

The First Congregational Church

April 3, 1992

MARILYN MASON
UNIVERSITY ORGANIST, THE UNIVERSITY OF MICHIGAN
"Performer of the Year", American Guild of Organists, 1989

Flourish & Chorale (1987)Michael McCabe
(b. 1941)

Tocatta, Adagio & Fugue, BWV 564..... J. S. Bach
(1685-1750)

Variations on "God Save the Queen"..... Rinck

Chorale in B minor..... Cesar Franck
(1822-1890)

March on a Theme of Handel..... Alexandre Guilmant
(1837-1911)

Sweet Hour of Prayer..... William Bolcom
(Gospel Preludes, Book IV (1984))* (b. 1944)

William Bolcom is a Professor of Music at The University of Michigan.
He is a prolific and eclectic composer whose works embrace many
compositional styles.

Variations on The Austrian Hymn, Op. 3..... John Knowles Paine

Paine received much of his training in this country; in 1975 he was
appointed Professor of Music at Harvard University, being the first
incumbent of a chair of music in an American university.

*Commissioned by Marilyn Mason and dedicated to her.

MARILYN MASON

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 sixteen research tours have focused on historic organs in France, North Germany, Saxony, and Spain.

In 1987 she was awarded an Honorary Doctor of Music degree by the University of Nebraska, where she had served as consultant for the Casavant mechanical action organ. Recently, she was chosen Performer of the Year by the New York Chapter of the American Guild of Organists and presented a concert of commissioned works at the Riverside Church, New York City.

Her discography includes music of Bach, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage labels.

Organ by Karl Wilhelm, Inc.
 First Congregational Church
 Hudson, Ohio, 1991
 Opus 124

Great (C-g''')

16' Bourdon
 8' Prinzipal
 8' Rohrfloete
 4' Oktave
 4' Spitzfloete
 2-2/3' Quinte
 2' Superoktave
 Cornet V
 1-1/3' Mixtur IV-V
 8' Trompette

Swell (C-g''')

8' Prinzipal
 8' Gambe
 8' Hohlfloete
 8' Celeste
 4' Prinzipal
 4' Flute Harmonique
 2-2/3' Nazard
 2' Waldfloete
 1-3/5' Terz
 2' Mixtur IV
 16' Dulzian
 8' Oboe
 Tremulant

Positiv (C-g''')

8' Gedackt
 4' Prinzipal
 4' Rohrfloete
 Sesquialtera II
 2' Oktave
 1'Scharf III
 8' Cromorne
 Tremblant

Pedal (C-f')

16' Prinzipal
 16' Subbass
 8' Oktavbass
 8' Bourdon
 4' Oktave
 2-2/3' Rauschpfeiffe IV
 16' Posaune
 8' Trompete

Rossignol

Suspended mechanical key action; electric stop action
 Two manual couplers; Three pedal couplers
 SSL Multilevel Capture System combination action with
 sixteen levels

Eight general pistons and four toe studs

Great pistons 1-4 Positiv pistons 1-4

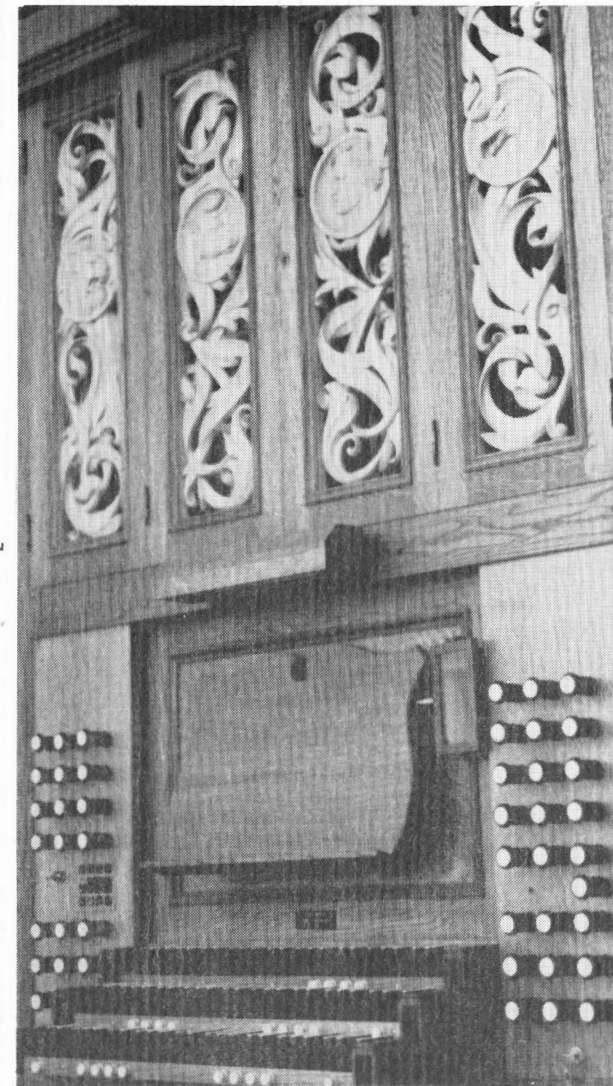
Swell pistons 1-4 Pedal toe studs 1-4

Three wedge-shaped bellows placed in side chamber

Temperament after Vallotti; A=440

**THE
 WILHELM
 ORGAN**

**FIRST
 CONGREGATIONAL
 CHURCH
 OF
 HUDSON, OHIO**



*And round about the throne there was a sea of glass like unto crystal:
 and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind.
 And the first beast was like a lion,
 and the second beast like a calf,
 and the third beast had a face as a man,
 and the fourth beast was like a flying eagle.
 And the four beasts had each of them six wings about him; and they were full of eyes within: and they rest
 not day and night, saying,
 Holy, holy, holy, Lord God Almighty,
 which was, and is, and is to come.
 And when those beasts give glory and honour and thanks to him that sat on the throne, who liveth for
 ever and ever, the four and twenty elders fall down before him that sat on the throne, and worship him
 that liveth for ever and ever, and cast their crowns before the throne, saying,
 Thou art worthy, O Lord, to receive glory and honour and power:
 for thou hast created all things, and for thy pleasure
 they are and were created.*

--Revelations 4:6-11

The Sanctuary Organ First Congregational Church Hudson, Ohio

The organ by Karl Wilhelm displays the symbols of the four seraphim praising God before His throne, reminding us that our joy & duty in worship is to praise God, which we do with the help of this instrument.

The organ is Opus 124 of the builder, completed in November, 1991. It displays characteristics of the classic instrument developed in Europe during the Sixteenth & Seventeenth Centuries. The pipework sits inside a thin-walled wooden case which blends & projects the sounds of the pipes. The organ has four divisions, corresponding to the three manual keyboards & the pedal keyboard. They are called the Great, Swell, Positiv, & Pedal divisions. Each of the four divisions is a separate & complete instrument with its own area in the case. The manual divisions are vertically stacked in the case, while the pedal division is split into two towers (the C tower & the C-sharp tower) on either side. The largest principal pipes of each division (except the Positiv) are placed in the facade of the organ. Carved pipeshades above the facade pipes help blend the sounds of high & low manuals. The keydesk is positioned directly below the windchests of the manual divisions to maximize the sensitivity of the mechanical linkage between the keys & pallets (or valves which send wind to selected pipes). The instrument is proportioned to draw our eyes upward toward heaven, and the instrument appears to float.

This organ contains the necessary stoptist to play the classic Germanic composers, such as Pachelbel, Bach, Buxtehude, Mendelssohn, & Brahms. These composers wrote many sacred works for the sonorities of such an instrument in a worship setting. Here, as they would have expected, each division has a group of stops at different pitch levels that, when pulled together, provide a principal chorus topped by a mixture stop which itself sounds several pitch levels for each note. Each division also has flute stops which make a flute chorus. The principal choruses of the divisions have different characteristics; thus the Great chorus is based on the 8' Prinzipal stop. The Positiv chorus is based on the smaller 4' Prinzipal stop for a lighter effect, and the Pedal chorus is based on the larger 16' Prinzipal stop. The Swell chorus is based on an 8' Prinzipal stop with a lower-pitched mixture than the Great chorus. Other characteristic German sounds include the solo Sesquialtera stop on the Positiv division (which sounds two pitches for each note played), & a battery of chorus reeds in the Pedal division built in the German manner.

The organ is also configured to perform authentically the classic French liturgy of the Eighteenth Century. Composers such as Couperin, Marchand, deGrigny, & Balbastre expected each manual division to have a Cornet effect, in which the first five harmonics of a note are played by broad scaled pipes. The Great division has a mounted Cornet, with the pipes places high & forward in the case. The Swell division has a cornet decompose made from the Nazard & Terz stops, & the Positiv has a narrower-scale cornet using the Sesquialtera. Most of the manual reed stops are French, including the French Trompette on the Great & the Cromorne on the Positiv. The 16' Bourdon on the Great Division & the 8' and 4' reeds in the pedal create an

authentic Grand Jeu effect when played with the principal chorus. The Grand Jeu sound in this instrument is also authentic.

The suspended mechanical action in this organ is from French classical instruments. The keys are actually hanging from the valves under the pipes. This action is so sensitive that it encouraged the elaborate ornamentation that characterizes French music of that period. Wind is supplied by three wedge-shaped bellows, a configuration from the classical era. The winding configuration creates the flexible wind effect which makes contrapuntal music come alive. The Tremulant on the Swell division is German after Schmitger, & the Tremblant on the Positiv division is French after Dom Bedos.

The brilliant sound of this instrument can be attributed in part to the temperament after Vallotti, which yields six pure fifths.

The Swell division is named for the louvers which are concealed behind the facade, so that the volume of that division can be changed by a pedal while playing. This division has resources to deliver effects of the Romantic period. The Oboe stop is a reed which the French Romantic composers such as Franck, Widor & Vierne expected to see on their organs, as well as the string-sounding Gambe. The Celeste stop can be pulled with the Gambe, & is tuned slightly sharp from the Gambe to create a beautiful beating effect. Comparing the sound of the 4' Flute Harmonique on this division with the 4' flutes on the other divisions contrasts the Romantic and Baroque periods.

In a bow to the Twentieth Century, the organ offers a complete set of registration aids, including buttons under the manual keyboards & toe studs above the pedal board to change combinations of stops. Each button can be programmed to store sixteen different combinations in sixteen levels of memory. By selecting a different level of memory, the organist can call up a new set of combinations on all the button & toe studs.

This organ has a combination of features which, through centuries of development and use, have fostered, maintained & inspired the highest level of artistry in the worship of God.

ABOUT THE BUILDER

This organ was constructed by the firm of Karl Wilhelm, Inc., of Mt. St.-Hilaire, Quebec. Established in 1966, the firm recently celebrated its silver anniversary by commencing construction of this, its 124th instrument. Karl Wilhelm was trained as an organbuilder in Germany & Switzerland. He conceived the design of this organ. Several dedicated craftsmen assisted him in performing the many tasks that contribute to an organ such as this. In a small team, everyone must work together on the major tasks, but some have major responsibilities for important aspects of the project. Jacques L'Italien designed the ornamentation & performed the tonal finishing in the church, in which he was assisted by Remi Bouchard. The cabinetry was fabricated by Sylvain Parent. The console & mechanics were built by Claude Chauvin. Both of them came to Hudson to erect the instrument. The windchests were made by Claude Godbout. The mastercarver Jean Dutin executed the ornamental carvings on the facade.