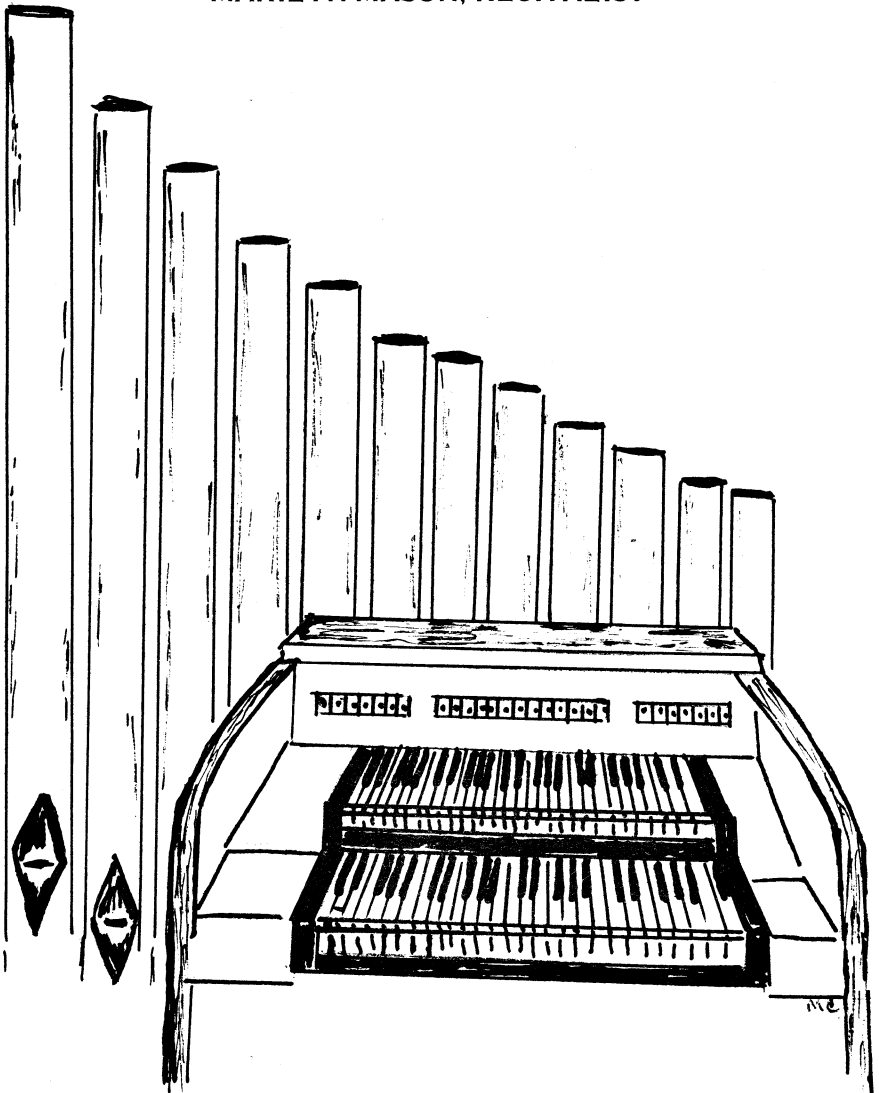


Dedictory Recital

MARILYN MASON, RECITALIST



First United Methodist Church
PLYMOUTH, MICHIGAN

FRIDAY, NOVEMBER 3, 1972

8:00 P.M.

MEMORIALS AND GIFTS OF THANKSGIVING FOR THE ORGAN

Mr. and Mrs. George Burr 4' Octave Rank
Mr. and Mrs. George Schmidt The Console

THE ORGAN FUND

Mary, Julie and Wendy Alandt
Mr. and Mrs. William Baumgartner
Rev. Ira Cargo
Mrs. Cecile M. Carl
Mr. and Mrs. Thomas Carl
Chancel Choir
Mrs. Erma Collins
Mrs. Russell Cunningham
Mr. and Mrs. James Davenport
Mr. and Mrs. Linwood Dethloff
Mr. and Mrs. Samuel Dibble
Nancy Dodge
Mrs. William Elzerman
Friends
Mr. and Mrs. Hendrix Gross and Milt
Mr. and Mrs. Maurice Gibson
Mrs. Dorotha Hahn
Mr. and Mrs. Norman Hood
Mr. and Mrs. Earl Keim, Jr.
Mr. and Mrs. Charles Ketterer and Family
Mr. and Mrs. Karl L. Little, Jeff and Leonard
Mr. and Mrs. Thomas Lock
Mr. and Mrs. John Maier
Mr. and Mrs. Carroll Munshaw
Ruth, Susan, Robert and Cynthia Paul
Mrs. H. R. Penhale
Miss Mary Edith Robb
Mr. and Mrs. Robert Rosbolt
Mr. and Mrs. Edwin A. Schrader
Kathleen and Jeffrey Slade
Mrs. William Squires
Mr. and Mrs. Arthur Smith
Mrs. C. Kenneth Spencer, Jr. and Family
Mr. and Mrs. George Trinka
Mr. and Mrs. William VonGlahn
Wesleyan Choir
Mrs. Edna Wilson

DEDICATION RECITAL

Invocation

Hymn - 552....."God of Our Fathers".....*National Hymn*

Two Pieces

The Prince of Denmark's March.....Jeremiah Clarke
(1673-1707)

Sonata IV (Biblical Histories).....Johann Kuhnau
"Ezechias sick unto death and recovered". (1660-1722)

Magnificat on the 8th Tone in G Major.....LeClerc (c. 1790)

Plein Jeu

Duo

Jeu de Clairon

Flute

Musette

Grand Jeu

The Magnificat (Hymn of the Virgin Mary) comes from St. Luke's Gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there were 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.

Chorale, "Vom Himmel hoch".....Samuel Scheidt (1587-1654)

Canonic Variations on the Christmas Song,

"Vom Himmel hoch da komm ich her".....J.S. Bach (1685-1750)

Var. I *In Canon all 'Ottava*

Var. II *Alio modo in Canone alla Quinta*

Var. III *In Canone alla Settima*

Var. IV *In Canone all 'Ottava per augmentationem*

Var. V *L' altra sorte del Canone al rovescio:*

(1) *Alla Sesta, (2) alla Terza*

(3) *alla Seconda, e (4) alla Nona.*

Toccatà and Fugue in D Minor.....Bach

Two Pieces for a Flute-Clock.....F.J. Haydn (1732-1809)

Allegro ma non troppo

Vivace, "Der Kaffeeklatsch"

Concert Variations

on the Austrian Hymn, Op. 3.....J.K. Paine (1839-1906)

Hymn - 293....."Glorious Things of Thee are Spoken".....*Austria*

THE CONCERT ARTIST



Marilyn Mason is a concert artist of the highest order. She has returned recently from an extended tour in Europe. Dr. Mason is Professor of Music and Chairman of the Organ Department at the University of Michigan. 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.

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 return engagements at Westminster Abbey and appearances in Vienna, Berlin, Haarlem, Edinburgh, Liverpool, and Stratford-on-Avon. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America. During the season of 1970-71 Dr. Mason played on five continents; North America (in cities including New York, Los Angeles, San Francisco, Washington, D.C., and in Buffalo at the National Convention of the American Guild of Organists.); South America, Europe (Cathedral of Notre Dame, Paris; New College and Queens College, Oxford, England); Africa (two concerts in Cairo -- the first American Organist to play in the newly completed Sayyed Darwish Concert Hall) and Australia (four concerts at the Festival of Perth at the University of Western Australia and a concert for the Organ Society of Australia in Sydney). Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

Under Dr. Mason's tutelage hundreds of men and women have been trained in advanced organ technique. The mid-West and the nation is enriched by her shared skills. As well, churches of every denomination richly benefit from her commitment to the organ, not alone as a recital instrument, but preeminently as the king of instruments in church music.



An informal reception honoring Dr. Mason will be held in the Fellowship Hall following the recital.

THE SPECIFICATION

GREAT ORGAN - Unenclosed

8'	Principal	61
8'	Rohrflöte	61
4'	Octave	61
2'	Waldflöte	61
1-1/3'	Mixture IV	244
8'	Cromorne	61
	Memorial Chimes	

SWELL ORGAN - Enclosed

8'	Gedackt	61
8'	Viola	61
4'	Principal	61
4'	Rohrflöte	61
2'	Principal	61
	Sesquialter II T.C.	98
8'	Trompete	61
1'	Scharff III	183
4'	Schalmei	61
	Tremolo	

PEDAL - Unenclosed

16'	Subbass	32
8'	Spitzprincipal	32
4'	Koppelflöte	32
2'	Rauschpfeife II	64
16'	Fagott	32

COUPLERS

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

DESCRIPTION OF THE ORGAN

The organ of the First United Methodist Church was built by the W. Zimmer and Sons Organ Company of Charlotte, N.C. Marilyn Mason served as designer and consultant. The dedication of this instrument culminates many months of planning on the part of members of the music committee, the minister of the church and the staff of the builder.

The organ is an instrument of three divisions, 20 stops of 27 ranks and 1449 pipes. It has two keyboards, or manuals, called the "Great" and "Swell", each containing 61 notes and a "Pedal" keyboard of 32 notes. The pipes range in size from nearly a foot in diameter and approximately 10 feet in length for the lower notes to pipes which are smaller than a lead pencil for the highest pitches. Variable scaling and unnicked voicing of the pipework have been used to match the acoustical environment and to obtain optimum clarity. The design of the organ, both aural and visual, combines the various divisions so that each retains its own identity, yet blends in a balanced ensemble.

Paul M. Cargo, Minister

Dean A. Klump, Associate Minister

Oliver Wagner, Director of Music

Inez Lock, Assistant Organist

Pen-ink Sketch - Marilyn Carl