**Concert for Organs, Strings, and Timpani**

David J. Kienzle, organist & conductor  
*Mario Buchanan, organist*

*Christ Presbyterian Church, Canton, Ohio*  
*Sunday, April 23, 2017 at 5:00pm*

Please remember to silence all communication devices.

**PROGRAM**

**Part I: The Grant Mason Continuo Organ**

The one-manual mechanical-action continuo organ was built in 2004 by Rudolf von Beckerath Orgelbau, of Hamburg, Germany, and used for ten years by professional early music ensembles in New York City. It was acquired by Christ Church in September of 2014 as a gift from Janet Mason in memory of her beloved husband, Grant, used first for our performance of Bach’s *St. John Passion*. There are three ranks of pipes voiced as Gedackt 8′, Rohrflöte 4′, and Oktave 2′, plus an additional half rank for the upper register of the instrument as a Holzprinzipal 4′. The organ is used most often in the balcony for accompaniments and quieter hymn singing, and occasionally in the chancel as needed for continuo support in Baroque and Classical choral/orchestral performances.

**Voluntary for Organ**  
*Anonymous (English), 18th Cent.*  
*Andante – Largo – Allegro*

The organs in eighteenth century England were not as developed as those of the European mainland: often only one or two manuals, with minimal pedalboards. Played before, in the middle, or after the church services, voluntaries were the sacred version of the secular dance pieces such as “fancy” and “air.” Pride of authorship was not so important, but this voluntary may have been composed by contemporaries of Handel, such as Maurice Greene and William Boyce.

**Canon in D**  
*Johann Pachelbel (1653-1706)*

This music has been arranged and transcribed for many different instruments over the past fifty years, but was composed for the manner heard in this performance: three equal violin parts in strict canon (“round”) with *basso continuo* (cello and string bass with keyboard such as harpsichord or small organ). Pachelbel is best known as a prolific composer of organ music in the North German style, as a precursor to the mature baroque craft of J. S. Bach.
The Squirrel (“Scherzino”)  
Powell Weaver (1890-1951)

This composition is in the category of music known as “character pieces”—written to evoke a particular mood or descriptive effect. Originally an organ solo with an important pedal (bass) part, it seems appropriate to play it on our quaint little continuo organ with the assistance of cello for the missing pedalboard. Weaver was born in Pennsylvania and had a career as a church and temple musician on both coasts as well as the heartland of the USA. He was an organ student of Pietro A. Yon, composer of the next piece in this program.

Part II: The Hazel Parkinson Chapel Organ

The two-manuals & pedal tracker-action organ in Christ Chapel was built in 1984 by Charles M. Ruggles of Olmsted Falls, OH (subsequently moved to Conifer, CO). With a clear resemblance to the Opus 2 instrument built for his father’s residence in Cleveland Heights, this Opus 10, 8-rank organ was secured on a strong dolly, so that it can be moved into the sanctuary by a minimum of two strong people. Its versatile tonal spectrum and blend serve well in both the intimate space of the chapel as well as the resonant grand sanctuary. The organ’s dulcet singing flutes are gems for quiet chamber music, and the instrument holds its own for concise leadership of congregational singing in both worship venues.

Humoresque “L’organo primitive”: Toccatina for Flute  
Pietro A. Yon (1886-1943)

This Italian-born musician was famous as the former organist for the basilica of St. Peter, Vatican City, then immigrated to the USA, becoming organist for a NYC parish and finally for St. Patrick’s Cathedral, NYC. He is probably best known for his popular Christmas composition, “Gesù Bambino.”

Concerto in F Major (Hob. XVIII:7)  
Franz Joseph Haydn (1732-1809)

Having been raised as a choirboy at St. Stephen’s Cathedral in Vienna, Haydn maintained a love for traditional sacred music, such as this texture called the “church trio” for two violins and bass with organ continuo. Mozart used this scoring as well. This concerto is in all probability an arrangement of the piano trio No. 6. It is possible to have only one player on a part, or to incorporate a larger chamber ensemble if the organ is substantial. The church organs in Haydn’s Vienna were very similar in size and timbre to the instrument heard here.
Part III: The Gibbs-Preyer Sanctuary Organ

The Christ Church Sanctuary Organ is a distinctive instrument built by the Schantz Organ Company of Orrville, Ohio. Given by Mr. and Mrs. Alvin J. Gibbs and Mrs. Frederick W. Preyer in memory of their parents, Mr. and Mrs. Lewis Gibbs, the organ was built in 1952 as a major phase of Christ Church’s renovation and expansion program. The brief association of E. M. Skinner with the Schantz Company witnessed the installation of the instrument. The tonal design of John Schantz and Mr. Skinner brought about several unique features. Over the years, under the supervision of various organists of the church’s rich musical tradition, subtle tonal revisions had been made based on popular trends in organ voicing, especially regarding the principal choruses and mixtures.

The 1996 tonal rebuild and enlargement sought to bring about a return to the original American Classic tonal design of 1952. The original instrument of 1952 contained 59 ranks. The organ as it now stands is comprised of five divisions with a total of 72 ranks (58 stops). Re-leathering and chest rebuilding of each division of the organ—Choir, Solo, Great, Pedal, and finally Swell—was systematically executed over the period of 1996 to 2003 by the Schantz Company. In the summer of 2008, the Schantz Organ Company built a completely new four-manual console with solid-state digital components.

Rhapsody, Op. 17, No. 1

Herbert Howells (1892-1983)

The choral and organ music of this inimical English composer is usually improvisatory in style, with irregular meters, colorful “cathedral organ” sounds, flowing melodic lines, and atmospheric creations that might evoke an experience like “aural incense.” Howells is known for depicting the texts of various psalms and liturgical moments for evensong and Easter.

Concerto in G Minor for Organ, Strings, and Timpani

Mario Buchanan, organ soloist

Francis Poulenc (1899-1963)

Continuous movements: Andante, Allegro giocoso, Subito andante moderato,

Tempo allegro, Molto agitato, Très calme: Lent, Tempo de l’AlLEGRO initial,

Tempo Introduction: Largo.

A freewill offering is received by the ushers at the exits following the concert. The public is invited to greet the musicians at a reception in Westminster Hall.

FINAL EVENT IN THE CHRIST CHURCH MUSIC SERIES

ORGAN MEDITATIONS & COMPLINE

Sunday, May 21

7:30 Mario Buchanan, organist — 8:00 liturgy sung by the Chancel Choir of Christ Church
David J. Kienzle

David J. Kienzle has been Director of Music at Christ Presbyterian Church in Canton, Ohio, since February of 1998. As organist, he is responsible for playing and directing all services and choirs, as well as administering the Christ Church Concert Series which presents revered artists and ensembles of regional, national, and international renown. Highlights of Kienzle’s organ performance career have included concerts locally, throughout the USA, and five tours in Germany. Under Kienzle’s leadership, the musicians of Christ Church have release two professionally recorded CDs with national critical acclaim, both heard regularly on “Pipe Dreams” as broadcast on NPR stations.

Dr. Kienzle began his formal musical studies in Canton, Ohio. He holds degrees from the College-Conservatory of Music at the University of Cincinnati; Kent State University; and Westminster Choir College in Princeton, New Jersey. He has served Episcopal, Roman Catholic, and Presbyterian churches in Memphis, TN, Cincinnati, OH, Livingston, N.J.; and Salem, OR. From September 2007 to June 2009 he was Music Director of the Ohio Boychoir, based in Berea. Additionally, Kienzle is organ soloist and accompanist on four discs recorded with the Memphis Boychoir and Memphis Chamber Choir under the direction of John Ayer on the Pro Organo label.

Mario Buchanan

Mario Buchanan is a graduate of the University of Akron, where he earned a Bachelor's of Music in organ performance, studying with Valerie Thorson. Mr. Buchanan accompanied and sang in the University choral program, was organist for the UA symphony orchestra, and accompanied other students in recitals and hearings. He was awarded the Excellence in Accompanying Award and the Dominic Guzzetta Memorial Scholarship his junior year. While at the University of Akron, he was a student assistant to the music librarian, where his duties were to maintain and develop the music library of the university.

Mr. Buchanan began his musical experience at age three, studying piano. He has sung in church choirs since he was a young boy, where he received his first musical experiences. He later went on to study voice privately in seventh grade and continued private voice study through his undergraduate degree. He has sung in the Northeast Ohio area both as a soloist and in a choral setting in various ensembles. He received his first job as a organist at age 15. Since then, he has served in Catholic, Methodist, Presbyterian, and Lutheran churches in the area.

Mario received the distinction of being the winner of the 2014-2015 Concerto Competition at the University of Akron, the first organist to ever win the award. He performed Francois Poulenc’s Concerto for Organ and Orchestra with the University of Akron Symphony Orchestra to great acclaim. His church music interests span the full gamut of necessary skills: from singing to conducting, maintenance of organs, pianos, and harpsichords, and assisting with archival duties in the university music library.

As an organist, he has studied with Craig Cramer, James David Christie, Madame Louis-Langlais (widow of Jean Langlais), and Nicole Keller.
### Orchestra Musicians

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### Notes on the Poulenc *Organ Concerto*

Mario Buchanan

Francis Poulenc was an influential twentieth-century, French composer and pianist of many works including religious, choral, and instrumental music. Poulenc was interested in “lower forms of music” the general public might be interested in, including jazz, cabaret, and revue music. Poulenc’s compositional voice embodies a light-heartedness and embraces a diverse musical palette. Poulenc’s style became swiftly appreciated, and he eventually created the *Les Six*, a group of French Musicians devoted to turning music away from formality to becoming more enjoyable by the common folk.

Poulenc wrote his Organ Concerto for Princess Edmond de Polignac. She was an American heiress to the Singer Sewing Machine fortune, and owned a salon in Paris that became the center of musical and artistic expression between wars raging in Europe. She commissioned many composers of the time to write pieces for her, including Satie, Ravel, Stravinsky, and de Falla. The Princess commissioned two works by Poulenc, the Concerto for Two Pianos and the Concerto for Organ.

In 1933, Nadia Boulanger became the Princess’s advisor for new commissioned works and promoter of concerts she held in her Paris salon. Boulanger originally asked Jean Françaix to write the Princess an organ concerto in autumn of 1934, but Françaix denied the commission, finding himself too busy for the task and suggested Poulenc. Poulenc accepted the offer, which greatly excited the Princess. She wrote to Poulenc asking if the piece could be written for her to perform in her Paris salon, as she studied both organ and piano with Eugene Gigout and Nadia Boulanger. Poulenc traditionally had ease with his composition style, spurring out compositions at a rapid pace, however the organ concerto had a rather laborious timeline. Poulenc had difficulty in finding ideas for this concerto, and this presented problems to the princess and Boulanger, who were urging him for its completion. The published score of the Organ Concerto is dated 1938, however the commission for the work is dated 1934.
Poulenc wrote to Marie-Blanche de Polignac, the princess’ niece, in 1936, “The Concerto is nearing the end. It had given me a lot of trouble, but I trust that it is fine as it is and that it will please you. This is not the amusing Poulenc of the Concerto for two pianos but rather a Poulenc on his way to the cloister, even fifteenth-century, if you will.” Finally in July of 1938, Poulenc completed the work. The princess was overjoyed for its completion and had made plans to have it premiered on the BBC in London. However, this never materialized because of the late completion of the work and the princess not having it performed first in her Paris salon. After the long adventure of the composition, the Organ Concerto in G for strings and timpani finally received its avant-premiere on December 16th, 1938, with Nadia Boulanger conducting and Maurice Duruflé playing the organ. This premiere was private, held in the princess’s studio.

The public premiere of the concerto took place with a different organ, different orchestra, and different conductor. However, Duruflé was still asked to be the organ soloist. The house was full and some critics considered it one of Poulenc’s most successful compositions. After the public premiere, Poulenc wrote to Boulanger about the conductor, “Désormière was perfectly correct but you had also the heart and the lyricism, and God knows that my music has need for it.”

Even with Poulenc’s disappointment in the concerto, saying the piece to be boring, Maurice Duruflé loved the concerto and called his writing for the organ and orchestra, “a milestone in organ history...” However, Poulenc was a pianist and did not understand the stops and sounds of the organ. Before the score was to go to Salabert for publishing, Francis asked Maurice to meet with him and go over organ registration. Thus, the published score has printed, “the registration was established with the assistance of Monsieur Maurice Duruflé.” The work had its American premiere in 1941 at Harvard University with E. Power Biggs at the organ. There are no other compositions for organ by this composer.

While Poulenc was writing the Organ Concerto, World War I had started and tensions were high in Europe, and one of his closest friends had passed away unexpectedly. Poulenc had looked for some divine help during this time. His compositional style in the concerto is quite reflective of this. It has some rather somber and introverted parts yet with sudden jolts of energy as if to show the constant struggle inside of himself.

Another important aspect is Poulenc’s musical focus during this time. The opening solo flourish in his organ concerto is in the style of a fantasia, very similar to the Fantasia in g minor by J.S. Bach. Poulenc was studying the music of J.S. Bach and baroque composers during this time in his career. While the organ concerto has a very modern harmonic language, its structure is very baroque. Dietrich Buxtehude was of great interest to Poulenc. Unlike Bach’s organ works, Buxtehude enjoyed a longer structure of writing, where he would string multiple mini-movements together into one composition, called a Praeludium. Poulenc borrowed this form in the organ concerto. The concerto lasts about 20 minutes, but is compiled of eight mini-movements that are vastly different from each other in texture, harmony, and character. Each movement bleeds into the next, with the organ being the coagulant that holds them together.

Notes taken from Maurice Duruflé: The Man and His Music by James E. Frazer and The New Grove Dictionary of Music and Musicians
🎶 SAVE THE DATE 📅

Chanticleer
An Orchestra of Voices
Wednesday, October 25, 2017 at 7:00pm
Christ Presbyterian Church in Canton

and

Hector Olivera
Organist in Concert
Sunday, April 15, 2018 at 4:00pm
Christ Presbyterian Church in Canton

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