

About the Organ Builder

DAVID TANNENBERG (1728-1804) emigrated from his native Germany to Bethlehem, Pennsylvania, in 1749, where he settled among his fellow Moravians. Trained as a joiner, Tannenberg learned the art of organ building from Johann Gottlieb Klemm.

Tannenberg's instruments are rooted squarely in the central German organ building traditions. They were also constructed in an antiquated style, particularly in regards to their pipe construction and voicing, which resemble late seventeenth century German examples.

Commissioned by the Christ Lutheran Church, the organ at York is the last of about forty instruments Tannenberg built during his lifetime. He suffered a stroke and died while installing it in May, 1804. In 1814, the organ was moved to a new building. In 1874, the case was shortened during a church renovation.

It was moved again in 1905, this time to the Church's "Bee Hive Chapel." At that time, the firm of Reubin Midmer & Son "modernized" the organ, installing a more modern bellows and replacing the pedal chest and action with a tubular-pneumatic system. Wind pressure was raised; many of the pipes were revoiced. The third rank in the Mixtur may also have been removed at this time. Tannenberg's trumpet stop (the last known example) was also discarded.

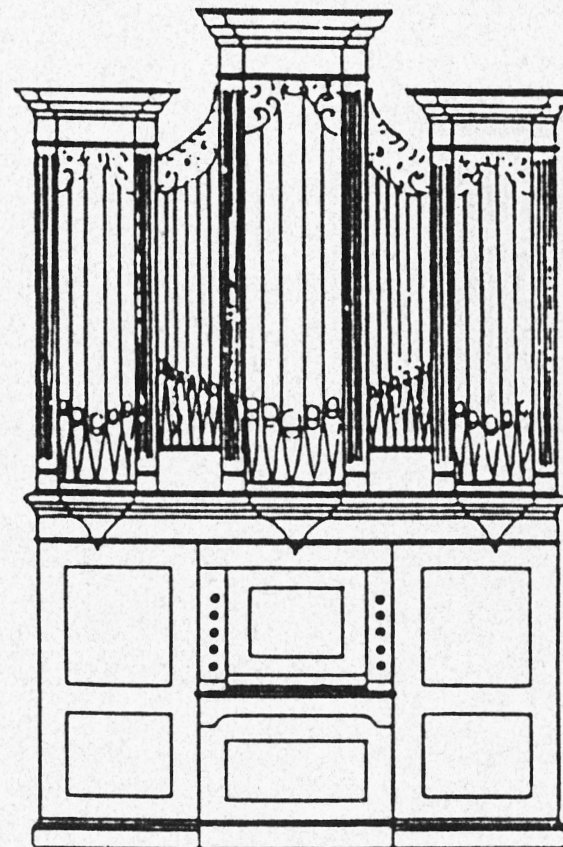
Donated to the Historical Society in 1949, it was reassembled and made playable in 1959. The casework was partially restored, but Midmer's alterations were left intact. In 1990, R. J. Brunner & Co. completed a detailed cosmetic and tonal restoration of the instrument, returning the case to its original proportions. Pipe work was restored where feasible and the missing third rank of the Mixtur was replicated. Wind pressure was lowered to a more historically appropriate level. Restoration of the pedal and the wind system awaits future donations.

*The Historical Society of York County
250 East Market Street
York, Pennsylvania*

Marilyn Mason

Performing on the

1804 Tannenberg Organ



Saturday, November 6, 1993

2:00 P. M.

The Program

Partita, "Christus der ist mein Leben"	Johann Pachelbel (1653-1706)
Magnificat Plein jeu Duo Tierce en Taille Basse de Cromorne Recit de Nazard Dialogue (Alternatim sung by Norma Heyde)	LeClerc (18th Cen.)

Partita, "O Gott, du frommer Gott" (BWV 767)	J. S. Bach (1685-1750)
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Suite for Organ Semplice..("Simple Gifts") Idyll ("Fairest Lord Jesus") Dance ("Lord of the Dance") Toccatina ("Go Tell It On The Mountain")	Gerald Bales
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The Suite was commissioned by Marilyn Mason with funds provided by Donald and Ingrid Graham of York, Pa. Dedicated to Mr. and Mrs. Graham, this is the Suite's first performance in York.

This Concert is co-sponsored by
Dr. and Mrs. John B. Heyde
and the
York Chapter of the
American Guild of Organists.

About the Artist

MARILYN MASON is University Organist and Chairman of the Organ Department of the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western world.

She was the first woman to play in Westminster Abbey, the first woman organist to play in Latin America and the first American to play in Egypt. Dr. Mason has served as adjudicator at nearly every major organ competition. Her dedication to contemporary music is evidenced in the forty-five works that she has commissioned and premiered.

Dr. Mason was chosen 1988 Performer of the Year by the New York Chapter of the American Guild of Organists. Her discography includes music of Bach, Pachelbel, Handel, and contemporary composers on Columbia and Musical Heritage Society labels.

THE STOP LIST

Manual: C-f3, 54 notes.

Principal	8'	metal, 3-29 in the facade.
Gedackt	8'	stopped wood.
Viola de Gamba	8'	1-9, Quintadena basses.
Octav	4'	
Flaute	4'	open wood.
Quinte	3'	
Sub Octav	2'	
Mixtur		2-3 ranks.
Trumpete	8'	currently Midmer's 1905 Oboe.

Pedal: C-cl, 25 notes.

Sub Bass	16'	stopped wood.
Octav Bass	8'	open wood.
Coppel (Manual to Pedal)		
Equal Temperament		
Windpressure: 56mm		
Pitch: a1=445hz		