

French Baroque Series

FACULTY RECITAL

MARILYN MASON
University Organist

DAVID TROIANO, Cantor

Sunday, November 17, 2002
School of Music, Blanche Anderson Moore Hall
4:00 p.m.

University of Michigan



School of Music

Messe Solemnelle: a l'usage des paroisses

Plein chant du premier Kyrie, en Taille

Kyrie eleison

Fugue sur les jeux d'anches, 2^e Couplet

Christe eleison

Récit de Chromhorne, 3^e Couplet

Christe eleison

Dialogue sur la Trompette et le Chromhorne, 4^e Couplet

Kyrie eleison

Plein chant, 5^e et dernier Couplet

François Couperin

(1668-1733)

Gloria in excelsis Deo

Plein jeu: Et in terra pax

Laudamus te

Petite fugue sur le Chromhorne, 2^e Couplet du Gloria

Adoramus te

Duo sur les tierces, 3^e Couplet

Gratias agimus...

Dialogue sur les Trompettes, Clairon et Tierces du Grand Clavier

et le Bourdon avec le Larigot du Positif, 4^e Couplet

Domine Fili unigenite

Trio à 2 dessus de Chromhorne et la basse de Tierce, 5^e Couplet

Qui tollis... Miserere

Tierce en Taille, 6^e Couplet

Qui sedes ad dexteram

Dialogue sur la Voix humaine, 7^e Couplet

Tu solus Dominus

Dialogue en trio du Cornet et de la Tierce, 8^e Couplet

Cum Sancto Spiritu

Dialogue sur les Grands jeux, 9^e et dernier Couplet

Program continued...

Eighty-sixth Concert, 2002-2003

Offertoire sur les Grands jeux

Plein chant du premier Sanctus en Canon

Sanctus

Récit de Cornet, 2^e Couplet

Pleni sunt... excelsis

Benedictus: Cromhorne en Taille

Plein chant de l'Agnus dei en Basse et en Taille alternativement

Agnus Dei... miserere nobis

Dialogue sur les Grands jeux, 3^e couplet de l'Agnus

Ite missa est

Deo gratias: Petit plein jeu

La messe est fini, allons diner

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 |