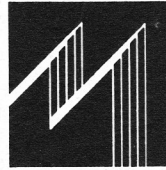


THE 17TH INTERNATIONAL
ORGAN & CHURCH MUSIC
INSTITUTE

and
Ann Arbor
Summer
Festival

University of Michigan



School of Music

MICHIGAN BACH ENSEMBLE
Rosemary Russell, Contralto
Harry Sargous, Oboe
Marilyn Mason, Organ

Sunday, 25 June 1995
Blanche Anderson Moore
4:00 p.m.

Music of Johann Sebastian Bach
(1685-1750)

Chorale Prelude, "Nun Komm der Heiden Heiland," BWV 659
for oboe and organ

Partita, "O Gott, du Frommer Gott," BWV 767 for organ

Sonata in G Minor for oboe and organ
Allegro
Adagio
Allegro

Kantate, "Gott soll allein mein Herze haben," BWV 169
for contralto and organ
Arioso: Recit, Arioso, Recit, Arioso, Recit
Aria

Sinfonia, Cantata BWV 156 for oboe and organ

Toccatà in d-moll, BWV 565 for organ

Second Concert, 1995-1996

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: Which rings a small bell for the calcant
2. Principal	8'	tin	
3. Rohrflöte	8'	lead	
4. Octava	4'	tin	Couplers:
5. Spitzflöte	4'	tin	Oberwerk to Hauptwerk
6. Quinta	3'	tin	Hauptwerk to Pedal
7. Octava	2'	tin	Oberwerk to Pedal
9. Comet	III	tin	
10. Trommete	8'	tin	Key Action: Direct mechanical, suspended
OBERWERK			
11. Gedackt	8'	lowest octave of wood; remainder of lead	Stop Action: Direct mechanical
12. Quintadena	8'	tin	Thirty-five ranks
13. Principal	4'	tin	
14. Rohrflöte	4'	lead	Twenty-seven voices
15. Nasat	3'	lead	
16. Octava	2'	tin	Number of pipes: 1,816
17. Gemshorn	2'	tin	
18. Tertia	1-3/5'	tin	Manual compass: 56 notes
19. Quinta	1-1/2'	tin	
20. Sifflet	1'	tin	Pedal compass: 30 notes
21. Mixtur	III	tin	
22. Chalmureau	8'	tin	Temperament: One-fifth-comma modified meantone at A = 440
PEDAL			
23. Principalbass	16'	wood	Winding systems:
24. Octavenbass	8'	wood	a) hand-pumped
25. Octavenbass	4'	lead	b) .7 hp electric blower
26. Posaunenbass	16'	wood	
27. Trommetenbass	8'	tin	Wind pressure: 75mm

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.