

TWO CONCERTS OF FRENCH BAROQUE MUSIC

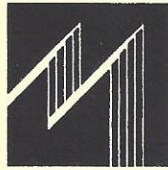
George M. Krawczyk, Organist
Tamara Schmiede, Organist
Edward Schramm, Organist

Sunday, 18 January 1998
Blanche Anderson Moore Hall
4:00 p.m.

Marilyn Mason, University Organist
Lorna Young Hildebrandt, Soprano

Sunday, 25 January 1998
Blanche Anderson Moore Hall
4:00 p.m.

University of Michigan



School of Music

PROGRAM I

Kyrie from *Messe de Convents*

Plein jeu
Fugue sur la Trompette
Recit de Chromhorne
Trio a 2 dessus de Chromhorne et la basse de Tierce
Dialogue sur la Trompette du Grand Clavier,
et sur la Montre, le Bourdon et la Nazard du Positif

Francois Couperin
(1668-1733)

Terese McGuire, *cantor*

George M. Krawczyk, *organist*

Mr. Krawczyk is Director of Music Ministries and Organist
at Holy Redeemer Catholic Church, Burton, Michigan

Suite du Troisiesme Ton

Plein jeu a 2 choeurs
Fugue
Duo
Dessus de tierce en vitesses, et accords
Trio
Recit de cromhorne
Basse de Trompette
Grand Dialogue

Jacques Boyvin
(1649-1706)

Tamara Schmiede, *organist*

Organist, Outer Drive Faith Lutheran Church, Detroit

The performers are in Marilyn Mason's Seminar 786.

Suite du Second Ton

Jean-Adam Guilain

from *Pieces d'orgue pour le Magnificat*

Prelude
 Tierce en Taille
 Duo
 Basse de Trompette
 Trio de Flutes
 Dialogue

Edward Schramm, *organist*
 Organist, First Baptist Church, Ann Arbor

*One Hundred and Sixty-third 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:
OBERWERK			Direct mechanical, suspended
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. Chalumeau	8'	tin	Temperament: One-fifth-comma modified meantone at A = 440
PEDAL			Winding systems:
23. Principalbass	16'	wood	a) hand-pumped
24. Octavenbass	8'	wood	b) .7 hp electric blower
25. Octavenbass	4'	lead	
26. Posaunenbass	16'	wood	
27. Trommetenbass	8'	tin	Wind pressure: 75mm