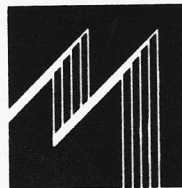


FRENCH CLASSICAL MUSIC SERIES

MARILYN MASON
University Organist

University of Michigan



School of Music

Sunday, November 4, 1990
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

Timothy Stempniewski, cantor

The music is performed in honor of the 300th year of publication.

Sixty-eighth Concert, 1990-1991

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			Tremulant	
1. Bordun	16'	lowest 1-1/2 octaves of wood; remainder of lead	Klingel:	Which rings a small bell for the calcant (pumper)
2. Principal	8'	tin	Couplers:	
3. Rohrflote	8'	lead	Oberwerk to Hauptwerk	
4. Octava	4'	tin	Hauptwerk to Pedal	
5. Spitzflote	4'	tin	Oberwerk to Pedal	
6. Quinta	3'	tin	Key Action:	
7. Octava	2'	tin	Direct mechanical, suspended	
8. Mixtur	V	tin	Stop Action:	
9. Cornet	III	tin	Direct mechanical	
10. Trommete	8'	tin		
OBERWERK			Thirty-five ranks	
11. Gedackt	8'	lowest octave of wood; remainder of lead	Twenty-seven voices	
12. Quintadena	8'	tin	Number of pipes: 1,816	
13. Principal	4'	tin	Manual compass: 56 notes	
14. Rohrflote	4'	lead	Pedal compass: 30 notes	
15. Nasat	3'	lead	Temperament:	
16. Octava	2'	tin	One-fifth-comma modified meantone at A = 440	
17. Gemshorn	2'	tin	Winding systems:	
18. Tertia	1-3/5'	tin	a) hand-pumped	
19. Quinta	1-1/2'	tin	b) .7 hp electric blower	
20. Sifflet	1'	tin	Wind pressure: 75mm	
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		

FRENCH CLASSICAL MUSIC SERIES

November 11, 1990
November 18, 1990
November 25, 1990

Blanche Anderson Moore Hall, 4:00 p.m.
Doctoral students: Phillip Burgess, Ray McLellan, Margarete Thomsen
Faculty Recital: Michele Johns
Guest Organist: Rose Kirn, Hamburg, Germany

FRANCK CONCERT

In commemoration of the 100th year of the death of Franck
November 5, 1990

Hill Auditorium, 7:00 p.m.
Graduate students of Marilyn Mason:
Phillip Burgess, James Nissen, Ronald Prowse
Scott Van Ornum, Mark Wickens, Leslie Wills