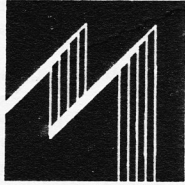


University of Michigan



School of Music

FRENCH CLASSIC SERIES

MARILYN MASON
University Organist

ROBERT BREault
Cantor

Sunday, November 5, 1989
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^e Couplet
Dialogue sur la Trompette et le Chromhorne. 4^e Couplet
Plein chant. 5^e et dernier Couplet

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

Offertoire sur les Grands jeux

Plein chant du premier Sanctus en Canon
Recit de Cornet. 2^e Couplet
Benedictus. Chromhorne en Taille

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

Deo gratias. Petit plein jeu

Sixty-sixth Concert, 1989-1990

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

4:00 p.m.

Sunday, November 5, 1989

Sunday, November 12, 1989

Sunday, November 19, 1989

Marilyn Mason, Robert Breault

Wilnella Bush, Jeffrey Fowler,

James, Nissen, Margarete Thomsen

Michele Johns, Glennis Stout

FRENCH CLASSIC SERIES

MARILYN MASON, University Organist

TIMOTHY STAMPNIEWSKI, Cantor

Sunday, November 5, 1989, Blanche Anderson Moore Hall, 4:00 p.m.

MESSE POUR LES PAROISSES

Francois Couperin (1668-1733)

Performed in honor of the 300th year of publication.

Although our Silbermann/Fisk is hailed as a Bach organ (and rightly so), we should not forget that the instrument also beautifully serves the music of the French classic period. Though Gottfried Silbermann's early years were in Saxony, his most important learning period was under his elder brother, Andreas, in Strasbourg. That period was the major influence in his creative life, and thus as organ builder he is unique: he supplies the "French connection" to Southern German organ building in the 18th century.

The music we hear today is one-half of the precious music for organ from the pen of the 18th century French genius, Francois 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 Parish Mass for his own use at St. Gervaise, the Parisian church where he succeeded his father as organist.

---Marilyn Mason