

THE TECUMSEH METHODIST CHURCH

presents

DR. MARILYN MASON, organist

on the occasion of

THE DEDICATION OF THE SANCTUARY ORGAN

TECUMSEH METHODIST CHURCH

TECUMSEH, MICHIGAN

SEPTEMBER 17, 1967

4:00 P.M.

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.W. 532

Bach (1685-1750)

Trois danses

Alain (1911-1940)

Joies

Deuils (Danse funebre)

Luttes

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

Alain's organ music 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. These three dances, I have been told by Jean Langlais, were written after the death of Alain's sister, who was killed during a mountain climbing expedition.

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, is presented immediately and developed somewhat. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale turbulent and impetuous, followed by a sombre oboe melody.

The second dance, Mourning, or Funeral Dance, has as its basis a forboding diatonic theme. It is treated in various ways and colors and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a Syrian chant, almost like a wail—sorrowful, crying, futile.

The third dance, Struggles, contains no new material, but is more of a summation of the two previous dances. It uses material from both works, and combines the themes in various ways, each in their "struggle" for domination, restless, unceasing. Its rhythmic drive brings the work to an intense, abrupt close; the composer has marked this final section, simply "Brutalement."

Carol—Prelude on Greensleeves (1950)

Searle Wright

Pageant (1931)

Leo Sowerby

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

Program notes by Marilyn Mason

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.

The organ is a gift of friends of the Church and dedicated
to the Glory of Almighty God.

It was constructed by the Reuter Organ Company of Lawrence, Kansas, and installed by Mr. George Price, district representative, Ferndale, Michigan.

ORGAN SPECIFICATIONS

Great Organ (Unenclosed)

8'	Principal	61 pipes
8'	Bourdon	61 pipes
4'	Octave	61 pipes
4'	Koppelflote	61 pipes
2'	Fifteenth	61 pipes
III	Mixture	183 pipes

Deagan Chimes 21 tubes

Couplers to Great:

Great to Great	4'	
Great to Great	16'	
Swell to Great	4'	
Swell to Great	8'	
Swell to Great	16'	
Choir to Great	4'	
Choir to Great	8'	
Choir to Great	16'	
Great Unison Off		

Swell Organ (Expressive)

16'	Rohrgedeckt	73 pipes
8'	Rohrflote	
8'	Viola	61 pipes
8'	Voix Celeste	49 pipes
4'	Spitzprincipal	61 pipes
4'	Hohlflote	61 pipes
2 2/3'	Nasard	61 pipes
2'	Blockflote	61 pipes
1 3/5'	Tierce	61 pipes
8'	Trumpet	61 pipes
4'	Hautbois	61 pipes

Couplers to Swell:

Swell to Swell	4'	
Swell to Swell	16'	
Swell Unison Off		

Choir Organ (Expressive)

8'	Gedeckt	Console Preparation
8'	Gemshorn	61 pipes
8'	Gemshorn Celeste	49 pipes
4'	Spitzflote	Console Preparation
2'	Principal	Console Preparation
1 1/3'	Larigot	Console Preparation
8'	Krummhorn	Console Preparation

Couplers to Choir:

Choir to Choir	4'	
Choir to Choir	16'	
Swell to Choir	4'	
Swell to Choir	8'	
Swell to Choir	16'	
Choir Unison Off		

Pedal Organ

16'	Bourdon	56 pipes
16'	(Sw) Rohrflote	
10 2/3'	Quint	From Swell Rohrflote
8'	Octave	44 pipes
8'	Bourdon	
8'	(Sw) Rohrflote	
5 1/3'	Twelfth	
4'	Super Octave	
4'	Bourdon	
16'	Bombarde	56 pipes
8'	Bombarde	
4'	Bombarde	

Couplers to Pedal:

Great to Pedal	Swell to Pedal	Choir to Pedal
4'	4'	4'
Great to Pedal	Swell to Pedal	Choir to Pedal
8'	8'	8'