



# DEDICATORY CONCERT

PHYLLIS STRINGHAM, GUEST ARTIST

EVANGELICAL LUTHERAN CHURCH OF THE REDEEMER



DEDICATORY RECITAL  
NEW MEMORIAL ORGAN

Phyllis Stringham, guest artist

January 26, 1975  
3:00 p.m.

Evangelical Lutheran Church of the Redeemer  
Wisconsin Ave. at 19th Street  
Milwaukee, Wi. 53233

REDEEMER MINISTRY

SENIOR PASTOR – Dr. Charles E. Witt † ASSISTANT PASTOR – Scott L. Harris

SECRETARY TO DR. WITT – Charlotte M. Noehre

SOCIAL SERVICES COUNSELOR – Lenore Frederickson

SENIOR CENTER DIRECTOR – Marion Behrens

COFFEE HOUSE DIRECTOR – D. Alan Davis

ORGANIST – Lois Toeppner

SENIOR CHOIR DIRECTOR – Myron Heaton

CHILDREN'S CHOIR DIRECTOR – Toni Witt

SOLOISTS – Nola Schad and Tom Dolan

*The cover design is an original creation by Charles E. Witt, II.*

Installation by Arthur L. Probst  
Tonal Finishing by Frederick G. Heffner  
Sales Representative – Burton A. Yeager  
Casework design – Alfred Siewert

Memorial Organ  
built by Austin Organs Incorporated  
Organ Architects and Builders  
Hartford, Connecticut



Dear Members and Friends of Redeemer,

Plans for renovation and/or building a new organ for our church were begun in 1968, however, no decision was made to proceed at that time. Plans were revived in late 1971, when careful consideration was given to the two options, either renovation or the building of an entirely new organ, plus retaining as an antiphonal organ the swell division on the east side of the nave downstairs.

The initial gift to begin our Memorial Organ Fund was given by Lillian Ziemann in memory of her brother, Harry, and that gift along with other gifts from estates, namely, Ralph Rogers, Lorraine Brueggemann, Jessie Schroeder and August Barthmann became the seed money with which to begin. Since then other gifts from estates have been received, namely, Jessie Thorpe, Louis Frank, and Edna Sellars.

However, it is especially noteworthy that, the remainder of the organ has been paid for with literally hundreds of memorial gifts. IT IS TRULY A MEMORIAL ORGAN, from the beginning to the end, and every contribution, whether large or small, has been an important step toward our goal. It has been a congregational venture of faith, not only faith in the ability to accomplish the task, but also faith in the future ministry of Redeemer Church.

All memorial gifts have been listed in a MEMORIAL BOOK, which will be available for inspection upon request. This is an achievement of which we can be proud, one which will give us great enjoyment and inspiration now, and will continue to serve many future generations in the church.

Our genuine appreciation is due to all who labored, planned, contributed and supported this effort in any way.

SOLI DEO GLORIA



**RECITAL PROGRAM**  
**PHYLLIS STRINGHAM, ORGANIST**  
**SUNDAY, JANUARY 26, 1975**

Fanfare ..... John Cook  
 (b. 1918)

John Cook is an Englishman who now resides and teaches in Boston. The Fanfare is based on Psalm 81 vs. 1-3:

"Sing we merrily unto God our strength; make a joyful noise unto the God of Jacob! Take the psalm, bring hither the tabret, the merry harp and the lute. Blow upon the trumpet in the new moon, even in the time appointed and upon our solemn feast day."

Recit De Tierce En Taille ..... Nicolas deGrigny  
 (1671-1703)

Nicolas deGrigny was born at Rheims, France of a musical family. He was the organist at Rheims Cathedral. His *Livre d'Orgue* was published posthumously in 1711, and it is significant that the collection came to the attention of J.S. Bach who made a copy for his own use. This composition, one of several in the collection, has a solo in the tenor register with a combination of stops which includes the colorful Tierce, a stop sounding two octaves and a third above the note played.

Three Choral Preludes ..... J.S. Bach  
 (1685-1750)

Ah, Jesus Christ, with us abide  
 Our Father who art in Heaven  
 Whither Shall I fly.

In the year 1746, Bach selected six of his cantata movements based on chorales, and arranging them for organ, had them engraved by J.G. Schübler. Ah, Jesus Christ, with us abide and Whither Shall I fly are from the set of Schübler Chorales.

Ah, Jesus Christ, with us abide in its original form is a soprano aria, with a violincello piccolo obbligato. Bach in this transcription, gives the soprano chorale to the right hand, the obbligato to the left hand, and the pedals the original bass.

In the chorale prelude Whither Shall I fly, the tune is given to a 4-ft. register in the pedal which sounds in the alto range. Treble and Bass parts, given to the manuals, develop a little motif suggestive of the word "fly" in the title.

Our Father who art in Heaven is a chorale prelude for manuals alone from the *Clavierübung*, third part. The *Clavierübung* consists of various preludes on the Catechism. Played on a single flute stop, this chorale is beautiful in its simplicity.

Concerto in G. Major ..... J.S. Bach  
 Allegro  
 Grave  
 Presto

The Concerto in G Major was originally composed for string orchestra by the young Prince Johann Ernst, a student and musician greatly admired by Bach. Bach arranged and adopted it for the organ. It is a charming rhythmic and melodious work.



## INTERMISSION

**Joie et Clarte des Corps Glorieux** ..... Olivier Messiaen  
(b. 1908)

This work is the sixth movement of *Les Corps Glorieux*, written in 1939 and subtitled "Seven Brief Visions of the Life of Those Raised from the Dead." This movement bears the scripture of St. Matthew 13:43—"Then shall the righteous shine as the sun in the Kingdom of their Father"—and radiates the rhythmic and coloristic elements which are typical of Messiaen's highly personal idiom.

**Berceuse on Two notes That Cypher** ..... Jehan Alain  
(1911–1940)

### **Second Fantasy**

### **Postlude After the Office of Compline**

Jehan Alain, who died at the age of 29 fighting for France, was the eldest of four children of a French musical family. His sister, Marie-Claire Alain, is a famous concert organist.

The *Berceuse* was written in 1929. It is a mysterious piece with delicate harmonies. The two notes, c# and d#, are held through the entire composition and are played with the pedal.

The *Second Fantasy* was written in 1936 and reflects the interest Alain had in melodies and colors of an oriental nature.

The *Postlude* is an atmospheric composition with a free paraphrase on Gregorian chant for the last of the evening services.

**Symphony I** ..... Louis Vierne  
(1870–1937)

### **Final**

Louis Vierne, who was organist of Notre Dame Cathedral in Paris from 1900 to the time of his death in 1937, wrote six symphonies and many miscellaneous pieces for the organ. The *Final*, a resounding Toccata, is typical of the style of French Organ Music at the turn of the present century.

## PHYLLIS J. STRINGHAM

Ms. Phyllis Stringham is a member of the music faculty at Carroll College, Waukesha, Wisconsin; she is college organist and Associate Professor of Music.

A native of Grand Rapids, Michigan, Ms. Stringham began her professional study at Calvin College, Grand Rapids, and continued her work at the University of Michigan where she studied with Robert Noehren and Marilyn Mason.

Later at the E'cole D'Americaine in Fontainebleau, France, she studied with the world-renowned Nadia Boulanger and Andre Marchal. In 1966, she studied with the famous organists, Marie Alain and Anton Heiler at the Summer Academy for Organists at Haarlem, Holland. While on sabbatical leave in 1972, she spent five months studying at the Hochschule für Musik in Vienna, Austria.

She is a past Dean of the Milwaukee chapter of the American Guild of Organists and is presently State Chairman of the American Guild of Organists.

Ms. Stringham has been heard in concerts in the east and midwest. She is listed in *Who's Who in the World of Music*.



# AUSTIN ORGAN, Opus 2571

## GREAT ORGAN (unenclosed – 2 1/2" wind)

Principal	8'	61 pipes
Gedeckt	8'	61 pipes
Octave	4'	61 pipes
Spitzflöte	4'	61 pipes
Spitzfifteenth	2'	61 pipes
Sesquialtera	II	122 pipes (12,17)
Fourniture	IV	244 pipes (19, 22, 26, 29)
Cymbelstern		

## SWELL ORGAN (enclosed – 3 1/2" wind)

Rohrflöte	8'	61 pipes
Gemshorn	8'	61 pipes
Gemshorn Celeste	8' T.C.	49 pipes
Prestant	4'	61 pipes
Spillflöte	2'	61 pipes
Scharf	III	183 pipes (22, 26, 29)
Trompette	8'	61 pipes
Tremulant		

## POSITIV ORGAN (unenclosed – 2 1/2" wind)

Nason Flute	8'	61 pipes (wood)
Koppelflöte	4'	61 pipes
Principal	2'	61 pipes
Quint	1 1/3'	61 pipes
Cymbel	III (26, 29, 33)	183 pipes
Krummhorn	8'	61 pipes
Tremulant		

## PEDAL ORGAN 2 1/2" wind)

Principal	16' (Gt. Ext.)	12 pipes
Gedeckt	16' (SW. Ext.)	12 pipes
Octave	8'	32 pipes
Rohrflöte	8' (Sw.)	—
Choral Bass	4'	32 pipes
Rauschquint	II (19, 22)	64 pipes
Trompette	16' (Sw. Ext.)	12 pipes
Trompette	8' (Sw.)	—
Krummhorn	4' (Pos.)	—

## ANTIPHONAL ORGAN (7" wind pressure, Austin Installation of 1946)

Spitz Flute	16'	73 pipes
Diapason	8'	73 pipes
Gedeckt	8'	73 pipes
Spitz Flute	8'	<del>127</del> 73 pipes
Viole	8'	73 pipes
Viole Celeste	8' T.C.	61 pipes
Echo Salicional	8'	73 pipes
Octave	4'	<del>127</del> 73 pipes
Spitz Flute	4'	12 pipes
Nazard	2 2/3'	<del>61</del> 73 pipes
Flautino	2'	61 pipes
Tierce	1 3/5'	61 pipes
Contra Oboe	16'	73 pipes
Trumpet	8'	73 pipes
Oboe	8'	<del>127</del> 73 pipes
Clarion	4'	<del>127</del> 73 pipes
Tremulant		
Chimes		25 notes

## PEDAL

Spitz Flute	16' (Antiphonal)
Spitz Flute	8' (Antiphonal)

Four-manual stop key console 1946. Pistons: 8 General, 8 Great, 6 Positiv, 8 Swell, 6 Antiphonal, 5 Pedal. General Pistons duplicated by toe studs.