

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 Ruiters-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 in November, 1998.

As a guest organist, she performed in the organ dedication ceremony for the Immaculate Conception Roman Catholic Church in Milan and a Christmas concert with united choirs of five Korean churches in Ann Arbor in 1999.

Miah Han 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 Westminster Presbyterian Church staff as Director of Music in January, 2010. 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 dominations in South Korea and in Michigan together until moving to Waterloo, Iowa, in December, 2009.

Celeste Bembry, soprano, is grateful for her God-given musical gift and thankful for the opportunity to let it shine ... let it shine ... let it shine. Let the redeemed of the Lord say so ... To God be the Glory!

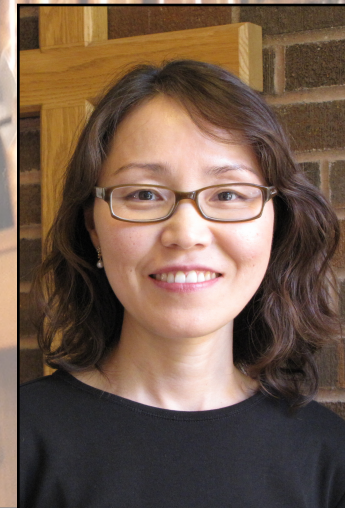
Eric Eichelberger, bass, is a junior Vocal Performance major at the University of Northern Iowa. He just completed his Junior Recital on February 21st. This summer he will travel to Costa Rica with Celeste Bembry for a Young Artist program. This will be the second time he will be attending the program since the summer of 2009.

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.

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

Miah and Friends

An organ recital



*First Congregational United Church of Christ
608 West Fourth Street, Waterloo, Iowa
April 10, 2011 3:00 pm*

Program

Toccata in C major, BWV 564

Johann Sebastian Bach

(1685-1750)

Toccata
Adagio
Fugue

Prelude and Fugue on the theme on BACH

Franz Liszt
(1811-1886)

Miah Han, organ

“Behold, I Tell You a Mystery”

George Frederic Handel
(1685-1759)

“The Trumpet Shall Sound”
from the Oratorio "Messiah"

Eric Eichelberger, bass; Rev. Timothy Ensworth, trumpet
Miah Han, organ

Prelude and Jubilee

Dale Wood
(1934-2003)

Fantasia

Clifford Demarest
(1874-1946)

A Symphony of Spirituals

Joel Raney
(b. 1956)

Go Down, Moses
I Want Jesus to Walk with Me
Let Us Break Bread Together
Great Day!
Swing Low, Sweet Chariot
Promised Land

Taemin Han, piano; Miah Han, organ

“Jesus, Lay Your Head in the Window” African-American spiritual
arr. by Hale Smith
(1925-2009)

“Lord is My Light”

Frances Allitsen
(1848-1912)
arr. by Sumner Salter

Celeste Bembry, soprano; Miah Han, organ

Variations on “America” (1891)

Charles Ives
(1874-1954)

Miah Han, organ

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

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

Notes for the Organ Compositions

Toccata, Adagio, and Fugue in C major, BWV 564 by J. S. Bach

The piece is an early work, probably composed in mid-to-late Weimar years, i.e. 1710–1717. It shares some similarities with other toccatas composed around the same time, such as BWV 538, BWV 540, and others: all show influence of concerto and form.

The work begins with an updated and extended form of the old prelude-type, manual *passaggio* followed by a pedal solo, and a motivic-contrapuntal section. The following pedal solo is unique in organ literature: it is the longest known pedal introduction, reaching far beyond the scope of Bach's models (Buxtehude, Böhm, and others) or his own earlier works (e.g. the pedal solo in BWV 549).

The second movement is again in two sections, one marked Adagio and another marked Grave. The insertion of a middle slow movement in an organ work was unusual for Bach, although traces of this idea can be found in other works from the same period: for example, a surviving early version of *Prelude and Fugue in C Major*, BWV 545, contains a slow *Trio*, which was removed from the final version, but found its way into one of the late organ trio sonatas, BWV 529.

The third movement is a four-voice fugue in 6/8. It includes a countersubject typical of permutation fugues, which, unusually, engages in dialogue with the subject. Several features of the fugue suggest that it represented a considerable advance for Bach, especially considering that there are middle entries as far as the mediant and the dominant of the dominant.

(from Wikipedia)

Prelude and Fugue on BACH by Franz Liszt

This stunning Prelude and Fugue on the Name B-A-C-H was originally composed in 1855, though it didn't reach its final state until 1870. Based on the motive B-A-C-H -- in German nomenclature, B flat, A, C, and B natural -- the Prelude and Fugue is Liszt's most thoroughly chromatic essay up to that point, clearly presaging the direction that both he and countless other composers took in the following decades.

Not surprisingly, the work takes Bach's own preludes and fugues for the organ as a model. In particular, the sliding harmonies of the Fugue owe a great deal to the chromatic style of some of Bach's works, though Liszt quite naturally takes the process several steps further than the Leipzig master, who never abandoned a sense of functional harmony. Indeed, at several points during the Fugue, built on a subject which ingeniously extends the downward semitone motion inherent in the B-A-C-H motive,

it is impossible to determine a tonal center. In addition, Liszt expands the architecture of the venerable form of the fugue to an unprecedented degree; although the Prelude manipulates the four-note motive in a number of clever ways, it is in the following Fugue that the greatness of this work lies. As is typical of Liszt's fugal works, strict imitation is summarily abandoned, and the Fugue assumes a more rhapsodic character. The four-note motive appears in yet another guise at the end of the Fugue, this time as an ostinato under a series of punctuating chords. Soon after its completion, Liszt transcribed the work for piano solo (S. 529), in which form it is today best known.

(Rovi Blair Johnston)

Variations on "America" (1891) by Charles Ives

Charles Ives was born in Danbury, Connecticut, U.S.A. in 1874. From his father, the army bandsman George E. Ives, he learned the theory of harmony, counterpoint, how to play the piano, violin and cornet; he also gained an approach to music which delighted in experimentation. At the age of twelve he played the drum in his father's brass band, and when fourteen he held the position of organist at the First Baptist Church in Danbury. He was organist at seventeen of the St. Thomas Episcopal Church in New Haven, Connecticut, while attending the Hopkins Grammar School, and from 1894 to 1898 at the Center Church in New Haven, while being a student at Yale University.

Ives apparently improvised frequently on the organ and composed much for the instrument during his youth and student years. Only two of these organ pieces survive. The earlier of them, *Variations on 'America' (1891)* has been preserved because the young Ives offered it to a music publisher who, despite rejecting the piece, kept the manuscript. With its variation sections and interludes it incorporates many of the features of material and constructional technique typical of Ives's music. The second most important national hymn in the United States, entitled *America*, forms the basis of the piece, which Ives also called *Variations Etc. on a National Hymn*.

Its melody and rhythm are employed in a great variety of forms, characters and harmonizations, from an introduction which uses the initial motive of the melody through to the hymn-like, note-for-note exposition, an upper voice diminution in semiquavers and demisemiquavers, a figurative variation in 6/8 time, a lightly tripping, somewhat oblique sounding accompaniment to the melody in F minor (which Ives described as a 'Polonaise'), a pedal diminution 'as fast as the pedals can go', finally culminating in a kind of *stretto*. Ives gave the first performance of his *Variations* in a concert in the little town of Brewster, New York, on 4th July 1891.

(Reinhard Oehlschlägel)