Augsburg Organ Library

CHRISTMAS 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.

A wide range of selections is carefully chosen for each volume. Music that supports the song of the worshipping 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.

to Dr. Brian Mathias, Organist, the Tabernacle Choir at Temple Square, Salt Lake City, Utah

Adeste fideles

O Come, All Ye Faithful

Sw: Full 8', 4', 2', Mixture Gt: Full 8', 4', 2-2/3', 2', Mixture; Sw/Gt. Ped: Full 16', 8', 4', Mixture, Reeds 16', 8'; Gt/Ped., Sw/Ped.

setting, Franklin D. Ashdown





Tune: attr. John Francis Wade, 1711–1786

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Carol

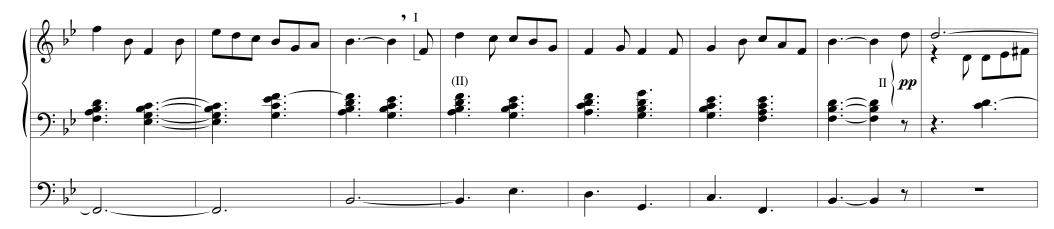
It Came upon the Midnight Clear

I: Flute 4', Tremolo

II: Strings
III: Flute 8'
Ped: 16'

setting, David M. Cherwien





Tune: Richard S. Willis, 1819–1900

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Cranham

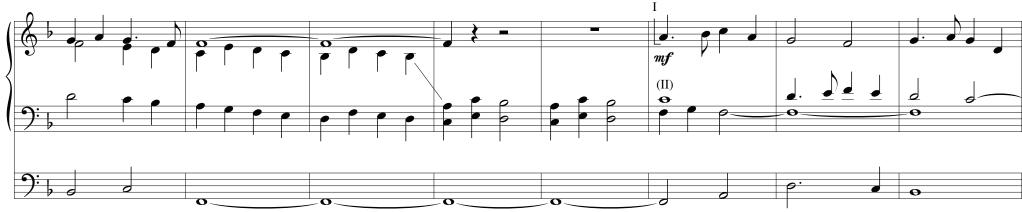
In the Bleak Midwinter

I: Oboe 8', Flute 4', Tremolo

II: String 8', Celeste, Flutes 8', 4' Ped: Bourdons 16', 8'; II/Ped.

setting, David Lasky





Tune: Gustav Holst, 1874–1934

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Es ist ein Ros

Lo, How a Rose E'er Blooming

I: Flute 8'

II: Flute 8' (softer) Ped: Flute 16'

setting, Dennis Lovinfosse





Tune: Alte catholische geistliche Kirchengesäng, Köln, 1599

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Huan-sha-xi

Midnight Stars Make Bright the Skies

Sw: Oboe 8'
Gt: Fonds 8', 4'
Ch: Flute 8'
Ped: Bourdon 8'

setting, Marilyn Biery



Tune: Qi-fang Liang; copyright © 1977 and this setting © 2008 Chinese Christian Literature Council Ltd., Hong Kong. All rights reserved. Published under exclusive license by Augsburg Fortress.

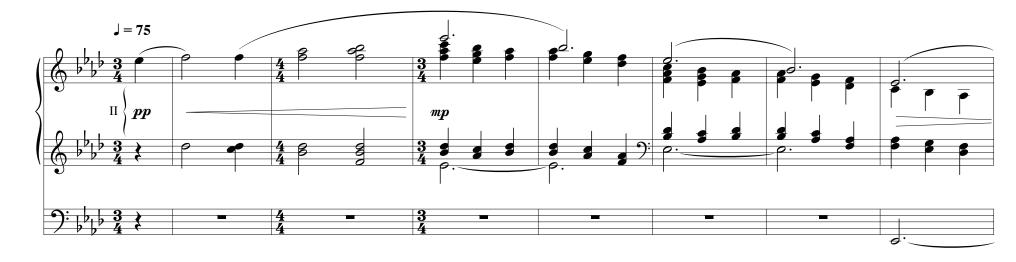
Marvel

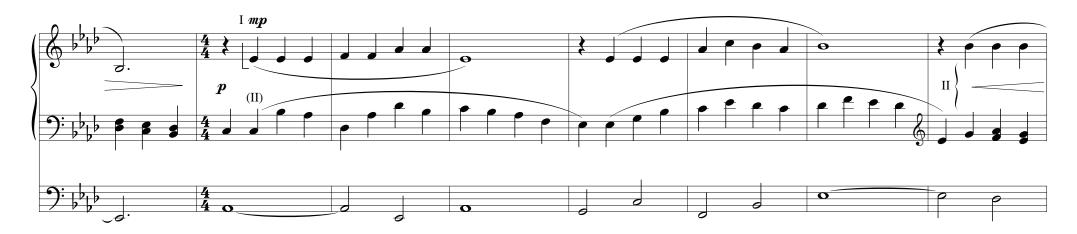
Before the Marvel of This Night

I: Soft Solo

II: Soft Strings Ped: Soft 16', 8', to balance

setting, Ron Schmoltze





Tune: Carl F. Schalk, b. 1929; copyright © 1979 and this setting © 2019 GIA Publications, Inc., giamusic.com. All rights reserved. Published under exclusive license by Augsburg Fortress.

Past Three O'Clock

I: 8', 4', 2' II: 8', 1-1/3'

Ped: 16', 8', 4'; I/Ped.

setting, Richard Lind



Tune: English traditional carol

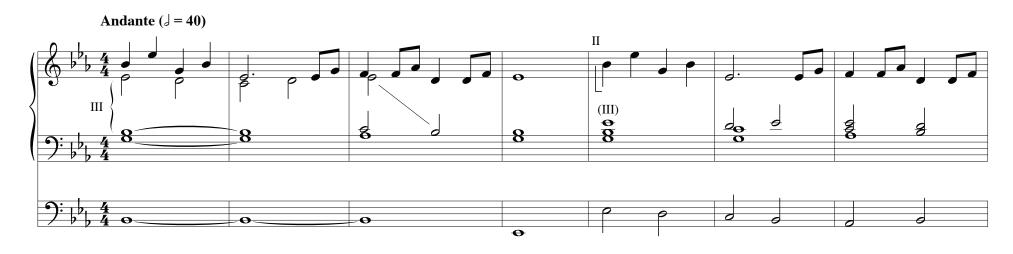
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Still, Still, Still

I: Flutes 8', 4'; II/I II: 8', 2-2/3'

III: Strings Ped: 16', 8'

setting, Paul Manz





Tune: Austrian carol

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Vom Himmel hoch

From Heaven Above to Earth I Come

*I: Bourdon 8', Flute 2'

II: Quintaton 8', Flute 4' Ped: Light Reed 4'

setting, Lionel Rogg



*May be played on one or two manuals.

Tune: attr. Martin Luther, 1483-1546; V. Schumann, Geistliche Lieder, 1539

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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

Michael Bedford (b. 1949)

Organist/Choirmaster and Composer-in-residence St John's Episcopal Church, Tulsa, Oklahoma

James Biery (b. 1956)

Minister of Music and Organist

Grosse Pointe Memorial Church

Grosse Pointe Farms, Michigan

Marilyn Biery (b. 1959)

Organist, conductor, hymnwriter, freelance composer

Detroit, 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

Benjamin M. Culli (b. 1975)

Senior Keyboard Editor, Hal Leonard Coporation

Organist and Choir Director, Our Savior Lutheran Church

Whitefish Bay, Wisconsin

Emma Lou Diemer (b. 1927)

Professor Emeritus, University of California-Santa Barbara Organist Emeritus, First Presbyterian Church, Santa Barbara

Robert A. Hobby (b. 1962)

Director of Music, Trinity English Lutheran Church

Fort Wayne, Indiana

Kyle Johnson (b. 1971)

Composer, concert organist, music educator, theologian Resident Chaplain, Rush University Medical Center

Chicago, Illinois

J. Wayne Kerr (b. 1958)

Kantor, West Portal Lutheran Church

San Francisco, California

Jean Langlais (1907-1991)

Organist, St. Clotilde

Paris, France, 1945-1987

David Lasky (b. 1957)

Director of Music and Organist

St. Cecilia's Roman Catholic Church

Leominster, Massachusetts

Richard Lind (b. 1949)

Director of Music, St. Andrew's Episcopal Church

Seattle, Washington

Dennis Lovinfosse (b. 1947)

Professor of Theory

DePaul University, Chicago, Illinois University of Nebraska-Lincoln

Paul Manz (1919-2009)

Cantor, The Evangelical Lutheran Church of St. Luke

Faculty, Lutheran School of Theology, Chicago

Cantor, Mount Olive Lutheran Church, Minneapolis

Gerald Near (b. 1942)

Freelance composer

Knut Nystedt (1915-2014)

Organist, Torshov Church, Oslo

Professor, University of Oslo

Award-winning orchestral and choral composer

Karl Osterland (b. 1956)

Church Musician, Historic Trinity Lutheran Church

Detroit, Michigan

Lynn L. Petersen (b. 1962)

Professor of Music, Carroll College

Helena, Montana

Emily Maxson Porter (b. 1942)

Freelance composer and artist

Organist, St. Philip's Lutheran Church

Fridley, Minnesota

Robert J. Powell (b. 1932)

Organist and Choirmaster, Christ Church Episcopal

Greenville, South Carolina

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

David Schelat (b. 1955)

Director of Music, First and Central Presbyterian Church

Wilmington, Delaware

Robert L. Schmidt (b. 1965)

Principal and Consulting Actuary

Freelance composer, church musician, and performer

Boise, Idaho

Ron Schmoltze (1936-2018)

Teacher, Church Organist

Lebanon, Pennsylvania

Mark Sedio (b. 1954)

Faculty, Augsburg University, Luther Seminary

Cantor, Central Lutheran Church, Minneapolis

Aaron Shows (b. 1989)

Composer, organist, First United Methodist Church Pasadena, California

David Sims (b. 1983)

Music Development Manager, Augsburg Fortress Publishers Cantor, Holy Trinity Lutheran Church, Minneapolis

Alan Stout (1932-2018)

Orchestral composer, scholar, pianist, conductor Professor of Music Composition, Northwestern University Chicago, Illinois

Wayne L. Wold (b. 1954)

Director of Music Ministry, First Lutheran Church Ellicott City, Maryland

Professor of Music and Department Chair, Hood College Frederick, Maryland

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