M A R I L Y N   M A S O N   ORGAN

SATURDAY, DECEMBER 6, 1975, 8:00 P.M.
FIRST UNITARIAN CHURCH, WASHTENAW AVENUE, ANN ARBOR

JEAN FRANCOIS DANDRIEU
(1684-1740)
	Magnificat* (Premier Livre De Pieces D'Orgue)
	    Plein jeu
	    Duo
	    Tierce en Taille
	    Basse de Cromorne
	    Recit de Nazard
	    Dialogue

CLAUDE BALBASTRE (1727-1799)	La Romance de Monsieur Balbastre (from Dom Bedos *L'Art du Facteur...*)

JOHANN SEBASTIAN BACH
(1685-1750)
	Einige canonische Veränderungen über das
	Weihnachtslied: *Vom Himmel hoch da komm ich
	her* (publ.*c*.1747, BWV 769)
	    Var.I In Canone 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, (4) alla Nona.

I N T E R M I S S I O N

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J. S. BACH	Sonate Nr.1 in Es-Dur, BWV 525
	    Allegro moderato
	    Adagio
	    Allegro

FRANZ JOSEPH HAYDN
(1732-1809)
	Flötenuhrstücke
	    Allegro
	    Presto
	    Menuett
	    Vivace *Der Kaffeeklatsch*

JOHN KNOWLES PAINE (1839-1906)	Concert Variations on The Austrian Hymn, Op.3

* Cantors from The University of Michigan School of Music are Dennis Schmidt,
Kenneth Sweetman, Thomas Strode, Larry Smith, and Herman Taylor.

One hundred twenty-first Concert, 1975-1976
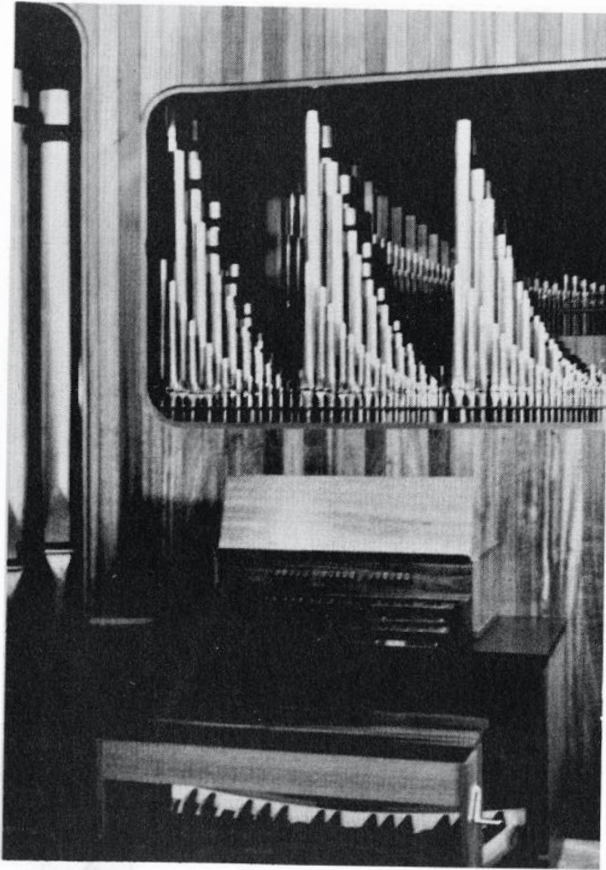
INAUGURAL RECITAL SERIES 1975

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William Albright
Robert Clark
Robert Glasgow
Marilyn Mason
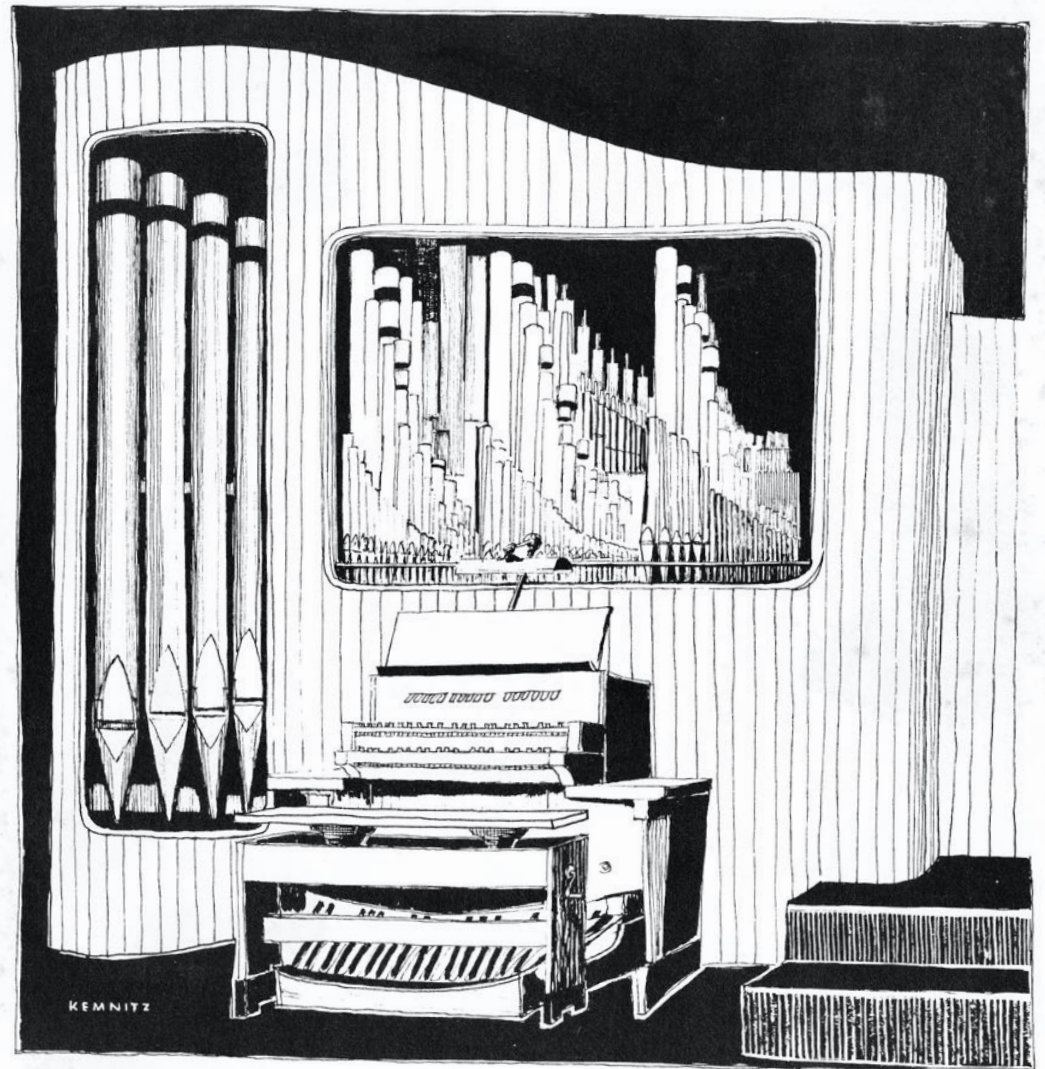
First Unitarian Church
OF ANN ARBOR

The Holtkamp organ at the First Unitarian Church of Ann Arbor was made possible through gifts of members and friends of the church. Starting with a core of funds designated at the time the church moved to its present location, the music committee mounted a campaign of individual pledges, sales, and benefit concerts. The success of these efforts allowed the planning of a much larger instrument than originally conceived.

Designed by Walter Holtkamp, Jr., in consultation with organist William Albright, the organ features classic voicing, mechanical key-action, and encasement of the pipe-work. Of particular importance in this size organ is the success with which stop-voices can be used both in solo and ensemble functions: each stop in this organ is beautiful in itself, but each combines well with other stops. Mechanical action—sometimes called tracker action—is significant in that it allows a degree of control and "feel" unavailable on electric actions. Case-work not only enhances the visual appearance, but also serves to focus and project the sound; in this organ, the case design was inspired by the architecture of the church itself.

Mr. Holtkamp is descended from a long line of organ builders noted for their integrity and creativity. Prior to World War II, Walter Holtkamp, Sr., became particularly influential in the organ-revival movement, a renaissance that occurred when the strengths of organ-building prior to 1800 were recognized and adapted to present circumstances. While learning from the past, however, the firm's directors have continued to believe that the organ is strongly an instrument of the present and future.

It is the hope of the church that this instrument will serve not only the immediate needs of the congregation but also the needs of a wider musical community. It is to the spirit of fine music-making and the people who value it that we dedicate this organ.

SPECIFICATIONS

Holtkamp Organ Company......................Cleveland, Ohio
Installation Completed..........................September, 1974

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GREAT
8' Gedackt	....	61 pipes
4' Principal	....	61 pipes
2' Waldflöte	....	61 pipes
4r Mixture	....	244 pipes
8' Dulzian	....	61 pipes

POSITIV
8' Copula	....	61 pipes
4' Rohrflöte	....	61 pipes
2' Principal	....	61 pipes
2r Sesquialtera	....	112 pipes
3r Scharf	....	183 pipes

PEDAL
16' Pommer	....	32 pipes
8' Flute	....	32 pipes
4' Choralbass	....	32 pipes

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Couplers...............Great/Pedal, Positiv/Pedal, Positiv/Great
Mechanical Key Action...........................Slider Chests

●

Natural keys are of plum; sharps of palisander
Case is Honduras mahogany
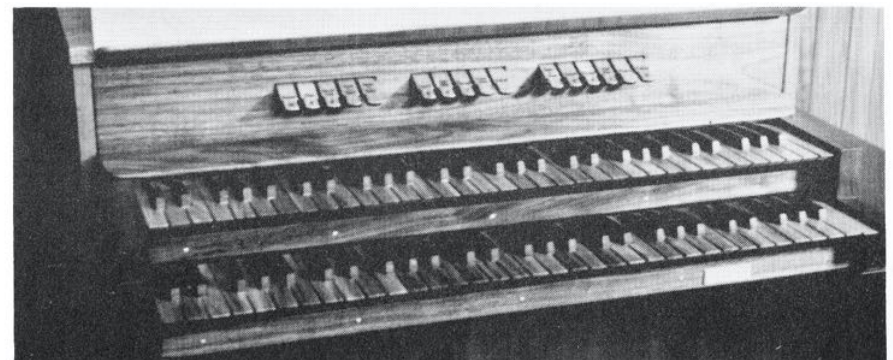
MAG.   Dandrieu   G minor / Unitarian A.A.

Plein Jeu	84 2	$\{$ 84 Mix $\{$ Pos/gt	
Duo	Pos 8 2 GT. ^{LH}8 2	$\searrow$ played 16'	
Tierce	GT. ^{LH}84 $\searrow$16'	Pos 842 II	
Basse de Cromorne	Pos 8	K	
Nazard	Pos 8 II	8	

	Paine Austin		Unitarian
chorale			8
	16 4	8 4	^{RH}4prin $\searrow$ oct lower
	16 84	8 4 2	^{LH} 8 R
^{Lush}	16 8	8 4 2	pos/gt 8
Cadenza	16 84 G	play: 84 2 M	84 M
Fugue	–G/pd + Pos/pd	To GT $\longrightarrow$	

Canonic   (Hollkamp, Unitarian A.A.)

ped	Pos	GT
84	84	82
8	8	8
168	842	Dulzian
84 G/P	8 II	8
1684	842 M	84 M
+pos/pd	–pos/pd +R	

Dialogue

84 II   pos/gt 8' 9ed
                Dulz 8

for Cornet = - pos/gt
              and gedeckt

at theme in F
     + pos/G

finally: + G/P
         + R8

Flötenuhnstücke   Haydn

	pos	GT	
Allegro ma Non Troppo	8'		
Presto		2	→ one octave Lower
Minuet	8 4	l: 8 ↗ oneoctave higher	
Kaffeeklatsch	8 2	8 2	

Bach Trio I   Unitarian

		RH
8 4	8 4	8 2
8	RH 8 4	8 Reed
8 4	8 4 M	8 2 M

Messiaen   Piece ENTRO

~~Livre de Orque~~

2
23
59
87
89
100
101
102
128

Birds △ △

12
31   13   28
48   28   31
102   31   35
115   35   76
127   83   77
128   85   113
          92
          100
          105
          106
          126
          141

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