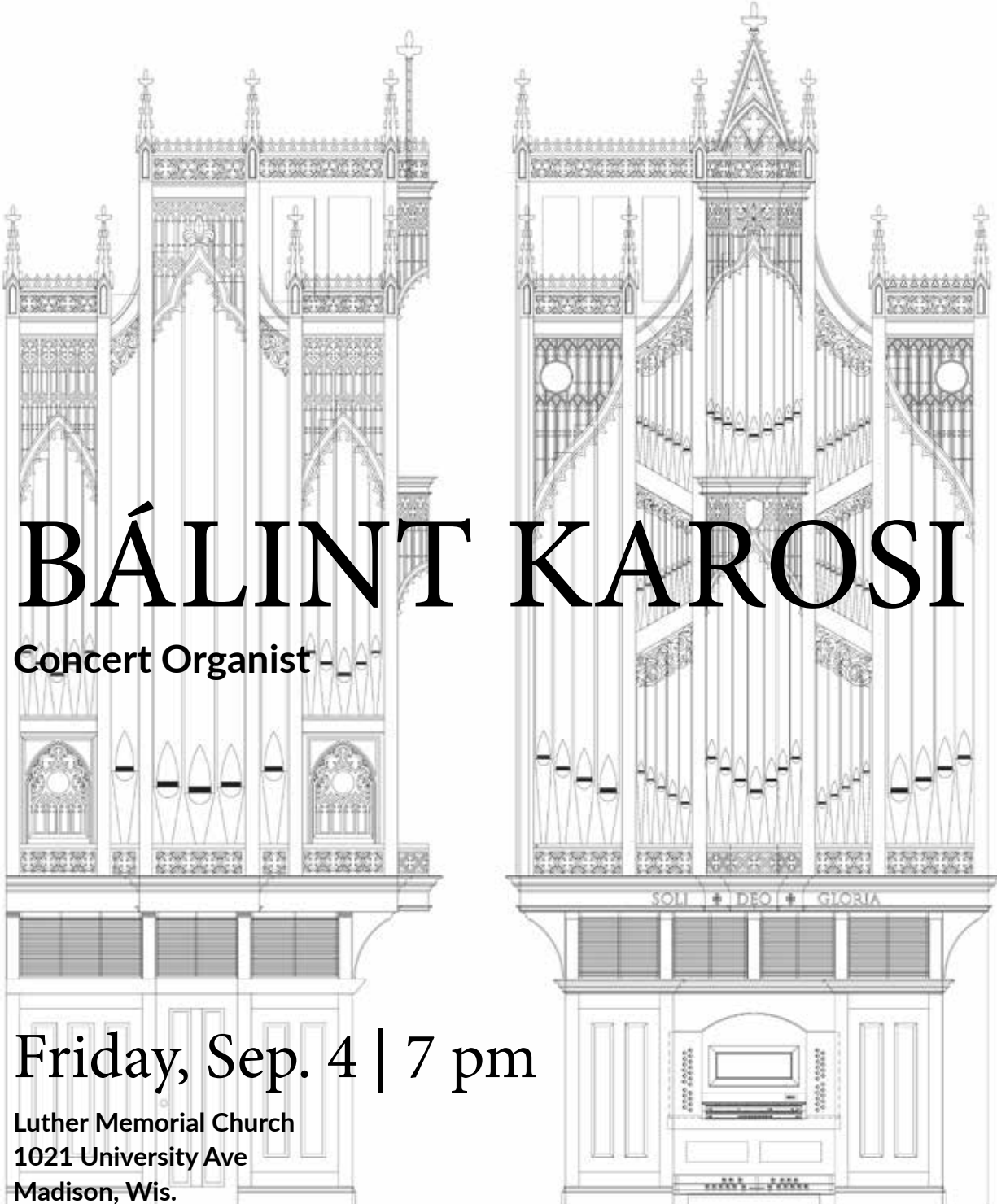


A detailed architectural line drawing of a Gothic organ case, shown from two perspectives: a front elevation on the left and a side elevation on the right. The drawing features intricate tracery, pinnacles, and a large central arched window. The organ pipes are depicted as vertical lines within the case's structure. The Latin phrase "SOLI DEO GLORIA" is inscribed on a horizontal band across the middle of the side elevation.

BÁLINT KAROSI

Concert Organist

Friday, Sep. 4 | 7 pm

Luther Memorial Church
1021 University Ave
Madison, Wis.



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Praeludium in F
Jesus Christus, Wahr' Gottes Sohn

Franz Tunder, 1614–1667

Chaconne in G with Improvisations on all stops of the organ

George Friderick Handel, 1685–1759

Partita "O Gott, du frommer Gott" BWV 767

Johann Sebastian Bach, 1685–1750

Chorale Fantasy "Ein feste Burg ist unser Gott"

Michael Praetorius, 1571–1621

Intermission

O großer Gott du reines
Wachet auf, ruft uns die Stimme

Gottfried August Homilius, 1714–1785

Trio in D Minor

Johann Ludwig Krebs, 1713–1780

Toccata and Fugue in F Major, BWV 540

J.S. Bach

Sicilienne from Organ Sonata (2025)

Bálint Karosi, b. 1979

Live Wire

Ian Farrington, b. 1977

Bálint Karosi is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC
www.concertartists.com

E-mail: email@concertartists.com Phone: 860-560-7800



BÁLINT KAROSI

Concert Organist

Bálint Karosi has been commended as “a most impressive musical interpreter” (Dr. Christoph Wolff, the *Boston Musical Intelligencer*) and praised for his virtuosity, “[He] inspired awe with the work’s marvelous scalar passages and fiery finish...” (*The Diapason*) and has earned a reputation for his expressive command of a wide range of repertoire that is guided by historical performance practice and his multi-faceted experiences as composer, conductor, church musician, harpsichordist, and clarinetist.

Since winning the International Bach Competition in Leipzig in 2008, Dr. Karosi has been recognized as one of the leading interpreters of the music of J. S. Bach worldwide. In 2020, he embarked on recording the complete organ works of J. S. Bach in fourteen recitals on different organs in the U.S. and Europe. The series, designed by Christoph Wolff for Izumi Hall, Japan, is published on Balint’s YouTube channel. He is one of few organists in North America to improvise regularly in recitals in authentic Baroque Style, which is informed by his research in Baroque improvisation techniques of the 17th and 18th centuries. He has recorded five albums that have been received with critical acclaim: “[Bálint Karosi] plays with self-understood naturalness, without trying to emphasize a sacred pathos” (*Gramafon*, Hungary, 2015)—including J. S. Bach’s *Clavier-übung III* and the *Art of Fugue*, that he recorded on the organ, harpsichord, and clavichord.

Dr. Karosi’s engagements have included concerts in Denmark, Hungary, and Finland, and he has given solo organ concerts in concert halls in Budapest, Leipzig, Osaka, Yokohama, and Geneva, and on some of the world’s most significant historic organs in Lübeck, Leipzig, Norden, Leer, Paris, Freiberg, Merseburg, and Naumburg,

among others. He has given masterclasses in improvisation at Eastman School of Music, Yale, Oberlin, University of Michigan, the Sibelius Academy in Helsinki, the Hochschule für Musik in Lübeck, and the Cuneo Conservatory in Italy. Recent performances include those at Carnegie Hall, the Helsinki Music Centre, the Leipzig Gewandhaus, Victoria Hall in Geneva, Izumi Hall in Osaka, Minato Mirai Hall in Yokohama, and Palace of the Arts and the Liszt Academy in Budapest. He has performed as concerto soloist with the Turku Symphony Orchestra, Spectrum Symphony, the Far Cry Ensemble in Boston, and the Erdödy Chamber Orchestra. He has performed at the *MuSeg* and the *Josef Enchavarria* Organ Festivals in Spain, four times at the Bergen International Organ Festival, the Boston Early Music Festival, the Dublin International Organ Festival, the Bach Society in Minnesota, and the Leipzig *Bachfest*, among others.

His eleven volumes of music have been published by the Leupold Foundation, and include his *Organ Book No. 1* (2017), conceived for historic organs, and works in a more symphonic idiom, often drawing inspiration from Hungarian music as in his *Symphony on a Chorale by Béla Bartók* (2012). His *Toccata in memory of Béla Bartók* (2007) was the compulsory piece for the finals of the 2020 National Young Artist Competition in Organ Playing at the AGO National Convention in Atlanta. Dr. Karosi has received commissions from the Budapest Philharmonic Orchestra, the Boston Modern Orchestra Project, Philharmonia Baroque Orchestra, Spectrum Symphony of New York, the New Hungarian Music Society, Musiciens Libres, the Miskolc Symphony Orchestra, Anima Musica Chamber Orchestra, Antico Moderno, the Norfolk Festival Chorus, the Yale Philharmonia Orchestra, Canto

Armonico, and the Boston Choral Ensemble. His opera, *Lonely Hearts*, won the Most Dramatic Opera award and audience vote at the 2020 Contemporary Opera Showcase at the Hungarian State Opera. Dr. Karosi's compositions include works for choir, solo voice, solo clarinet, piano, harpsichord, symphony orchestra and wind symphony. He has composed cantatas, concertos for organ, harpsichord, clarinet, and baroque violins, a triple concerto for harp, cimbalom, and guitar and a Requiem Mass. Three of these are featured on his critically acclaimed album *Existentia*, released in 2019 on the Hungaroton label. Of the concerto, *Records International* wrote in 2019: "the soloists, joined by others within the ensemble, emerge to play beautiful, exotically tinged melodies, like tellers of ancient tales." His prize-winning *Kodály Triptych* that won the first prize of the Hungarian Philharmonia's composition competition in 2022, and *Syöjätär*, the first prize and the special prize winner of the 2023 Kaija Saarijaho Organ Concerto Competition in Finland. His five organ concertos and orchestral works have been performed by the Boston Modern Orchestra Project, the Hungarian Philharmonic Orchestra, the National Philharmonic Orchestra, the Spectrum Symphony New York, Musicians Libres, Anima Musica and the St Thomas Choir in NYC.

Dr. Karosi is the recipient numerous first prizes in organ competitions; the J. S. Bach competition in Leipzig, the International Organ Competition in Miami, and the Dublin International Organ competition that he won at age 22. He was appointed as Director of Music at First Presbyterian Church of Philadelphia in May 2024. Previously he served as Cantor at Saint Peter's Church in New York City, where he was artistic director of the Saint Peter's Bach Collegium. From

2007 to 2015, Dr. Karosi served as Minister of Music at the First Lutheran Church of Boston, where he established a Bach Cantata Vespers, raised funds for the completion of the Richards Fowkes Op. 10 pipe organ, and he founded the church's successful annual Boston Bach Birthday in 2008, which has since developed into the most popular organ-related event in Boston. During the 2023-2024 academic year, he served on the faculty of the Organ Department at the University of Michigan's School of Music, Theatre, and Dance where he taught organ literature, church music, and improvisation.

He has studied at the Liszt Academy in Budapest, the Conservatoire Supérieure in Geneva, and the Oberlin Conservatory in Ohio. He earned his DMA in composition at the Yale School of Music. Aside from solo organ performances and composing, he enjoys work as a collaborative harpsichordist, continuo player, and occasional clarinet player, often featuring historical clarinets. He has been broadcast numerous times on American Public Media's *Pipedreams*, as well as WGBH Boston and Bartók Rádío in Hungary.

www.karosi.org

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[FULL / 985 words / updated on 8-12-25]

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10 Abbott Lane, Dearborn, MI 48120

TAYLOR & BOODY

OPUS 88

Tonight's celebration is an important milestone on a journey that began in early 2020 with the announcement of a transformative anonymous gift to secure a new organ for Luther Memorial Church all to the sole glory of God.

Last May, artisans from Taylor & Boody Organbuilders completed the first half of the organ and the results have (literally!) breathed new life into our corporate worship and musical outreach. It is unusual for an organ to be installed in two phases, but this was spurred by both the sheer size of the instrument (the largest of Taylor & Boody's output to date) and its unique tonal and mechanical qualities.

The portion of the organ you will hear this evening is controlled by mechanical action. The keys and pedals are connected to the valves of the pipes by a series of complex carbon-fiber

connections called "trackers." This style of organbuilding—which has existed since the instrument was first conceived—allows for ease of maintenance and great control over the speech of the pipe. In addition to the trackers, magnets have been placed near the valves to allow eventual electrical actuation as well. The keydesk (or console) at the bottom of the case only controls this first half of the organ.

Next August, Taylor & Boody will deliver the second half of the organ, which itself will be controlled entirely through electrical connections. A second console, which will command both sides of the instrument electrically, will be installed where the old Austin console resided in front of the choir. A formal dedication and concert series will follow the completion of this phase.

A third phase of the organ—an "echo" division placed high on the southwest end of the Nave behind the façade of the original 1923 Möller organ will be installed at some time in the future when funds allow.

When completed, Luther Memorial will possess one of the largest and most versatile instruments in the Midwest, and finally one with the artistic integrity befitting our historic building. We give thanks for the hundreds of members and friends of Luther Memorial who supported this project with their vision and generosity, and look forward to many years of beautiful worship.

Soli Deo Gloria!
Andrew Schaeffer
Director of Music



Taylor & Boody Opus 88
Specifications
63 voices, 87 ranks, 4,821 pipes, 7 preparations
(70 voices, 94 ranks, 5,344)

Great (manual II, Tracker)

1. Principal 16'
2. Quintadena 16'
3. Octave 8'
4. Doppel Gedackt 8'
5. Salicional 8'
6. Octave 4'
7. Spitzflöte 4'
8. Quinte 2-2/3'
9. Superoctave 2'
10. Mixture IV-VI
11. Cornet V (tg-d^{'''})
12. Fagott 16'
13. Trompet 8'
Tremulant
Nachtigall
Unison Off 22rk, 16 dk

Positive (manual I, Tracker)

14. Principal 8'
15. Gedackt 8'
16. Holzflöte 8'
17. Octave 4'
18. Rohrflöte 4'
19. Octave 2'
20. Nasat 1-1/3'
21. Sesquialtera II
22. Scharff IV-VI
23. Dulcian 16'
24. Trompeten Regal 8'
Tremulant
Zimbelstern (#1)
Tuba 8' (So)
Trompette 8' (So)
Harmonic Trumpet 8' (Ec)
17rk, 16 dk

Solo (floating, enclosed)

25. Façade Diapason 8' (unenclosed)
26. Harmonic Flute 8'
27. Gamba 8'
28. Gamba Celeste 8'
29. Flauta Amabile 8'
30. Flauta Celeste 8' (tc)
31. Principal 4'
32. Clarinet 8'
Tremulant
Zimbelstern (#2)
33. Trompette 8'
34. Tuba 8' (15" wind)
Solo 16', Unison Off, Solo 4'
10rk, 15dk

Swell (manual III, enclosed)

35. Bourdon 16'
36. Violin Diapason 8'
37. Rohr Flute 8'
38. Viol da Gamba 8'
39. Vox Coelestis 8'
40. Principal 4'
41. Traverse Flute 4'
42. Salicet 4'
43. Nasard 2-2/3'
44. Octave 2'
45. Gemshorn 2'
46. Tierce 1-3/5'
47. Seventh 1-1/7'
48. Harmonics III
49. Mixture IV
50. Bassoon 16'
51. Trumpet 8'
52. Oboe 8'
53. Vox Humana 8'
54. Clarion 4'
Tremulant
Swell 16' 25rk, 22dk

Echo (floating, enclosed)

Console preparation

55. Querflöte 8'
56. Dolcan 8'
57. Unda Maris 8'
58. Leiblich Gedackt 8'
59. Principal 4'
60. English Horn 8'
Tremulant
Glockenspiel (c^o-d^{'''})
61. Harmonic Trumpet 8'
Echo 16', Unison Off, Echo 4'
7rk, 12dk

Pedal (+ West case, Electric)
(* East case, Tracker)

- Subbass 32' + (ext.S16)
62. Open Diapason 16' +
Principal 16' * (Gt)
63. Subbass 16' +
64. Violonbass 16' *
Bourdon 16' + (alt.Sw)
65. Octave 8' *
Bourdon 8' + (ext.S16)
66. Violoncello 8' * (1-12 from V16)
67. Octave 4' *
68. Mixture V *
Posaune 32' * (ext.P16)
69. Posaune 16' *
Bassoon 16' + (alt.Sw)
Fagott 16' * (alt.Gt)
Trompet 8' * (Gt)
70. Cornett 2' *
Bombarde 16' + (So)
Trompette 8' + (So)
Clairon 4' + (So)
Ophicleide 16' + (So)
Tuba 8' + (So)
Tuba Clarion 4' + (So)
Leiblich Gedackt 16' (Ec)
Dolcan 8' (Ec)
13rk, 25dk

MUSIC AT LUTHER MEMORIAL

MUSIC AT MIDDAY

A tradition for more than 50 years, Luther Memorial
hosts free weekly recitals during the academic year

Wednesdays | Noon

REFORMATION BACH CANTATA VESPERS

The LM Adult Choir and Just Bach present a Bach Cantata
in its original context of vespers (evening prayer), followed
by the fourth annual Reformation Day Party.

Sunday, October 25 | 4 pm

ADVENT LESSONS & CAROLS

In the midst of the busy holiday season, join us for this evening of
peaceful worship by candlelight and warm fellowship. A reception follows.

Sunday, Dec. 13 | 4 pm

ANDREW SCHAEFFER, ORGAN, & JEAN LAURENZ, TRUMPET

Sunday, Jan. 17, 2027 | 4 pm

BRUCE BENGTON, ORGAN

Sunday, Apr. 11, 2027 | 4 pm

Admission is free.

Info at www.luthermem.org/music

