



DEDICATION RECITAL  
THE FRANCES HUNDLEY HOUSTON MEMORIAL CHAPEL

MARILYN MASON, ORGANIST

The Fine Arts Series  
Randolph-Macon Woman's College  
Sunday, October the Twenty-sixth  
Nineteen Hundred and Sixty-nine  
Four and Eight-thirty o'clock

## THE PIPE ORGAN

**T**he organ, as an instrument of music, is at its best when it is free-standing and directly in the room with its listeners. Furthermore, the organ consorts more gracefully with voices and other instruments when all are in the same room and work together under the same conditions, in intimate relationship. So it was in ancient times when the nature and purpose of the organ was established and so it is today with the encouragement of forward-looking institutions like Randolph-Macon Woman's College and thoughtful architects like Vincent G. Kling. Fortunate is the organbuilder who finds himself in such sympathetic and exciting company.

The Houston Memorial Chapel organ is a moderate-sized organ of three manuals and pedal, and forty ranks (sets) of pipes, totaling 2,186 pipes. Its design, both visual and aural, carefully combines the various divisions so that they have a specific placement of themselves and yet speak in consort with their companions. The Great Organ, the major division of the instrument, stands high in the center. The Positiv Organ, a lighter antiphonal answer to the Great Organ, is in the front along the lower level. The enclosed division, the Swell Organ, the most colorful of the divisions and capable of wide dynamic range, is on the right. The Venetian shutters on the front of this enclosure permit the organist greater control over the dynamic range of that organ. The Pedal Organ, with its corresponding bass pipes, stands high on the left. The total design encompasses the needs of student worship, solo recitals, teaching of all periods of organ literature, and music utilizing human voices or orchestral instruments. The tone of the chapel organ tends to lightness and transparency. The speech and manner are gentle, yet thrilling.

Organ pipes standing in the free require very little voicing. They may be allowed to speak the sounds coming naturally from their structural forms. This natural, unforced tone is easy and colorful, and of a singing musical quality. A properly designed organ will be aesthetically satisfying to the eye as it is to the ear.

WALTER HOLTKAMP, JR.



MARILYN MASON

Miss Mason was born in Oklahoma and first studied organ with her mother who was a graduate of the New England Conservatory of Music in Boston. When she was fifteen she succeeded her mother as church organist in her home town. She won a scholarship to the University of Michigan and studied there under Palmer Christian and, while working toward her masters degree, became Christian's assistant in teaching. She has also studied in France with Nadia Boulanger.

She is now Professor of Organ at the University of Michigan where she has about twenty-two pupils and teaches a history course. On periodic leaves from her teaching, she makes concert tours which have taken her throughout the United States, Canada, Mexico, and Europe. She has played on the famous organ of Notre Dame in Paris, and in 1957 became the first American woman to play in Westminster Abbey in England when she was invited to perform for the International Congress of Organists.

She is married to Dr. Richard K. Brown, a professor of electrical engineering at Michigan. They have two sons.

## PROGRAM

### Suite for Organ (1948)

*Edmund Haines*

Promenade

Air

Toccatà

This suite was commissioned by Marilyn Mason and is dedicated to her.

### Magnificat du 8. em ton en sol Majeur

*Le Clerc*

Plein Jeu

Duo

Jeu de Clairon

Flutte

Musette

Grand Jeu

The Magnificat is the song of Mary which appears in the Gospel of Luke. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there are twelve verses in the Magnificat, composers would write six verses for organ alone. Here, Le Clerc utilizes the 8th Tone as his melodic source. This work was obtained from the British Museum and edited for performance by Marilyn Mason.

### Toccatà, Adagio and Fugue in C, BWV. 564

*J. S. Bach*

This work is distinctive among the organ works of Bach because it is in three independent movements. The toccatà is brilliant and ornate. The adagio contains a melody of unusual beauty, with an accompaniment of quiet chords. The last movement is a fugue, which, in its melodic direction and commanding rhythm, carries the work to a sweeping finish.

## INTERMISSION

### Pastorale

*Roger-Ducasse*

"The Pastorale for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910, by Alexander Guilmant. It is a work of charming and graceful construction, and the reflective mood which pervades throughout captivates irresistibly . . . The sonorities attained through the registration, the various canons (in two, three, and four parts distributed among the manuals in different rhythms), and the organistic writing are all exquisite. The end with its attenuated feeling is of exceeding beauty. One regrets this charming pastorale is almost inaccessible because of its difficulty of execution, the intricate writing, and the registrational demands to which many instruments cannot do justice . . ."

"Roger-Ducasse, *Le Musicien-L'Oeuvre*" by Laurent Ceillier (trans. by Ruth Hok).

### Sketch in E Minor

*Marcel Dupre*

Marcel Dupre is the most distinguished organ-composer of his generation. For many years he has been organist at St. Sulpice in Paris. This sketch is a study in repeated notes in the style of the light-hearted scherzo.

### Concert Variations on the Austrian Hymn, Op. 3

*J. K. Paine*

John Knowles Paine was born in 1839 and died in 1906. He received much of his training in this country; in 1875 he was appointed Professor of Music at Harvard University, being the first incumbent of a chair of music in an American University. These Variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.

## SPECIFICATIONS

### The Houston Memorial Chapel Organ

#### PEDAL-ORGAN

16'	Principal	32 pipes
16'	Quintadena	Great
16'	Subbass	32 pipes
8'	Octave	32 pipes
8'	Flauto	32 pipes
4'	Choralbass	32 pipes
3R	Rauschbass	96 pipes
16'	Posaune	32 pipes
8'	Posaune	12 pipes

#### GREAT ORGAN

16'	Quintadena	61 pipes
8'	Principal	61 pipes
8'	Gedackt	61 pipes
4'	Octave	61 pipes
4'	Spitzflöte	61 pipes
2'	Ottava	61 pipes
4R	Mixture	244 pipes
8'	Trumpet	61 pipes

#### SWELL ORGAN

8'	Gamba	61 pipes
8'	Bourdon	61 pipes
8'	Voix Celeste (F-C)	56 pipes
4'	Principal	61 pipes
4'	Füllflöte	61 pipes
2'	Gemshorn	61 pipes
1½'	Larigot	61 pipes
16'	Dulzian	61 pipes
8'	Fagott	61 pipes
4'	Clairon	61 pipes

#### POSITIV ORGAN

8'	Copula	61 pipes
4'	Rohrflöte	61 pipes
2'	Principal	61 pipes
2'	Blockflöte	61 pipes
2R	Cornet	122 pipes
3R	Scharf	183 pipes
8'	Cromorne	61 pipes

#### COUPLERS

Great to Pedal (Reversible, piston and toe stud), Swell to Pedal, Positiv to Pedal, Swell to Pedal 4', Swell to Great, Positiv to Great, Swell to Positiv.

#### COMBINATIONS (By setterboard)

General (6); Pedal, Great, Swell, Postiv (4 each)

## BUILDING DATA

### THE FRANCES HUNDLEY HOUSTON MEMORIAL CHAPEL

Randolph-Macon Woman's College, Lynchburg, Virginia 24504

Architect	Vincent G. Kling and Associates
Interior Designer	Vincent G. Kling and Associates
Structural Engineers	Severud-Perrone-Strum-Conlin-Bandel
Mechanical Engineers	Meyer, Strong and Jones
Electrical Engineers	Meyer, Strong and Jones
General Contractor	English Construction Company, Inc.
Stained Glass Window	Marco Zubar
Organ	Holtkamp Organ Company
Seating Capacity	Congregation: 370 Choir: 60
Cost	\$850,000
Chapel Building Committee	<b>Chairman</b> Dr. Edwin A. Penick, Jr. <i>Professor of Religion</i> <b>Trustees</b> Mrs. Jesse T. Davidson '34 The Rev. Dr. John H. Pearson <b>Alumnae</b> Mrs. H. S. Bryant '24 Miss Carolyn Nettleton '45 <b>Faculty</b> Mr. Robert S. Fuller <i>Associate Professor of Art</i> Dr. Henry Hallstrom <i>Professor of Music</i> <b>Students</b> Mrs. Frank Heintz (June Rutledge '66) *Mrs. Joe Bethancourt (Mary Alice Marshall '68) <b>Administration</b> Miss Mildred Hudgins '27 <i>Director of Religious Life</i> Dr. William F. Quillian, Jr. <i>President</i> <b>Ex Officio</b> Mr. V. Howard Belcher <i>Business Manager and Treasurer</i>

\*Appointed as student representative on the Committee following the graduation of Mrs. Heintz.

