

BALDWIN COMMUNITY
UNITED METHODIST CHURCH

5001 Baptist Road

Pittsburgh, Pennsylvania, 15236

Presents
MARILYN MASON

In Recital

Sunday, November 6, 1977 at 8:00 p.m.

- The Invocation..... Dr. Paul J. Meuschke
Magnificat du Troisieme Ton Jean Guilain
Plein jeu (???)
Quatuor
Dialogue de Voix humaine
Basse de Trompette
Duo
Grand Jeu
Toccat, Adagio and Fugue, BWV 564 J. S. Bach
(1685-1750)
Concert Variation on "The Austrian Hymn" J. K. Paine
(1839-1906)
Congregational Hymn—
"Glorious Things of Thee Are Spoken" No. 293
The Offering and Dedication
From "The Stations of the Cross", Opus 29 Marcel Dupre
Jesus meets his mother (1886-1971)
Jesus is nailed on the cross
The body of Jesus is placed in the tomb
Narrated by Dr. Paul J. Meuschke
Celestial Autumn Thomas Janson
The Dance
Floating Colors
Black Rain
Metamorphosis
Sparkler (1976) Thomas Janson
First performance anywhere
Both works by Dr. Janson were commissioned by Marilyn Mason and
have been dedicated to her.
Pageant Leo Sowerby
(1895-1968)
The Benediction Dr. Paul J. Meuschke

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You are cordially invited to a reception in Asbury Hall following the recital.

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THE RECITALIST

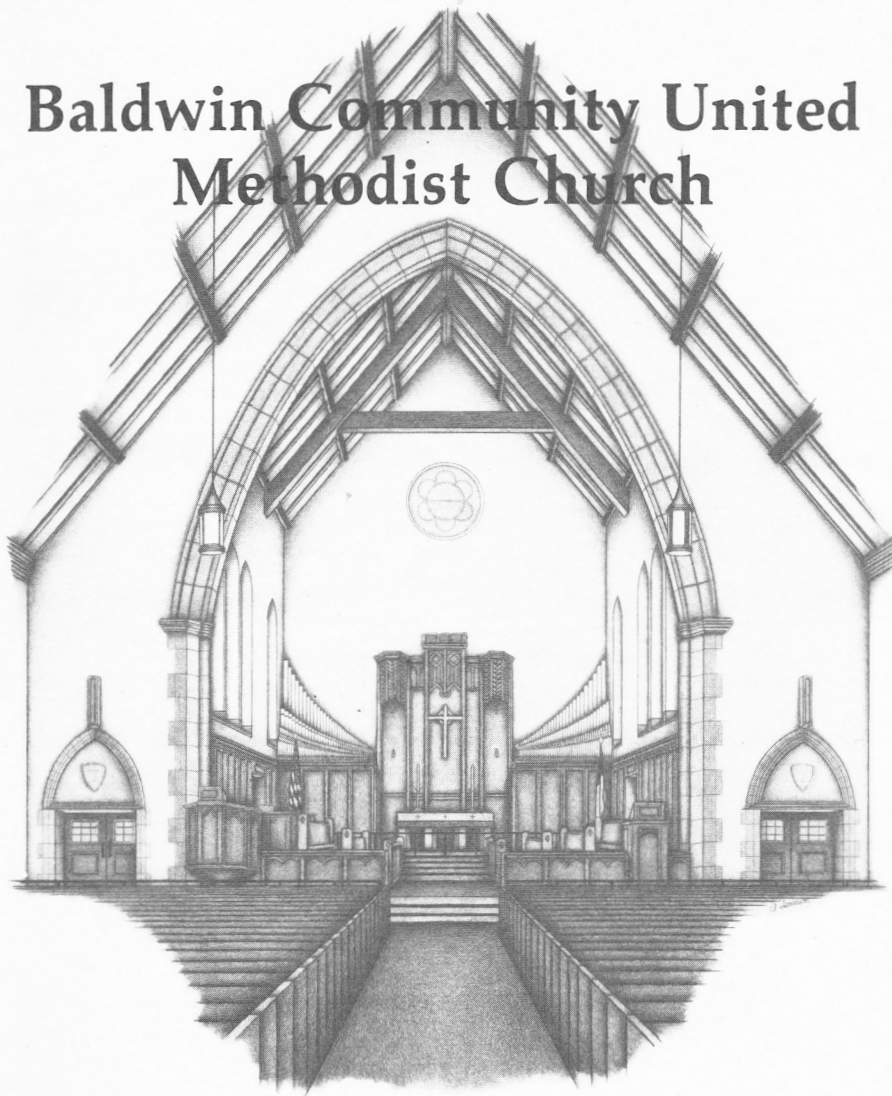
MARILYN MASON is Professor of Music and Chairman of the Organ Department at the University of Michigan, Ann Arbor. She has been guest Professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954.

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 occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, Vienna and Paris (Cathedral of Notre Dame).

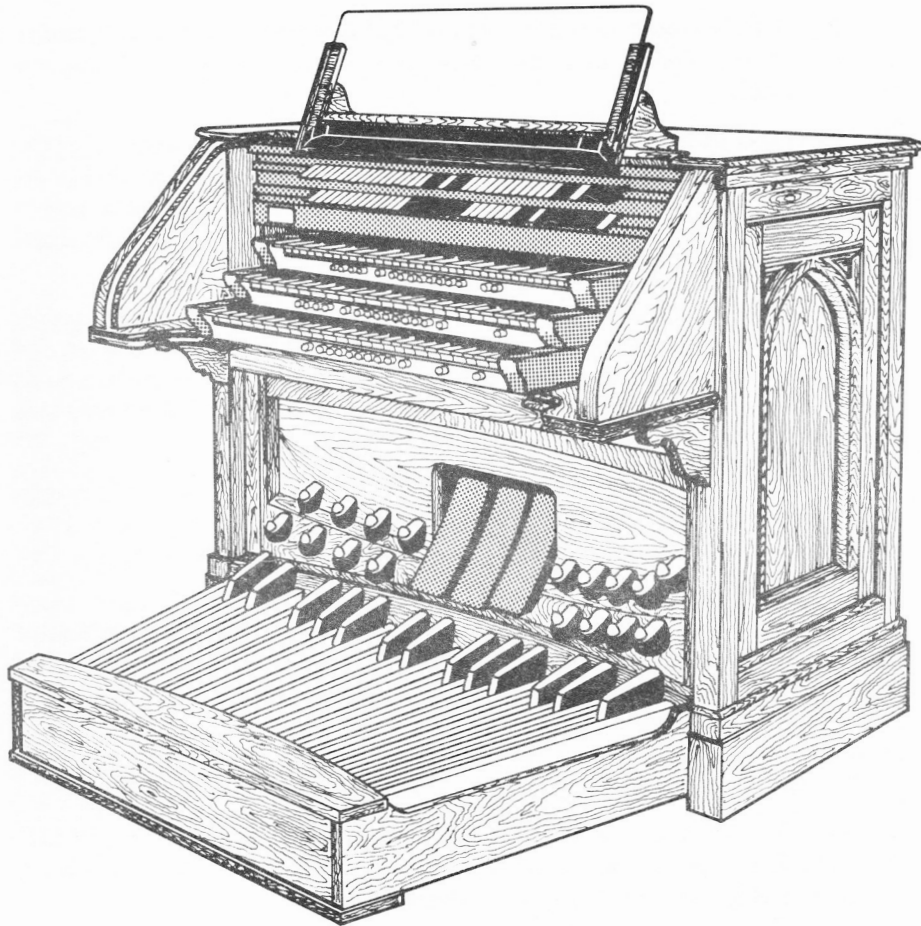
In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in 1963 she played in Spain at the International Congress of Organists. In January of 1965 through 1970, she taught and played at the International Festival of Music in Brazil. In 1970 she became the first American organist to play in Egypt when she appeared twice in Cairo: in solo recital, and in a concert with the National Philharmonic Orchestra.

Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

**Baldwin Community United
Methodist Church**



**PRESENTATION OF THE
AUSTIN PIPE ORGAN
FALL 1977**



THE AUSTIN ORGAN

The new pipe organ at Baldwin Community United Methodist Church was designed and custom built by Austin Organs, Inc., of Hartford, Connecticut, a firm which has been designing and building organs for churches throughout the country since 1893.

In order to take full advantage of the design and excellent acoustics of Baldwin Church, the organ is actually in six different locations: The pipes of the Great organ, the principal division, are visible in the two front corners of the chancel.

Located in the chamber at the left of the chancel are the Swell organ and part of the Pedal organ. The Swell organ is one of the two expressive divisions, in which volume can be controlled from loud to soft by means of pivoted louvers, remotely controlled from the console.

The Choir organ is in the right chamber, the second expressive division, more Pedal, and the dominant reed stop, the "Trompette Harmonique".

The pipes of the Antiphonal organ are located in the two corners of the balcony, playable from all three manuals. This permits antiphonal effects from both front and rear organs, and makes it possible to accompany a choir of singers in the balcony, and helps to surround the congregation with clear, unforced sound in the leading of the hymns.

The new organ contains 52 ranks of pipes, for a total of 3,016 pipes. Most of these pipes are manufactured from a tin-lead alloy, known in the trade as spotted metal, the basic ingredient of organ pipes for hundreds of years. Larger bass pipes are made from annealed zinc and some are composed of very clear poplar or white wood.

Pipes range in size from the size of a lead pencil with a speaking length of 3/4", up to the largest which is 18' in length with a speaking length of 16'. Every pipe, each of a different size and length, was handmade by a skilled craftsman.

The organ is played from a 3-manual "stopkey" console, located in the chancel. The console has three playing keyboards of 61 notes each and a pedalboard of 32 notes plus numerous other controls. The combination action allows pre-setting of various stop combinations and is made entirely of metal with several thousand memory units, an extremely dependable mechanism which can be expected to serve reliably for many years.

Tonally, the organ can be described as Neo-Classical in concept, utilizing the best features of the outstanding 18th Century tradition in organ building, along with many later developments.

Primarily the organ has been designed for use in the services of worship, that is, to accompany congregational singing and to accompany the choirs through a wide range of repertoire. However, it is also well suited to be used in solo work, either in the church service or for recitals, for the playing of Baroque, Romantic or Classical styles of organ composition. The new Austin Organ should serve the church for many, many years.

Frederick L. Mitchell,
Vice President
AUSTIN ORGANS, INC.

September 7, 1977
Hartford, Connecticut

SPECIFICATIONS

GREAT ORGAN

Quintaten	16'	Super Octave	2'
Principal	8'	Fourniture	IV
Bourdon	8'	Trompette Harmonique	8'
Octave	4'	Chimes	
Koppelflote	4'	Cymbalstern	

SWELL ORGAN

Rohrgedeckt	16'	Blockflote	2'
Rohrflote	8'	Tierce	1-3/5'
Voie de Gambe	8'	Plein Jeu	IV
Voix Celeste T.C.	8'	Basson	16'
Principal	4'	Trompette	8'
Waldflote	4'	Basson-Hautbois	8'
Nasard	2-2/3'	Clairon	4'

CHOIR ORGAN

Holzgedeckt	8'	Larigot	1-1/3'
Flauto Dolce	8'	Cymbal	III
Dolce Celeste T.C.	8'	Cromorne	8'
Spitzflote	4'	Trompette Harmonique (Great)	8'
Principal	2'		

ANTIPHONAL ORGAN

Holz Bourdon	8'	Spitzprincipal	2'
Gemshorn	8'	Mixture	III-IV
Principal	4'	Trompete	8'
Spitzflote	4'		

ANTIPHONAL PEDAL

Holz Bourdon	16'
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PEDAL ORGAN

Cornet IV	32'	Choral Bass	4'
Principal	16'	Doublette	2'
Quintaten (Great)	16'	Mixture	III
Rohrgedeckt (Swell)	16'	Posaune	16'
Quinte (Swell)	10-2/3'	Basson (Swell)	16'
Octave	8'	Posaune	8'
Rohrflote (Swell)	8'	Cromorne (Choir)	4'