



HINNERS ORGAN DEDICATION & CONCERT

Sunday, February 11, 2018
3:00 p.m.



Trinity Lutheran Church
603 Classen Blvd., Norman, OK

HINNERS ORGAN DEDICATION AND CONCERT

Trinity Lutheran Church + Norman, Oklahoma
Transfiguration Sunday - February 11, 2018 at 3:00 p.m.

Introductory Comments

Pastor David Nehrenz and Dr. John Schwandt

Dedication and Blessing of the Organ (*stand*)

P: In the name of the Father and of the +Son+ and of the Holy Spirit.

C: Amen.

P: 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 Hinners Pipe Organ - Opus 1024, we will be encouraged to "sing to the Lord and bless His name, to tell of His salvation from day to day." *Ps. 96:2*

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.

P: Our help is in the name of the Lord.

C: who made heaven and earth.

P: The Lord be with you.

C: And also with you.

P: Let us pray.

Almighty and everlasting God. You dwell in the heavens surrounded by angels and archangels and all the company of heaven as they offer their worship and sing, "Holy, holy, holy, Lord God of Sabaoth." We thank You that You have united our voices with their unending hymn of praise. Of Your goodness You have blessed us with this organ to enliven our hearts and adorn our sacrifice of praise and thanksgiving. Grant that by Your mercy we may ever glorify Your holy name; through Jesus Christ, Your Son, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.

C: Amen.

P: The Lord Almighty, the Father, the +Son+ and the Holy Spirit, bless this organ for use in the services of His house.

C: Amen. (*Be seated*)

PROGRAM

Silviya Mateva, organ | Evan Bellas, registrant

Ein feste Burg

Michael Praetorius (1571-1621)

Clavierübung III

Johann Sebastian Bach (1685-1750)

Kyrie, Gott Vater Ewigkeit, BWV 672
Kyrie, aller Welt Trost, BWV 673
Kyrie, Gott heiliger Geist, BWV 674
Allein Gott in der Höh' sei Ehr, BWV 677
Dies sind die heil'gen zehn Gebot', BWV 679
Wir glauben all an einen Gott, BWV 681
Vater unser im Himmelreich, BWV 683
Christ unser Herr zum Jordan kam, BWV 685
Jesus Christus, unser Heiland, BWV 689

Hymn LSB 394 "Songs of Thankfulness and Praise"

St. George's, Windsor

(*Stand, turn, and face the organ as the bellows are operated manually and we sing the hymn*)

Vs. 1 Unison Vs. 3 Parts Vs. 5 Unison
Vs. 2 Parts Vs. 4 Unison

Sonata in G Minor, Wq 70/6 Carl Philipp Emanuel Bach (1714-1788)

I. Allegro moderato
II. Adagio
III. Allegro

Vater unser im Himmelreich Georg Böhm (1661-1733)

Sonata in D Minor, Op. 65, No. 6

Felix Mendelssohn (1809-1847)

I. Choral ~ Andante sostenuto ~ Allegro molto

PROGRAM NOTES

The program today celebrates the German heritage of the Hinners organ and the Lutheran church in two ways – all composers are German, and all but one of the pieces are based on German Lutheran Chorale tunes. The newly restored, and re-installed Hinners organ was built by a firm made up of German descendants. Before moving to Trinity, the organ was housed at a German United Methodist Church in Oklahoma City, and now it is in its forever home, another church with German roots. Last year was the 500th anniversary of the Reformation, so it seemed only appropriate to celebrate the German heritage of the organ and the church with a program of German composers. The other common idea in all but one piece is the Lutheran chorale. Every piece except the Sonata by C. P. E. Bach is based on a Lutheran chorale tune.

Michael Praetorius is a late-Renaissance and early-Baroque German composer, theorist and organist. He was very prolific and his output includes over 1000 choral and instrumental works based on Protestant hymn tunes. His life and work were firmly based in the teachings of the Reformation, and the following quote summarizes his understanding of church music: "the art of choral singing is truly the correct, heavenly way of making music." In today's program you will

hear a fantasia on the staple of the Lutheran church, *Ein feste Burg (A Mighty Fortress)*. Martin Luther himself is thought to have written both the text and the tune, and the lyrics are based on Psalm 46.

Johann Sebastian Bach, the most important German Baroque composer, took any genre of music in which he composed to the highest level. His treatment of the Lutheran chorale is no exception. *Clavierübung III* was published in 1739. The collection, also known as the German Organ Mass, consists of the famous 'St. Anne' Prelude and Fugue as bookend movements, and the middle of the collection is dedicated to a number of settings of German chorales from the Mass and Catechism. Many of these tunes are still used in hymnals to this day, and the table below shows the chorale tunes that are a part of the Lutheran Service Book used by Trinity Lutheran Church. In addition, the table provides the translation of each chorale text, as well as indicating which part of the Mass or Catechism it is associated with. In the last column of the table you can find the organ stops used for each movement in today's performance.

Carl Philipp Emanuel Bach was one of Johann Sebastian Bach's sons. C. P. E. Bach's Sonata in G Minor exhibits qualities of the *Empfindsamer Stil* (Sensitive style) and the *Galant Style*, which were prevalent during the time of transition between the Baroque and Classical eras.

Title	Translation	Section of the Mass or Catechism	LSB Hymn Number	Registration
Kyrie, Gott Vater, Ewigkeit	Kyrie, God the Father evermore	Kyrie		Open Diapason 8'
Christe, aller Welt Trost	Christ, comfort to all the world	Kyrie		Sw. Lieblich Gedackt 8' Flute Dolce 4'
Kyrie, Gott heiliger Geist	Kyrie, God the Holy Ghost	Kyrie		Melodia 8' Super Octave 2'
Allein Gott in der Höh' sei Ehr	All Glory be to God on High	Gloria	947	Violin Diapason 8' Flute Dolce 4'
Dies sind die heil'gen zeh'n Gebot'	These are the holy Ten Commandments	Ten Commandments		Melodia 8' Principal 4'
Wir glauben all an einen Gott	We all believe in one God	Creed	954	Open Diapason 8' Principal 4'
Vater unser im Himmelreich	Our Father in heaven	Lord's prayer	766	Violin Diapason 8'
Christ unser Herr zum Jordan kam	Christ our Lord came to Jordan	Baptism	406	Melodia 8'
Jesus Christus, unser Heiland	Jesus Christ, our Savior	Eucharist		Open Diapason 8' Principal 4' Super Octave 2'

(Carl Philipp Emanuel Bach, cont.)

The newer styles show more sensitivity and emotion compared to the 'coolness' of the Baroque, and are also characterized by rococo ornamentation.

The last two pieces on the program are based on the chorale Vater unser im Himmelreich (Lord's prayer), which was written by Martin Luther. Once heard in the Bach setting, the melody is nearly unrecognizable in **Georg Böhm's** elaboration of the tune. This piece is one of the finest examples of the highly ornamented chorale. The melody is in the right hand, but it is so ornate that the tune is not easy to decipher. The left hand and pedal provide a constant rhythmic and harmonic accompaniment. Böhm was a German Baroque organist and composer who highly influenced the compositions of J. S. Bach.

Felix Mendelssohn had an important role in music history. He was the one who was largely responsible for the rediscovery of the music of J. S. Bach, and resurrected interest in it by performing the St. Matthew Passion. Mendelssohn's music exhibits the influence of the great counterpoint master in Sonata No. 6. The first movement begins with the statement of the *Vater unser* chorale in straightforward harmony, which is followed by four variations on the tune. The first variation has the melody simply stated in the right hand, while the left hand

and pedal provide an elaborate flowing accompaniment. The second variation states the chorale in chords in the hands, while the pedal has an active bass line. The third variation contains the melody in the left hand, and the right hand and pedal provide its counterpoint. The fourth and last variation is an exciting toccata. Each phrase of the tune is presented in a different voice – soprano, alto, tenor or bass. The movement ends with a majestic last statement of the first and last phrase of the chorale tune.

DEDICATION ORGANIST

Silviya Mateva was the Organist and Choir Director at Trinity Lutheran Church, Norman, OK from 2011-2016 during her doctoral studies at the University of Oklahoma. Upon her graduation Dr. Mateva took the full-time position of Director of Music Ministries and Organist at St. Philip's Episcopal Church in Ardmore, OK. She works with children, youth and adult ensembles in addition to planning and providing the music for all weekly and special services.

A native of Plovdiv, Bulgaria, Dr. Silviya Mateva graduated from the University of Oklahoma with a Doctor of Musical Arts degree in Organ Performance in May 2016. She received her Bachelor of Music degree in Organ Performance (summa cum laude) from Stetson University's School of Music in

2008. In 2010 she completed her Master of Music degree in Organ Performance and Literature at the Eastman School of Music.

In addition to being a church musician, Dr. Mateva enjoys academia. She has taught music theory and aural skills classes at the University of Oklahoma, University of Central Oklahoma and Oklahoma City University. She is also a frequent performer in the community, as well as abroad. Some of her performances have included an alumna recital at Stetson University, a recital for an Organ Historical Society National Convention (Syracuse, NY), and recitals in Hong Kong and Shenzhen, China. She has participated in the Longwood Gardens International Organ Competition (Kennett Square, PA), the Rodland competition (Ridgewood, NJ), and the Poister competition (Syracuse, NY). Dr. Mateva is the District Convener of the American Guild of Organists for Oklahoma. Her doctoral research focuses on three organ etudes by the popular Canadian composer, Rachel Laurin.



**Hinners Organ Co.
Opus 1024
Specifications**

- + Built for German Methodist Church, Oklahoma City (1909)
- + Rebuilt and moved to Trinity Lutheran Church, Norman (2017) by the American Organ Institute at the University of Oklahoma

GREAT

- 8' Open Diapason
- 8' Melodia
- 4' Principal
- 2' Super Octave*
Swell to Great

SWELL TO GREAT SUPER

SWELL

- 8' Violin Diapason
- 8' Salicional
- 8' Lieblich Gedacht
- 4' Dolce Flute
- Tremulant

PEDAL

- 16' Bourdon
- Great to Pedal
- Swell to Pedal

*2017 (Replaces 8' Dulciana)

RECEPTION

Join us in the fellowship hall for light refreshments and to speak with the organist, the members of the American Organ Institute and the Organ committee.

TRINITY LUTHERAN CHURCH ORGANIST SCHOLARSHIP

A scholarship fund has been established to support organ students at the University of Oklahoma. If you would like to donate to this scholarship fund, there are envelopes for your gifts to be placed and collected in the basket in the narthex.

SPECIAL THANKS

Dr. Silviya Mateva, Organist for the Dedication Concert
Director of Music Ministries and Organist
St. Philip's Episcopal Church Ardmore, Oklahoma

Dr. John Schwandt, Professor of Organ and Director
for the American Organ Institute at the University of Oklahoma.

American Organ Institute, University of Oklahoma
Fred Bahr, John Riester, Nathan Rau, Adam Pajan, Paul Watkins,
Bryan Slocomb, Dr. Damon Spritzer, Bailey Hoffner, Jeremy Wance

Trinity Lutheran Church Organ Committee Members

Steve Bute, Neal Schuster, David Fritze, Jerry Jerman, Louann Harris,
Leah Haxton, Hunter Haxton (calcant), Vickie Bair, Susi Ramsey,
Jennifer Wells, Greg Burge, Mark Nehrenz

Evan Bellas, Trinity Lutheran Church Organist and Choir Director

Pastor David R. Nehrenz and the Members of Trinity Lutheran Church,
School and Campus Ministry

HISTORY OF THE ORGAN

This Hinners Organ Opus 1024 is the oldest pipe organ (built in 1909) original to Oklahoma. It was in the sanctuary of the German Methodist Church at Lee and 8th St. in Oklahoma City and was damaged by the Murrah Building bombing on April 19, 1995. Anton Classen belonged to this congregation. The organ was purchased and removed from that site, and was completely restored by the American Organ Institute, University of Oklahoma. This organ will now serve our parish as well as the community, and bring wonderful music to the ears of all who hear it!