

# THE UNIVERSITY BACH SERIES

## The Organ Works Of Bach

in Seventeen Recitals  
December 1, 1985 - May 18, 1986

Blanche Anderson Moore Hall  
The University of Michigan

### XII

Sunday, April 6, 1986 at 4:00 p.m. Marilyn Mason, University Organist

~~Präludium und Fuge d-moll, BWV 539~~

Chorales, BWV 727-729

*Herzlich tut mich verlangen  
Jesus, meine Zuversicht  
In dulci jubilo*

~~Partita, BWV 768~~

*Partite diverse, sopra: Sei gegrüßet, Jesu gütig*

Trio d-moll, BWV 583

~~Fuge g-moll, BWV 578~~

Orgelbüchlein, BWV 613-617

*Helft mir Gottes Güte preisen  
Das alte Jahr vergangen ist  
In dir ist Freude  
Mit Fried' und Freud' ich fahr' dahin  
Herr Gott, nun schleuss den Himmel auf*

~~Präludium (Toccate) und Fuge F-dur, BWV 540~~

*Q. 10 Composer Form*

*IMPRESO  
SAT  
TRACT.  
LIBRARY*

The University Bach Series is dedicated to the memory of Charles Brenton Fisk.

ABOUT THE ORGAN AND ITS BUILDERS

For many years University of Michigan organ faculty and students have expressed a strong need for a baroque recital and teaching instrument that could most authentically serve the monumental compositions for organ by J.S. Bach and other early composers. Acquisition of such an instrument became possible through a very generous gift from Judith Barnett Metz in honor of Marilyn Mason, and with further substantial support from the Executive Officers of the University.

As a result of exhaustive research and consultation among members of the School of Music organ faculty and C.B. Fisk, Inc., of Gloucester, Massachusetts, it was mutually agreed that the instruments of Gottfried Silbermann (1683-1753) should be the models upon which the Michigan organ would be based. Silbermann was a contemporary of Bach; in fact, Bach played upon many Silbermann organs and praised them.

The Michigan organ does not replicate any single Silbermann instrument, of which there are twenty-eight extant, all but one in East Germany. Rather, it takes the best of what he offered in his medium-sized instruments and is totally in the aesthetic spirit and within the mechanical capabilities of Silbermann. The Michigan organ bears the closest resemblance to the instrument built by Silbermann for the Georgenkirche in Rotha, East Germany. It is number 87 in the Fisk series, which includes installations at Harvard, Stanford, and Yale. The organ specifications are as follows:

HAUPTWERK			PEDAL		
1. Bordun	16'	lowest 1 1/2 octaves of wood; remainder of lead	23. Principalbass	16'	wood
2. Principal	8'	tin	24. Octavenbass	8'	wood
3. Rohrflöte	8'	lead	25. Octavenbass	4'	lead
4. Octava	4'	tin	26. Posaunenbass	16'	wood
5. Spitzflöte	4'	tin	27. Trommetenbass	8'	tin
6. Quinta	3'	tin	Tremulant		
7. Octava	2'	tin	Klingel	Which rings a small bell for the calcant (pumper)	
8. Mixtur	V	tin	Couplers:	Oberwerk to Hauptwerk Hauptwerk to Pedal Oberwerk to Pedal	
9. Cornet	III	tin	Key Action:	Direct mechanical, suspended	
10. Trommete	8'	tin	Stop Action:	Direct mechanical	
OBERWERK			Thirty-five ranks		
11. Gedackt	8'	lowest octave of wood; remainder of lead	Twenty-seven voices		
12. Quintadena	8'	tin	Number of pipes:	1,816	
13. Principal	4'	tin	Manual compass:	56 notes	
14. Rohrflöte	4'	lead	Pedal compass:	30 notes	
15. Nasat	3'	lead	Temperament:	One-fifth-comma modified meantone at A=440	
16. Octava	2'	tin	Winding systems:	a) hand-pumped b) .7 hp electric blower	
17. Gemshorn	2'	tin	Wind pressure:	75 mm	
18. Tertia	1-3/5'	tin			
19. Quinta	1-1/2'	tin			
20. Sifflet	1'	tin			
21. Mixtur	III	tin			
22. Chalumeau	8'	tin			

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

RECITAL DATES IN THE UNIVERSITY BACH SERIES

December 1, 8, 15, 22, 1985  
 January 5, 12, 19, 1986  
 February 2, 1986  
 March 9, 23, 30, 1986  
 April 6, 13, 27, 1986  
 May 4, 11, 18, 1986

All programs at 4:00 p.m.

*Workshop  
 for Powell  
 Carl Form  
 Libby  
 Study*