

An Eastertide Concert



April 15, 2012

First Presbyterian Church
505 Franklin Street, Waterloo, IA
319-233-6145
www.1stpresby.org

Director's Note:

During my 20 years of music ministry serving many churches, I have always insisted that my church choirs have at least one or two public concerts during a church year. There are two important reasons. First, engaging challenging music maintains our interest and develops our musical skills. Like students need exams on a regular basis, we need goals to assess our musical learning.

Second, God's mercy and grace are not only shared within the church walls. They are shared with those outside of the church as well. Our life mission is spreading God's love and the good news about the salvation of Jesus Christ to all people. There are many ways to fulfill these activities, but musical events are some of the most powerful tools.

First Presbyterian is starting a new chapter in its faith journey. Our choir members and I hope this event will reflect the music ministry's dedication to the worship of God and the mission of Christ. Thank you so much for your attendance and support of our music ministries.

In God's Peace,

A handwritten signature in black ink, appearing to read 'Taemin Han', followed by a period.

Taemin Han,
Director of Music Ministries

Easter-tide Concert Program
April 15, 2012 AT 3 p.m.

Ave Verum Corpus, K. 618 Wolfgang Amadeus Mozart (1756-1791)

Cantata No. 166 "Wo gehest du hin" Johann Sebastian Bach (1685-1750)

Valeria Kishkunas-alto, Juan Ahumada-tenor, Larry Guadagnoli-bass

Wo gehest du hin – Bass

Aria: *Ich will an den Himmel denken* – Tenor

Choral: *Ich bitte dich, Herr Jesu Christ* – Soprano

Recitativo: *Gleichwie die Regenwasser bald verfließen* – Bass

Aria: *Man nehme sich in acht* – Alto

Choral: *Wer Weiß, wie nahe mir mein Ende*

Missa brevis St. Joannis de Deo "Little Organ Mass" Joseph Haydn (1732-1809)

Kaethe Henning-soprano

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Witness Arr. Hall Johnson

Terell Izzard, vocal solo Taemin Han, piano

It Only Takes a Moment Jay Althouse

How Can I Keep from Singing Bradly Ellingboe

Grace Han-flute

Music's Echo Greg Gilpin

Deidre Shea, Alixandra Wimberley, Miah Han, Grace Han – percussions

Walkin' on That Heavenly Road Greg Gilpin

The Rhythm of Life Cy Coleman, arr. Richard Barnes

Taemin and Miah Han – four hands on the piano

*Thank you for coming this afternoon.
You are cordially invited to the reception in the Calvin Hall after this concert.*

Musicians for Today's Concert

Taemin Han, director
Miah G. Han, organist and pianist

Sanctuary Choir

Juan Ahumada, Jo Beaver, Sally Davis, Karen Dew, Marie Fernau, Larry Guadagnoli
Kaethe Henning, Terell L. Izzard, Dr. David Kabel, Mary Kabel, Valeria Kishkunas
*Amanda McDonagh, Mary Mumm, Kari O. Narey, Janis Shea, Rev. Amy Wiles, Dr. John Wiles
*Guest Member

Guest Instrumental Players:

Cara Schmidt - 1st violin, Michaela Gansen - 2nd violin, Holly Schult - 3rd violin, viola
Dr. Johathan Chenoweth- cello, Billy Johns-oboe

Church Percussion Players:

Deidre Shea, Alixandra Wimberley, Miah Han, Grace Han

Special Thanks to...

Poster Designer: Matthew Osborn
Poster Printing Cost: Anonymous donors
Program: Jackie Bass, Taemin Han
Reception Coordinators: Sally Davis, Mary Mumm
Stage Lights and Custodian: Randy Lippert
Ushers & Greeters: Larry Lightbody, Jennifer Lightbody, Terry Sage

And to all the people who came and enjoyed the music with us... **like you!**

Program Notes

Ave Verum Corpus, K. 618 – Wolfgang Amadeus Mozart (1756-1791)

The short but extraordinarily poignant and beautiful motet Ave Verum Corpus, for four part chorus, strings and organ, is dated June 18, 1791, a mere six months before Mozart's death. The precise occasion of its composition is not known, but it seems probable that it was written for the Corpus Christi service directed by the school teacher and choirmaster Anton Stoll, of Baden (near Vienna). This little masterpiece is a model of the "neoclassical" manner of Mozart's last period: in Alfred Einstein's words, "the perfection of modulation and part-writing, lightly introducing polyphony as a final intensification, [is] no longer perceived. Here...ecclesiastical and personal elements flow together. The problem of style is solved." (Robin Golding)

Cantata No. 166 - "Wo gehest du hin (Where goest thou, Lord?)" – Johann Sebastian Bach (1685-1750)

This cantata was performed on the Fifth Sunday of Easter, May 7, 1724. It requires a large vocal ensemble only in the final chorale, and consists essentially of recitatives and arias. The bass, the "vox Christi" from time immemorial, declaims the passage from the Gospel for this Sunday (Jesus' farewell words, John 16: 5-15) in arioso form. The motif in the instruments is rhythmic in nature -the stressed upbeat and the rest on the second beat make for a halting, uncertain impression which is only given direction by the following aria with its reference to heaven. The tenor voice takes its place in a lovely duet played by the oboe and the violin; in the middle section, Bach emphasizes the words "gehen (leaving)" and "stehen (staying)" by upward movements and long held notes. The following movement (no. 3) is a chorale arrangement for strings playing in unison and soprano. The stringency of the motifs and form is an effective expression of the atmosphere evoked by such words as "dabei verharren fest (to it be ever true)". The following recitative turns its attention to the joys of life and happiness - also expressed by the music - without forgetting to warn of their sudden end. First, though, happiness is allowed to laugh - in coloraturas in the voice as well as the instruments, under which the foundation provided by the continuo threateningly keeps falling – to the ground. This contrast becomes more intense in the middle section of this dance-like piece, before the chorale brings the cantata to an end on a thoughtful note. (Dr. Andreas Bomba)

Missa brevis Santi Joannis de Deo Hob. XXII:7 (Little Organ Mass) - Joseph Haydn (1732-1809)

Haydn's long-time employer, Prince Nikolaus I Esterházy, was a lover of instrumental music and opera, and Haydn composed extensively in those forms for him; even though it was also part of Haydn's job to provide ecclesiastical works, he was seldom called upon to do so. Up until his cycle of great masses written for Nikolaus' grandfather in the late 1790s and early 1800s, most of the church works Haydn composed were written for people or organizations other than the Esterházy. Such is the case with the so-called "Little Organ Mass," written sometime in the 1770s (as early as 1770 or as late as 1778) for the Brothers of Mercy, who ran the hospital in Eisenstadt, where the Esterházy winter residence was located. The Brothers' patron saint was St. John of God, hence the other longer title of this work, Missa brevis Sancti Joannis de Deo.

The forces employed in this Mass are modest: singers, two violins, organ, and continuo. This most intimate of Haydn's masses begins with a simple, beautiful Kyrie. The emphatic little Gloria that follows is not even a minute long; the Credo begins at the Gloria's fast tempo, but the mood becomes hushed and the tempo slows for the central Et incarnatus. The Sanctus is a companion to the Gloria in both mood and length. Haydn grows much more expansive in the lovely Benedictus; the florid organ part (which gives the Mass its nickname) and gentle strings provide a framework for the soprano soloist. A portentous Agnus Dei leads into a surprisingly restrained and luminous Dona nobis pacem. The latter text is normally set with faster and more extroverted music to close the mass emphatically and in an affirmative spirit. But in this particular case, Haydn chose to set the words very quietly and reverently, capturing the mood of the text even more effectively. (Chris Morrison)

Text Translation

Ave Verum Corpus

*Ave verum Corpus, natum de Maria Virgine:
Vere passum, immolatum in cruce pro homine:
Cujus latus perforatum, unda fluxit et sanguine:
Esto nobis praegustatum in mortis examine.*

Hail, true Body, born of the Virgin Mary,
who has truly suffered, and was sacrificed on the cross
for mankind, whose side was pierced, whence flowed
water and blood, Be for us a foretaste of heaven, during
our final trial.

Wo gehest du hin (Where goes thou, Lord?)

1- Aria [Bass]

Wo gehest du hin? (John 16 : 5)

Where are you going?

2-Aria [Tenor]

*Ich will an den Himmel denken
Und der Welt mein Herz nicht schenken.
Denn ich gehe oder stehe,
So liegt mir die Frag im Sinn:
Mensch, ach Mensch, wo gehst du hin?*

I shall think of heaven
and not give away my heart to the world.
For whether I go or stand still
I have this question in my mind:
Man, ah man, where are you going?

3-Chorale [Soprano]

*Ich bitte dich, Herr Jesu Christ,
Halt mich bei den Gedanken
Und lass mich ja zu keiner Frist
Von dieser Meinung wanken,
Sondern dabei verharren fest,
Bis dass die Seel aus ihrem Nest
Wird in den Himmel kommen.*

I ask you, Lord Jesus Christ,
keep me in your thoughts
and do not let me at any time
falter in this purpose,
but instead let me firmly persevere
until my soul from its nest
shall go to heaven.

4-Recitative [Bass]

*Gleichwie die Regenwasser bald verfließen
Und manche Farben leicht verschießen,
So geht es auch der Freude in der Welt,
Auf welche mancher Mensch so viele Stücken hält;
Denn ob man gleich zuweilen sieht,
Dass sein gewünschtes Glücke blüht,

So kann doch wohl in besten Tagen,
Ganz unvermut' die letzte Stunde schlagen.*

Just as rainwater soon flows away
and many colours easily fade,
so is it also with joy in this world,
which many people value so highly;
even though sometimes people are seen
to be flourishing with the good fortune for which they
longed
still even in the best days
quite unexpectedly the last hour may strike.

5-Aria [Alto]

*Man nehme sich in acht,
Wenn das Gelücke lacht.
Denn es kann leicht auf Erden
Vor abends anders werden,
Als man am Morgen nicht gedacht.*

You should take care
when good fortune smiles.
For easily in this earthly life
before evening things can turn out differently
from what you thought in the morning.

6-Chorale [S, A, T, B]

*Wer weiß, wie nahe mir mein Ende!
Hin geht die Zeit, her kommt der Tod;
Ach wie geschwinde und behende
Kann kommen meine Todesnot.
Mein Gott, ich bitt durch Christi Blut:
Mach's nur mit meinem Ende gut!*
- English Translation by Francis Browne (April 2006)

Who knows how near me is my end!
Time goes away, death comes
Ah how quickly and swiftly
can my death agony come.
My God, I entreat you through the blood of Christ:
just let me make a good end!

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

Kyrie

*Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.*

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

*Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe;
Domine Deus, Agnus Dei, Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu colus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.*

Glory to God in the highest
And on earth peace to men of goodwill.
We praise You. We bless You.
We adore you. We glorify You.
We give you thanks for Your great glory.
Lord God, Heavenly King,
Almighty God the Father,
Lord Jesus Christ, only Son of the Father;
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;
You sit at the right hand of the Father;
have mercy on us.
For you alone are holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father.
Amen.

Credo

<i>Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium.</i>	I believe in one God, the Father, the Almighty, maker of heaven and earth, Of all that is seen and unseen.
<i>Et in unum Dominum Jesum Christum Filium Dei unigenitum.</i>	I believe in one Lord Jesus Christ, the only Son of God,
<i>Et ex Patre natum ante omnia saecula.</i>	Eternally begotten of the Father.
<i>Deum de Deo, lumen de lumine, Deum verum de Deo vero.</i>	God from God, Light from Light, True God from true God;
<i>Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.</i>	Begotten, not made; of one being with the Father; through Him all things were made.
<i>Qui propter nos homines et propter nostram salutem descendit de coelis.</i>	For us men, and for our salvation, He came down from heaven;
<i>Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.</i>	by the power of the Holy Spirit He became incarnate from the Virgin Mary and was made man.
<i>Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est.</i>	For our sake He was crucified under Pontius Pilate, He suffered death and was buried.
<i>Et resurrexit tertia die, secundum Scripturas.</i>	On the third day He rose again in accordance with the Scriptures;
<i>Et ascendit in coelum: sedet ad dexteram Patris.</i>	He ascended into heaven, and is seated at the right hand of the Father.
<i>Et iterum venturus est cum gloria iudicare vivos et mortuos:</i>	He shall come again in glory to judge both the living and dead,
<i>cujus regni non erit finis.</i>	and His kingdom shall have no end.
<i>Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit.</i>	I believe in the Holy Spirit, the Lord, the giver of life, Who proceeds from the Father and the Son;
<i>Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas.</i>	with the Father and the Son He is worshipped and glorified; He has spoken through the prophets.
<i>Et unam sanctam catholicam et apostolicam Ecclesiam.</i>	I believe in one holy, catholic and apostolic Church,
<i>Confiteor unum baptismum in remissionem peccatorum.</i>	I acknowledge one baptism for the forgiveness of sins,
<i>Et exspecto resurrectionem mortuorum.</i>	and I look for the resurrection of the dead,
<i>Et vitam venturi saeculi. Amen.</i>	and the life of the world to come. Amen.

Sanctus

<i>Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth:</i>	Holy, holy, holy Lord, God of power and might;
<i>Pleni sunt caeli et terra gloria tua.</i>	Heaven and earth are full of your glory.
<i>Hosanna in excelsis.</i>	Hosanna in the highest.
<i>Benedictus qui venit in nomine Domini:</i>	Blessed is he who comes in the name of the Lord.
<i>Hosanna in excelsis.</i>	Hosanna in the highest.

Agnus Dei

<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	Lamb of God, you take away the sins of the world; have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</i>	Lamb of God, you take away the sins of the world; grant us peace.

About the Musicians of today's concert

Taemin Han, music conductor and pianist, received his Master's degrees in music from Eastern Michigan University (piano performance) and Michigan State University (piano pedagogy and choral conducting). Taemin served various denominations of churches (Catholic, Episcopal and Presbyterian) in Michigan until coming to Waterloo in December 2009. He joined the staff of First Presbyterian Church January 1, 2012 after serving as Interim Director of Music for two months.

Taemin directed numerous concerts for churches in Michigan, performing many major sacred music including Ralph Vaughan Williams' "O Clap Your Hands" and Mozart's *Regina Coeli*, K. 276. In Waterloo, he performed Christmas portion, Part I, and "Halleluiah Chorus" of Handel's *Messiah* with Westminster Presbyterian Chancel Choir and the guest orchestra in 2010. He also performed a public concert for animal lovers to help the fundraising campaign of the Humane Society in the area at the church.

As an active pianist, Taemin performed Beethoven's Piano Concert No. 1 with Eastern Michigan University Orchestra and J. S. Bach's Concerto for Two Keyboards, BWV 1060 as soloists (with his wife Miah) with Eastern Michigan University Chamber Orchestra. Taemin and Miah enjoy performing together piano and organ duet pieces for church services and concerts.

Miah Goo 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, Korea. She continued studying organ with Dr. Pamela Ruiten-Feenstra at Eastern Michigan University and is a member of both 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. She is currently serving First Congregational United Church of Christ in Waterloo, Iowa as Organist. Miah introduced herself to the Waterloo community by giving an organ recital, "Miah and Friends", with various instruments and voice in April, 2011 and will have another one this year on Sunday, April 29.

Kaethe Blue Henning, soprano, will receive her M.M. from UNI in May 2012. She will perform the soprano solos in Mozart's Requiem with NISO and UNI combined choirs in April. Kaethe recently appeared with UNI Opera Ensemble as Pamina in Mozart's *Die Zauberflöte* (January 2012), and with the WCFSO in *A Baroque Christmas* (December 2011). Prior to moving to Iowa, Kaethe was a professional chorister with the San Francisco Symphony Chorus from 2007 to 2010. She has appeared in Opera North's productions of *The Gondoliers*, *Hansel & Gretel*, *Noye's Fludde*, *Carmen*, and *La bohème*. Kaethe holds a B.A. from Dartmouth College in both music and psychological & brain sciences. While at Dartmouth, she was a frequent soloist—notably in *HMS Pinafore* (as Buttercup), *Handel's Messiah*, *Bach's Magnificat*, and *Purcell's Dido and Aeneas*. Kaethe currently studies with Dr. Jean McDonald.

Valeria Kishkunas, soprano, is currently pursuing a Master's Degree in Vocal Performance at the University of Northern Iowa. She has been a featured soloist on concerts with UNI Singers, Men's Glee Club, Woman's Chorus and the UNI Bach Cantata Series. She has been a winner at the National Association of Teachers of Singing Competition as well as a finalist in the Schubert Club Scholarship Competition. Valeria has performed with the UNI opera ensemble, most recently as The Queen of the Night in Mozart's "The Magic Flute," and previously in the role of Bellina in "Prima Donna." She has also performed in scenes concerts as Ariadne (Strauss's "Ariadne auf Naxos"), Vitellia (Mozart's "La clemenza di Tito"), and Manon (Puccini's "Manon Lescaut"). Valeria participated in the Cedar Rapids Opera Young Artist Program for several seasons, where she performed in concerts, productions of Verdi's "Aida," and Puccini's "Madama Butterfly" as well as the role of Mother in an outreach production of "Little Red Riding Hood." Valeria holds a bachelor's degree from the University of Northern Iowa in both music and humanities. She currently studies with Professor Jeffrey Brich and coaches with Dr. Korey Barrett.

Terell Izzard, tenor, is a native of the state of Georgia and received his Bachelor of Music degree from Georgia Southern University. He is an active soloist in the Cedar Valley and most recently performed in *The Seven Last Words of Christ* by Theodore Dubois. He has been a tenor section leader in First Presbyterian Church's Sanctuary Choir for eight years and currently singing in the Metropolitan Chorale.

Juan Ahumada Jr, tenor, is currently pursuing his bachelor's degree in Performing Arts Management along with a Certificate in International Business, Culture, and Language. This summer he will make his professional debut alternating as both Pedrillo and Belmonte in Hubbard Hall Opera Theater's production of Mozart's "Die Entführung aus dem Serail" in June, as well as making his role debut as Rodolfo in North Shore Music Festival's production of Puccini's "La bohème" in August. Juan has performed with UNI Opera Ensemble, most recently as Tamino in Mozart's "Die Zauberflöte," Alfred in J. Strauss's "Die Fledermaus," and in concert as Il Duca (Verdi's "Rigoletto"). Juan has been a First Place Winner in multiple divisions of the Iowa NATS competition, a First Place Winner of the Quad-Cities Opera Competition, the Bill Riley Talent competition of the Iowa State Fair, as well as being recognized by the Donna Reed Foundation. Juan currently studies with Dr. Jean McDonald.

Lawrence Guadagnoli, baritone, is currently working on his bachelor of art in music at the University of Northern Iowa. Lawrence has sung with the UNI Chorale for five semesters and has also participated in the UNI Opera Ensemble for five semesters where he has filled the rolls of Bartley in Vaughan Williams Riders to the Sea, and First Armored Man in Mozart's The Magic Flute, along with chorus rolls in several other opera productions.

Guest Instrumental Ensemble Members:

Cara Schmidt, violin, UNI Suzuki teacher, WCFSO member

Michaela Gansen, violin, UNI graduate student, WCFSO member

Holly Schult, violin and viola, UNI Suzuki teacher

Dr. Jonathan Chenoweth, cello, UNI cello professor, WCFSO member

Billy Jones, oboe, Junior Music Performance major at UNI.

* UNI-University of Northern Iowa, WCFSO – Waterloo/Cedar Falls Symphony Orchestra