



MARILYN MASON  
*University Organist*

School of Music

*Sunday, November 13, 1988  
Blanche Anderson Moore Hall  
4:00 p.m.*

**Messe pour les Paroisses**  
François Couperin  
(1668-1733)

Plein chant du premier Kyrie, en Taille  
Fugue sur les jeux d'anches  
Recit de Chromhorne. 3<sup>e</sup> Couplet  
Dialogue sur la Trompette et le Chromhorne. 4<sup>e</sup> Couplet  
Plein chant. 5<sup>e</sup> et dernier Couplet

Plein jeu. Et in Terra pax  
Petite fugue sur le Chromhorne. 2<sup>e</sup> Couplet du Gloria  
Duo sur les Tierces. 3<sup>e</sup> Couplet  
Dialogue sur les Trompettes, Clairon et Tierces du G. C. Et le bourdon  
avec le larigot du positif. 4<sup>e</sup> Couplet  
Trio a 2 dessus de Chromhorne et la basse de Tierce. 5<sup>e</sup> Couplet  
Tierce en Taille. 6<sup>e</sup> Couplet  
Dialogue sur la Voix humaine. 7<sup>e</sup> Couplet  
Dialogue en trio du Cornet et de la Tierce. 8<sup>e</sup> Couplet  
Dialogue sur les Grands jeux. 9<sup>e</sup> dernier Couplet

Offertoire sur les Grands jeux

Plein chant du premier Sanctus en Canon  
Recit de Cornet. 2<sup>e</sup> Couplet  
Benedictus. Chromhorne en Taille

Plein chant de l'Agnus dei en Basse et en Taille alternativement  
Dialogue sur les Grands jeux. 3<sup>e</sup> Couplet de l'Agnus

Deo gratias. Petit plein jeu

*Robert Breault, cantor*

*Sixtieth Concert, 1988-1989*



## 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. Rohrflöte	8'	lead
4. Octava	4'	tin
5. Spitzflöte	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. 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

### 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

### FRENCH CLASSICAL SERIES

Blanche Anderson Moore Hall

November 6, 1988 4:00 p.m. Michele Johns, organ

November 13, 1988 4:00 p.m. Marilyn Mason, organ

November 20, 1988 4:00 p.m. Edward Parmentier, organ

### MESSIAEN SERIES

Hill Auditorium

November 28, 1988 7:00 p.m.

December 18, 1988 8:00 p.m.

December 19, 1988 8:00 p.m.



MESSE POUR LES PAROISSES  
François Couperin (1668-1733)

Notes prepared  
by  
Marilyn Mason

The music we hear today is one-half of the precious music for organ from the pen of the 18th century French genius, François Couperin, composed when he was twenty-two. The work embraces 21 movements as does his other mass, "Mass for the Convents." Each creation follows an identical pattern dictated by the items of the Latin Mass.

Information about the use of the organ in the Roman Catholic Mass is found in the Ceremoniale de L'Eglise de Paris (1662). Directions are given for the organ to alternate with the choir in the sections of the Mass. The practice of alternation is needed because the sung chant alternates with the organ versets. In both Masses, Couperin includes a solo composition "Offertoire..." as permitted by the Ceremoniale.

The French practice of titling the various movements with their appropriate registration is followed by Couperin. The seven generic types which he presents are:

1. Plein Jeux or the "Full Play or Full Stops", composed of Principals, Flutes and Mixtures. The Pedal division of the French classic organ was generally limited to Trompette 8' and 4' and a few flue registers. In the opening movement of this Mass, the Pedal plays the chant on the Trompette; it is accompanied by the Plein Jeux. Other movements which use this same sound are the fifth couplet of the Kyrie, the first couplet of the Gloria and the first couplet of the Sanctus. The Plein Jeux alone is heard in the final couplet, the Deo Gratias.
2. Fugue To be played on the reed(s).
3. Recit A recitative-type melody (Cromhorne, Tierce, etc.) with the accompaniment of soft registers.
4. Duo A two-voiced texture of two different sounds.
5. Trio In the trio, the upper two voices are played on the Cromhorne (Silbermann calls his the "Chalumeau") and the bass voice on a Tierce combination.
6. Dialogue This refers to answering between two different solo or ensemble registrations.
7. Grands Jeux In three movements, Couperin calls for this combination which is the "Great Play or Great Stops" composed of Reeds, Flues and Cornets.

It is believed that Couperin composed the two Masses for his own use at St. Gervaise, the Parisian church where he succeeded his father as organist.