Augsburg Organ Library

ADVENT SERIES II

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INTRODUCTION

he 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.

setting, Healey Willan



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 Ososŏ

I: Cornet

II: Flutes 8', 4', Light String 8'
III: Light Reed 8'

Ped: Bourdons 16', 8'; II/Ped.

setting, David Lasky



Tune: Jefferson, W. Walker, Southern Harmony, 1835; Nun komm, der Heiden Heiland, J. Walter, Geistliche Gesangbüchlein, 1524; Ososŏ, Geonyong Lee, b. 1947; © 1969 Geonyong Lee. All rights reserved. Used by permission.

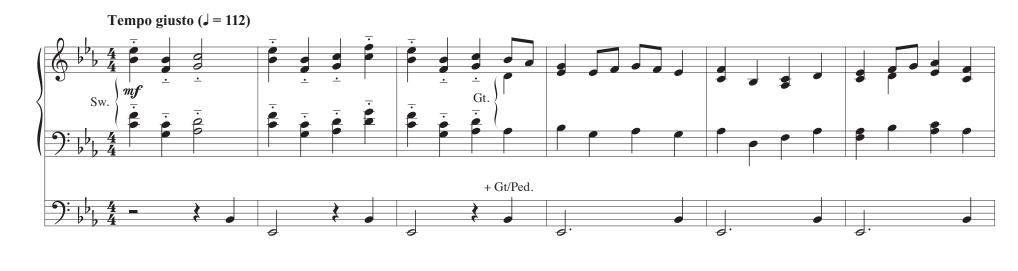
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Ascension

There's a Voice in the Wilderness

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

setting, Robert Benson





Tune: Henry Hugh Bancroft, 1904–1988; copyright © Estate of Eldred Bancroft, admin. B. Burrows. Used by permission. Setting © 2003 Augsburg Fortress. All rights reserved.

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

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

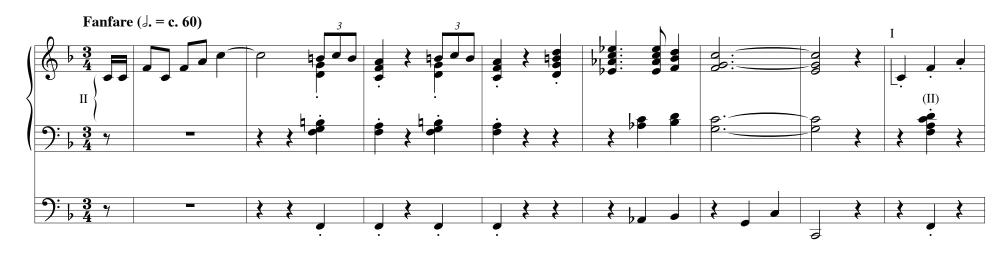
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Chesterfield

Hark the Glad Sound!

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

setting, John Leavitt





Tune: Thomas Haweis, 1734–1820

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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'

setting, David Sims



Tune: Irish melody

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Consolation

The King Shall Come

I: Principals 8', 4'
II: Solo Trumpet 8'
Ped: Principals 16', 8'

setting, Edwin T. Childs



Tune: A. Davisson, Kentucky Harmony, 1816

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COMPOSERS

Franklin D. Ashdown (b. 1942)

Freelance Composer and Physician

Organist and Choir Director

Church of Jesus Christ of Latter Day Saints

Alamogordo, New Mexico

Robert A. Benson (b. 1942)

Professor Emeritus, Miami University

Oxford, Ohio

James Biery (b. 1956)

Minister of Music and Organist Grosse Pointe Memorial Church Grosse Pointe Farms, Michigan

Marilyn Biery (b. 1959)

Music Director/Organist, Fort Street Presbyterian Church

Detroit, Michigan

Michael Burkhardt (b. 1957) Artist–Professor of Organ

Eastern Michigan University-Ypsilanti

Artistic Director and Founder

Hearts, Hands & Voices Worship & Fine Arts Program

Southeast Michigan

David M. Cherwien (b. 1957)

Cantor, Mount Olive Lutheran Church, Minneapolis

Director, The National Lutheran Choir

Edwin T. Childs (b. 1945)

Professor of Music Theory and Composition Moody Bible Institute, Chicago, Illinois

David P. Dahl (b. 1937)

Professor of Organ and University Organist Emeritus Pacific Lutheran University, Tacoma, Washington

Director of Music Ministries Emeritus Christ Church Episcopal, Tacoma

Emma Lou Diemer (b. 1927)

Professor Emerita of Composition and Theory

University of California, Santa Barbara

Elaine S. Dykstra, (1945–2011)

Organist, Episcopal Church of the Good Shepherd

Austin, Texas

Frank Ferko (b. 1950)

Organist, composer, and solo artist

Barbara Harbach (b. 1946)

Curators' Distinguished Professor University of Missouri–St. Louis

Minister of Music, Unity Evangelical Lutheran Church

St. Louis, Missouri

Margrethe Hokanson (1883–1975)

Organist, Choral Conductor, Duluth, Minnesota

Associate Professor, Allegheny College

Meadville, Pennsylvania

Egil Hovland (1924–2013)

Organist and Choral Conductor, Glemmen Kirke

Fredrikstad, Norway

David Lasky (b. 1957)

Director of Music and Organist St. Cecilia's Roman Catholic Church

Leominster, Massachusetts

John Leavitt (b. 1956)
Composer, conductor

Kansas City Metropolitan area

Aaron David Miller (b. 1972)

Music Director, The House of Hope Presbyterian Church

St. Paul, Minnesota

Jean Pasquet (1896–1977)
Organist-Choirmaster

Market Street United Methodist Church, First Baptist Church

Winchester, Virginia

Craig Phillips (b. 1961)

Organist, Director of Music, All Saints Church

Beverly Hills, California

Robert J. Powell (b. 1932)

Organist and Choirmaster, Christ Church

Greenville, South Carolina

Nancy M. Raabe (b. 1954)

Pastor, Holy Trinity Lutheran Church

Marshall, Wisconsin

Lionel Rogg (b. 1936)

Organist, harpsichordist, music theory professor, composer

Geneva, Switzerland

Roberta Rowland-Raybold (b. 1938)

Organist, Minister of Music, St. Stephen's Episcopal Church

North Myrtle Beach, South Carolina

Ron Schmoltze (1936–2018) Teacher, Church Organist Lebanon, Pennsylvania

Mark Sedio (b. 1954)

Cantor, Central Lutheran Church, Minneapolis Faculty, Augsburg University, Luther Seminary

David Sims (b. 1983)

Cantor, Holy Trinity Lutheran Church, Minneapolis

Music Development Manager, Augsburg Fortress Publishers

Harold Stover (b. 1946)

Organist, Professor of Music, Portland Conservatory of Music

Portland, Maine

Helmut Walcha (1907–1991)

Professor, Musikhochschule, Frankfurt

Organist, Dreikonigskirche, Frankfurt-am-Main

Jacob B. Weber (b. 1988)

Kantor, Emmanuel Lutheran Church and School

Dearborn, Michigan

Healey Willan (1880–1968)

Canadian Conservatory, Toronto University Director, Church of St. Mary Magdalene

Toronto, Canada

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