

Dedication

*of the Austin Organ
Ardrey Memorial Auditorium
College of Creative Arts*

*Northern Arizona University
Flagstaff, Arizona, September 12, 1976*

Program

Invocation

Dr. Virgil Gillenwater
Executive Vice President of Northern Arizona University

Introduction of Official Guests

Dr. Charles H. Aurand
Dean of the College of Creative Arts

Welcome

Dr. J. Lawrence Walkup, President

Presentation of Dedicatory Plaque

Dr. J. Lawrence Walkup, President

Introduction of Guest Artist

Dr. Pat Curry
Chairman of the Music Department

ORGAN RECITAL PROGRAM

MARILYN MASON

DUDLEY BUCK
(1839-1909)

Concert Variations on "The Star Spangled Banner," Op. 23

LE CLERC
(?)

Magnificat du Huitieme Ton El Sol Majeur
Plein Jeu
Duo
Jeu de Clarion
Flutte
Musette
Grand Jeu

The **Magnificat** (Hymn of the Virgin) 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. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

J.S. BACH
(1685-1750)

Prelude and Fugue in D, BWV 532

INTERMISSION

JEHAN ALAIN
(1911-1940)

Trois Danses
Joies
Deuils (Danse funebre)
Luttes

Alain's organ music has had considerable acclaim, and were it not for his untimely death, he probably would have been one of the leaders of French composition.

The first dance, "Joys," presents two themes. The first is, as the composer suggests, on solo reed colors, while the strongly rhythmic second is presented in a brighter sound and immediately repeated. In the middle section of the work, the first theme is developed in the right hand; the second theme with newly added harmonies, in the left. The work closes with a brilliant finale followed by a sombre melody.

The second dance, "Mourning" ("Funeral Dance") is a passacaglia based on a foreboding diatonic theme. A prominent technique found in this movement is the use of harmonies derived from modal scales. The dance ends with a mournful chant-like melody.

The third dance, "Struggles," contains no new material and therefore summarizes the previous dances. The themes "Struggle" for domination, their rhythmic drive bringing the work to an intense, abrupt close, aptly designated by the composer as **Brutalement**.

SEARLE WRIGHT

Carol-Prelude on Greensleeves

LEO SOWERBY
(1895-1968)

Pageant

The Organ that we are dedicating this evening has been built by Austin Organ Company of Hartford, Connecticut. It has three manuals, 57-ranks, and cost approximately \$150,000.00. Northern Arizona University is proud of this new addition to the Ardrey Memorial Auditorium and we feel that it is one of the finest musical instruments of its type in the Southwest.

GREAT ORGAN

VIOLONE	16'	61 Pipes
PRINCIPAL	8'	61 "
BOURDON	8'	61 "
VIOLONE (Ext. 16')	8'	12 "
OCTAVE	4'	61 "
SPITZFLOTE	4'	61 "
SUPER OCTAVE	2'	61 "
FOURNITURE	IV	244 "
SCHARF	III	183 "
TROMPETE	8'	61 "

SWELL ORGAN - Expressive

GEDECKT (Ext. 8')	16'	12 Pipes
VIOLA	8'	61 "
VIOLA CELESTE	8'	61 "
ROHRFLOTE	8'	61 "
PRINCIPAL	4'	61 "
FLUTE HARMONIQUE	4'	61 "
OCTAVIN	2'	61 "
SESQUIALTERA	II	122 "
PLEIN JEU	IV	244 "
BASSON	16'	61 "
TROMPETTE	8'	61 "
BASSON HAUTBOIS (Ext.)	8'	12 "
VOIX HUMAINE	8'	61 "
CLAIRON	4'	61 "
TREMULANT		

POSITIV ORGAN - Expressive

SUAVIAL	8'	61 Pipes
HOLZGEDECKT	8'	61 "
FLAUTO DOLCE	8'	61 "
FLUTE CELESTE, T.C.	8'	49 "
PRESTANT	4'	61 "
KOPPELFLOTE	4'	61 "
NASARD	2-2/3'	61 "
PRINCIPAL	2'	61 "
BLOCKFLOTE	2'	61 "
TIERCE	1-3/5'	61 "
QUINT	1-1/3'	61 "
SCHARF	III	183 "
CYMBEL	II	122 "
CROMORNE	8'	61 "
ROHR SCHALMEI TREMULANT	4'	61 "
TROMPETTE, HARMONIQUE	8'	74 "

Separate high pressure (Top 13 notes doubled with flues)

PEDAL ORGAN

CONTRE BOURDON	32'	12 Pipes
PRINCIPAL	16'	32 "
BOURDON	16'	32 "
VIOLONE (Great)	16'	- -
GEKECKT (Swell)	16'	- -
OCTAVE	8'	32 "
BOURDON (Ext. 16')	8'	12 "
VIOLONE (Great)	8'	- -
ROHRFLOTE (Swell)	8'	- -
CHORAL BASS	4'	32 "
MIXTURE	III	96 "
CONTRE BOMBARDE 1/2 L	32'	12 "
BOMBARDE - Full Length	16'	32 "
BASSON (Swell)	16'	- -
BOMBARDE (Ext. 16')	8'	12 "
CROMORNE (Positiv)	4'	- -

MARILYN MASON

Marilyn Mason is University Organist and Chairman of the Organ Department at the University of Michigan. Having served the University for nearly 30 years, she was a pupil of Palmer Christian in her Michigan student days and also studied with Nadia Boulanger and Maurice Durufle. She attended Union Theological Seminary, where she earned the degree Doctor of Sacred Music. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Numerous invitations have taken her to five continents; North and South America, Europe, Africa, and Australia. She has served as adjudicator at almost every major competition in the world; her own repertoire is immense, covering every period of literature. Her performances are noted for their "vitality, great sweep, and kaleidoscopic registration." Few people can be compared to her extensive artistic achievements as a recitalist, teacher, judge and recorder. In further contribution to her profession, she has commissioned over 30 works by contemporary American composers, each dedicated to her and premiered by her.