

# FESTIVAL ORGAN CONCERT

at Central Reformed Church

40th Anniversary Celebration  
of the Organ Installation



Sunday, October 23, 2022 | 4:30 p.m.

**CENTRAL REFORMED CHURCH**  
**10 COLLEGE AVE. NE**  
**GRAND RAPIDS, MICHIGAN 49503**

**CENTRAL REFORMED CHURCH**  
**SUNDAY, OCTOBER 23, 2022**  
**4:30 P.M.**

**Prelude to Te Deum, H 146**

Marc-Antoine Charpentier (1643-1704)

**Welcome**

Pastor Steve Pierce

**Organ Concerto in F Major, HWV 295**

George Frideric Handel (1685-1759)

“The Cuckoo and the Nightingale”

*Larghetto – Allegro – Larghetto – Allegro*

**Toccatà in F Major, Bux WV 156**

Dietrich Buxtehude (1637-1707)

**Brief History of Central’s Organ**

Tim Elzinga

**Fantasia and Fugue in G minor, BWV 542**

Johann Sebastian Bach (1685-1750)

**Gabriel’s Oboe**

Ennio Morricone, arr. Robert Longfield

Kathleen Gomez – soloist

**Organ Concerto in F Major, HWV 292**

George Frideric Handel

*Allegro – Andante – Adagio – Allegro* (with the “Alleluia” chorus)

**Announcement**

Taemin Han

**When in Our Music God is Glorified**

Fred Pratt Green

Charles V. Stanford, arr. Harriet Ziegenhals

***When in our music God is glorified, and adoration leaves no room for pride,  
it is as though the whole creation cried: Alleluia! - choir with audience***

*How often, making music, we have found a new dimension in the world of sound,  
as worship moved us to a more profound: Alleluia! - choir*

*So has the church, in liturgy and song, in faith and love, through centuries of wrong,  
borne witness to the truth in every tongue: Alleluia! - choir*

*And did not Jesus sing a psalm that night when utmost evil strove against the light?  
Then let us sing, for whom he won the fight: Alleluia! - choir*

***Let every instrument be tuned for praise, let all rejoice who have a voice to raise,  
and may God give us faith to sing always: Alleluia! - choir with audience***

## CONCERT MUSICIANS

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Dr. Julia Brown – Special Guest Organist

Taemin Han – Director

### Violin I

Grace Kim  
Amanda Dykhouse

### Violin II

Jenna Anderson Buchner  
Katie Bast

### Viola

Leslie Van Becker  
Daniel Griswold

### Cello

Andrew Laven  
Andrew Plaisier

### Contrabass

Mark Buchner

### Oboe I

Kathleen Gomez

### Harpichord

Miah Goo Han

### Oboe II

Sarah Constable

### Soprano

Kathryn Becksvoort  
Sarah Elzinga  
Mary Alice Korth  
Linda VanderLaan

Diane Biser  
Ana Griewahn  
Helen Phillips

Kristen Burghart  
Comfort Jigo  
Hanna Schmiedeknecht

### Alto

Marjorie Brink  
Beth Gumina  
Mary Saffell

Linda Creaser  
Jodi MacLean  
Dawn Tillema

Jana DeShane  
Bea Nagel  
Kathy VanderLaan

### Tenor

Bill Baron  
Jim Elzinga  
Jason Reiffer

Larry Biser  
Aaron Goodyke  
Jeffrey Wilkinson

Steve Cornelius  
Carlos Lemagne

### Bass

John Cooper  
Joel Gumina  
Burt VanderLaan

Bob Creaser  
Henk Ottens

Tim Elzinga  
Fred Overeem

*Thank you for coming this evening.  
Please join us for a reception following the concert.*

## **DR. JULIA BROWN**

Projecting “a warmly musical personality,” Julia Brown’s many recordings on Naxos hail her as an “unquestionably first-class artist and superb technician... exceptionally sensitive.” Her organ and harpsichord recordings of W. F. Bach, J. S. Bach, Buxtehude, and Scheidemann have received critical acclaim. In demand as a historical keyboardist and collaborative artist, Brown’s performances include chamber music, orchestral repertoire, and continuo playing, in addition to solo recitals.

Brown has appeared in concert in both North and South America and in Europe, and has performed for the Oregon Bach Festival, Astoria Music Festival, Chico Bach Festival, American Guild of Organists Regional and National Conventions, Organ Historical Society Conventions, Latin American Organist Conventions, and National Public Radio.

Born in Rio de Janeiro, Brown studied piano, harpsichord, and organ in her native Brazil before receiving her MM and DMA from Northwestern University as a student of Wolfgang Rübsam. Julia currently works as Director of Music and Organist at Mayflower Congregational Church in Grand Rapids, Michigan, and is the accompanist for the Calvin Alumni Choir.

## **TAEMIN HAN**

Taemin started serving Central Reformed Church in January 2019 as director of music ministries. He previously served various denominations of churches (Catholic, Episcopal, and Presbyterian) through his music ministries in Michigan and Iowa.

Taemin has directed numerous concerts for churches and has performed numerous pieces of sacred music, including Ralph Vaughan Williams' "O Clap Your Hands," Mozart's Regina Coeli, K. 276, J. S. Bach's Cantatas BWV 86 and 166, J. Haydn's "Missa brevis St. Joannis de Deo (Little Organ Mass)," G. F. Handel's Coronation Anthem No. 4, "Let Thy Hand Be Strengthened," oratorio, "Messiah," Vivaldi's "Gloria," and Beethoven's "Choral Fantasy."

Taemin received his master's degrees in music from Michigan State University (choral conducting and piano pedagogy) and Eastern Michigan University (piano performance). While at Eastern Michigan University, he performed Beethoven's Piano Concerto No. 1, and J. S. Bach's Concerto for Two Keyboards, BWV 1060 (along with his wife Miah) with the university orchestras.

Taemin Han is a dedicated church musician who advocates education in music through fine singing and emphasizes understanding of the history and culture of all music.

## PROGRAM NOTES

Buxtehude, perhaps the most important North German composer of the late seventeenth century, was organist at the Church of St. Mary in Lübeck. He established the famous Abendmusiken, greatly admired by those near and far, including Handel and Bach. As a young man, Bach walked two hundred and fifty miles to hear Buxtehude, and extended his stay, causing harsh reprimand from the church authorities when he returned to Arnstadt.

Buxtehude's Toccata in F Major is typical of his large free works, beginning in freestyle and continuing with two or three fugal sections, interspersed with free sections that sometimes grow imperceptibly out of the fugues. It shows the development of pedal techniques that arose from the expanded pedal divisions in Northern European organs, and the many possibilities of registration changes as a result of multiple manuals and a variety of sound colors.

Even in his own time, Bach was viewed foremost as a "world-famous organist," even as "the greatest organist and clavier player that there has ever been" (obituary, 1750). The enormously rich repertory of his organ compositions represents an unparalleled living testimony to Bach as a master of the organ.

Bach was greatly influenced by Buxtehude, evidenced in the opening rhapsodic flourishes of his Fantasy in G minor. The Fantasia is dark and tragic, and the writing is quasi-improvisatory, yet Bach is as disciplined as ever in his construct and adherence to the traditions of the North German organ school. Between declamatory outbursts, toccata-like passages are contrasted with more serene and controlled fugato sections. In contrast, the Fugue is light-hearted yet impressive featuring two countersubjects and a jubilant conclusion.

Born in Germany, George Frederick Handel spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos. He received musical training in Halle and worked as a composer in Hamburg and Italy before settling in London in 1712. He was strongly influenced both by the great composers of the Italian Baroque and by the middle-German polyphonic choral tradition. Bach attempted, unsuccessfully, to meet Handel while visiting Halle.

Handel wrote his organ concertos, often borrowing themes from earlier works, and played them during intermission at performances of his operas and oratorios. These organ concertos enjoy wide popularity; they are brilliant, virtuosic concert pieces in which the organ plays a joyous part. "The Cuckoo and the Nightingale" gets its nickname from the second movement, which includes a motive that sounds like a cuckoo and an episode in G minor which has a gentle song of a nightingale. Although not often heard in this version with the choral ending, the Concerto Op. 4 No. 4 originally concluded with the "Alleluia" chorus and was first performed with his dramatic work Athalia.

–Julia Brown

# CENTRAL ORGAN SPECIFICATION

5 Manuals		81 Ranks	
<b>Great Organ</b>	<b>Swell Organ</b>	<b>Choir Organ</b>	<b>Pedal Organ</b>
Manual II	Manual III	Manual I	
16 Copula	16 Stillgedeckt	8 Holzgedeckt	64 Gravissima
8 Montre (prep)	8 Geigen Principal	8 Gemshorn	32 Grand Bourdon
8 Principal	8 Geigen Celeste	8 Gemshorn Celeste	32 Bourdon Doux
8 Bourdon	8 Rohr Flöte	4 Principal	16 Principal
8 Harmonic Flute	8 Salicional	4 Koppelflöte	16 Bourdon
8 Baarpjip	8 Voix Celeste	2 Spitzprincipal	16 Copula (Choir)
4 Octave	8 Flauto Dolce	1 1/3 Larigot	16 Stillgedeckt (Swell)
4 Spillflöte	8 Flute Celeste	1 Sifflöte	8 Montre (prep)
2 2/3 Nazard	4 Principal	III Cymbel	8 Octave
2 Fifteenth	4 Waldflöte	8 Tuba	8 Bourdon
2 Jubalflöte	2 Principal	8 Krummhorn	8 Baarpjip (Choir)
1 3/5 Tierce	IV Plein Jeu	8 Cor Anglais	8 Gedeckt (Swell)
IV Fourniture	IV Zimbel	8 Tremulant	4 Choral Bass
III-VI Scharf	16 Fagot	Chimes (Great)	4 Gedeckt (Swell)
III Jeu de Clochette	8 Trompette		III Mixture
16 Bombarde (Pedal)	8 Fagot	<b>Gallery Organ</b>	32 Untersatz
16 Posaune (prep)	8 Vox Humana	Manual IV	32 Bombarde
8 Bombarde (Pedal)	4 Clarion	8 Principal	16 Bombarde
8 Trompete	Tremulant	4 Octave	16 Posaune (prep)
8 Clarinet		IV Fourniture	16 Fagot (Swell)
4 Bombarde (Pedal)	<b>Ancillary Organ</b>	8 Tuba (Choir)	8 Bombarde
Tremulant	Manual V	8 Bombarde (Pedal)	8 Posaune
Chimes	8 Montre (prep)	8 Petite Trumpet	8 Fagot (Swell)
Cymbelstern	8 Bourdon		8 Cor Anglais (Choir)
	8 Dolce		4 Bombarde
	8 Dolce Celeste		4 Cor Anglais (Choir)
	2 Hellflöte		Chimes (Great)
	8 Trompette en Chamade		<b>Gallery Pedal</b>
	8 Cor Anglais		16 Brummerbass

Schantz Organ Co.,  
Opus 261--1957

Major Additions by  
Robert Dial Organ Co.  
with Tonal Finishing by  
Leslie Peart--1982

Console by  
Organ Supply  
Industries, Inc.--1991

The Central Reformed Church Organ was originally installed in 1957 as Schantz Organ Co., Opus 261. In 1982, it was greatly expanded by the Robert Dial Organ Co. At that time, three ranks of the original pipes were discarded and forty new ranks were added. The tonal finishing and regulation was completed by Leslie Peart, Central's Organist Choir Master at the time. Robert Dial installed two more ranks in 1990 and a new five manual console by Organ Supply Industries in 1991. A Tuba by the Reuter Organ Co. was installed in 2004.

## NEW YEAR'S EVE CONCERT AT CENTRAL | SATURDAY, DECEMBER 31, 7:30 P.M.



After a brief hiatus due to the pandemic, Central Reformed Church resumed the tradition of holding annual New Year's Eve Concerts in 2021. For the upcoming 2022 concert, Central will host outstanding concert organist Adam J. Brakel from Florida.

Hailed as "an absolute organ prodigy" by National Public Radio and "one of the most talented organists in the world" by the Chicago Tribune, concert organist Adam J. Brakel is a preeminent artist "with the technique and virtuosity that most concert pianists could only dream of" (NPR). Adam's celebrated performances span the globe—from coast to coast in the United States to across Europe and Asia. Brakel has one of the largest and most diverse performing repertoires in the world. His expansive list includes the entire spectrum of styles featuring the complete organ works of Bach, Bruhns, Buxtehude, Couperin, Liszt, de Grigny, Franck, Mozart, Mendelssohn, and Duruflé.

In addition to his concert career, Adam was most recently appointed Director of Music for St. James Cathedral and the Diocese of Orlando, Florida.

Adam J. Brakel is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC. For more information about him, visit [www.adambrakel.com](http://www.adambrakel.com).



**Central Reformed Church**  
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**Connecting all people to God and to one another through scripture, sacrament, song, and service.**