



First Congregational United Church of Christ  
*Board of Fine Arts Presents:*

*Miah & Friends*  
**with MIAH HAN, ORGANIST**

April 29, 2012 3:00 P.M.

**Festival Procession**

Richard Strauss (1864-1949), arr. Max Reger (1873-1916)  
Burton Hable, trombone; Dan Hummel, timpani; Miah Han, organ

**Prelude and Fugue in G Minor, BuxWV 149**

Dietrich Buxtehude (1637-1707)

**Choral No. 2 in B Minor**

César Franck (1822-1890)

**"Benedictus" from Little Organ Mass**

Joseph Haydn (1732 -1809)  
Kaethe Henning, soprano; Miah Han, organ

**6 Duos, Opus 3 for Piano and Organ**

Charles-Marie Widor (1844-1937)

- I. Humoresque
- V. Serenade
- VI. Variations

Taemin Han, piano; Miah Han, organ

**Lord of the Dance**

Joel Raney (b. 1956)  
Taemin Han, piano; Miah Han, organ

**Messe de la Pentecôte**

Olivier Messiaen (1908-1992)

- IV. Communion
- V. Sortie

**"Maestoso" from "Organ Symphony No. 3"**

Camille Saint-Saëns (1835-1921), arr. Craig Garner  
Rob Shirk and Rev. Timothy Ensworth, trumpets; Shelly Droë, horn;  
Burton Hable, trombone; Ken Henze, tuba; Dan Hummel, timpani; Miah Han, organ

*Thank you for coming this afternoon. You are cordially invited to  
a reception in the church dining room following the concert.*

*Please note that the pew cushions have been temporarily removed  
to improve the acoustics of the sanctuary for this concert.*

## Program Notes

### Prelude and Fugue G Minor, BuxWV 149 - D. Buxtehude

In the autumn of 1705, Johann Sebastian Bach requested four weeks' leave from his church in Arnstadt to travel to Lübeck and learn from the famous Dietrich Buxtehude, organist of the Marienkirche. He made the 280-mile journey on foot, leaving for Lübeck in November and returning the following February.

The sophistication and complexity of the *Praeludium in G Minor* (BuxWV 149) suggest that it is one of Buxtehude's last pieces for the organ, and it may therefore have been "in progress" at the time of Bach's visit. It is an unusual prelude in several ways. The opening free section is built over a repeated pedal motive, thereby combining improvisatory figuration and ostinato technique. The first fugue is the only "ricercar-style" section in all of Buxtehude's preludia, as unique as the following "continuo-style" free section (marked Allegro). The second fugue is one of Buxtehude's best, a *fuga pathetica* with an expressive use of harmony. (Kimberly Marshall)

### Choral No. 2 in B Minor - C. Franck

This second *choral* is a sort of rhapsody with amplifying variations. Or, to be more precise, a passacaglia divided into two large sections separated by a vehement transitional episode. The choral theme is stated at the beginning in the form of an ostinato in the bass. It then passes into the soprano in a series of increasingly complex variations, bringing in, among other things, a new idea which will re-appear at the end combined with the initial theme. This development ends after a highly chromatic passage with a peaceful first conclusion in the *vox humana* with *tremulant*, generally termed the "prière," and in which the theme of Christ from the *Béatitudes* has been recognized.

After the interruption of the dramatic recitative, the second part of the diptych begins. The recitative had suddenly indicated the presence of tragic elements in the meditation, and it is they that will now command the development in new variation in close-textured counterpoint and in increasingly tense and sombre tones until the final apotheosis with the initial chorale theme used in a passacaglia. But the tormented composer, who has just made a last personal avowal, finds his real conclusion in a final quotation of the theme of Christ, who brings him the ultimate consolation. (André Isoir)

### Missa brevis Santi Joannis de Deo Hob. XXII:7 (Little Organ Mass) - J. Haydn

J. Haydn's "Little Organ Mass" was composed for a small size choir with an excellent organist (Haydn himself) and a talented soprano soloist at the time of the composition. Benedictus in this piece is much more expansive than other movements; the florid organ part (which gives the Mass its nickname) and gentle strings provide a framework for the soprano soloist. (Adapted from a note by Chris Morrison)

### 6 Duos, Opus 3 for Piano and Organ - C. Widor

These Six Duos for harmonium and piano were written early in Widor's career as a composer, in about 1867 or earlier. As in his early works for the piano, he explored a wide variety of stylistic and musical forms and structures in these delightful pieces. The Six Duos appear to have enjoyed great popularity straight away, from their first performance by Widor at the *Exposition Universelle* in 1867. (Felix Friedrich)

## **"Lord of the Dance" - Arr. J. Raney**

This arrangement of the 1963 song, "Lord of the Dance," by Sydney Carter is a musical metaphor of the birth, death and resurrection of Christ. The melody is the author's variant of "Simple Gifts" from the USA Shaker repertory which has been used by many composers, including Aaron Copland, in major works. This piano and organ duet arrangement is in ABA form. The opening is a celebration of beginnings ... of Jesus' coming down from heaven to "dance on the earth" (verse 1). The B section turns minor and moody, reflecting the "Friday when the sky turned black" (verse 4), and the final A section is a boastful restatement of the theme, depicting the resurrection and the return of "life that will never, never die" (verse 5). This setting is a dramatic one, with bold color changes and driving rhythms, the style being influenced by Copland as well as my own love for contemporary jazz. (Joel Raney)

## **Messe de la Pentecôte - O. Messiaen**

*Messe de la Pentecôte* ("Pentecost Mass") is an organ mass composed by Olivier Messiaen in 1949–50. According to the composer, it is based on twenty years of improvising at Église de la Sainte-Trinité, where Messiaen was organist since 1931.

Messiaen himself wrote that the work "corresponds almost exactly with the length of a low Mass, and its sections are intended to match with those of the service. The music shows different aspects of the mystery of Pentecost, the Feast of the Holy Spirit." The work was never officially premiered; Messiaen included it discreetly in the celebration of the Eucharist on the Pentecost Sunday of 1951. (Wikipedia)

This piece was inspired by texts appropriate to Pentecost and deal with subjects such as the tongues of fire which descended upon the apostles; "things visible and invisible" (from the Nicene Creed); the gift of wisdom; "springs of water and birds of heaven, bless the lord;" and "the rushing wind filled all the house." Among other elements, Messiaen makes use of three Hindu rhythmic modes: one which does not change, one which gains value each time it is presented, and one which diminishes in value each time it is sounded. (Corliss Richard Arnold)

## **Symphony No. 3 in C minor, Op. 78 - C. Saint-Saëns**

This piece was completed by Camille Saint-Saëns in 1886 at what was probably the artistic zenith of his career. It is also popularly known as the "*Organ Symphony*," even though it is not a true symphony for organ, but simply an orchestral symphony where two sections out of four use the pipe organ. The French title of the work is more accurate: *Symphonie No. 3 "avec orgue"* (with organ).

Of composing the work Saint-Saëns said "I gave everything to it I was able to give. What I have here accomplished, I will never achieve again." The composer seemed to know it would be his last attempt at the symphonic form, and he wrote the work almost as a type of "history" of his own career: virtuoso piano passages, brilliant orchestral writing characteristic of the Romantic period, and the sound of a cathedral-sized pipe organ.

This well-known last movement is of considerable variety, including polyphonic fugal writing and a brief pastoral interlude, replaced by a massive climax of the whole symphony characterized by a return to the introductory theme in the form of major scale variations. Craig Garner's arrangement is based on this movement, excluding the pastoral interlude part. (Adapted from Wikipedia)

## About the Musicians

**Miah Han**, pianist and organist, was exposed to church music from birth because her father was the pastor of a Presbyterian Church in South Korea. She earned her Master's Degree in Organ Performance from Han-Yang University in Seoul and Bachelor's Degree in Piano Performance from Kyungbook University in Daegu. She continued studying organ with Dr. Pamela Ruiter-Feenstra at Eastern Michigan University and is a member both of the American Guild of Organists and the Organ Historical Society.

Miah has worked with and under the direction of Taemin Han at several churches in Michigan, performing some major organ works with orchestra such as Handel's Organ Concerto, Op. 4, No. 2 in B-flat Major and Haydn's Organ Concerto No. 2 in C Major, Hob XVIII. Miah and Taemin performed J. S. Bach's Concerto for Two Keyboards, BWV 1060 as soloists with the Eastern Michigan University Chamber Orchestra.

Miah served as Organist for the First Presbyterian Church of Mount Clemens, Michigan, until moving to Waterloo, Iowa. She was respected and admired by the church and the community for her determination and ability in pursuing high quality music for worship services as well as music concerts at the church. She is currently serving First Congregational United Church of Christ in Waterloo, Iowa, as Organist.

**Taemin Han**, pianist and music conductor, joined the First Presbyterian Church staff as Director of Music Ministries in January, 2012. He received his Master's degrees in Music from Eastern Michigan University (piano performance) and Michigan State University (piano pedagogy and choral conducting). Taemin and Miah Han served several churches in various denominations in South Korea and in Michigan together until moving to Waterloo, Iowa, in December, 2009.

**Kaethe Blue Henning**, soprano, will receive her M.M. from UNI in May 2012. She recently performed the soprano solos in Mozart's Requiem with NISO and UNI combined choirs on April 25, 2012. Kaethe also appeared with UNI Opera Ensemble as Pamina in Mozart's Die Zauberflöte (January 2012), and with the WCFSO in A Baroque Christmas (December 2011). Kaethe currently studies with Dr. Jean McDonald.

**Rev. Timothy Ensworth**, trumpet, has served as senior minister of First Congregational United Church of Christ since August 1994. He studied trumpet with James Simpson and Robert Nagel, and played in the Greater Boston Youth Symphony Orchestra and the Yale Symphony Orchestra.

**Rob Shirk**, trumpet, is a Tool and Die Maker at Schoitz Engineering. He performs with the Cedar Falls Municipal Band and is a member of Musica Ficta Brass Quintet.

**Shelly Droe**, french horn, is a General Music teacher at Lincoln Elementary School in Cedar Falls. She performs with the Waterloo/Cedar Falls Symphony and is a member of Musica Ficta Brass Quintet.

**Burton Hable**, trombone, is Director of Bands at Waterloo West High School and performs extensively throughout the area.

**Ken Henze**, tuba, is a Band Director at Hoover Middle School in Waterloo and is a member of Musica Ficta Brass Quintet. Ken also performs with the Cedar Falls Municipal Band.

**Dan Hummel**, timpani, graduated from West High School '72, University of Northern Iowa BA in Music Education '77, and is an original member of Orquesta Alto Maiz. He also plays with The Beaker Brothers and works in area recording studios for other artists. He teaches Special Education for Waterloo Community Schools.