

Preface

Christmas is an important feast that has been celebrated for centuries all over the world to express the longing of many people for love, peace, harmony and joy.

During the Christmas season and especially during Advent, Daughter of Zion, in other words the City of Jerusalem and its inhabitants, prepares herself along with the people of God on the whole planet for the coming of the Savior and His incarnation, the central motif of the days commemorating Christmas.

In this edition entitled *Tochter Zion, freue Dich (Daughter of Zion, Rejoice)*, which spans the entire series of feast days from the First Sunday in Advent all the way to the Feast of the Epiphany, there is a wide range of different works for organ which are appropriate for performance on small or large organs. All of the pieces chosen for this edition can be performed to the joy of listeners in various types of church service as well as in recital.

Bach's chorale prelude *Wake, Awake, for Night is Calling* and *My Soul Doth Magnify the Lord* (on the opening line of the Magnificat played on the *tonus perigrinus*—the “wandering psalm tone”), both in modern notation in this edition, are intended for the close of the church year or the time of preparation during Advent, the time of preparation for Christmas, together with the old hymn *Creator Alme Siderum* on which Nicolas Jacques Lemmens composed a brief meditation. Guilmant's paraphrase of the famous theme of *Daughter of Zion* from Handel's *Judas Maccabaeus* complements these works.

Lesser known literature for church services and concerts for the immediate Christmas season includes Balbastre's variations on a very early French Christmas carol as well as two Christmas carol variations by Raynor Taylor (*Adeste Fideles*) and Benjamin Carr (*O du fröhliche*) from the Anglo-Saxon countries. Because these composers had only very small organs available, registration for a chamber setting is recommended.

Gigout's Rhapsody proclaims the joy of Christmas in the opening section on an old French carol. The popular carols *Adeste Fideles* and *Gloria in Excelsis Deo* serve as thematic motifs in the second half of the piece. Eugène Gigout artfully combines these three carols into a brief finale.

Originally composed for the piano, Reger's *Silent Night* and Liszt's *In dulci Jubilo* complete the selection of works. The work by Franz Liszt could be performed using various diapason stops, whereas Reger's *Silent Night* lends itself to a clearly differentiated selection of both fundamentals and mixtures such as $8' + 1\frac{1}{3}'$ or $8' + 1$.

Many of the pieces mentioned so far are also suitable for the time after Christmas. These are supplemented by a transcription of the well-known song about the Three Kings by Peter Cornelius (for voice and piano), a Grand Chœur by the relatively unknown Paris composer Théodore Salomé (organist titulaire at Sainte-Germain en Laye) and *Now Thank We All Our God* as a Marche Triomphale by Siegfried Karg-Elert.

The suggested articulations for the Chorale Preludes by Johann Sebastian Bach were adopted from an earlier and long since forgotten Leipzig Bach tradition practiced by musicians such as Karl Straube or Albert Schweitzer.

Dresden, July 2008

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