



ZION LUTHERAN CHURCH
1501 West Liberty Street Ann Arbor, Michigan

October 5, 1958

8:00 P.M.

Prelude

Processional Lobe den Herrn 490

The officiating minister shall say:

In the Name of the Father, and of the Son, and of the Holy Ghost.

Congregation: *Amen.*

Our help is in the Lord;

Who made heaven and earth.

Praise ye the Lord. Praise God in His sanctuary:

praise Him in the firmament of His power.

Praise Him for His mighty acts: praise Him according to His excellent greatness.

Praise Him with the sound of the trumpet: praise Him with psaltery and harp.

Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.

Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals.

Let everything that hath breath praise the Lord.

Praise ye the Lord.

Glory be to the Father, and to the Son, and to the Holy Ghost:

As it was in the beginning, is now, and ever shall be, world without end. Amen.

It is a good thing to give thanks unto the Lord:

And to sing praises unto Thy Name, O Most High.

The Lord be with you.

And with thy spirit.

Prayer of Dedication

Dedication of Organ

Prayer of Dedication

Dedication of Carillon

Chorales from "Das Gorlitzer Tabulaturbuch" (1650)

Samuel Scheidt

Allein Gott in der Hoh sei Ehr p. 396

Vom Himmel hoch, da komm ich her p. 356

Vater unser im Himmelreich p. 390

Lobt Gott, ihr Christen, allzugleich p. 355

Born in Halle in 1587, Scheidt studied with the great Dutch organist and composer, Peter Sweelinck. He followed his master in the writing of chorales. The music heard here is taken from his collection of 1650. It was printed at that time in "tabulature", a system of notating music by letters or figures, rather than notes on a staff.

Choralpartita

Johann Pachelbel

Christus, der ist Mein Leben p. 13

This composer was born in Nuremberg in 1653 and died there in 1706. The historical importance of Pachelbel is due, aside from the fact that he was a composer whose works are of intrinsic worth, to the fact that he was the agent through whom the ideas of the Italian school were transmitted to northern Germany. Pachelbel was the teacher of Bach's elder brother, and he exerted a strong influence upon the style of Bach, particularly in the field of the chorale prelude. A partita is a series of variations upon a theme, in this case a melody by Melchior Vulpius which was first published in 1609. It appears in the Hymnal with the words "Abide with us, Lord Jesus".

First we hear the melody in a harmonized version. Then follow 12 variations, some of them very short upon the melody. The tune is handled in different ways, sometimes in the soprano, often in the tenor, and several times in the bass.

Choralvorspiele

Georg Philipp Telemann

Schmucke dich, o liebe Seele p. 48

Christ lag in Todesbanden p. 432

Herr Jesu Christ, dich zu uns wend p. 265

	Johann Gottfried Walther	
Wachet auf, ruft uns die Stimme		p. 244
Herzlich tut mich verlangen		p. 383

A chorale prelude is an organ composition based on a Protestant chorale, and designed to be played before the chorale is sung by the congregation. The music chosen for this service is based largely on the rich heritage of Lutheran chorales, and the page numbers given refer to the tunes in the hymnal. The Protestant Church is indebted to Martin Luther for his great contribution to its music, for through his inspiration and guidance the foundation of Protestant music was laid.

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Fantasia and Fugue in G Minor Johann Sebastian Bach

In 1720 while Bach was Kapellmeister to the Prince of Cothen, the great organist, at the time without an adequate organ at his disposal, paid a visit to the exceedingly elderly and venerated organist at Hamburg, Johann Adam Reinken. As a compliment to his host, Bach took with him this magnificent Fantasia and Fugue. The subject of the fugue was based upon a theme by Reinken who in turn derived his material from a Dutch folk-song.

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Hymn	Nun Danket	492
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Second Chorale in B Minor Cesar Franck

The form of this chorale suggests that of a chaconne. The chorale melody appears at the opening of the work with a simple harmonization and returns frequently in the form of free variations in a variety of keys. In this music there is the deepest emotion and at the same time there is dignity and majesty. The set of Three Chorales was completed the year before Franck's death in 1890.

Meine Choralvorspiele, Opus 135	Max Reger
Liebster Jesu, wir sind hier	p. 3
Nun danket alle Gott	p. 492
Von Himmel hoch, da komm ich her	p. 356
Wie schon leucht't uns der Morgenstern	p. 175

Fantasia on 'Ein Feste Burg ist unser Gott' p. 486
Max Reger

Max Reger wrote over 200 compositions for the organ. This famous tune, which is generally attributed to Luther, first appeared in a German hymnal as early as 1529. Moffat has described this tune as 'The greatest hymn of the greatest man in the greatest period of German history.'

The theme appears in a variety of ways, and Reger, with his bold harmonies, brilliant figurations and elaborate progressions seems to pay dynamic tribute to Martin Luther and the Reformation.

Hymn	Ein Feste Burg ist unser Gott	486
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The Intercessory Prayer

The Lord's Prayer

The Benediction

The Recessional	651
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The Organist

We welcome Marilyn Mason Brown, guest organist for the opening recital and organist of Zion Lutheran Church from 1949-1951.

A member of the faculty at the University of Michigan since 1946, Dr. Brown has also taught at Columbia University in the summer months. She studied with the late Palmer Christian in Ann Arbor, in Paris with Nadia Boulanger and Maurice Durufle, and later in this country with Arnold Schoenberg. She received the Doctor of Sacred Music degree from Union Theological Seminary in 1954.

She has a special interest in contemporary music, and has given first performances and recorded many modern works. Composers that she has commissioned to write music for the organ include Jean Langlais, Paul Creston, Henry Cowell, Normand Lockwood and Ulysses Kay.

She has been heard throughout America and Europe in concert. She represented the United States at the International Congress of Organists in London in 1957 and on that occasion was the first woman organist to play at Westminster Abbey.