

Sunday, June 9, 2019 at 4:00
St. John Lutheran Church, Champaign
Rev. Jeff Caithamer, Pastor
Keith Williams, organist

Rededication of the organ and concert

Invocation

Opening Statement

Beloved in the Lord, the gracious God and Father of our Lord Jesus Christ has made this a day of special rejoicing. With this renovated organ we will be encouraged to "sing to the LORD and bless His name, to tell of His salvation from day to day."

It will also adorn the Word of Christ which dwells in us richly in all wisdom so that, teaching and admonishing one another in psalms and hymns and spiritual songs, we may sing with grace in our hearts to the Lord. As He has taught us in His holy Word that everything is sanctified by the Word of God and prayer, it is fitting that we bless and sanctify this instrument for use in God's holy house.

Our help is in the name of the Lord,
Who made heaven and earth.
The Lord be with you.
And also with you.

Pastor: O Lord, who hast appointed cymbals and trumpets, psalteries and harps, for the service of Your holy Temple, we pray You graciously to accept from our hands this organ, and let this service be well-pleasing unto You; through Jesus Christ, Your Son, our Lord, who lives and reigns, with You and the Holy Spirit, ever, one God, world without end. **Amen.**

Almighty and everlasting God, who dwells in the heavens surrounded by angels and archangels that worship You, saying: Holy, holy, holy, Lord God of hosts: we bless You that You also inhabit the praises of Your people here on earth. Accept, we beseech You, the sacrifice of praise which we bring You for all Your mercies, especially for the gift of Your Son, for the founding of Your Church, for the fellowship of Your saints, and for the joy of Your service. We thank You that You have of Your goodness given us this organ, which we this day desire to set apart for Your praise. Help us so to use it that it may serve only to glorify Your name, and to edify your people. May it be sanctified by art that awakens its harmonies, that we may at all times with our hearts and mouths sing unto You in psalms and hymns and spiritual songs. Even as the tones of this organ peal forth in pleasing unity and concord, so give us all unity of spirit and harmony of faith, that we may here in time with one mind and one mouth glorify You, until at length we join with the innumerable company before Your throne in the unending praise of heaven; through Jesus Christ, to whom, with You and the Holy Spirit, be glory and dominion and power, world without end. **Amen.**

Then shall the Minister, and the Congregation with him, say the **Lord's Prayer**.

Pastor: *And now this organ, set apart by the Word of God and prayer, is henceforth dedicated to the worship of God: in the name of the Father, and of the Son, and of the Holy Spirit. Amen.*

Hymn 677 For all the Saints, who from their labors rest (Intonation by Paul Manz)

Magnificat primi toni in tenore – Verset 1 Heironymus Praetorius
(1560 – 1629)

Praeludium in C, BWV 137 Dietrich Buxtehude
(1637 – 1707)

Komm, heiliger Geist, Herr Gott, BWV 652 Johann S. Bach
(1685 – 1750)

Concerto del Signor Vivaldi appropriato all' Organo (c.1714) Johann G. Walther
Adagio (1684 – 1748)
Allegro

Trumpet Tune in A (1974) David Johnson
(1922 – 1988)

Aria (1989) Paul Manz
(1919 – 2009)

What a friend we have in Jesus (1979) William Bolcom
(b. 1938)

Chorale varie sur "Veni Creator Spiritus" Maurice Durufle
Andante religioso (1902 – 1986)
Poco meno lento
Allegretto
Andante expressive
Allegro

(All are invited to a reception in the Fellowship Hall following the concert.)

Heironymous Praetorius is regarded as the founder of the North German organ school. His surviving organ music consists of several sets of versets on the tunes for the *Magnificat*. In this short 6-part verset, there are two pedal parts (one played by each foot, and using the new Great/Pedal Trumpet) and the melody is played by the right foot.

Dietrich Buxtehude was the finest organist of the generation of the North German school immediately preceding Johann Sebastian Bach (who walked 200 miles to hear and study with the virtuosic Buxtehude, overstaying his approved leave for several months.) The *Praeludium* starts with a pedal solo alternating with flourishes in the hands. A fugal section follows, and after a brief quiet interlude the work concludes with a *Ciaccona*, with an ostinato theme repeated in the pedals.

Today is Pentecost, celebrating the appearance of the Holy Spirit and the birthday of the church. Bach's extraordinary work is based on the Lutheran chorale for the day (LSB 497 – for which Martin Luther provided the second and third stanzas for a 15th century text.) It is an astonishing and complex treatment of the tune. The piece is a chorale motet – each of the eight phrases of the hymn tune is taken up contrapuntally in turn, appearing first in the tenor, then the alto, then the bass, and at last in an ornamented manner in the soprano (heard here on the new Dulcian stop). After this extended, cerebral, and incredibly controlled working through of each phrase, the last word is "Alleluia." At the moment we reach this point the texture dissolves from fugal severity into ecstatic sixteenth notes, in what is surely some of the most mystical of Bach's great music.

Johann Gottfried Walther was a cousin and friend of Bach's (Bach was godfather to two of his children,) and companion during Bach's Weimar years. It was during this period that Walther and Bach became aware of the latest trends in Italian instrumental music. Both Bach and Walther transcribed orchestral concertos as solo organ works, and we hear two movements from a Vivaldi concerto in Walther's arrangement. During the slow movement we will hear the Harmonic Flute on the Swell, which was made using pipes from a former practice organ at Oberlin College Conservatory of Music, where Keith studied. The fast movement will feature the flute choruses of each manual in alternation.

David Johnson was a 20th century composer and teacher, who composed several Trumpet tunes in the style of similar 18th century English works. In this piece we will hear the new Trumpet on the Great and the new Trompette in the Swell, as well as the new Swell Musette in the middle section.

Paul Manz was a seminal figure in American Lutheran music. As a church musician he pioneered the Hymn Festival, which has become a staple form of celebration for many congregations. His published organ introductions for hymn tunes remain in the repertoire of the majority of Lutheran organists. Dr. Manz served as consultant on the St. John's organ in 1976, and played the dedicatory recital on the instrument. In his *Aria* we will hear the Swell Viole and Celeste in the accompaniment.

Pulitzer-Prize-winning pianist and composer William Bolcom continues to compose at the age of 80. He has written four sets of *Gospel Preludes* for organ on familiar hymn tunes, incorporating a variety of styles. Bolcom's setting of this familiar mid-19th century hymn clearly demonstrates his familiarity with, and love for, the styles of both jazz and Gospel keyboard playing.

The Latin hymn for Pentecost *Veni, creator Spiritus* (LSB 499) is the basis for the final selection on the program, the final section of a three-movement work by 20th century French composer Maurice Durufle. The first four variations are short and the tune is heard in various textures. The concluding variation is a Toccata which builds to full organ at the climax, at which point the new Pedal Posaune can be clearly heard.

Original & Revised specifications of the organ at St. John Lutheran Church, Champaign

1976 (Reuter)	2012/2019 (Buzard)	12 stops, 15 ranks, 927 pipes
Great (2-1/2" w.p.)	(3-1/2" w.p.)	
16' Quintaten	16' Lieblich Gedeckt	rescaled 4 pipes larger
8' Principal	8' Principal	revoiced
8' Bourdon	8' Bourdon	revoiced
	8' Lieblich Gedeckt (ext)	extended upwards by 8 new pipes
4' Octave	4' Octave	revoiced
4' Spillflöte	4' Spillflöte	1-12 new caps, 13-61 new (Buzard stock)
2-2/3' Quint	2-2/3' Nazard	revoiced
	2' Super Octave	new (Buzard stock)
2' Flachflöte	2' Flachflöte	new (Buzard stock)
1-3/5' Tierce	1-3/5' Tierce	new (Buzard stock)
II Fourniture	IV Fourniture	New pipes
II Cymbal		
8' Trompette	16' Dulcian	New pipes
	8' Trumpet	New pipes on new chest
	Zimbelstern	New
Tremulant	Tremolo	
Swell (3" w.p.)	2019 (4" w.p.)	12 stops, 15 ranks, 919 pipes
8' Rohrflöte	8' Rohrflöte	revoiced
8' Viole de Gambe	8' Viole de Gambe	revoiced, new 1-12 (Haskell)
8' Viole Celeste	8' Viole Celeste	revoiced + 5 pipes to GG (Haskell)
	4' Principal	New pipes on new chest
4' Spitzflöte	4' Spitzflöte	revoiced
2' Principal	2' Harmonic Flute	New (stock) pipes
1-1/3' Quint	1-1/3' Quint	revoiced
	II Grave Mixture	New pipes on new chest
	III Mixture	New pipes on new chest
	16' Trompete	New pipes (1-13 Haskell) on new chest
	8' Trompete	(ext)
8' Krummhorn	8' Musette	New pipes
4' Schalmey	8' Oboe	New pipes 1-12
Tremolo	Tremolo	
Pedal (3" w.p.)	2012/2019 (3-1/2" w.p.)	6 stops, 6 ranks, 204 pipes
	32' Bourdon	(digital, prepared)
	16' Principal	(digital, prepared)
16' Bourdon	16' Bourdon	revoiced
16' Quintaten (Gt)	16' Lieblich Gedeckt	(rescaled/revoiced)
8' Octave	8' Octave	revoiced
8' Bourdon (ext)	8' Bourdon (ext)	
8' Quintaten (Gt)	8' Lieblich Gedeckt (ext)	
4' Choral Bass	4' Choral Bass	revoiced
II Mixture	4' Flute	New (Buzard stock)
16' Fagott	16' Trombone	New pipes
	16' Trompete	(Sw)
8' Fagott (ext)	8' Trumpet	(Gt)
4' Schalmey	4' Fagott	new (Buzard stock)