

The American Guild of Organists presents
KEYBOARD CONNECTIONS



Starlight Tea Concert Series
Lancaster Church of the Brethren
Saturday, November 13, 2021, 7:00 p.m.

Keyboard Connections

Presented by the Lancaster Chapter of the American Guild of Organists

In order to preserve musical unity, we ask that you refrain from applause until the end of each set.

Carnival of the Animals C. Saint-Saëns

Introduction and Royal March of the Lion

Wild Donkeys

Aquarium

Pianists

Fossils

The Swan

Finale

Peter Hasse, piano; Johnny Adkins, piano; Margaret Marsch, organ

Pastorale, Op. 26 A. Guilmant, arr. R.S. Stoughton

Kyle Postlethwait, piano; Patricia Bleecker, organ

Concerto No. 3 in G for 2 Keyboards P.A. Soler

I. Andantino

II. Minué

Faith Martin, harpsichord; Margaret Marsch, organ

Concerto for 3 Harpsichords in D Minor, BWV1063, Movement 1 J.S. Bach

Faith Martin, Margaret Marsch, Genevieve Hash, harpsichords;

John Zielinski, organ

Concerto in D for Piano and Orchestra, Op. 21 F.J. Haydn

I. Vivace

III. Rondo all' Ungherese—Allegro assai

Ross Ellison, piano; Patricia Bleecker, organ

—————Intermission—————

Ride of the Valkyries R. Wagner, arr. C. Dickinson and C.M. Lockwood

Frank Dodd and Margaret Marsch, organ

Pavane M. Ravel, arr. R. Simm

Kyle Postlethwait, piano; John Zielinski, piano

Piano Sonata for 4 Hands F. Poulenc

I. Prelude

II. Rustique

III. Final

Margaret Marsch, piano; John Zielinski, piano

Sanctus from St. Cecilia Mass..... C.F. Gounod
Jonathan Humbert, piano; Patricia Bleecker, organ

Let All Things Now Living..... K.K. Davis, arr. S. Nielson and O. Young
Holy, Holy, Holy..... J. Dykes, arr. S. Nielson and O. Young
Lisa Huber, piano; John Huber, organ

How Great Thou Art..... S.K. Hine, arr. B. Ralston
Margaret Marsch, piano; Greg Gehman, organ

Praise to the Lord, the Almighty..... arr. M. Burkhardt
I. Rondo
II. Canon
III. Pedaliter
IV. Siciliano
V. Carillon
Frank Dodd and Margaret Marsch, organ

*Many thanks to John Zielinski for writing our program notes,
and to Faith Martin, Elizabethtown College, and St. Luke's Episcopal Church
in Lebanon for the use of their harpsichords for tonight's program.*

Program Notes

Camille Saint-Saëns (1835-1921) prohibited public performances of the *Carnival of the Animals* during his lifetime, fearing that its jocular nature would damage his reputation as a serious composer. (It was originally written as a humorous diversion for a private soirée.) His worries were unfounded. At its first public performance in 1922, a year after his death, *Le Figaro* reported, "We cannot describe the cries of admiring joy let loose by an enthusiastic public. In the immense oeuvre of Camille Saint-Saëns, *The Carnival of the Animals* is certainly one of his magnificent masterpieces. From the first note to the last, it is an uninterrupted outpouring of a spirit of the highest and noblest comedy. In every bar, at every point, there are unexpected and irresistible finds. Themes, whimsical ideas, and instrumentation compete with buffoonery, grace and science. ... When he likes to joke, the master never forgets that he is the master." Today's performance presents seven of the fourteen movements that feature two pianos, with the orchestra part realized at the organ.

Alexandre Guilmant (1837-1911) was *organiste titulaire* at La Trinité church in Paris from 1871 to 1901. He also taught at the Paris Conservatory and founded the *Schola Cantorum*. Guilmant was a prolific composer, but unlike his contemporaries, Franck and Widor, he devoted himself almost entirely to music for the organ. Today's offering is a *Pastorale* originally written for reed organ (harmonium) and piano. The piano introduces a gently lilting theme that is taken up by the organ and developed into a canon, while the piano frames the counterpoint in varieties of delicate filigree. Although the piece rises to an ardent climax, the overall mood is noble and serene.

Padre Antonio Soler (1729-1783) was a Spanish Catalan composer whose music spanned the late Baroque and early Classical periods. His musical training began when he was six, and at the age of twenty-three, he entered the monastery of San Lorenzo del Escorial, taking holy orders a year later. His prodigious talents as an organist and composer persuaded Domenico Scarlatti to accept him as a student. Soler's compositions constitute a decidedly underrated contribution to the keyboard repertoire. The six graceful duet concerti were originally written for two organs, but they are frequently played in other configurations.

Johann Sebastian Bach (1685-1750) wrote various concerti for one, two, three, and even four harpsichords. Scholars theorize that these works were originally conceived for *concertini* of instruments with contrasting timbres, i.e. the *Triple Concerto* for violin, flute, and harpsichord. Bach may have reworked such pieces (now missing to us) as performance vehicles for himself and his sons. The *Concerto for Three Harpsichords* became extremely popular during the 19th century, during which it was performed by luminaries such as Mendelssohn, Liszt, and Hiller (on three pianos).

Franz Joseph Haydn (1732-1809) composed his eleventh and last keyboard concerto between 1780 and 1783. The opening *Vivace* movement sets forth a variety of effervescent and gallant themes that are playfully traded between the piano and orchestra (in today's performance realized by the organ). The final movement is a lively dance in Hungarian style, although the folk tune itself is Croatian. Music of Oriental idioms was extremely popular in Europe throughout the 18th and 19th centuries, and this movement still charms us today with its rustic *joie de vivre*.

The *Ride of the Valkyries* refers to opening of act three of *Die Walküre*, the second of the four operas of *Der Ring des Nibelungen*, by Richard Wagner (1813-1883). In Norse mythology, the Valkyries were female deities that determined the fate of soldiers and transported the dead to Valhalla, where they prepared for Ragnarök, a battle at the end of time after which the earth would be renewed and revived. "The Ride" has become one of Wagner's most popular pieces, having been used in a variety of commercial settings and film adaptations.

The *Pavane pour une infante défunte* was written by Maurice Ravel (1875-1937) while he was a student at the Conservatoire de Paris. Originally scored for solo piano, Ravel published an orchestral version in 1910. Today's performance features an arrangement for two pianos. Although the title of the piece translates into English as "Pavane for a dead princess," that translation suggests that the piece is a funeral dirge for a child, which is misleading. Ravel described the piece as an evocation of a pavane that a princess might have danced in the ancient Spanish court. He also suggested that the piece was inspired by a painting of Velázquez. But in another instance, when the composer was asked about the meaning of the title, he replied, "Do not be surprised, that title has nothing to do with the composition. I simply liked the sound of those words and I put them there, *c'est tout*."

Francis Poulenc (1899-1963) was a largely self-educated French composer whose music is known for its exuberant energy and irreverence. The *Sonata for Four Hands* is an extremely



Tea and cookies following the Starlight Tea concerts are a tradition. To honor our tradition during Covid-19 times, we are sharing a “spot of tea” for your enjoyment at home. Tea and cookies will resume when it is safe to do so.

compact work strongly influenced by Stravinsky’s *Petroushka*, and Bartók’s folk music adaptations. In it we find clangorous acclamations, barbarous rhythms, repetitive melodic lines, and a sarcasm that pokes fun at the unsmiling, discordant music of his contemporaries. Poulenc was not taken seriously by much of the professional world of composition during the 20th century, which embraced an austere avant-gardism, but he has enjoyed a revival in the past twenty years. The writer Jessica Duchen described him as “a fizzing, bubbling mass of Gallic energy who can move you to both laughter and tears within seconds. His language speaks clearly, directly and humanely to every generation.”

Charles Gounod (1818-1893) was a prolific French composer, who is best known for his operas *Faust* and *Roméo et Juliette*, and his setting of the *Ave Maria*, an adaptation of the first prelude of Bach’s *Well-Tempered Clavier*. The *Sanctus* from the *St. Cecilia Mass* has also retained a permanent place in the classical repertory for its soaring and majestic lyricism. The piece is one long crescendo, which begins with a hushed affirmation of God’s holiness, exclaims his glory throughout heaven and earth, and culminates in climactic Hosannas.

Today’s concert concludes with four arrangements of popular hymn tunes. *Let All Things Now Living* (ASH GROVE) was composed by Katherine Davis (1892-1980). The hymn calls on all of creation to sing a song of thanksgiving to the creator God, who rules the forces of nature. *Holy, Holy, Holy* (NICAEA) was composed by John B. Dykes (1823-1876) to a text by Reginald Heber (1783-1826) that describes the heavenly host singing praises to the blessed Trinity. *How Great Thou Art* (O STORE GUD) is based on a traditional Swedish melody with a text by Carl Boberg that proclaims the mightiness of God throughout the universe, from the stars to the woods to the mountains, to the very saving grace of Jesus Christ. *Praise To the Lord* (LOBE DEN HERREN) is an anonymous German hymn tune first found in the *Ernewerten Gesangbuch* of 1665. The text, by Joachim Neander (1650-1860), praises the King of Creation and calls worshippers to draw near to his temple in songs of glad adoration.

About our performers...

Johnny Adkins is in 12th grade at Veritas Academy, is a piano student of Margaret Marsch, and has been a three-time winner in the Womens Symphony Concerto Competition. Johnny also plays cello and plans to study History and Theology next year.

Patricia Bleecker is retired after serving as organist (45 years) and director of music (35 years) at Westminster Presbyterian Church, Lancaster. She continues to be involved in music as well as enjoying more time with family.

Frank Dodd is Director of Music and Organist of Westminster Presbyterian Church, Lancaster. He lives in Lancaster with his wife, Emily, newborn daughter, and miniature goldendoodle.

Dr. Ross Ellison is the owner of University Music Service in Hershey and adjunct Assistant Professor of Music at Millersville University, where he teaches organ.

Greg Gehman is Organist/Choir Director at Muddy Creek Lutheran Church. He is a retired elementary school teacher, working part time outside of teaching.

Genevieve Hash is a 3rd year Nursing student at Pa. College of Health Sciences and plans to work in the operating room or with complex wounds when she graduates. In her teen years, she studied piano and organ, and was one of our AGO scholarship students.

Peter Hasse is an 11th grade homeschooled student, studies organ with Margaret Marsch and has been an AGO scholarship recipient for the last three years. He also studies piano and cello; is a competitive swimmer; and is interested in engineering, chemistry, and electronics.

John Huber is Organist at Lititz Church of the Brethren since 1999. He is also owner of Huber's Villa Apartments.

Lisa Huber, wife of John, is a private piano teacher. She helps run Huber's Villa Apartments and fully enjoys the life of being a "Nana."

Jonathan Humbert is the Organ Assistant at Westminster Presbyterian Church and is an MRI technologist at Orthopedic Associates of Lancaster.

Margaret Marsch is the Sanctuary Organist at Lancaster Church of the Brethren and teaches private lessons on piano, organ, and harpsichord.

Faith Martin has been a two-year harpsichord student of Margaret Marsch. Some of her other interests are studying the Bible and theology, Pennsylvania Dutch, and designing and sewing historic outfits.

Kyle Postlethwait is Music Director and Organist at St. Leo the Great Catholic Church in Rohrerstown. He recently graduated from Villanova University and is a stormwater engineer at RGS Associates in Lancaster.

John Zielinski is Minister of Music at Ascension Lutheran Church in Willow Street, where he also directs the music school Ascension Academy. John recently received the Colleague Prize from the American Guild of Organists.



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Christmas at the Organ: Carol Sing and Recital

Wednesday, December 29, 7:00 p.m.

Highland Presbyterian Church

2151 Oregon Pike, Lancaster, PA

The Blind Organist of Notre Dame - Louis Vierne

Multimedia Presentation and Organ Recital

Coming in March of 2022

Silent Movie Night

Silent Movie accompanied on organ by Don Kinnier

Friday, April 22, 7:00 p.m.

First United Methodist Church

68 North Church Street, Ephrata, PA

Lancaster Summer Arts Festival Organ Recital

Coming in June of 2022

Stay tuned for more information at

www.lancasterago.org



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Special thanks to our Starlight Tea Committee for putting the 2021-2022 concert series together: Giny Mackey, Mark Forsha, Pat Matz, & Emery DeWitt.

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2021-2022 Season!



Saturday, Sept 11, 2021 at 7:00 pm
Tapestry Cello Ensemble

Saturday, Oct. 16, 2021 at 7:00 pm
Rizzetta's Tones

Saturday, Nov. 13, 2021 at 7:00 pm
*American Guild of Organists
Keyboard Connections—Organ,
Piano & Harpsichord Duos*

Saturday, Jan. 8, 2022 at 7:00 pm
Starlight Tea Epiphany Concert

Saturday, Mar. 19, 2022 at 7:00 pm
Gianna Ge Zhu—Piano

Saturday, April 2, 2022 at 7:00 pm
*York Chamber Players with
pianist Kenneth Osowski*



**Lancaster Church of the Brethren
1601 Sunset Ave, Lancaster, PA 17601
(717) 397-4751 www.lancob.org**