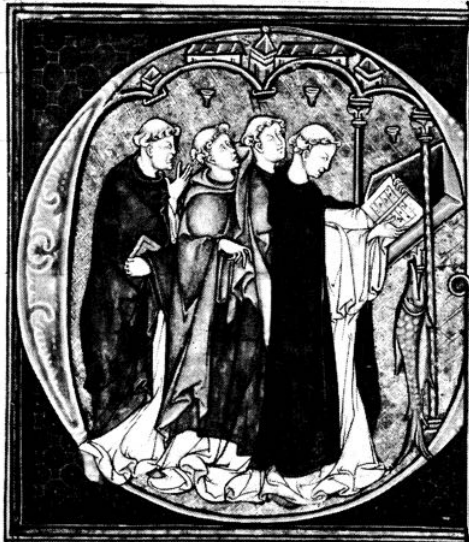


Quoniam tu domine altissimus super omnem terram:
nimis exaltatus es super omnes deos.

Qui diligitis dominum odite malum: custodit
dominus animas sanctorum suorum de manu
peccatoris liberabit eos.

Lux orta est iusto: & rectis corde leticia.
Letamini iusti in domino: & confitemini
memorie sanctificationis eius.



ANTIPHONA

domino can-
ticum novum:
quia mirabi-
lia fecit.

Salvavit
dextera eius:

& brachium sanctum eius.

Notum fecit dominus salutare suum: in conspec-
tu gentium revelavit iustitiam suam.

Soli Deo Gloria

**FESTIVAL
OF
CHURCH MUSIC**

March Twenty-Ninth-
April Fifth
Nineteen Hundred Seventy

First Presbyterian Church
Rome, Georgia

B. Clayton Bell, Pastor
Victor C. Slavach, Director of Christian Education
Mrs. Clayton S. Boss, Minister of Music

R. R. DEDEN - 3-76

Cover/"Sing Unto the Lord a New Song"
Illuminated Manuscript from the Windmill Psalter/English, Late 13th Century
Courtesy, The Pierpont Morgan Library, M. 102, folio 100



**SPECIFICATIONS OF THE THREE MANUAL REUTER PIPE ORGAN
FIRST PRESBYTERIAN CHURCH, ROME, GEORGIA**

GREAT ORGAN (Unenclosed)

	<i>Pipes</i>
8' Principal	61
8' Gedeckt	61
4' Octave	61
4' Hohlflote	61
2' Fifteenth	61
III Fourniture	183

Chimes (Console Preparation)

Couplers to Great:

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

SWELL ORGAN (Expressive)

	<i>Pipes</i>
8' Rohrflote	61
8' Viola (Large)	61
8' Viola Celeste (TC)	49
4' Spitzprincipal	61
4' Koppelflote	61
2½' Nasard	61
2' Blockflote	61
1 3/5' Tierce	61
16' Fagotto (½ Length)	85
8' Trompette	61
4' Fagotto Clarion	
Tremolo	

Couplers to Swell:

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

CHOIR ORGAN (Expressive)

	<i>Pipes</i>
8' Nasonflote	61
8' Gemshorn	61
8' Gemshorn Celeste (TC)	49
4' Nachthorn	61
2' Doublette	61
1½' Larigot	61
8' Krummhorn	61

Tremolo

Couplers to Choir:

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

PEDAL ORGAN

	<i>Pipes</i>
32' Resultant	
16' Principal	32
16' Bourdon	44
16' (Ch) Gemsbass (Stopped)	12
8' Octave	32
8' Bourdon	
8' (Ch) Gemshorn	
4' Choral Bass	32
4' Waldflote	44
2' Waldflote	
II Mixture	64
16' Bombarde	56
16' (Sw) Fagotto	
8' Bombarde	
8' (Sw) Fagotto	
4' Clarion	

Couplers to Pedal:

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

ACCESSORIES

- 47 Combination Controls.
- 3 Expression and Crescendo Pedals.
- 3 Indicator Lights.



MARILYN MASON

Marilyn Mason is Professor of Music and Chairman of the Organ Department at the University of Michigan, Ann Arbor.

A native of Oklahoma, Dr. Mason is a graduate of the University of Michigan where she was a student of the famed Palmer Christian, later becoming his assistant there. Her husband, Dr. Richard K. Brown, is also a member of the faculty in the College of Engineering. She received her Master's degree from this University and has been guest Professor at both Columbia University and Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954. She has also studied in France with the distinguished Nadia Boulanger and played the famous organ at Notre Dame in Paris.

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.

The University of Michigan permits Miss Mason to travel on concert tours throughout the world, and it is on one of these periodical leaves from her teaching duties that she comes to First Presbyterian Church.

Program

SUITE FOR ORGAN (1948)..... Edmund Haines

Promenade

Air

Toccata

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.

TOCCATA, ADAGIO AND FUGUE IN C, BWV. 564..... Johann Sebastian Bach (1685-1750)

This work is distinctive among the organ works of Bach because it is in three independent movements. The toccata 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 (1909)..... Roger-Ducasse

"The Pastoral 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 pastorage is almost inaccessible because of its difficulty of execution, the intricate writing, and the registration 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 (b. 1886)

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 choir 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.

It is requested that the congregation refrain from applause. At the conclusion of the recital, however, we shall stand in recognition of our appreciation and pleasure.

You are cordially invited to a reception honoring Dr. Mason immediately following the recital in the Fellowship Hall.

Marilyn Mason appears in recital through arrangements with the Lilian Murtagh Concert Management, Canaan, Connecticut.