

ABOUT THE ORGAN AND ITS BUILDERS

For many years University of Michigan organ faculty and students 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: Rings a small bell for the calcant
2. Principal	8'	tin	
3. Rohrflöte	8'	lead	
4. Octava	4'	tin	Couplers: Oberwerk to Hauptwerk Hauptwerk to Pedal Oberwerk to Pedal
5. Spitzflöte	4'	tin	
6. Quinta	3'	tin	
7. Octava	2'	tin	
9. Cornet	III	tin	Key Action: Direct mechanical, suspended
10. Trommete	8'	tin	
OBERWERK			Stop Action: Direct mechanical
11. Gedackt	8'	lowest octave of wood; remainder of lead	Thirty-five ranks
12. Quintadena	8'	tin	Twenty-seven voices
13. Principal	4'	tin	Number of pipes: 1,816
14. Rohrflöte	4'	lead	Manual compass: 56 notes
15. Nasat	3'	lead	Pedal compass: 30 notes
16. Octava	2'	tin	Temperament: One-fifth-comma modified meantone at A = 440
17. Gemshorn	2'	tin	Winding systems: a) hand-pumped b) .7 hp electric blower
18. Tertia	1-3/5'	tin	Wind pressure: 75mm
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	

SUMMER RECITALS:

- 2 July, 4 p.m. Women's Chamber Chorus, Gini Robison, conductor,
Marilyn Mason, University Organist, BAM*
- 5 July, 8 p.m. Evelyn Lim, dissertation recital, BAM
- 6 July, 8 p.m. Robert Jones, guest organist, BAM*
- 7 July, 8 p.m. Elinore Barber, guest lecturer, "Music of Bach," BAM*
- 8 July, 8 p.m. Georges Robert, guest organist, First Congregational Church*
- 9 July, 4 p.m. Josef Serafin, guest organist, BAM*
- 10 July, 8 p.m. Wayne Barr, dissertation recital, BAM
- 12 July, 8 p.m. James Spirup, dissertation recital, Hill
- 14 July, 8 p.m. Todd Säger, master's recital, Hill

*Ann Arbor Summer Festival admission charge; tickets available at door.

THE 17TH INTERNATIONAL ORGAN & CHURCH MUSIC INSTITUTE

and
*Ann Arbor
Summer
Festival*

WOMEN'S CHAMBER CHORUS

Gini Robison, Conductor

MARILYN MASON
University Organist

Sunday, 2 July 1995
Blanche Anderson Moore Hall
4:00 p.m.

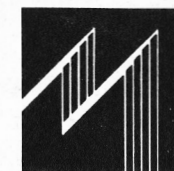
The Fourth of July: A Grand Military Sonata

- I Assembling of the People: Bells, Cannon
II Distant March
III Trumpet
IV March: The Artillery
V Quick Step: Rifle Men
VI Quick March: Infantry
VII Shouts of the Populace
VIII Hail, Columbia!

O Music

Simple Gifts

University of Michigan



School of Music

James Hewitt

Lowell Mason
(1792-1872)

Shaker Hymn
arr. John Coates, Jr.

Jeanie With The Light Brown Hair

Stephen Foster
arr. Harvey

I'll Give My Love An Apple

American
arr. Betty Bertaux

Shenandoah

American
arr. Mary Goetze

Ave Maria

Daniel Pinkham
(b.1923)

A Prayer for Tomorrow

Carl J. Nygard, Jr.

Peggy Cudkowicz, flute

Variations, "Heil Dir im Siegerkranz"

Johann Christoph Rinck
(1770-1846)

I've Got a Crush on You

George Gershwin
(1898-1937)

Rock-A-Bye-Baby

arr. Michele Weir

Old Joe Clark

American
arr. Mary Goetze

Crawdad Hole

American
arr. Mary Goetze

Elijah Rock

Spiritual
arr. Jester Hairston

Third Concert, 1995-1996



The Women's Chamber Chorus, first organized in 1983, is a performing group of 30-40 members from Ann Arbor and surrounding area communities. The chorus presents two formal programs a year, in December and in the spring. The repertoire includes a variety of styles and composers, classical, folk, and modern. Performances are *a capella* and also with keyboard and instrumental accompaniment. A smaller ensemble, The Chamber Maids, selected from the large chorus, also performs for smaller venues. The chorus is a member of the Washtenaw Council for the Arts.

The Chorus meets weekly from September to December and from mid-January to May on Monday mornings at the Reorganized Church of the Latter Day Saints in Ann Arbor. For more information, contact Gini Robison, 1642 Washtenaw, Ypsilanti, MI 48197, (313) 487-2691.

Women's Chamber Chorus 1995

- | | |
|---------------------|------------------------|
| * Pat Abbott | Ellen Grossman |
| *† Martha Ause | *† Susan Hares |
| *†# Ann Barden | *†# Brenda Hillebrandt |
| * Betty Bowe | *† Irene Hurbis |
| Jane Brown | Marciz Hylkema |
| * Sibyl Burling | June Krebs |
| * Claudia Chenoweth | Carole McCabe |
| * Marian Colestock | * Toni McCann |
| * Donna Conner | * Cathy Mercer |
| * Peggy Cudkowicz | *†# Ramona O'Brian |
| * Marilyn Duncanson | Mary Olson |
| * Shirley Dunham | Karen O'Neal |
| Anna Egert | * Joan Stahman |
| Jean Fontaine | *†# Pat Steiss |
| * Edna Fraiberg | Sue Stoll |
| Betty Gerstler | Marian West |

- * Members singing in this concert
- † Chamber Maids
- # Quartet