Augsburg Organ Library

ADVENT SERIES II

Augsburg Fortress
Minneapolis
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INTRODUCTION

The Augsburg Organ Library began publication in 1999, in the waning years of the twentieth century. Its original intent was to recognize and reflect the profound renewal of the organ and its music that took place over the course of that century.

During the twentieth century, organ builders revived classic principles of organ building, influenced in part by the influence of the Orgelbewegung (organ revival movement). The resulting instruments were characterized by a warm singing tone, clarity of pitch, and responsive key action. Organ building returned to its place as an art of the highest caliber.

Also during this time, the rediscovery and widespread distribution of many organ works from composers of the sixteenth and seventeenth centuries led to a creative outburst among contemporary composers and organists. These musicians did not, however, simply reproduce the past. Older forms and structures were often wedded to newer melodic, harmonic, and rhythmic possibilities.

The Augsburg Organ Library reflects this renewal of the organ and its music that began in the twentieth century and continues into the first decades of the twenty-first. The first series of the Augsburg Organ Library, published from 1999 to 2016, includes eight seasonal and four thematic volumes. Music especially suitable for liturgical seasons is included in volumes for Advent, Christmas, Epiphany, Lent, and Easter; the time after Pentecost is covered by volumes for Summer, Autumn, and November (the end times). Additional, thematic volumes include Baptism and Holy Communion; Funeral; Marriage; and Reformation, observing the five-hundredth anniversary of the milestone year of 1517.

Since the first series was launched, however, a new generation of liturgical resources has emerged, including in 2006 both Evangelical Lutheran Worship and Lutheran Service Book, as well as Glory to God in 2013, with others on the horizon. Additional tunes from a wider variety of genres invite new compositional treatments. Composers for the twentieth century continue to create in the twenty-first, and a younger generation of composers has also emerged. Augsburg Organ Library, Series II is being issued in response to these developments, while continuing the legacy of the first series. Eight seasonal volumes are planned, following the pattern of the first series, and beginning in this volume with the season of Advent.

A wide range of selections is carefully chosen for each volume. Music that supports the song of the worshiping assembly is emphasized; most of the compositions are based on hymn tunes in use across the churches. Because the repertoire chosen represents various musical traditions and origins, a variety of approaches to notation and nomenclature has been retained. A primary goal has been to include organ voluntaries (preludes, postludes, and so forth) that range from two to six minutes in length. Some of these compositions can also serve as extended introductions to congregational hymn singing. The level of difficulty ranges from medium-easy to medium-difficult. All compositions are playable on a two-manual organ with pedal.

The Augsburg Organ Library has been widely embraced by church organists as an important foundation for their performing library. This rich compendium of organ music continues to grow with the publication of the Augsburg Organ Library, Series II.
Aberystwyth

Watchman, Tell Us of the Night

Sw: Diapasons
Gt: Solo stop 8'
Ped: Sw/Ped.

Andante sostenuto (J = c. 92)

Sw. \( \text{mp sempre legato} \)

Tune: Joseph Parry, 1841–1903
Setting © 1956 by C.F. Peters Corporation, New York. All rights reserved. Used by permission.
An Advent Meditation

quoting Jefferson; Nun komm, der Heiden Heiland; and Ososō

I: Cornet  
II: Flutes 8', 4', Light String 8'  
III: Light Reed 8'  
Ped: Bourdons 16', 8'; II/Ped.

Gently, reflectively ($J = 66–72$)


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Ascension

There's a Voice in the Wilderness

Sw: Foundations 8', 4', 2'
Gt: Principals 8', 4', 2'
Ped: Bourdons 16', 8'; Sw/Ped.

Tempo giusto \( (J = 112) \)

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Bereden väg för Herran
Prepare the Royal Highway

setting, Egil Hovland

Tune: Swedish folk tune, 17th cent.
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Carol of Hope

Each Winter As the Year Grows Older

Quasi parlando, freely (J = 65)

I: Flutes 8', 2-2/3'
II: Strings
Ped: Soft 16'; II/Ped.

Setting, Ron Schmoltze

Tune: Annabeth McClelland Gay, b. 1925; copyright © 1971 United Church Press. All rights reserved. Used by permission.
Setting © 2018 Augsburg Fortress. All rights reserved.
Chesterfield

Hark, the Glad Sound!

I: Principals 8', 4', 2'
II: Trumpet or other Solo stop 8'
Ped: Foundations 16', 8'

setting, Elaine S. Dykstra

Tune: Thomas Haweis, 1734–1820
Setting © 2011 Augsburg Fortress. All rights reserved.
Chesterfield

Hark the Glad Sound!

I: Solo Trompette
II: Plenum
Ped: 16', 8', 4'

Fanfare (J. = c. 60)

setting, John Leavitt

Tune: Thomas Haweis, 1734–1820
Setting © 1991 Augsburg Fortress. All rights reserved.
Christ, Be Our Light

Sw: Flutes 8', 4', 2-2/3'
Gt: Principals 8', 4'
Ch: Soft Strings
Ped: 16', 8'

setting, Nancy Raabe

Tune: Bernadette Farrell, b. 1957; copyright © 1993 and this setting © 2013 Bernadette Farrell, admin. OCP Publications. All rights reserved.
for Nathan Proctor

Columcille

No Wind at the Window

Sw: Strings 8'
Gt: Foundations 8', 4'; Sw/Gt.
Ch: Flute 4'
Ped: Flutes 16', 8'

Gently flowing (J. = 44)

Sw:

Ch.

Gt:

Ped: setting, David Sims

Tune: Irish melody
Setting © 2016 Augsburg Fortress. All rights reserved.
Consolation

The King Shall Come

Decisively ($J = 96$)

I:

II:

Ped:

setting, Edwin T. Childs

Tune: A. Davison, Kentucky Harmony, 1816
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## COMPOSERS

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<th>Composer</th>
<th>Details</th>
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<tr>
<td>Franklin D. Ashdown (b. 1942)</td>
<td>Freelance Composer and Physician, Organist and Choir Director, Church of Jesus Christ of Latter Day Saints, Alamogordo, New Mexico</td>
</tr>
<tr>
<td>Robert A. Benson (b. 1942)</td>
<td>Professor Emeritus, Miami University, Oxford, Ohio</td>
</tr>
<tr>
<td>James Biery (b. 1956)</td>
<td>Minister of Music and Organist, Grosse Pointe Memorial Church, Grosse Pointe Farms, Michigan</td>
</tr>
<tr>
<td>Marilyn Biery (b. 1959)</td>
<td>Music Director/Organist, Fort Street Presbyterian Church, Detroit, Michigan</td>
</tr>
<tr>
<td>Michael Burkhardt (b. 1957)</td>
<td>Artist–Professor of Organ, Eastern Michigan University–Ypsilanti, Artistic Director and Founder, Hearts, Hands &amp; Voices Worship &amp; Fine Arts Program, Southeast Michigan</td>
</tr>
<tr>
<td>David M. Cherwien (b. 1957)</td>
<td>Cantor, Mount Olive Lutheran Church, Minneapolis, Director, The National Lutheran Choir</td>
</tr>
<tr>
<td>Edwin T. Childs (b. 1945)</td>
<td>Professor of Music Theory and Composition, Moody Bible Institute, Chicago, Illinois</td>
</tr>
<tr>
<td>David P. Dahl (b. 1937)</td>
<td>Professor of Organ and University Organist Emeritus, Pacific Lutheran University, Tacoma, Washington, Director of Music Ministries Emeritus, Christ Church Episcopal, Tacoma</td>
</tr>
<tr>
<td>Emma Lou Diemer (b. 1927)</td>
<td>Professor Emerita of Composition and Theory, University of California, Santa Barbara</td>
</tr>
<tr>
<td>Elaine S. Dykstra (b. 1945)</td>
<td>Organist, Episcopal Church of the Good Shepherd, Austin, Texas</td>
</tr>
<tr>
<td>Frank Ferko (b. 1950)</td>
<td>Organist, composer, and solo artist</td>
</tr>
<tr>
<td>Barbara Harbach (b. 1946)</td>
<td>Curators’ Distinguished Professor, University of Missouri–St. Louis, Minister of Music, Unity Evangelical Lutheran Church, St. Louis, Missouri</td>
</tr>
<tr>
<td>Margethe Hokanson (1883–1975)</td>
<td>Organist, Choral Conductor, Duluth, Minnesota, Associate Professor, Allegheny College, Meadville, Pennsylvania</td>
</tr>
<tr>
<td>Egil Hovland (1924–2015)</td>
<td>Organist and Choral Conductor, Glemmen Kirke, Fredrikstad, Norway</td>
</tr>
<tr>
<td>David Lasky (b. 1957)</td>
<td>Director of Music and Organist, St. Cecilia’s Roman Catholic Church, Leominster, Massachusetts</td>
</tr>
<tr>
<td>John Leavitt (b. 1956)</td>
<td>Composer, conductor, Kansas City Metropolitan area</td>
</tr>
<tr>
<td>Aaron David Miller (b. 1972)</td>
<td>Music Director, The House of Hope Presbyterian Church, St. Paul, Minnesota</td>
</tr>
<tr>
<td>Jean Pasquet (1896–1977)</td>
<td>Organist-Choirmaster, Market Street United Methodist Church, First Baptist Church, Winchester, Virginia</td>
</tr>
<tr>
<td>Craig Phillips (b. 1961)</td>
<td>Organist, Director of Music, All Saints Church, Beverly Hills, California</td>
</tr>
<tr>
<td>Robert J. Powell (b. 1952)</td>
<td>Organist and Choirmaster, Christ Church, Greenville, South Carolina</td>
</tr>
<tr>
<td>Nancy M. Raabe (b. 1954)</td>
<td>Pastor, Holy Trinity Lutheran Church, Marshall, Wisconsin</td>
</tr>
<tr>
<td>Lionel Rogg (b. 1936)</td>
<td>Organist, harpsichordist, music theory professor, composer, Geneva, Switzerland</td>
</tr>
<tr>
<td>Roberta Rowland-Raybold (b. 1958)</td>
<td>Organist, Minister of Music, St. Stephen’s Episcopal Church, North Myrtle Beach, South Carolina</td>
</tr>
<tr>
<td>Ron Schmolze (1936–2018)</td>
<td>Teacher, Church Organist, Lebanon, Pennsylvania</td>
</tr>
<tr>
<td>Mark Sedio (b. 1954)</td>
<td>Cantor, Central Lutheran Church, Minneapolis, Faculty, Augsburg University, Luther Seminary</td>
</tr>
<tr>
<td>David Sims (b. 1983)</td>
<td>Cantor, Holy Trinity Lutheran Church, Minneapolis, Music Development Manager, Augsburg Fortress Publishers</td>
</tr>
<tr>
<td>Harold Stover (b. 1946)</td>
<td>Organist, Professor of Music, Portland Conservatory of Music, Portland, Maine</td>
</tr>
<tr>
<td>Helmut Walcha (1907–1994)</td>
<td>Professor, Musikhochschule, Frankfurt, Organist, Dreikönigskirche, Frankfurt-am-Main</td>
</tr>
<tr>
<td>Jacob B. Weber (b. 1988)</td>
<td>Kantor, Emmanuel Lutheran Church and School, Dearborn, Michigan</td>
</tr>
<tr>
<td>Healey Willan (1880–1968)</td>
<td>Canadian Conservatory, Toronto University, Director, Church of St. Mary Magdalene, Toronto, Canada</td>
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