

Gloria Dei Lutheran Church
Presents

Benjamin A. Stone

Organ

The First Sunday of Advent, 27 November 2016, four o'clock in the afternoon

Chorale *sung by all, standing*

My soul proclaims the greatness of the Lord

Tonus peregrinus

Meine Seele erhebt den Herren (Fugue on the Magnificat), BWV 733

Johann Sebastian Bach
(1685–1750)

Chorale: ELW 263 *sung by all, standing*

Savior of the nations, come

Nun komm, der Heiden Heiland

Veni Redemptor gentium, SSWV 149 (1624)

Samuel Scheidt
(1587–1654)

Versus 1: a 4 voc.

Versus 2: Choral in Cantu a 4 voc.

Versus 3: Choral in Alto a 4 voc.

Versus 4: Choral in Tenor a 4 voc.

Versus 5: Choral in Basso a 4 voc.

Chorale: ELW 256 *sung by all, standing*

Comfort, Comfort Now My People

Freu dich sehr

Partita “Freu dich sehr, o meine Seele”

Georg Böhm
(1661–1733)

Chorale in Alternation *all remain seated*

Creator of the stars of night

Conditor alme siderum

Introduction

Hymn verse 1

Verset 1

Hymn verses 2 and 3

Verset 2: Canon in diapente

Hymn verses 4 and 5

Verset 3

Hymn verse 6

Jehan Titelouze
(1562/3–1633)

Tocatta and Fugue in C Major, BWV 566a

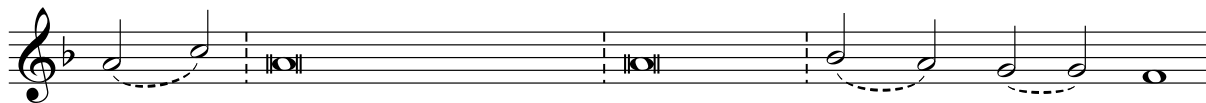
J. S. Bach

My Soul Proclaims the Greatness of the Lord

Luke 1:46-55

Tonus peregrinus

Lutheran Book of Worship, 1978



1. My _____ soul pro - - claims the great - ness of the Lord,
 2. For _____ he has looked with favor on his low - ly ser - vant.
 3. The Al - mighty has done great things for me,
 4. He has mercy on those who fear _____ him
 5. He has shown the strength _____ of his arm;
 6. He has cast down the might - y from their thrones,
 7. He has filled the hun - gry with good things,
 8. He has come to the help of his ser - vant Is - ra - el,
 9. The _____ promise he made to our fa - thers,
 10. Glo - ry to the Father, and to the Son, and to the Ho - ly Spir - it;



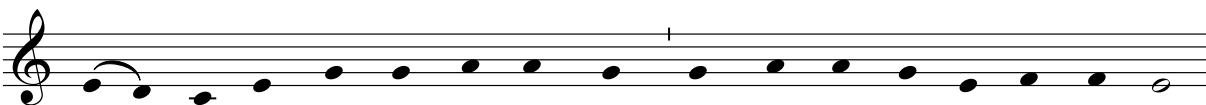
- my _____ spirit re - - joices in God my Sav - ior,
 From _____ this day all gene - - rations will call me bless - ed.
 and _____ ho - - ly is _____ his name.
 in _____ ev - - 'ry ge - ne - ra - tion.
 he has scattered the proud in their _____ con - ceit.
 and has lift - - ed up the low - ly.
 and the rich he has sent a - way emp - ty.
 for _____ he has re - - membered his pro - mise of mer - cy,
 to _____ Abraham and his chil - dren for - ev - er.
 as it was in the beginning, is now, and will be for - ev - er. A - men.

Creator of the Stars of Night

Latin, 9th c.

Conditor alme siderum

trans. *Hymnal 1940, alt.*



1. Cre - a - tor of the stars of night, your peo - ple's ev - er - last - ing light,
 2. In _____ sor - row that the an - cient curse should doom to death a u - ni - verse,
 3. When this old world drew on toward night, you came; but not in splen - dor bright,
 4. At _____ your great Name, O Je - sus, now all knees must bend, all hearts must bow:
 5. Come in your ho - ly might, we pray, re - deem us for e - ter - nal day;
 6. To _____ God the Fa - ther, God the Son, and God the Spi - rit, Three in One,



- O Christ, Re - deem - er of us all, we pray you hear us when _____ we call.
 you came, O Sav - ior, to set free your own in glo - rious li - ber - ty.
 not as a mon - arch, but the child of Ma - ry, blame - less mo - ther mild.
 all things one earth with one ac - cord, like those in heaven, shall call _____ you Lord.
 de - fend us while we dwell be - low from all as - saults of our _____ dread foe.
 praise, hon - or might, and glo - ry be from age to age e - ter - nal - ly.

Notes

The season of Advent, in which the Church awaits the coming of the Savior, has inspired many of the great hymns of the Christian tradition as well as compositions for the organ based on them. With so much fine music to choose from, the liturgical musician often wishes that Advent were twice as long as it is. Four Sundays is just not enough time to fit it all in! This program explores some of this great music.

The Magnificat is certainly not solely Advent music. It is sung throughout the liturgical year. However, it is very commonly read during the season as a Gospel reading or in place of the proper Psalm, depending on which Lectionary tradition is used. As the song of Mary as she learns she is to be the Mother of God, it is a fitting prayer for this season of anticipation. In Germany at the time of Johann Sebastian Bach, the Magnificat, “Meine seele erhebt den Herren,” was closely associated with the *Tonus peregrinus*, or “wandering tone,” so named because its reciting tone changes half way through each verse. Bach used this tone as the basis for his **Fugue on the Magnificat, BWV 733**, basing the fugue subject on the tone and including it as a *cantus firmus* in the pedal at the end of the piece. Before the piece, we will sing the Magnificat text from *Lutheran Book of Worship* to the *Tonus peregrinus* as Bach gives it in his piece.

“Nun komm der Heiden Heiland” is among the earliest Lutheran hymns for Advent, first appearing in the *Erfurt Enchiridion* of 1524 — the second Lutheran hymnal to be published. Martin Luther adapted the text and melody of the ancient hymn *Veni Redemptor gentium*, whose original text is attributed to St. Ambrose of Milan (4th c.). Being such an important chorale, almost every Lutheran composer for the organ wrote a setting of this melody. Samuel Scheidt’s *Veni Redemptor gentium, SSWV 149* was published in his landmark collection *Tabulatura Nova* of 1624, exactly 100 years after the hymn’s Lutheran adaptation. Versus 1 treats each phrase of the chorale in imitation like a polyphonic motet, Versus 2-5 use the chorale as a *cantus firmus* in each of the four voices (cantus, altus, tenor, and bassus), accompanied by free counterpoint based on the chorale.

Originally composed by Loys (Louis) Bourgeois as the melody of Psalm 42 in the Genevan Psalter, *Freu dich sehr, o meine Seele* was adapted by German Lutherans with their own texts. Though originally not associated with an Advent text, in the English-speaking world the tune is now almost exclusively used for “Comfort, Comfort Now My People,” a versification of the prophecy in Isaiah 40. Georg Böhm’s **Partita “Freu dich sehr, o meine Seele,”** is among his greatest works. Each variation of the chorale explores different figurations and characters of the organ, culminating in the penultimate variation for the full organ. That large variation is not the end of the piece, though. He caps off the work with a trio.

Jehan Titelouze originally composed his versets on the medieval Advent hymn *Conditor alme siderum* to be played in alternation with a choir singing the chant. In that practice, the organ versets would *replace* verses of the chant, leaving only three of the six verses to be sung by the choir. For today’s performance, we have adapted that practice to allow for the entire hymn to be sung so none of the beautiful text is left out. Because there were regional variations in Gregorian chant melodies, we have set the English text “Creator of the Stars of Night” as found in *The Hymnal 1982* to the tune that Titelouze used for his versets.

As a postlude to the Advent hymns, the program concludes with the **Tocatta and Fugue in C Major, BWV 566a** by J. S. Bach. The piece is incorrectly titled, and is really a Praeludium in the North German style. Though dating Bach’s pieces is very difficult, this is certainly an early piece. It resembles the large free works of Dieterich Buxtehude, the great organist of the Marienkirche in Hamburg with whom Bach studied as a young man. This piece is an example of the young Bach emulating his teacher’s art.

Biography

Benjamin A. Stone serves as organist at First United Methodist Church in South Bend, Indiana, and teaches organ to non-majors at the University of Notre Dame. Previously, he worked as a graduate assistant organist at the Basilica of the Sacred Heart. He holds Master of Sacred Music and undergraduate degrees, *summa cum laude*, in Organ Performance and Theology from Notre Dame, where he studied with Craig Cramer and Paul Walker. He is currently pursuing a Doctor of Musical Arts in Organ Performance there, studying with Craig Cramer and Douglas Reed. Benjamin was the recipient of Sacred Music at Notre Dame's Craig J. Cramer Award, 2015, a finalist in the Arthur Poister Scholarship Competition in Organ Playing, 2013, and the recipient of the Gail L. Walton Endowment for Excellence Scholarship for an undergraduate organist, 2012 and 2013.

Coming up at Gloria Dei...

Weekday Holy Communion

Wednesdays in Advent (Nov. 30, Dec. 7 & 14),
Noon (spoken) AND 6:30 p.m. (sung)
In the Chapel

Sankta Lucia Festival

Sunday, 11 December, 4:00 p.m.

Christmas Eve

Festival Holy Communion

Saturday, 24 December, 10:00 p.m.

Christmas Day

Holy Communion

Sunday, 25 December, 10:30 a.m.

Gloria Dei Lutheran Church

A congregation of the Evangelical Lutheran Church in America

Holy Communion: Sundays at 10:30 a.m.

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The Rev. Jeff Zell *pastor*

Dr. Kevin J. Vaughn *director of music & organist*

