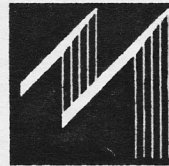


UNIVERSITY OF MICHIGAN
ANN ARBOR SUMMER FESTIVAL
CLASSICAL MUSIC SERIES

DUO CANTARO
FREDA HERSETH, mezzo-soprano
MARILYN MASON, organist

University of Michigan



School of Music

Sunday, June 15, 2003
School of Music, Blanche Anderson Moore Hall
4:00 p.m.

MUSIC OF GERMANY & FRANCE

A Youthful Work

Pedal exercitium in G minor, BWV 598
J.S. Bach
(1685-1750)

The Leipzig Years
(1723-1750)

Wachet auf, ruft uns die Stimme
(Schübler Chorales), BWV 645
J.S. Bach

For voice, *Bist Du Bei Mir* (Anna Magdalena Book)

Magnificat du huitieme ton en Sol Majeur
Plein jeu, Duo, Jeu du Clarion
Flutte, Musette, Grand Jeu
Le Clerc
(c. 18th century)

The Magnificat (Hymn of the Virgin Mary) is recorded in Luke's gospel. Though originally it was sung, the practice of performing alternate verses with the organ began in the 17th c. Because there were 12 verses in the Magnificat, composers would write six verses for the organ, to be sung in alternation with the chant. Here, LeClerc utilizes the 8th tone as his melodic source. The music was obtained from the British Museum by Marilyn Mason who has edited it for performance.

Concerto in F, Op. 4, No. 4
Larghetto
Allegro
Alla siciliana
Presto
Georg Friedrich Handel
(1685-1759)

Two settings, *Lascia ch'io pianga* (Rinaldo)
1. For voice
2. Realized, by William Babel
Handel

From Messiah
Recitative and Air, *He Shall Feed His Flock Like a Shepherd*
Air, *He Was Despised*
Recitative and Air, *O Thou That Tellest Good Tidings to Zion*
Handel

The Weimar Period
(1708-1717)

Toccatà in D Minor, BWV 565
J.S. Bach

Eighteenth Concert, 2003-2004

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. It 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.	Coronet	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

Freda Herseth, mezzo-soprano, is an Associate Professor at the School of Music, where she teaches voice. She has sung with opera companies and orchestras throughout Europe and in the U.S. She has premiered numerous new works, many of which were composed for her voice. She has recorded with CRI, Albany, RAI Italian Radio, as well as with the major radio and television companies of Germany and Austria.

Marilyn Mason is University Organist and chair of the organ department at U-M. Her extensive career as organist, lecturer, adjudicator, and teacher has carried her throughout the Western world.