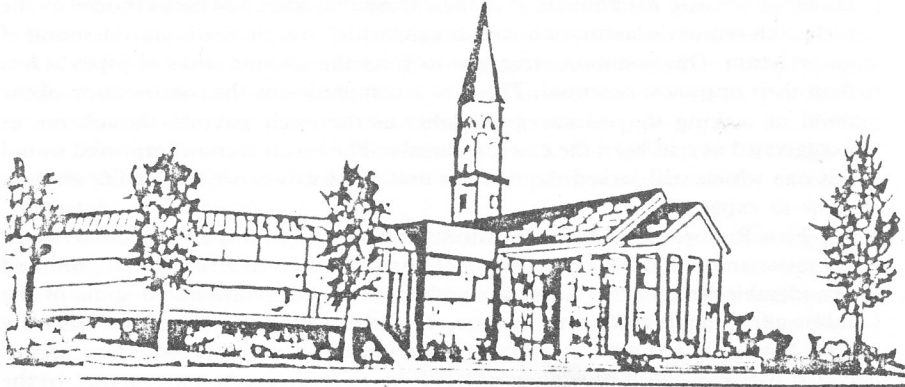


ORGAN RECITAL and REDEDICATION



Marilyn Mason, Guest Artist

Sunday, November 17, 1985
Four o'clock in the Afternoon

The First Presbyterian Church
211 North Chestnut
Lansing, Michigan

THE PROJECT

The organ in the Sanctuary of Lansing's FIRST PRESBYTERIAN CHURCH was originally built by the M.P. Moller Organ Company of Hagerstown, Maryland, in 1965. It is an unusual installation which is actually two complete pipe organs, one in the rear gallery and the other in the chancel at the front of the church, which are played from a single four manual console. While this is a somewhat unorthodox approach, it is not without precedent in some other very large instruments both in the U.S. and in Europe. It does afford the musician an unusual opportunity to literally surround the listener with the organ's sound as well as to incorporate some novel effects into the music.

In 1965, the organ building profession was in the midst of a major change in approach to both tonal design and voicing. There was a renewed concern for transparency in texture and the natural brilliance of classic master builders. However, some of the knowledge of these master builders had been clouded by the early 20th century's fascination with organs which sought to imitate the sound of an orchestra. One common error was to voice the various ranks of pipes at less than their optimum potential. This was accompanied by the continuation of the trend of making the volume grow softer as the pitch ascends, though not as exaggerated as had been the case previously. The result was an improved sound but one which still lacked the richness and tonal variety we have more recently come to expect.

First Presbyterian Church's instrument was built in this period and reflected the tastes and practices of the period. It has also survived a fire which produced considerable heat in the Sanctuary and quite possibly influenced some of the subtle adjustments made on the pipes. The instrument was considered basically good but lacking somewhat in terms of the ideal. A happy fact about pipe organs is that they can easily be adapted to conform to changing tastes or needs. In the hands of expert pipe organ craftsmen, the sounding elements can be refined and shaped into a more splendid ensemble which is also more useful and balanced for all of the liturgical and musical needs of the church.

The process of renovating the Moller Organ required the removal of each of the forty sets of pipes to the Fowler Organ Company's workshop. The pipes were then modified, voiced and adjusted in accord with the firm's tonal standards. This was done in stages which permitted the organ to remain in service through the three-month-long process. When all of the various ranks were revised and reinstalled, a final on-site voicing—finishing process was conducted to blend the individual ranks into a cohesive ensemble, completely in harmony with the church's acoustical environment. Of the more than 2,350 individual pipes, only 59 were found to require replacement, all of which were in the high treble registers.

The organ now speaks with a natural brilliance which is exceptionally clear and consequently more effective in leading congregational singing and accompanying choirs. Each stop has its own unique tone color and texture while, at the same time, being capable of blending with the other stops to create an almost infinite array of musical textures and colors.

THE ENABLERS

The Harriet Mifflin Society was organized in the second decade of this century. It began with a group of young members of the congregation and was named in honor of Mrs. S. Elgin Mifflin, Dr. (nee Harriet Randall). In June 1919, Elgin Mifflin, Jr. and E. Plummer Mifflin presented chimes to the church for the organ in honor of their father and mother. The chimes were the only part of the organ in the building at Capitol and Allegan to be used with the instrument in the present sanctuary. Across the years the Harriet Mifflin group has supported the life of the church in many ways and has expressed special interest in music and the arts. The funds for the revoicing of the sanctuary organ were provided in large part by the Harriet Mifflin Society.

THE CRAFTSMEN

The FOWLER ORGAN COMPANY of Lansing, Michigan is a small, local firm whose principals are Mr. Brian M. Fowler, Owner/President and Mr. Richard Swanson, Tonal Director. The company was founded in 1978 to provide organ maintenance and to build new instruments as well as to provide all necessary services for the restoration and renovation of pipe organs. Mr. Fowler and Mr. Swanson are both members of the AMERICAN INSTITUTE OF ORGANBUILDERS and have earned the company a reputation for excellence throughout Michigan.

The FOWLER ORGAN COMPANY has maintained the Moller organ for many years and was selected to conduct a program of tonal renovation—revoicing—to bring this instrument into conformity with the tastes and needs of today. The process began in August and was completed in time for the re-dedication concert this Sunday.

The company has recently completed new, custom-built instruments in the Saginaw, Detroit and Lansing areas. It has also recently completed restoration of an historic mechanical action organ in the city of Ionia, Michigan, and will begin work on a major re-construction and enlargement of a major instrument in the city of Midland. Other projects include contracts for new instruments and renovations extending into 1987.

THE PERFORMER

Marilyn Mason is University Organist and Chairman of the Organ Department of The University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western world. 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. During one single year, invitations took her to five different continents. She has served as adjudicator at almost every major competition in the world. Marilyn Mason's dedication to contemporary music is evidenced in the 40 organ works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Recently eleven study tours have focused on Baroque organs in France, North Germany, Saxony, and Spain.

PROGRAM

Sunday, November 17, 1985

PART I

The Molly Grove Chapel
The Casavant Organ Opus 3567, 1983

MUSIC OF JOHANN SEBASTIAN BACH (1685 - 1750)

Youthful Works

Pedal exercitium g-moll, BWV 598

In dulci jubilo, BWV 751

Bach in Arnstad (1704-1707)

Nun freut euch, liebe Christen g'mein, BWV 734

Bach in Muhlhausen (1707)

Ein'feste Burg ist unser Gott, BWV 720

The Weimar Period (1708-1717)

Toccatà, Adagio and Fugue in C, BWV 564

*Aria, "Lascia ch'io pianga" George Frederick Handel
(1685-1759)*

Three Organ Sonatas Domenico Scarlatti
Andante, Kp. 287 (1686-1757)
Allegro, Kp. 288
Allegro, Kp, 255

The music of Handel, Scarlatti and Bach honors the Tercentenary of the three composers' birth.

10 MINUTE INTERMISSION

PART II SANCTUARY

THE MOLLER ORGAN Opus 10076, 1965
Revoiced by FOWLER ORGAN COMPANY, 1985

Rededication and Acknowledgements Rev. Norman E. Myer

Chorale in b minor (1980) Cesar Auguste Franck
(1822-1890)

Cesar Franck, through his teaching and influence as well as by his compositions, established a national school of organ music inspired by the highest ideals. He became organist at Ste. Clotilde in Paris in 1858. There is a particular appeal in the life of this Flemish genius who carried out his church duties and his teaching at the Conservatoire in a quiet, unostentatious manner, yet found time for original composition.

Three Pieces Nadia Boulanger
Prelude (1887-1979)
Petit Canon
Improvisation

Concerto Variations on the *Austrian Hymn, Opus 3* J.K. Paine
(1839-1906)

John Knowles Paine 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 concluded with a fugue.

MARILYN MASON, ORGANIST

The Molly Grove Chapel
Casavant Organ — *Opus 3567*

Specifications

Grand Orgue	16'	Quintaton	56 Pipes
	8'	Montre	56 Pipes
	8'	Bourdon	56 Pipes
	4'	Prestant	56 Pipes
	2'	Flute	56 Pipes
	IV	Fourniture	224 Pipes
	8'	Trompette	56 Pipes
Recit (expressive)	8'	Flute a cheminee	56 Pipes
	8'	Viole de gambe	56 Pipes
	8'	Voix celeste	44 Pipes
	4'	Principal	56 Pipes
	4'	Flute	56 Pipes
	III	Cornet	132 Pipes
	IV	Cymbale	224 Pipes
	8'	Doucaine Tremblant	56 Pipes
Echo (expressive)	8'	Bourdon (wood)	56 Pipes
	4'	Flute a fuseau	56 Pipes
	2'	Doublette	56 Pipes
	1-1/3'	Quinte	56 Pipes
	II	Sesquialtera	112 Pipes
	16'	Musette Tremblant	56 Pipes
Pedale	16'	Soubasse	30 Pipes
	16'	Quintaton (G. Orgue)	--
	8'	Octavebasse	30 Pipes
	4'	Octave	30 Pipes
	16'	Bombarde (L/2)	30 Pipes
Couplers		Grand Orgue/Pedale	
		Recit/Pedale	
		Echo/Pedale	
		Recit/Grand Orgue	
		Echo/Grand Orgue Echo/Recit	

25 stops - 34 ranks - 1,752 pipes

The Casavant is a free-standing instrument juxtaposed to the chapel chancel.

With the exception of the electrically-actuated Adjustable Combination Action which allows the artist to pre-set the tonal combination changes desired and the electric blower motor, the entire organ is mechanically actuated. The centuries-old traditional "tracker action" is a purely mechanical linkage system which directly connects the manual and pedal claviers with the valves or pallets of the wind chests, thus enabling the performer to control precisely the attack and release of each note. The selection of stops is controlled mechanically also through the draw knobs located on both sides of the console.

The natural keys are made of ebony; the manual sharps are of rosewood with ivory caps. The pedal natural keys are maple; the pedal sharps are rosewood as are the stop draw knobs.

SANCTUARY
Moller Pipe Organ, *Opus No. 10076*

SPECIFICATIONS

GRAND ORGAN

Exposed in Balcony

Quintaton	16'	61 pipes	Octave	4'	61 pipes
Principal	8'	61 pipes	Blockflote	2'	61 pipes
Gemshorn	8'	61 pipes	Mixture	IV Ranks	244 pipes
Chimney Flute	8'	61 pipes			

SWELL ORGAN

Enclosed in Balcony

Holzgedeckt	8'	61 pipes	Klein Octave	2'	61 pipes
Viola da Gamba	8'	61 pipes	Sesquialtera	II Ranks	98 pipes
Viola Celeste	8'	54 pipes	Trompette	8'	61 pipes
Spitz Principal	4'	61 pipes	Chimes — from original organ		20 tubes
Koppelflote	4'	61 pipes	Tremolo		

PEDAL ORGAN

Exposed in Balcony

Violone	16'	32 pipes	Violone	4'	12 pipes
Quintaton	16'	from Grand	Mixture	II Ranks	64 pipes
Gedeckt	16'	from Swell	Bombarde	32'	12 pipes
		12 pipes	Contra Trompette	16'	12 pipes
Violone	8'	12 pipes	Trompette	4' from Swell	
Gedeckt	8'	from Swell			

GREAT ORGAN

Unenclosed in Chancel

Principal	8'	61 pipes	Mixture	II-IV Ranks	208 pipes
Octave	4'	61 pipes			

GREAT ORGAN

Enclosed in Chancel

Flauto Dolce	8'	61 pipes	Krummhorn	8'	61 pipes
Waldflote	4'	61 pipes	Tremolo		

CHOIR ORGAN

Enclosed in Chancel

Rohrflote	16'	12 pipes	Larigot	1 1/3'	61 pipes
Rohrflote	8'	61 pipes	Fagotto	16'	61 pipes
Salicional	8'	61 pipes	Fagotto	8'	12 pipes
Voix Celeste	8'	49 pipes	Fagotto	4'	12 pipes
Spitzflote	4'	61 pipes	Tremolo		
Gemshorn	2'	61 pipes			

PEDAL ORGAN

Unenclosed in Chancel

Bourdon	16'	32 pipes	Rohrflote	4' from Choir	
Rohrflote	16'	from Choir	Principal	2'	12 pipes
Principal	8'		Contra Fagotto	16' from Choir	
Rohrflote	8'	from Choir	Fagotto	8' from Choir	
Principal	4'	12 pipes	Clairon	4' from Choir	

**SUNDAY, NOVEMBER 17, 1985
4:00 P.M.**

MARILYN MASON

ORGANIST



**REDEDICATION
of the revoiced MOLLER ORGAN
in the Sanctuary**

The Recital will begin In The Molly Grove Chapel

FIRST PRESBYTERIAN CHURCH

211 N. CHESTNUT STREET
LANSING, MICHIGAN 48933