



**THE FIRST CONGREGATIONAL CHURCH**  
**Ann Arbor, Michigan**

Rev. Terry N. Smith, Minister  
Marilyn Mason, Organist

*presents*

**T H E   B A C H   S E R I E S**

**The Organ Works of Johann Sebastian Bach**

**in**

**Sixteen Concerts**

In Honor of the Tercentenary of  
the Composer's Birth

JULY 1 - 16, 1985

Schedule of Performers:

Monday, July 1	Marilyn Mason, Thomas Strode
Tuesday, July 2	Marilyn Mason, Thomas Strode
Wednesday, July 3	Marilyn Mason
Thursday, July 4	Marilyn Mason, Ja Kyung Oh
Friday, July 5	Marilyn Mason
Saturday, July 6	Marilyn Mason
Sunday, July 7	Dennis Schmidt, James Kibbie, Ja Kyung Oh, James Hammann, Marilyn Mason, Joy Schroeder, Larry Schou, Dudley Oakes
Monday, July 8	Dennis Schmidt
Tuesday, July 9	Carol Teti
Wednesday, July 10	Janice Beck
Thursday, July 11	Michele Johns
Friday, July 12	Gale Kramer, Mary Ida Yost
Saturday, July 13	James Kibbie, Donald Williams
Sunday, July 14	Thomas Marshall, Sarah Albright
Monday, July 15	Marilyn Mason, David Wagner, Michele Johns
Tuesday, July 16	Marilyn Mason, Thomas Marshall, James Kibbie

A projection of each musical score will accompany its performance.

**The Organ Works of J. S. Bach**  
**in**  
**A Series of Sixteen Concerts**

Program I

July 1, 1985 5:00 p.m.

MARILYN MASON

THOMAS STRODE

Präludium und Fuge C-dur, S. 531

“Kirnberger” Chorales, S. 690-695

Wer nur den lieben Gott lässt walten  
Wer nur den lieben Gott lässt walten  
Ach Gott und Herr, *a 2 Clav.*

Ach Gott und Herr

Wo soll ich fliehen hin, *a 2 Clav. Canto fermo in Pedale*  
Christ lag in Todesbanden, *Fantasia a 3. Canto fermo in Alto*

Partita, S. 766

Partite diverse, sopra: Christ, der du bist der helle Tag

MARILYN MASON

Achtzehn Chorales, S. 651-653

Fantasia super: Komm, heiliger Geist, Herre Gott, *Cantus firmus im Pedal.*  
Komm, heiliger Geist, Herre Gott  
An Wasserflüssen Babylon

THOMAS STRODE

Toccatà d-moll, S. 565

MARILYN MASON

Program II

July 2, 1985

5:00 p.m.

MARILYN MASON

THOMAS STRODE

Präludium und Fuge e-moll, S. 533

“Kirnberger” Chorales, S. 696-701

Fughetta: Christum wir sollen loben schon

Fughetta: Gelobet seist du, Jesu Christ

Fughetta: Herr Christ, der ein'ge Gottes Sohn

Fughetta: Num komm' der Heiden Heiland

Vom Himmel hoch da komm' ich her

Fughetta: Vom Himmel hoch da komm' ich her

Sonata Es-dur, S. 525

[Allegro]

Adagio

Allegro

MARILYN MASON

Achtzehn Chorales, S. 654-656

Schmücke dich, o liebe Seele, *Cantus firmus im Sopran*

Trio super: Herr Jesu Christ, dich zu uns wend'

O Lamm Gottes unschuldig, 3 *Versus*

THOMAS STRODE

Toccatà, Adagio und Fuge, S. 564

MARILYN MASON

Program III

July 3, 1985

5:00 p.m.

MARILYN MASON

Präludium und Fuge h-moll, S. 544

“Kirnberger” Chorales, S. 702-708

Fughetta: Das Jesulein soll doch mein Trost

Fughetta: Gottes Sohn ist kommen

Fughetta: Lob sei dem allmächt'gen Gott

Durch Adam's Fall ist ganz verderbt

Liebster Jesu, wir sind hier

Ich hab' mein' Sach' Gott heimgestellt

Ich hab' mein' Sach' Gott heimgestellt

Canonic Variations, S. 769

Einige Canonische Veränderungen über das Weihnachtslied:

Vom Himmel hoch, da komm' ich her

Var. I. *nel canone all'ottava/a 2 claviers et pedale*

Var. II. *alio modo/nel canone alla quinta/a 2 claviers et pedale*

Var. III. *Canone alla settima. Cantabile.*

Var. IV. *a 2 claviers et pedale/per augmentationem/nel canone all'ottava*

Var. V. *L'altra sorte del canone al rovescio 1) alla sesta*

2) alla terza 3) alla seconda 4) alla nona

Achtzehn Chorales, S. 657-658

Nun danket alle Gott, *Cantus firmus im Sopran*

Von Gott will ich nicht lassen, *Cantus firmus im Pedal*

Präludium und Fuge D-dur, S. 532

Program IV

July 4, 1985

5:00 p.m.

MARILYN MASON

JA KYUNG OH

Präludium a-moll, S. 569

Acht kleine Präludien und Fugen, S.553-556

C-dur

d-moll

e-moll

F-dur

“Kirnberger” Chorales, S. 709-713

Herr Jesu Christ, dich zu uns wend', *a 2 Clav. e Pedale*

Wir Christenleut', *a 2 Clav. e Canto fermo in Pedale*

Allein Gott in der Höh' sei Ehr'. *Bicinium*

In dich hab' ich gehoffet, Herr

Fantasia: Jesu, meine Freude

Pastorale F-dur, S. 590

MARILYN MASON

Achtzehn Chorales, S. 659-661

Nun komm' der Heiden Heiland

Trio super: Nun komm' der Heiden Heiland

Nun komm' der Heiden Heiland, *Cantus firmus im Pedal*

JA KYUNG OH

Präludium und Fuge C-dur, S. 547

MARILYN MASON

Program V

July 5, 1985

5:00 p.m.

MARILYN MASON

Fantasia con imitation, S. 563

Acht kleine Präludien und Fugen, S. 557-560

G-dur

g-moll

a-moll

B<sup>b</sup>-dur

Chorales, S. 714-717

Ach Gott und Herr (per Canonem)

Allein Gott in der Höh' sei Ehr'

Fuga super: Allein Gott in der Höh' sei Ehr'

Allein Gott in der Höh' sei Ehr', *Manualiter*

Partita, S. 767

Partite diverse, sopra: O Gott, du frommer Gott

Achtzehn Chorales, S. 662-664

Allein Gott in der Höh' sei Ehr', *Cantus firmus im Sopran*

Allein Gott in der Höh' sei Ehr', *Cantus firmus im Tenor*

Trio super: Allein Gott in der Höh' sei Ehr'

Präludium und Fuge c-moll, S. 546

Program VI  
July 6, 1985 5:00 p.m.

MARILYN MASON

Präludium und Fuge f-moll, S. 534

CLAVIERÜBUNG III

KYRIE Kyrie, Gott Vater in Ewigkeit, *Alio modo*.  
*Manualiter*, S. 672  
Christe, aller Welt Trost, S. 673  
Kyrie, Gott heiliger Geist, S. 674

GLORIA Allein Gott in der Höh' sei Ehr', *a 3 Cantus firmus*  
*im Alt*, S. 675  
Fughetta super: Allein Gott in der Höh' sei Ehr',  
*Manualiter*, S. 677

THE TEN COMMANDMENTS Fughetta super: Dies sind die heil'gen zehn Gebot,  
*Manualiter*, S. 679

THE CREED Fughetta super: Wir glauben all' an einen Gott,  
*Manualiter*, S. 681

THE LORD'S PRAYER Vater unser im Himmelreich, *Alio Modo*.  
*Manualiter*, S. 683

THE BAPTISM Christ, unser Herr zum Jordan kam, *Alio modo*.  
*Manualiter*, S. 685

THE CONFESSION OF SINS Aus tiefer Not schrei' ich zu dir, *Alio modo*.  
*Manualiter*, S. 687

THE HOLY COMMUNION Fuga super: Jesus Christus unser Heiland,  
*Manualiter*, S. 689

Vier Duetten (Clavierübung III), S. 802-805

e-moll F-dur G-dur a-moll

Präludium (Fantasie) und Fuge g-moll, S. 542

Program VII  
July 7, 1985 5:00 p.m.

JAMES HAMMANN  
JAMES KIBBIE  
MARILYN MASON  
DUDLEY OAKES

JA KYUNG OH  
DENNIS SCHMIDT  
LARRY SCHOU  
JOY SCHROEDER

CLAVIERÜBUNG III

THE PRELUDE Präludium *pro Organo pleno*, S. 552a  
DENNIS SCHMIDT

KYRIE Kyrie Gott Vater in Ewigkeit, *a 2 Clav. e Pedale*, C. F. *in Soprano*, S. 669  
Christe, aller Welt Trost, *a Clav. e Pedale*, C. F. *in Tenore*, S. 670  
Kyrie, Gott heiliger Geist, *a 5 voci*, C. F. *in Basso*, *cum Organo pleno*, S. 671  
JAMES KIBBIE

GLORIA Allein Gott in der Höh' sei Ehr', *Trio a 2 Clav. e Pedale*, S. 676  
JA KYUNG OH

THE TEN COMMANDMENTS Dies sind die heil'gen zehn Gebot, *a 2 Clav. e Pedale*, C. F. *in Canone*, S. 678  
THE CREED Wir glauben all an einen Gott, *in Organo pleno*, S. 680  
JAMES HAMMANN

THE LORD'S PRAYER Vater unser in Himmelreich, *a 2 Clav. e Pedale*, C. F. *in Canone*, S. 682  
MARILYN MASON

THE BAPTISM Christ, unser Herr, zum Jordan kam, *a 2 Clav. e Pedale*, C. F. *in Pedale*, S. 684  
JOY SCHROEDER

THE CONFESSION OF SINS Aus tiefer Not schrei' ich zu dir, *a 6 voci*, *Manuale e Pedale doppio*, *pro Organo pleno*, S. 686  
LARRY SCHOU

THE HOLY COMMUNION Jesus Christus unser Heiland, der von uns, *Trio a 2 Clav. e Pedale*, C. F. *in Pedale*, S. 688  
DUDLEY OAKES

THE POSTLUDE Fuge *a 5 voci*, *pro Organo pleno*, S. 552b  
DENNIS SCHMIDT

Program VIII

July 8, 1985

5:00 p.m.

DENNIS SCHMIDT

Präludium G-dur, S. 568

Präludium und Fuge g-moll, S. 535

Chorales, S. 718-720

Christ lag in Todesbanden  
Der Tag, der ist so freudenreich  
Ein' feste Burg ist unser Gott

Sonata c-moll, S. 526

Vivace  
Largo  
Allegro

Achtzehn Chorales, S. 665-668

Jesus Christus, unser Heiland, *In Organo pleno*  
Jesus Christus, unser Heiland, *Alio modo*  
Komm, Gott Schöpfer, heiliger Geist  
Vor deinen Thron tret' ich, *Cantus firmus im Sopran.*

Präludium und Fuge C-dur, S. 545

Program IX

July 9, 1985

5:00 p.m.

CAROL TETI

Präludium (Fantasie) und Fuge c-moll, S. 537

Chorales, S. 721-723

Erbarm' dich mein, o Herre Gott  
Gelobet seist du, Jesu Christ  
Gelobet seist du, Jesu Christ

Sonata C-dur, S. 529

Allegro  
Largo  
Allegro

Orgelbüchlein, S. 599-602

Nun komm' der Heiden Heiland  
Gott, durch deine Güte  
Herr Christ, der ein'ge Gottes Sohn  
Lob' sei dem allmächtigen Gott

Passacaglia c-moll, S. 582

Program X

July 10, 1985

5:00 p.m.

JANICE BECK

Präludium und Fuge c-moll, S. 549

Chorales, S. 724-726

Gottes Sohn ist kommen  
Herr Gott, dich loben wir  
Herr Jesu Christ, dich zu uns wend'

Sonata d-moll, S. 527

Andante  
Adagio e dolce  
Vivace

Orgelbüchlein, S. 603-612

Puer natus in Bethlehem  
Gelobet seist du, Jesu Christ  
Der Tag, der ist so freudenreich  
Vom Himmel hoch da komm' ich her  
Vom Himmel kam der Engel Schar  
In dulci jubilo  
Lobt Gott, ihr Christen, allzugleich  
Jesu, meine Freude. *Largo*  
Christum wir sollen loben schon. *Adagio*  
Wir Christenleut'

Präludium (Toccate) und Fuge (Dorisch), S. 538

Program XI

July 11, 1985

5:00 p.m.

MICHELE JOHNS

Fantasie C-dur, S. 570

Fuge c-moll, S. 574

Allabreve D-dur, S. 548

Präludium und Fuge d-moll, S. 539

Chorales, S. 727-729

Herzlich tut mich verlangen  
Jesus, meine Zuversicht  
In dulci jubilo

Partita, S. 768

Partite diverse, sopra: Sei gegrüßet, Jesu gütig

Orgelbüchlein, S. 613-616

Helft mir Gottes Gute preisen  
Das alte Jahr vergangen ist  
In dir ist Freude  
Mit Fried' und Freud' ich fahr' dahin

Trio d-moll, S. 583

Fuge g-moll, S. 578



Program XII

July 12, 1985

5:00 p.m.

GALE KRAMER

MARY IDA YOST

Fantasie und Fuge a-moll, S. 561

Präludium C-dur, S. 567

Pedal-Exercitium, S. 598

Chorales, S. 730-732

Liebster Jesu, wir sind hier  
Liebster Jesu, wir sind hier  
Lobt Gott, ihr Christen, allzugleich

Sonata e-moll, S. 528

Adagio, Vivace  
Andante  
Un poco Allegro

GALE KRAMER

Fantasie G-dur, S. 571

Allegro  
Adagio  
Allegro

Orgelbüchlein, S. 617-623

Herr Gott, nun schleuss den Himmel auf  
O Lamm Gottes unschuldig, *Adagio*  
Christe, du Lamm Gottes, *In Canone alla Duodecima a 2 Clav. e Pedale*  
Christus, der uns selig macht  
Da Jesus an dem Kreuze stund'  
O Mensch, bewein' dein' Sünde gross, *Adagio assai*  
Wir danken dir, Herr Jesu Christ

Präludium und Fuge a-moll, S. 543

MARY IDA YOST

Program XIII

July 13, 1985

5:00 p.m.

JAMES KIBBIE

DONALD WILLIAMS

Toccata E-dur (C-dur), S. 566

Chorales, S. 733-736

Fuga sopra il Magnificat  
Nun freut euch, lieben Christen g'mein  
Fantasia super: Valet will ich dir geben  
Valet will ich dir geben

Fuge c-moll, S. 575

JAMES KIBBIE

Fuge G-dur, S. 577

Orgelbüchlein, S. 624-629

Hilf Gott, dass mir's gelinge  
Christ lag in Todesbanden  
Jesus Christus, unser Heiland  
Christ ist erstanden  
Erstanden ist der heil'ge Christ  
Erschienen ist der herrliche Tag, *In Canone.*

Präludium und Fuge e-moll, S. 548

DONALD WILLIAMS

Program XIV

July 14, 1985

5:00 p.m.

THOMAS MARSHALL

SARAH ALBRIGHT

Kleines harmonisches Labyrinth, S. 591

Fantasie c-moll, S. 562

THOMAS MARSHALL

Fuge G-dur, S. 576

Orgelbüchlein, S. 630-634

Heut' triumphieret Gottes Sohn  
Komm, Gott Schöpfer, heiliger Geist  
Herr Jesu Christ, dich zu uns wend'  
Liebster Jesu, wir sind hier  
Liebster Jesu, wir sind hier

Präludium und Fuge a-moll, S. 551

SARAH ALBRIGHT

Chorales, S. 737-740

Vater unser im Himmelreich  
Vom Himmel hoch, da komm' ich her  
Wie schön leucht't uns der Morgenstern  
Wir glauben all' an einen Gott

Fantasie G-dur, S. 572

Vitement  
Gravement  
Lentement

THOMAS MARSHALL

Peter

Program XVI

July 16, 1985

5:00 p.m.

JAMES KIBBIE

MARILYN MASON

THOMAS MARSHALL

Canzona d-moll, S. 588

Fuge h-moll, S. 579 (über ein Thema von Corelli)

MARILYN MASON

Schübler Chorales, S. 648-650

Meine Seele erhebet den Herren, *Cantus firmus im Sopran.*  
Ach bleib' bei uns, Herr Jesu Christ, *Cantus firmus im Sopran.*  
Kommst du nun, Jesu, vom Himmel herunter, *Cantus firmus im Bass.*

THOMAS MARSHALL

Sonata G-dur, S. 530

Vivace  
Lento  
Allegro

Orgelbüchlein, S. 640-644

In dich hab' ich gehoffet, Herr  
Wenn wir in höchsten Nöten sein  
Wer nur den lieben Gott lässt walten  
Alle Menschen müssen sterben  
Ach wie nichtig, ach wie flüchtig

JAMES KIBBIE

Präludium und Fuge G-dur, S. 541

MARILYN MASON

Program XV

July 15, 1985

5:00 p.m.

MARILYN MASON

MICHELE JOHNS

DAVID WAGNER

Präludium und Fuge A-dur, S. 536

Schübler Chorales, S. 645-647

Wachet auf, ruft uns die Stimme, *Cantus firmus im Tenor.*

Wo soll ich fliehen hin, *Cantus firmus im Bass.*

Wer nur den lieben Gott lässt walten, *Cantus firmus im Bass.*

MARILYN MASON

Präludium und Fuge G-dur, S. 550

Orgelbüchlein, S. 635-639

*Dies sind die heil'gen zehn Gebot'*

Vater unser im Himmelreich

Durch Adam's Fall ist ganz verderbt

Es ist das Heil uns kommen her

Ich ruf' zu dir, Herr Jesu Christ

DAVID WAGNER

Präludium (Toccate) und Fuge F-dur, S. 540

MICHELE JOHNS

## The Wilhelm Organ

The organ is a three-manual, mechanical action or tracker instrument, so-called for the strips of wood or metal connecting the keys to the mechanism that opens the pipe to the wind. Because of its traditional use, yellow cedar was chosen for the trackers in this instrument. The wood is flexible, friction-free, and not easily damaged or bent. The white keys are made of bone and the black ones of ebony and all are suspended to allow exceptionally easy and sensitive action, including a mechanical stop action.

Winding is out of two bellows and is provided at low pressure through a slider wind chest; the wind channels are constructed to allow a natural flow of air. There are 39 stops and 2,619 pipes which are made of various lead-tin alloys or wood. The pipes visible at the front are those of the Principle of the Hauptwerk and Pedal divisions. The Swell division is enclosed with louvers for expression. The organ has two manual couplers and three pedal couplers. Tuning is modified Werckmeister II.

The relation of the towers and the proportions of the case are designed using the Golden Mean, so that the whole is pleasing to the eye. Care was taken to make the case agree with its surroundings, so that it looks as if the organ was installed when the church was built. The casework is of solid white oak with hand-carved pipe shades, stained to match the woodwork of the church.

— Ann Woodward

## The Aesthetic of the Instrument

The aesthetic of the Wilhelm organ is a synthesis of elements of the German and French classic traditions in organ building. Music of the baroque and French classic is beautifully served by this instrument. Each division is a complete entity with its own unique characteristics. Certain special additions make possible the performance of music from a variety of periods.

The stained oak case of 25 feet high is free-standing in the apse created for the original Hook and Hastings organ of 1876. No physical changes had to be made to the building because of the foresight of the church fathers.

Almost all of the organ has been hand-crafted. The natural keys are covered with bone and the sharps are of ebony. The register-knobs are of palisander. The suspended action (*l'action suspendu*) is sensitive and delicate. With this responsive action, I have a direct, tactile control over the speech of the pipes. The keys really become an extension of my fingers.

As consultant for the organ, it has been my special privilege to be involved in the design of this instrument. It is truly a joy to see, to hear, and to play.

— Marilyn Mason, Consultant

## Register Disposition of the Organ

The Organ Builder is Karl Wilhelm, who has, in a period of nineteen years, built a North American reputation, his instruments having been commissioned across the breadth of this continent. He was born in Germany in 1937 and received his training with the company of Messrs. Metzler and Sons of Zürich. Working in both Switzerland and Germany, he participated in the construction of new instruments and in rebuilding and repairing the old organs for which that part of Europe is famous. As a member of this significant firm, gaining his experience just at the beginning of a renaissance period for mechanical action organs, he became convinced of the superiority of this action and in his thirty years as an organ builder has never made any other kind. In 1960 Karl Wilhelm moved to Canada, to join the Casavant Freres company as Director of the Mechanical Action Division, building for them their first tracker organs and, in six years, 27 in all. Since 1966 he has been head of his own company, which is located in Mont St-Hilaire near Montréal. This organ is his ninety-seventh.

The Organ's tonal resources are disposed as follows:

### Hauptwerk: C - g'''

Bourdon	16'
Prinzipal	8'
Hohlflöte	8'
Oktave	4'
Spitzflöte	4'
Quinte	2 2/3'
Cornet V c'-d'''	
Superoktave	2'
Mixtur IV-V	1 1/3'
Trompette	8'

### Swell: C - g'''

(in separate case behind)

Gambe	8'
Rohrflöte	8'
Celeste	8'
Prinzipal	4'
Nachthorn	4'
Waldflöte	2'
Cornet III	
Mixtur IV	
Basson	16'
Hautbois	8'
Trompette	8'
Tremolo	

### Positive: C - g''' (OW)

Gedackt	8'
Prinzipal	4'
Rohrflöte	4'
Nazard	2 2/3'
Doublette	2'
Tierce	1 3/5'
Larigot	1 1/3'
Scharf III	1'
Cromorne	8'
Tremolo	

### Pedal: C - f'

Prinzipal 16' F#-F' tin, C-F common with subbass	16'
Prinzipal	8'
Subbass	16'
Subbass	8'
Choralbass	4'
Rauschpfeife IV	2'
Posaune	16'
Trompete	8'
Schalmei	4'

## Rationale of Programming

During my sabbatical year, 1983-84, I reviewed and re-learned the organ works of Bach. Added impetus to this project was given by the invitation of The University of Texas at San Antonio to present the complete organ works to mark the Tercentenary year of Bach's birth and to inaugurate the new mechanical-action organ by Casavant Frères of 4 divisions, 45 stops.

Organizing the *oeuvre* into separate concerts is a challenge. Many of the organ works are virtually unknown, even to the professional organist. Several of the more popular works are performed over and over, often to the exclusion of other excellent music.

In arranging the 16 concerts, I focused on several major ideas: First, I planned each concert as a unit, complete in itself. If a listener attended only one concert, he would still have heard representative music from a variety of periods. Although the exact date of some of the compositions cannot be established, a general period can be identified.

Further, I combined differing forms and textures. When possible, I kept collections together; the early chorales from the collection known as "Kirnberger" were performed over a period of four concerts. Contrasted were the chorales Bach revised in the later Leipzig years, the collection sometimes referred to as "The Eighteen." Key relationships within each program were varied as much as possible, as were registration requirements, creating as much variety as possible in tonal color.

The works in each program fall into five general sections. A prelude and fugue opens and closes each concert. Since there are over 150 chorale preludes of Bach, at least 12 to 17 had to be included in each concert, occupying the second and fourth positions. A work in a special form such as trio or partita was assigned to the third section.

It has been a joy to learn and re-learn this wonderful music. It is a special satisfaction to present it to the Ann Arbor community and to include former students who are now my colleagues in the presentation.

— Marilyn Mason, Director of the Bach Series

## Notes on the Performers

The Bach Series features Marilyn Mason and fifteen guests. All are Professor Mason's former students at The University of Michigan and have earned the A.Mus.D. Degree or the M.Mus. Degree under her direction.

"We are all especially pleased to be a part of the Bach Series, as our way of honoring Marilyn Mason, who in 1986 will celebrate her 40th year of teaching at The University of Michigan."

Dennis Schmidt  
Pastor and Organist Choirmaster  
St. John's Episcopal Cathedral  
Albuquerque, New Mexico

## **Sarah Albright**

Sarah Albright received the Bachelor of Music degree from Salem College, Winston-Salem, North Carolina and the Master of Music degree from the University of Michigan. Organ study has been with John Mueller, Robert Clark, Marilyn Mason, and Marie-Claire Alain in Paris, France. Ms. Albright is a private piano teacher and is Assistant Music Director at the First Unitarian Universalist Church. She is Past Dean of the Ann Arbor Chapter of the American Guild of Organists.

## **Janice Beck**

Mrs. Beck was a student of Catherine Crozier, in Paris as a Fulbright Scholar under the tutelage of Jean Langlais, and at The University of Michigan where she completed graduate study with Marilyn Mason. Her recordings of music for organ by American composers on the Musical Heritage Society label have received critical acclaim. Currently organist at the First Baptist Church of Ann Arbor, she pursues an active career as recitalist.

## **Michele Johns**

Michelle Johns, A.Mus.D., Adjunct Assistant Professor, teaches Organ Performance and Church Music at The University of Michigan, Ann Arbor. She is also Director of Music and organist of the Epworth United Methodist Church of Toledo, Ohio. Dr. Johns specializes in the historic keyboard instruments and literature of 17th and 18th-century France, Spain, and Germany. Her lectures and recitals for universities and professional societies concentrate on performance practices derived from careful study of the original instruments for which the music was conceived. Michele Johns was organist and consultant at the First Congregational Church during the planning and designing stages of the Wilhelm organ.

## **James Kibbie**

James Kibbie is Assistant Professor of Organ at The University of Michigan. He performs numerous recitals throughout the nation and travels to Europe frequently for concert, recording, and festival engagements. He has been awarded the Grand Prix d'Interpretation at the prestigious Concours International "Grand Prix de Chartres" in France and is also the only organist from a Western nation to have won the International Organ Competition of the Prague Spring Festival in Czechoslovakia. Dr. Kibbie's recordings of works of Alain and Tournemire are available on the Spectrum label. A recording of 20th-century Czech music is scheduled for release later this year.

## **Gale Kramer**

Gale Kramer is organist at Metropolitan United Methodist Church in Detroit and Adjunct Assistant Professor of Music at Wayne State University. He received the A.Mus.D. Degree from The University of Michigan as a student of Marilyn Mason. He has made a specialty of the translation of early French documents relating to the organ.

## **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 a single year, invitations took her to five different continents. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic Euro-

pean instruments. Recently eleven study tours have focused on Baroque organs in France, North Germany, Saxony, and Spain. Throughout 1985, she is performing the organ works of Bach in a series at The University of Texas.

## **Dennis Schmidt**

Dennis Schmidt earned the A.Mus.D. at The University of Michigan as a student of Marilyn Mason. He also graduated from Wartburg Theological Seminary and is presently Pastor and Organist/Choirmaster at The Cathedral Church of St. John in Albuquerque, New Mexico. He is currently performing all the organ works in Albuquerque.

## **Thomas F. Strode**

Thomas F. Strode earned the A.Mus.D. degree from The University of Michigan in 1981 where he was a student of Marilyn Mason. He currently serves as organist/choirmaster at St. Andrew's Episcopal Church in Ann Arbor. He continues to perform frequently as a soloist and in ensembles.

## **Carol Teti**

Carol Teti is professor of music at Indiana University of Pennsylvania and organist of Zion Lutheran Church, Indiana, Pennsylvania. She earned the Doctor of Musical Arts degree at The University of Michigan, where she was a pupil of Marilyn Mason. She was awarded the Stanley Medal, the highest honor given by the School of Music. Miss Teti studied with Anton Heiller in Vienna under an Austrian Government Grant and for one year was organist at St. Paul's Episcopal Church in Rome, Italy. She has performed extensively in the United States and in Europe.

## **David Wagner**

David Wagner earned the M.Mus. and the A.Mus.D. Degrees at The University of Michigan as a student of Marilyn Mason. He is presently Music Director of St. Paul's-on-the-Lake, Grosse Pointe, and is also Director of Music Programs, WQRS Radio.

## **Donald Williams**

Donald Williams has been Organist-Choirmaster at Ann Arbor's Zion Lutheran Church since 1963. He is also on the organ faculty of Concordia College, Ann Arbor. Dr. Williams received his Bachelor of Music and Masters of Music in organ performance from Peabody College in Nashville where he studied with Scott Withrow. His A.Mus.D. Degree is from The University of Michigan where he studied with Marilyn Mason.

Dr. Williams is an active recitalist and has performed extensively in the United States, Canada and Europe. In 1979 the University of Michigan awarded Dr. Williams the coveted Palmer Christian Award.

## **Mary Ida Yost**

Mary Ida Yost is Professor of Music at Eastern Michigan University in Ypsilanti, Michigan. She earned the Master of Music and the A.Mus.D. degrees from The University of Michigan as a student of Marilyn Mason. In 1980, she was winner of the Palmer Christian Award from The University of Michigan, and in 1983 she was recipient of the Eastern Michigan University Faculty Artistic Recognition Award. Dr. Yost has traveled extensively throughout Europe, studying and recording historic pipe organs from the fifteenth through the nineteenth centuries.

## Performers for the Clavierübung III, July 7

### **James Hammann**

Mr. Hammann has been Organist and Director of Music at Central Methodist Church in Detroit. In the fall he will join the music faculty at Pfeiffer College, Misenheimer, North Carolina. He is pursuing doctoral studies under the direction of Marilyn Mason.

### **Thomas Marshall**

Mr. Marshall is Curator of Musical Instruments at Colonial Williamsburg, Virginia and Organist of First Lutheran Church in Williamsburg. He has been studying toward the A.Mus.D. with Marilyn Mason.

### **Dudley Oakes**

Mr. Oakes is Organist and Choirmaster at St. James Episcopal Church, Grosse Ile, Michigan. He is pursuing doctoral studies under the direction of Marilyn Mason.

### **Ja Kyung Oh**

Miss Oh is currently a doctoral student and teaching assistant at The University of Michigan under Professor Marilyn Mason and is presently organist at the Church of the Good Shepherd in Ann Arbor.

### **Joy Schroeder**

Joy Schroeder is Director of Music at First Presbyterian Church in Monroe. She is currently studying toward the A.Mus.D. as a student of Marilyn Mason.

### **Larry Schou**

Larry Schou is Organist and Director of Music at St. Mary's Church in Wayne. He is a student of Marilyn Mason and is studying in the A.Mus.D. program.



THE FIRST CONGREGATIONAL CHURCH

presents

The Organ Works of J. S. Bach  
in  
A Series of Sixteen Concerts

Program VI

July 6, 1985 5:00 p.m.

MARILYN MASON

Präludium und Fuge f-moll, S. 534

CLAVIERÜBUNG III

KYRIE

Kyrie, Gott Vater in Ewigkeit, *Alio modo*.  
*Manualiter*, S. 672  
Christe, aller Welt Trost, S. 673  
Kyrie, Gott heiliger Geist, S. 674

H  
FL 8  
pos 84  
sw 842

GLORIA

Allein Gott in der Höh' sei Ehr', *a 3 Cantus firmus*  
*in Alt*, S. 675  
Fughetta super: Allein Gott in der Höh' sei Ehr',  
*Manualiter*, S. 677

9041  
842

THE TEN COMMANDMENTS

Fughetta super: Dies sind die heil'gen zehn Gebot,  
*Manualiter*, S. 679

Canon

THE CREED

Fughetta super: Wir glauben all' an einen Gott,  
*Manualiter*, S. 681

ob. c  
sw 842 IV

THE LORD'S PRAYER

Vater unser im Himmelreich, *Alio Modo*.  
*Manualiter*, S. 683

Prin 8

THE BAPTISM

Christ, unser Herr zum Jordan kam, *Alio modo*.  
*Manualiter*, S. 685

sw Prin  
84

THE CONFESSION OF SINS

Aus tiefer Not schrei' ich zu dir, *Alio modo*.  
*Manualiter*, S. 687

H  
F 84

THE HOLY COMMUNION

Fuga super: Jesus Christus unser Heiland,  
*Manualiter*, S. 689

Prin 84

Vier Duetten (Clavierübung III), S. 802-805

e-moll F-dur G-dur a-moll

Präludium (Fantasie) und Fuge g-moll, S. 542

The performing schedule for the series is as follows:

Monday, July 1	Marilyn Mason, Thomas Strode
Tuesday, July 2	Marilyn Mason, Thomas Strode
Wednesday, July 3	Marilyn Mason
Thursday, July 4	Marilyn Mason, Ja Kyung Oh
Friday, July 5	Marilyn Mason
Saturday, July 6	Marilyn Mason
Sunday, July 7	Dennis Schmidt, James Kibbie, Ja Kyung Oh, James Hammann, Marilyn Mason, Joy Schroeder, Larry Schou, Dudley Oakes
Monday, July 8	Dennis Schmidt
Tuesday, July 9	Carol Teti
Wednesday, July 10	Janice Beck
Thursday, July 11	Michele Johns
Friday, July 12	Gale Kramer, Mary Ida Yost
Saturday, July 13	James Kibbie, Donald Williams
Sunday, July 14	Thomas Marshall, Sarah Albright
Monday, July 15	Marilyn Mason, David Wagner, Michele Johns
Tuesday, July 16	Marilyn Mason, Thomas Marshall, James Kibbie

All performances begin at 5:00 p.m.

A projection of the musical score of each work will accompany its performance.

Wilhelm Organ  
Mechanical-Action  
39 stops