

# Organ Dedication Recital

Dr. Marilyn Mason

Trinity Lutheran Church

March 2, 1969

8:00 P. M.

# Program

- Magnificat du 8. em ton en sol Majeur ..... Le Clerc  
(1697-1764)  
(edited by Marilyn Mason)
- Plein Jeu  
Duo  
Jeu de Clairon  
Flutte  
Musette  
Grand Jeu
- Two Sonatas ..... D. Scarlatti  
(1685-1750)
- Sonata in C ("Turtle-Dove") Kp. 255  
Sonata in D, Kp. 288
- Organ Chorale—"Nun danket alle Gott" BWV 657 ..... J. S. Bach  
(1685-1750)
- Toccat, Adagio and Fugue in C Major BWV 564 ..... J. S. Bach

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## OFFERING

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- Phantasie on the Chorale, "Ein feste Burg ist unser Gott" ..... Max Reger  
(1873-1916)
- Op 27
- Verset pour la fete de la Dedicace (1960) ..... O. Messiaen  
(1908- )
- The use of plainchant, bird-songs, exotic rhythms and characteristic chromatic harmony are some of the hall marks of Messiaen's style. This music was written for the Festival of the Dedication of a Church. It has a recurrent monodic theme which the composer calls, "Alleluia de la Dedicace." This alternates with sections on the upper reaches of the manuals, which are based on the song of the thrush.
- Concert Variations on the Austrian Hymn, Op. 3 ..... John Knowles Paine  
(1839-1906)

Since this is a concert, not a service of worship, applause is appropriate.

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You are cordially invited to attend the reception for Dr. Mason following the recital, in Fellowship Hall. The Harrisburg Chapter of Sigma Alpha Iota is sponsoring this reception.

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 Europe have included two return engagements at Westminster Abbey: in 1963, and in 1966, the latter the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin and Vienna. 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. In January 1966 and 1967 she taught and played at the International Festival of Music in Brazil. Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

SPECIFICATIONS OF TONAL CHANGES AND ADDITIONS  
TO MOLLER ORGAN — — — OPUS 9012 (1969)

GREAT ORGAN—unenclosed

Quintaton	16'	61 pipes
Principal	8'	61 pipes
Bordun	8'	61 pipes
Quintaton	8'	12 pipes
Octav	4'	61 pipes
Spitzflote	4'	61 pipes
Super Octav	2'	61 pipes
Mixtur (1½')	II-IV	208 pipes
Cymbel (½')	III	183 pipes
Krummhorn	8'	from POSITIV
Chimes		

POSITIV ORGAN—unenclosed

Gedeckt	8'	61 pipes
Erzahler	8'	61 pipes
Nachthorn	4'	61 pipes
Nasat	2¾'	61 pipes
Octav	2'	61 pipes
Terz T.C.	1¾'	49 pipes
Sifflote	1'	61 pipes
Krummhorn	8'	61 pipes
Tremulant		
Royal Trumpets (en chamade)	8'	61 pipes

SWELL ORGAN

Rohrflote	8'	61 pipes
Gamba	8'	61 pipes
Gamba Celeste	8'	49 pipes
Prestant	4'	61 pipes
Blockflote	2'	61 pipes
Scharf (1')	III	183 pipes
Bassoon	16'	61 pipes
Trompette	8'	61 pipes
Bassoon	8'	12 pipes
Rohrschalmei	4'	61 pipes
Tremulant		

ANTIPHONAL ORGAN—unenclosed and exposed

Bordun	8'	61 pipes
Principal	4'	61 pipes
Mixtur (2')	III	183 pipes

PEDAL ORGAN

Subbass	16'	32 pipes
Quintaton	16'	from GREAT
Erzahler	16'	12 pipes
Octav	8'	32 pipes
Bassflote	8'	12 pipes
Octav	4'	12 pipes
Quintaton	4'	from GREAT
Rauschquint	II Ranks	64 pipes
Trompette Bass	16'	12 pipes
Krummhorn	4'	from POSITIV

ANTIPHONAL PEDAL

Bordun	16'	12 pipes
Bordun	8'	from ANTIPHONAL

13 Inter-Manual couplers

5 Intra-Manual couplers

24 Adjustable Manual and Pedal pistons

6 General pistons affecting full organ  
(duplicated by toe-studs)

General Cancel

3 Manual to Pedal Reversible couplers  
(duplicated by manual pistons and toe studs)

Sforzando Reversible  
(duplicated by manual piston)

Balanced Expression Pedal—Swell organ

Balanced Crescendo Pedal

Console: Three manual—Draw-Knob type

Tonal specifications developed by Mr. Herbert Ridgely, Jr. and Mr. John Hose.

Head Flue Voicer—Mr. Einer Olson

Head Reed Voicer—Mr. Adolph Zajic

Tonal Finishing by Mr. Leon Cross and Mr. Marvin Fraley.