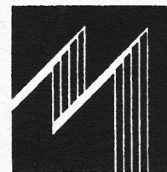


ANN ARBOR SUMMER FESTIVAL
CLASSICAL MUSIC SERIES

University of Michigan



School of Music

DUO CANTARO:
KIMBERLY HAYNES, SOPRANO
MARILYN MASON, ORGANIST

Sunday, June 16, 2002
School of Music, Blanche Anderson Moore Hall
4:00 p.m.

Pedal Exercitium, BWV 598

J.S. Bach
(1695–1750)

Chorale Partita, "O Gott du Frommer Gott," BWV 767

J.S. Bach

Magnificat du huitieme ton en Sol Majeur

Le Clerc
(fl. 18th century)

Plein jeu
Duo
Jeu du Clarion
Flutte
Musette
Grand jeu

Kimberly Haynes, *cantor*

The Magnificat (Hymn of the Virgin Mary) is recorded in Luke's gospel. Originally, it was sung; the practice of performing alternate verses with the organ began in the 17th century. Because there were twelve verses in the Magnificat, composers would write six verses for the organ to be sung in alternation with the chant. Here, Le Clerc utilizes the eighth tone as his melodic source. A copy of the original was obtained from the British Museum by Marilyn Mason, who has edited it for performance.

Music by Living American Composers

Partita on "Irby" (1997)

Karen Emmet Phipps
(b. 1940)

Plenum
Triplets: Flowing
Duo: Tenderly
Trio: Boldly
Plenum

World Premiere

Spiritual Suite (2001)

Calvin Taylor
(b. 1948)

Nobody Knows the Trouble I See
City Called Heaven
Swing Low, Sweet Chariot

World Premiere

Both works were commissioned by Marilyn Mason and are dedicated to her.

Eighth Concert, 2002–2003

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 octave 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.	Chalumeau	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