

The Michigan Legacy
Marilyn Mason & George Shirley

in concert

First Presbyterian Church of Ypsilanti
April 26, 2009, at 3 p.m.



THE CONVENT
The Presbyterian Church of Ypsilanti
April 16, 2004 at 3 pm

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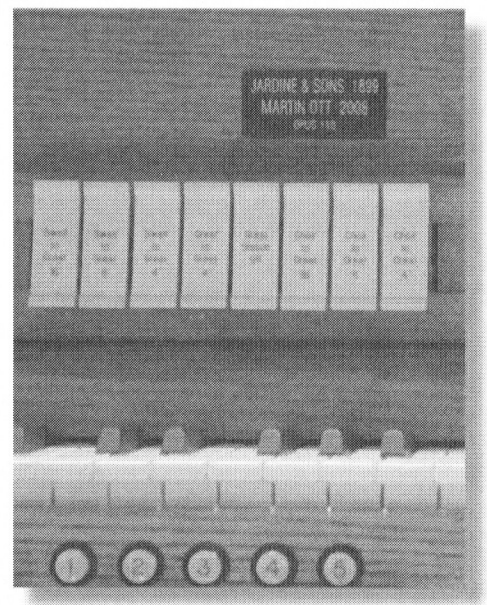
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Welcome

On behalf of the planning committee, volunteers, and many supporters, I extend warm greetings to you: welcome to the First Presbyterian Church of Ypsilanti, home of the Ypsilanti Pipe Organ Festival! We are thrilled that you have chosen to join us in experiencing great music today.

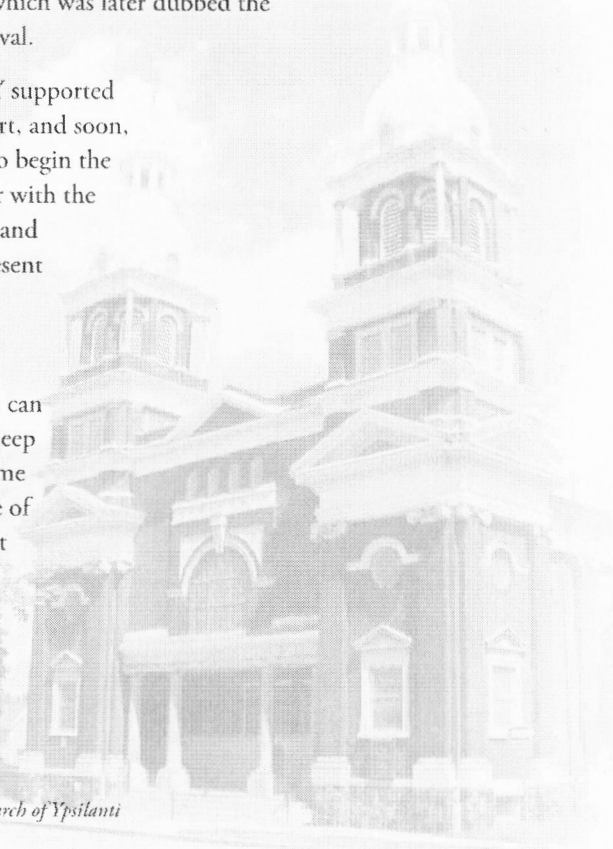
You must try to share in the excitement and gratefulness I experienced when I first arrived in the States in 2007, and one month later, found a church that had just undergone a 7-year-long adventure of purchasing and installing a new pipe organ (and a fairly sizable one). By the Summer of 2008, things were starting to happen: the organ consultants were just about to finalize decisions about the console design, and Mr. Ott was regularly sending us pictures of the instrument. This activity set me thinking about how we could make use of this new addition to the local church music scene. The result was an annual series of organ-related concerts and workshops, which was later dubbed the Ypsilanti Pipe Organ Festival.

The congregation of FPCY supported my ideas from the very start, and soon, a committee was formed to begin the planning process. Together with the Festival's many volunteers and supporters, we hope to present Ypsilanti and beyond with musical events that excite, challenge, and inspire. We believe that the pipe organ can still speak to people on a deep level, and that it's about time to tell the world about one of the music world's best-kept secrets!

Enjoy,



AARON TAN
Organist, First Presbyterian Church of Ypsilanti



Martin Ott, Op.110

Electric Slider Wind Chest Action with some Unit Action
35 Register, 41 Ranks, 4 Extensions • 3 Manuals & Pedal

GREAT Manual II (unenclosed)

Bourdon 16' (ep) (ext. 8')
Principal 8'
Rohrflute 8'
Bourdon 8' (ep)
Octave 4'
Flute 4'
Fifteenth 2'
Mixture IV (1 1/3')
Bombarde 16' (SW)
Trompete 8'

SWELL Manual III (enclosed)

Viola di Gamba 8'
Viola Celeste 8' tc
Pommer 8'
Principal 4'
Gedackt Flute 4'
Nazat 2 2/3'
Fifteenth 2'
Nachthorn 2'
Quinte 1 1/3'
Septime 1 1/7'
Plein Jeu IV (2')
Bombarde 16' (ep)
Trompette 8'
Oboe 8' Jardine
Tremulant

CHOIR Manual I (enclosed)

Geigen Principal 8' Jardine
Stopped Diapason 8' Jardine
Salicional 8' Jardine
Salicional Celeste 8' Jardine
Octave 4' Jardine
Harmonic Flute 4' Jardine
Flute 2' Jardine
Clarinet 8' Jardine

DESCRIPTIONS

The organ console is free standing and movable.
Programmable Crescendo pedal.
MIDI IN/OUT.
The console has multi-level combination action.

Organ Specifications

PEDAL (ep)

32' Resultant
16' Open Diapason (8' ext) Jardine
16' Bourdon (GT)
16' Subbass Jardine
8' Octavbass Jardine
8' Bourdon (GT)
8' Subbass (16' ext)
4' Choral Bass
16' Posaune
16' Bombarde (SW)
8' Posaune (16' ext)
8' Bombarde (SW)
4' Clarion (SW)

(ep) Indicates Electro Pneumatic Action

COUPLERS

Great to Pedal 8, 4	Great Unison Off
Swell to Pedal 8, 4	Great to Choir 16, 8, 4
Choir to Pedal 8, 4	Swell to Choir 16, 8, 4
Swell to Swell 16, 4	Choir to Choir 16, 4
Swell Unison Off	Choir Unison Off
Swell to Great 16, 8, 4	Pedal to Great 8'
Choir to Great 16, 8, 4	Pedal to Swell 8'
Great to Great 4	Pedal to Choir 8

The console has multi-level combination action.

PISTONS:

General	Thumb & Toe-Studs
Great Division	Thumb
Swell Division	Thumb
Choir Division	Thumb
Pedal Division	Thumb & Toe-Studs
General Cancel	Thumb
Set	Thumb
Swell to Pedal Reversible	Thumb & Toe-Stud
Great to Pedal Reversible	Thumb & Toe-Stud
Choir to Pedal Reversible	Thumb & Toe-Stud
Swell to Great Reversible	Thumb
Swell to Choir Reversible	Thumb
Great to Choir Reversible	Thumb
Choir to Great Reversible	Thumb
Sforzando Reversible	Thumb & Toe-Stud

Program

- The Lord's Prayer** *Georg Henschel (1850–1934)*
- A Prayer of St. Francis** *Harry Banks (1889–1967)*
- Total Eclipse, from *Samson*** *Georg Frideric Handel (1685–1759)*
Duo Cantando
George Shirley, tenor
Marilyn Mason, organ
- Toccat and Fugue in d, BWV 565** *J. S. Bach (1685–1750)*
Marilyn Mason
- Whither shall I go from thy Spirit?** *James G. MacDermid (1875–1960)*
- Ave Maria** *J. S. Bach / Charles Gounod (1818–1893)*
Duo Cantando
- March on a Theme of Handel** *Alexandre Guilmant (1837–1911)*
- Chorale Prelude on “Abide with Me”** *William Bolcom (b. 1938)*
- Heil Dir im Siegeskranz** *Johann Christian Heinrich Rinck (1770–1846)*
Miss Mason
- O Lord most holy** *César Franck (1822–1890)*
- The Lord's Prayer** *Albert Malotte (1895–1964)*
Duo Cantando

About the Music

Sir George Henschel (Ismao Georg Henschel) was an English baritone, pianist, conductor, and composer who was knighted in 1914. Henschel was born at Breslau of Polish-Jewish parentage, and educated as a pianist, making his first public appearance in Berlin in 1862. He subsequently took up singing, initially and briefly as a *basso profundo* but developing a fine baritone voice. In 1868, he sang the part of Hans Sachs in *Meistersinger* at Munich. In 1877, he began a successful career in England, singing at the principal concerts and, in 1881, he married the American soprano, Lilian June Bailey. Henschel's very highly developed sense of interpretation

and style made him an ideal concert singer, while he was no less distinguished as accompanist. In fact, he sometimes combined both functions; he can be heard on records made as late as 1928 for the Columbia Graphophone Company, singing lieder by Schubert and Schumann to his own accompaniment.

Henschel was also a prominent conductor in America and England. He became the first conductor and founder of the Boston Symphony Orchestra in 1881. At one point, he served as teacher for the tenor Richard Hayes. His compositions include instrumental works, a *Stabat Mater*, and an opera entitled *Nubia*.

Harry Clay Banks was organist and choirmaster of Grace Episcopal Church in Philadelphia, Pennsylvania. His works for choral ensemble, organ, and solo voice were published by the H. W. Gray Company.

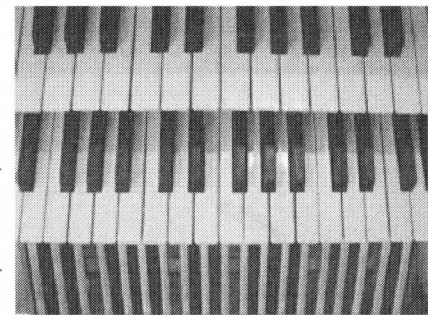
James G. MacDermid wrote numerous vocal settings of Biblical scripture. His works are published by Forster Music Publishers of Chicago.

Johann Sebastian Bach and **Charles Gounod** find themselves in happy lock step in Gounod's vocal adaptation of the older composer's Prelude No. 1 in C for keyboard. Gounod boldly appended to Bach's flowing, arpeggiated score a soaring melody and a Latin text of greeting to Mary, Mother of Jesus (Ave, Maria). This amalgam of French and German musical genius quickly established its place as one of the most favored of sacred songs; indeed, it became Gounod's most popular song composition.

Georg Frideric Handel, a masterful composer of operas and oratorio, wrote *Samson* to a libretto newburgh Hamilton based on Milton's *Samson Agonistes*, itself inspired by the Biblical Samson's tragic yet transcendent story. Here Samson laments his blindness as he, yoked like a beast of burden to the grindstone by his captors, grinds grain for their feast.

César Franck was Belgian-born, but lived his life in Paris where he established his credentials in composition as a major exponent of Romanticism, and, in addition, as an outstanding organist. *Panis Angelicus* was written in 1872 for tenor voice, organ, harp, cello and double bass.

Albert May Malotte was an American pianist, organist, composer and educator. Malotte wrote a number of scores for films, including the Disney Studio's *Ferdinand the Bull* and *The Ugly Duckling*, but it was his world-renowned setting of *The Lord's Prayer* that put him firmly in the annals of musical history.



About the Artists

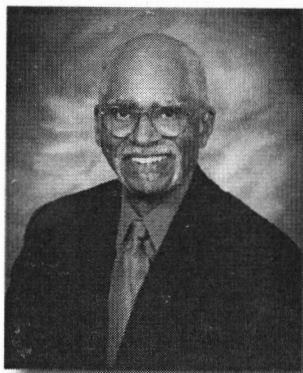
MARILYN MASON is University Organist and Chairman of the Organ Department at the University of Michigan. She earned the Master of Music degree from the University of Michigan and Doctor of Sacred Music from Union Theological Seminary. Her extensive career as concert organist, lecturer, adjudicator, and 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. Professor 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 premiered. Currently, she is pursuing her commitment to stylistic integrity through research into the construction and tonal design of European instruments. Twenty research tours have focused on historic organs in Europe.

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, Pachelbel, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage Society. A recent recording on Albany Records included Concertos by Petr Eben, Emma Lou Diemer, Leo Sowerby, and Gospel Preludes, Vol IV, of William Bolcom. She is presently recording the organ music of Johannes Pachelbel for the Musical Heritage Society.

GEORGE SHIRLEY is one of America's most versatile tenors. He is in demand both nationally and internationally as a performer, teacher, lecturer, and adjudicator.



As a performer he has won international acclaim for his performances with the Metropolitan Opera (where he was the first African American tenor and second African American male to sing leading roles), The Royal Opera (Covent Garden, London), Deutsche Oper (Berlin), Teatro Colón, (Buenos Aires), Netherlands Opera (Amsterdam), L'Opéra (Monte Carlo), New York City Opera, Scottish Opera (Glasgow), Chicago Lyric Opera, San Francisco Opera, Washington Opera, Michigan Opera Theater, Glyndebourne Festival, and Santa Fe Opera, among others. Mr. Shirley has recorded for RCA, Columbia, Decca, Angel, Philips, Vanguard, CRI, and Albany. He received a Grammy Award in 1968 for his role (Ferrando) in the prize-winning RCA recording of Mozart's *Così fan Tutte*, which was re-issued on compact disc. *Battle Pieces*, a cycle of songs composed by Warren M. Swenson to the Civil War poetry of Herman Melville, was released by Albany Records in 2003 with

Pulitzer Prize winning composer William Bolcom accompanying George Shirley at the piano.

Mr. Shirley has performed more than 80 operatic roles over the span of his 50-year career, as well as oratorio, recital, and concert literature with some of the world's most renowned conductors and accompanists (Solti, Klemperer, Stravinsky, Ormandy, von Karajan, Krips, Leinsdorf, Colin Davis, Bernstein, Ozawa, Maazel, Isepp, Katz, Wadsworth, Wustman, et al.).

Among numerous awards and citations, the most recent he has received are the Dr. Charles H. Wright Legacy Award for Excellence in Fine Arts from the Charles H. Wright African American Museum in Detroit, The University of Michigan School of Music Alumni Citation of Merit, The Trail Blazer Award from the National Association for the Study and Performance of African American Music, and The Career Achievement Award in the Field of Music from Wayne State University in Detroit.

Mr. Shirley accepted an appointment to the faculty of the University of Michigan School of Music in 1987 following seven years of teaching and service as Professor of Voice at The University of Maryland College Park. At their July, 1992 meeting, the University of Michigan Board of Regents named George Shirley The Joseph Edgar Maddy Distinguished University Professor of Music. In June 1999, Professor Shirley accepted appointment as Director of the Vocal Arts Division of the School of Music, Theatre & Dance. In May 2007, the Board of Regents bestowed emeritus status on Professor Shirley upon his retirement following 20 years of service to the university and to the school.



The American Guild of Organists

Ann Arbor Chapter *2009 Events*
www.annarborago.org

**Annual
New Music Festival**

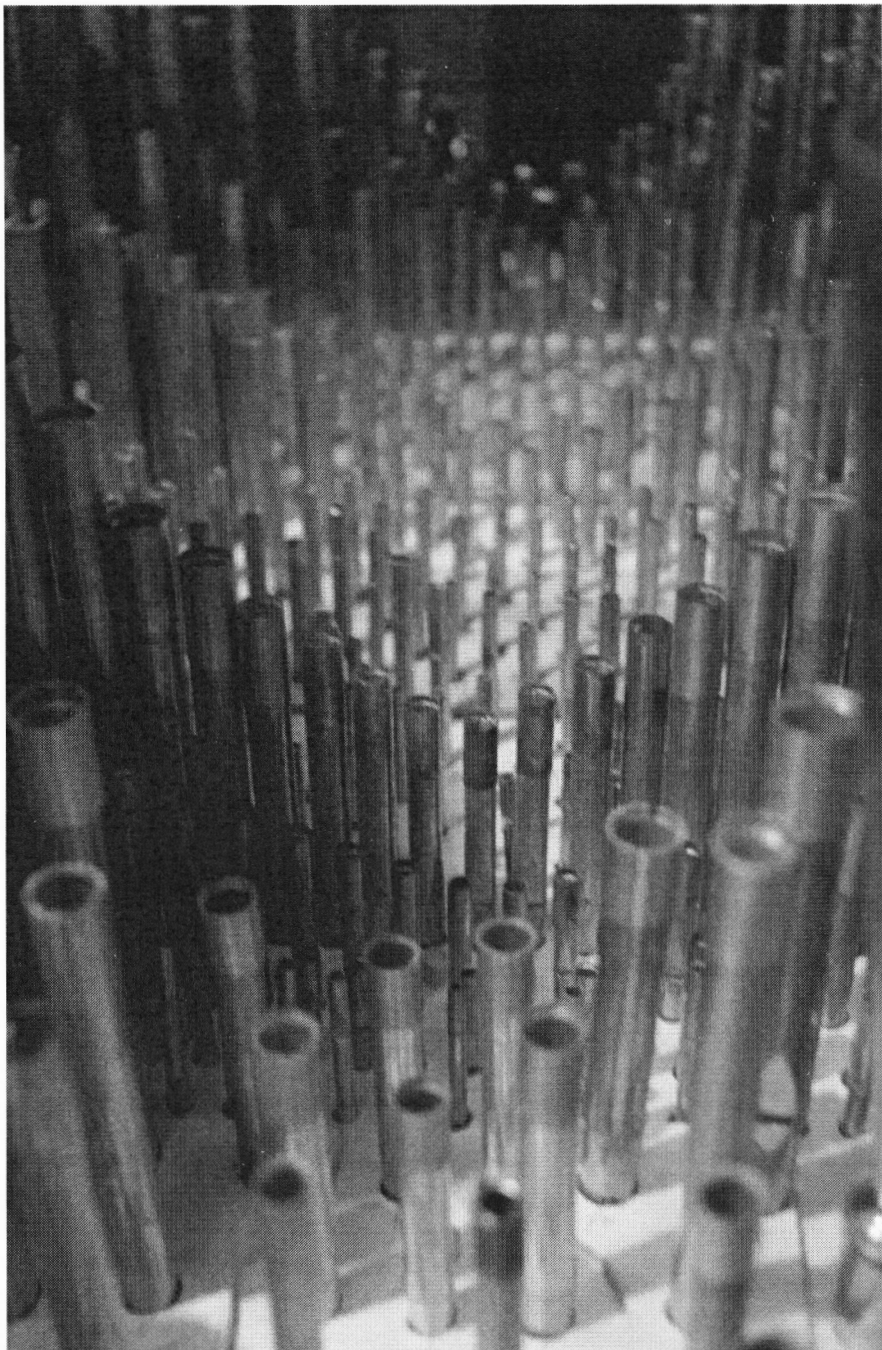
**Sunday,
May 17**

This year's Festival showcases not only new solo organ repertoire, but will also explore new works featuring the organ alongside other instruments. Come hear **new sounds and new creations** by Ann Arborites! **Bethlehem United Church, 7pm**

**Martin Jean
plays at Hill Auditorium**

**Monday,
June 29**

The season ends impressively with Yale University organ professor Martin Jean in a concert featuring Samuel Barber's *Toccata Festiva* for organ and orchestra, plus other solo organ works performed by this stunning virtuoso and U-M alumnus. **Hill Auditorium, 8pm**



Flue pipes in the choir chamber of the new organ in First Presbyterian Church of Ypsilanti

About the Festival

The Committee

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 Jane Pendergrass
 Carolyn Work

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 Co-Chair
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 Volunteer Coordinator
 Artist Liason

Bryan Zaros

Music Director,
 First Presbyterian Church of Ypsilanti

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Mission Statement

The Ypsilanti Pipe Organ Festival strives to perpetuate and challenge the role of organ music in society while providing opportunity for artistic development, ultimately helping to educate, inspire, and equip the musicians of tomorrow.

