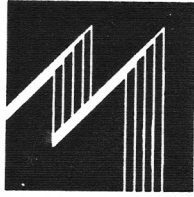


University of Michigan



School of Music

FACULTY RECITAL

MARILYN MASON
University Organist

Tuesday, February 14, 1989
Blanche Anderson Moore Hall
8:00 p.m.

THE MUSIC OF JOHANN SEBASTIAN BACH
1685-1750

Youthful Works

Partita, O Gott, du frommer Gott BWV 767
Pedal exercitium g-moll BWV 598
In dulci júbilo BWV 751

Bach in Arnstadt (1704-1707)

Nun freut euch, liebe Christen g'mein BWV 734

Bach in Mühlhausen (1707)

Ein' fest Burg ist unser Gott BWV 720

The Weimar Period (1708-1717)

Toccatà in C (Toccatà, Adagio and Fugue) BWV 564

The Leipzig Period (1723-1750)

Sonata I in E-flat BWV 525
Allegro
Adagio
Allegro

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