

ORGAN DEDICATION CONCERT

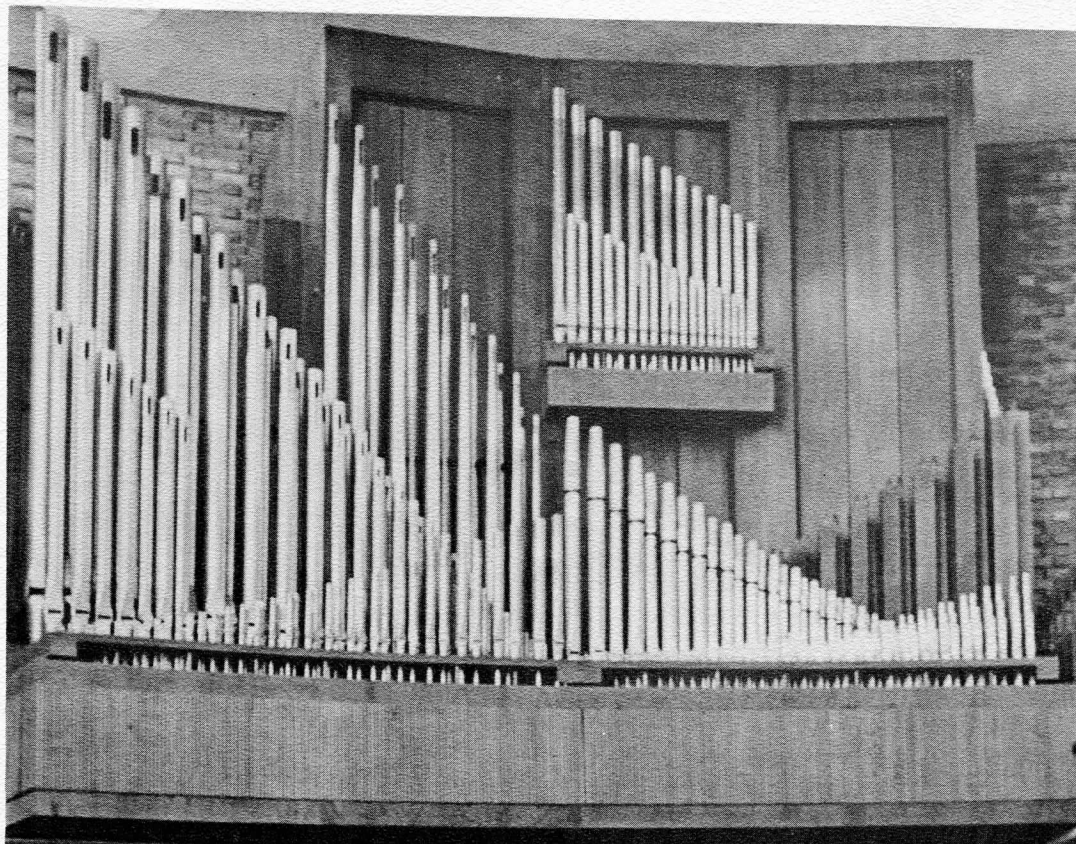
First Lutheran Church

Chattanooga, Tennessee

September 13, 1970

3:00 P.M.

Guest Organist: **Dr. Richard J. Heschke**



ORGAN DEDICATION CONCERT

I

Concerto in A Minor (BMV 593)

J. S. Bach
(1685-1750)

Allegro

Adagio

Allegro

The Concerto in A Minor is derived from Vivaldi's L'Estro armonico, op. 3 (1715), from which Bach transcribed six concertos for various instrumental combinations. The concerto is typical of the style of Vivaldi in its use of three-movement form, rapid scale passages, sequences of fifths, and unison passages. The second movement is constructed on a chaconne bass.

Variationen: Unter der Linden grüne.....

Jan Pieterzoon Sweelinck
(1562-1621)

Sweelinck, one of the greatest of Dutch musicians is said to have been a pupil of Zarlino in Venice. Unter der Linden grüne, four variations on a secular theme, bespeaks yet another musical influence, that of the English virginalists - each variation of the set exhibiting marked differences in treatment of rhythm and melody.

Andante in F Major (k. 616)

W. A. Mozart
(1756-1791)

The Andante in F. Major is one of three compositions commissioned by Count Joseph Deym in 1790. The Andante in F. Major is in rondo form.

Prelude and Fugue in G. Major (BMV 541)

J. S. Bach

Unlike the vast majority of Bach's preludes and fugues, the prelude and fugue of BMV 541 exhibit a thematic connection in addition to sharing a common animation and joyful exuberance. The fugue subject is a major and extended version of that used in the opening chorus of Cantata 21: Ich hatte viel Bekümmernis. A particularly fine stretto is evident at the conclusion of the work.

II

Hommage a Frescobaldi

Jean Langlais
(1907-)

Theme et Variations

Epilogue (for pedal solo)

The formal structure of Theme et Variations is implicit in its title. Epilogue is constructed as two fantasy-like sections enclosing a fughetta based on the theme from Frescobaldi's Canzona dopo l'Epistola from the Messa della Madonna of the Fiori Musicali.

Sonata III

Paul Hindemith
(1895-1963)

Moderate

Very Slow

Quietly agitated

Possibly the "simplest" of Hindemith's organ sonatas in respect to form and development, Sonata III is, nevertheless, not lacking in musical interest. Each of the three movements of the sonata is based upon a folk song accompanied by inventive melody and dissonant counterpoint, skillfully tempered with mellow chromaticism and modal coloring.

Transports de joie

Olivier Messiaen
(1908-)

Giving thanks unto the Father which hath made us to be partakers of the inheritance of the Saints in light...has raised us up together and made us sit together in heavenly places in Christ Jesus. (The Epistles of Paul the Apostle to the Colossians and to the Ephesians.)

Messiaen is one of the few contemporary French composers who has written extensively for the organ. An experimenter and innovator, his music is marked by irregular rhythms and exotic color. Transports de Joie (Outburst of Joy) is the third movement of the composer's "Ascension Day - Four Symphonic Meditations for Organ."

DR. RICHARD J. HESCHKE

Richard J. Heschke, a native of Sheboygan, Wisconsin, is a member of the faculty of Louisiana State University, Baton Rouge, Louisiana, where he is assistant professor of organ. He is also choral music reviewer for the journal, Church Music.

Upon receiving the baccalaureate from Concordia College, River Forest, Illinois, Heschke entered the Eastman School of Music in Rochester, New York, as an NDEA fellow. He was awarded the Master's Degree in Church Music in 1962, the Performer's Certificate in Organ in 1964, and the degree Doctor of Musical Arts in Church Music in 1965.

In 1964 Heschke joined the faculty of Concordia College, where he served as faculty sponsor of the Concordia College AGO Student Group and as coordinator of Chapel Organists. During the 1967-68 academic year he served as visiting faculty member and acting chairman of the Department of Church Music at the Eastman School of Music.

THE FIRST LUTHERAN PIPE ORGAN

The new Wicks organ is designed along Classical lines of organ building, which utilize open toe, un-nicked voicing on low wind pressure. Great clarity of tone is thus achieved, which is essential for the accompaniment of congregation singing and for the correct performance of the organ literature.

The 20 ranks of the organ are grouped into 3 divisions with the Great and Pedal unenclosed. The Great contains a chorus of Principal ranks, which give the organ its distinctive tonality and power. Softer voices, colorful reeds and mutations are found in the Swell, which is enclosed. The large pipes, which provide the deep bass of the organ, are in the Pedal division. All is controlled from the well-appointed console, which provides every convenience to simplify the task of the organist. The organ is free-standing, with its cherry casework complementing the clean, modern line of the beautiful Sanctuary.

IN APPRECIATION

We are deeply grateful to the late Mrs. Margaret Krause Smith whose gift to the congregation made possible the purchase of our new organ. Our appreciation is also expressed to Mr. Don Wamp, Architect, who donated his services for the construction of the organ platform. Sincere appreciation and thanks is also given to the organ Committee: Mr. John Krause, Chairman, Mr. Erich Jahn, Co-Chairman, Mr. Dan Johnson, Mr. Walter Meyer; Mrs. Sam Wade and Mrs. Robert Schwab. They all contributed many hours of service in planning for and acquiring the new organ.