

ANN ARBOR SUMMER FESTIVAL AND
THE AMERICAN CENTER OF CHURCH MUSIC

University of Michigan



School of Music

THE ANN ARBOR BOYCHOIR

Thomas Strode, Conductor

MARILYN MASON
University Organist

Sunday, June 22, 1997
Blanche Anderson Moore Hall
4:00 p.m.

YOUTHFUL WORKS FOR ORGAN

Pedal exercitium in G minor, BWV 598

Johann Sebastian Bach
(1685-1750)

Chorale Prelude, "In dulci jubilo," BWV 751

THE ARNSTADT YEARS (1704-1707)

Chorale Prelude, "Nun freut euch, liebe Christen g'mein,"
BWV 734

Fugue in G Minor, BWV 578

Marilyn Mason

Gaudet in coelis

Richard Dering
(c.1580-1630)

Eins bitte ich vom Herren

Heinrich Schuetz
(1585-1672)

Magnificat and Nunc dimittis in G

Herbert Sumsion
(1899-1995)

Magnificat, 8th Tone (Festal)

Johann Pachelbel
(1653-1706)

Boychoir

Toccat, Adagio and Fugue, BWV 564

J. S. Bach

Ms. Mason

Evening Hymn

Henry Purcell
(1659-1695)

Wir eilen schwachen, doch emsigen Schritten

J. S. Bach

(from *Cantata 78*)

Laudate Dominum

W. A. Mozart

(from *Solemn Vespers, K. 339*)

(1756-1791)

The Lord bless you and keep you

John Rutter

(b. 1945)

Boychoir

Second Concert, 1997-1998

THE MARILYN MASON ORGAN

For many years University of Michigan organ faculty and students expressed a strong desire 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. Realization of this ideal instrument at last became possible through a generous gift from Judith Barnett Metz in honor of Marilyn Mason, with further substantial support from the officers of the University.

As a result of extensive research and consultation among members of the School of Music organ faculty and C. B. Fisk, Inc., of Gloucester, Massachusetts, it was decided that the instruments of Gottfried Silbermann (1683-1753) should be the models upon which the Marilyn Mason Organ would be based. Silbermann was a contemporary of Bach; in fact, Bach played upon many Silbermann organs and praised them.

The Marilyn Mason Organ does not replicate any single Silbermann instrument, of which there are twenty-eight extant, all but one in eastern Germany. Rather, it takes the best of what he offered in his medium-sized instruments and conforms perfectly to the aesthetic spirit and the mechanical capabilities of Silbermann's craftsmanship. The Marilyn Mason Organ most closely resembles the instrument built by Silbermann for the Georgenkirche in Rotha, 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	Tremulant
2. Principal	8'	tin	Klingel:
3. Rohrflöte	8'	lead	Rings a small bell for the calcant
4. Octava	4'	tin	
5. Spitzflöte	4'	tin	Couplers:
6. Quinta	3'	tin	Oberwerk to Hauptwerk
7. Octava	2'	tin	Hauptwerk to Pedal
8. Mixtur	V	tin	Oberwerk to Pedal
9. Cornet	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