

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

VI

Sunday, January 12, 1986 at 4:00 p.m. Marilyn Mason, *University Organist*

Fantasia con imitation, BWV 563

Acht Kleine Praeludien und Fugen, BWV 557-560

G-dur, g-moll, a-moll, B-flat-dur

Chorales, BWV 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, BWV 767 -- Partite diverse

sopra: O Gott, du frommer Gott

Achtzehn Chorales, BWV 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, BWV 546

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 1½ 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	
9. Cornet	III	tin		Hauptwerk to Pedal	
10. Trommete	8'	tin		Oberwerk to Pedal	
			Key Action:	Direct mechanical, suspended	
			Stop Action:	Direct mechanical	
			Thirty-five ranks		
			Twenty-seven voices		
			Number of pipes:	1,816	
			Manual compass:	56 notes	
			Pedal compass:	30 notes	
			Temperament:	One-fifth-comma modified meantone at A=440	
			Winding systems:	a) hand-pumped	
				b) .7 hp electric blower	
			Wind pressure:	75 mm	
OBERWERK					
11. Gedackt	8'	lowest octave of wood; remainder of lead			
12. Quintadena	8'	tin			
13. Principal	4'	tin			
14. Rohrflöte	4'	lead			
15. Nasat	3'	lead			
16. Octava	2'	tin			
17. Gemshorn	2'	tin			
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.