

ANN ARBOR SUMMER FESTIVAL  
CLASSICAL MUSIC SERIES



**DUO PNEUMA**  
**DONALD FISHEL, FLUTE**  
**MARILYN MASON, UNIVERSITY ORGANIST**

*Sunday, July 4, 2004*  
*School of Music, Blanche Anderson Moore Hall*  
*4:00 p.m.*

**America**

Sung by the audience

My country 'tis of thee  
Sweet land of liberty  
Of thee I sing,  
Land where my fathers died,  
Land of the pilgrim's pride,  
From every mountainside  
Let freedom ring.

**The Fourth of July (A Grand Military Sonata)**

James Hewitt  
(1770-1846)

Assembling of the People: Bells, Cannon  
Distant March  
Trumpet  
March: The Artillery  
Quick Step: Rifle Men  
Quick March; Infantry  
Shouts of the populace

**Siciliano (Sonata in E-flat)**

J.S. Bach  
(1685-1750)

From **"Breath of the Spirit"**

Gregory Hamilton  
(b. 1959)

Mary's Dance  
Desert Grief  
This Suite, in 10 movements, is inspired by the poetry of Ken Gaertner  
Today is the first performance.

**Variations, "Heil dir, im Siegeskranz"**

J. C. Rinck  
(1770-1846)

**Concert Fantasy on "The Stars and Stripes Forever"**

Mark Starr

*Seventh Concert, 2004-2005*

Flute soloist **DON FISHEL** was born and raised in western Michigan, where he began playing the flute at the age of nine and played in the school bands. He entered The University of Michigan School of Music, studying with Nelson Hauenstein and Michael Stoune and graduating with a degree in Instrumental Music Education. He embarked on a career in music publishing and began writing the Christian songs and liturgical music for which he is best known. His hymns "Alleluia No. 1" and "The Light of Christ" can be found in the hymnals of the Episcopal, Lutheran, Methodist, and Roman Catholic churches.

In 1983, he earned a degree in computer science at Eastern Michigan University, and he currently pursues a career as a computer programmer. He is the principal flutist of the Ann Arbor Civic Band and has played in musical theatre productions with the Chelsea Area Players, Tecumseh Youth Theatre, Saline Area Players, and The Croswell Opera House. In 2000, he was the flute soloist performing Peter Schickele's "Concerto for Flute and Orchestra" at the Ann Arbor Summer Festival.

**MARILYN MASON** is University Organist and Chairman of the Organ Department at the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator, and teacher has carried her throughout the musical world. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American to play in Egypt. During a single year, invitations took her to five continents. Dr. Mason has served as judge at nearly every major organ competition in the world. Her dedication to contemporary music is evidenced in the 65 works that she has commissioned and premièred. In 1987, Marilyn Mason was awarded a Doctor of Music degree *honoris causa* by the University of Nebraska. She was honored as the "1988 Performer of the Year" by the New York Chapter of the American Guild of Organists. Her discography includes music of Bach, Pachebel, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage Society labels. She is now recording the complete organ music of Pachebel for the Musical Heritage Society.

#### 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