16'	32 notes
Octave .....	8'	32 notes
Gedeckt .....	8'	32 notes
Super Octave .....	4'	32 notes
Gedeckt .....	4'	32 notes
Mixture .....	II Rks.	64 pipes
Contre Trompette .....	16'	12 pipes
Trompette .....	4'	32 notes