

THE UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

FACULTY BUXTEHUDE SERIES

Marilyn Mason, Organ

Sunday, March 22, 1987
Blanche Anderson Moore Hall
4:00 p.m.

The writer

JOHN SULEWSKI

48535 NORMANDY
COURT EAST

PLYMOUTH, MI

48170-3252

453-0261

Präludium und Fuga e moll, BuxWV 143

Präludium und Fuga g moll, BuxWV 148

Canzona d moll, BuxWV 168

Canzona G dur, BuxWV 175

Choralphantasie: Nun freut euch lieben Christen g'mein, BuxWV 210

Orgalchorale: Lobt Gott, ihr Christen allzugleich, BuxWV 202
Wir danken dir, Herr Jesu Christ, BuxWV 224
Nun lob, mein Sell den Herren, BuxWV 212

Präludium und Fuga e moll, BuxWV 142

Please reserve applause until the conclusion of the program.

Two Hundred and Second Concert, 1986-1987

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

1. Bordun	16'	lowest 1-1/2 octaves of wood; remainder of lead
2. Principal	8'	tin
3. Rohrflote	8'	lead
4. Octava	4'	tin
5. Spitzflote	4'	tin
6. Quinta	3'	tin
7. Octava	2'	tin
8. Mixtur	V	tin
9. Cornet	III	tin
10. Trommete	8'	tin

OBERWERK

11. Gedackt	8'	lowest octave of wood; remainder of lead
12. Quintadena	8'	tin
13. Principal	4'	tin
14. Rohrflote	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

PEDAL

23. Principalbass	16'	wood
24. Octavenbass	8'	wood
25. Octavenbass	4'	lead
26. Posaunenbass	16'	wood
27. Trommetenbass	8'	tin
Tremulant		
Klingel	Which rings a small bell for the calcant (pumper)	
Couplers:		
	Oberwerk to Hauptwerk	
	Hauptwerk to Pedal	
	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:	75mm	

Faculty Buxtehude Series

Sunday, February 1: James Kibbie
 Sunday, February 8: Michele Johns
 Sunday, February 15: Marilyn Mason
 Sunday, March 8: James Kibbie
 Sunday, March 15: Michele Johns
 Sunday, March 22: Marilyn Mason
 Sunday, March 29: James Kibbie
 Sunday, April 5: Robert Glasgow

All recitals begin at 4:00 p.m.