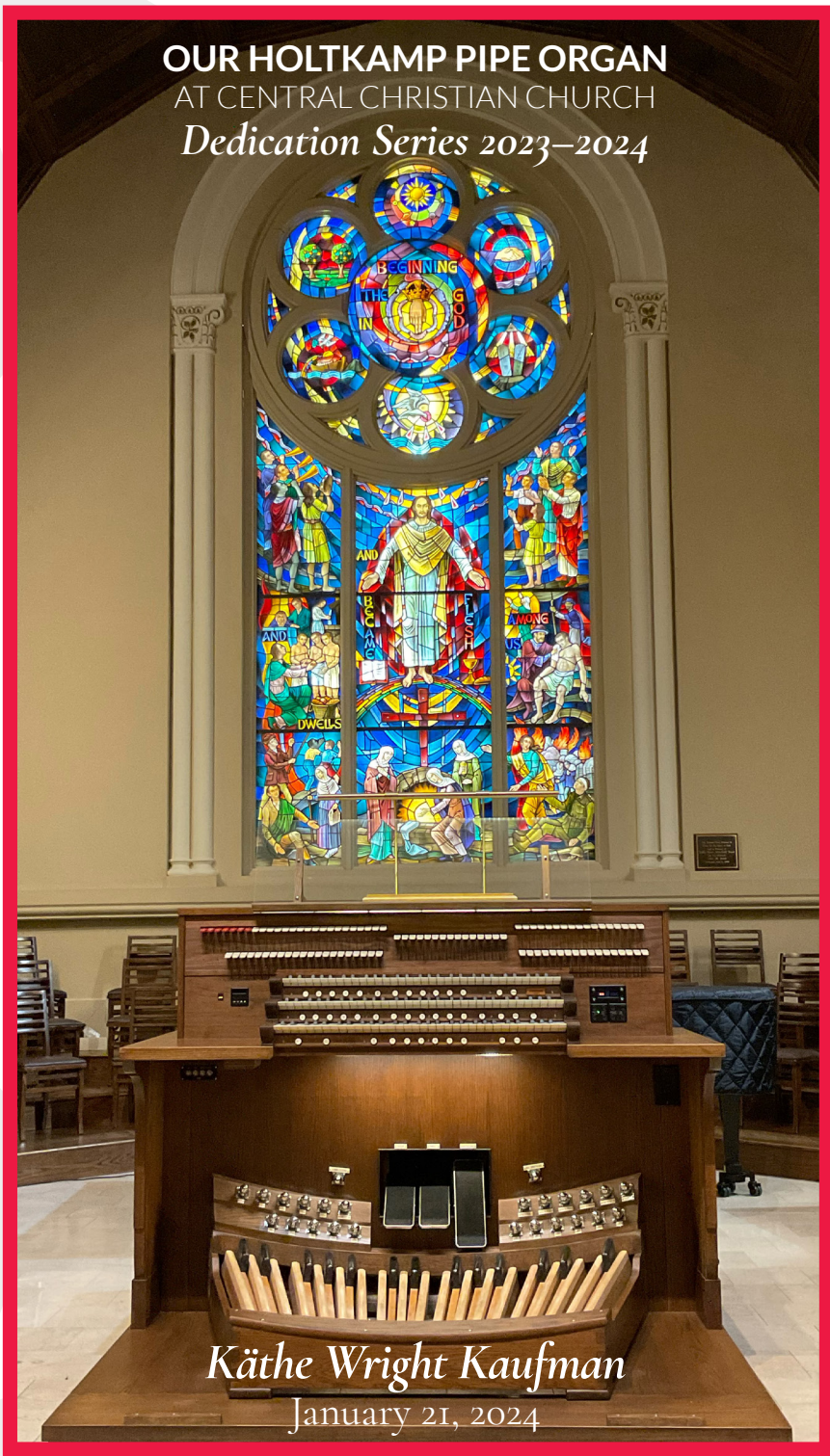


OUR HOLTkamp PIPE ORGAN
AT CENTRAL CHRISTIAN CHURCH
Dedication Series 2023–2024



Käthe Wright Kaufman
January 21, 2024

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AT CENTRAL CHRISTIAN CHURCH

Dedication Series 2023–2024

Central Christian Church

January 21, 2023 | 4 p.m.

Käthe Wright Kaufman, organ

Fiesta (1996)

Emma Lou Diemer (b. 1927)

Cantilena in G major, Op. 71 no. 1 (1910)

Arthur Foote (1853-1937)

Sonata for Organ, Op. 86 (1960)

Vincent Persichetti (1915-1987)

III. Vivace

Star Fantasy (2021)

Kristina Arakelyan (b. 1994)

Prelude and Fugue in F minor, BWV 534

J. S. Bach (1685-1750)

Symphony no. 3 in F# minor, Op. 28 (1911)

Louis Vierne (1870-1937)

III. Intermezzo

IV. Adagio

V. Finale

Program Notes

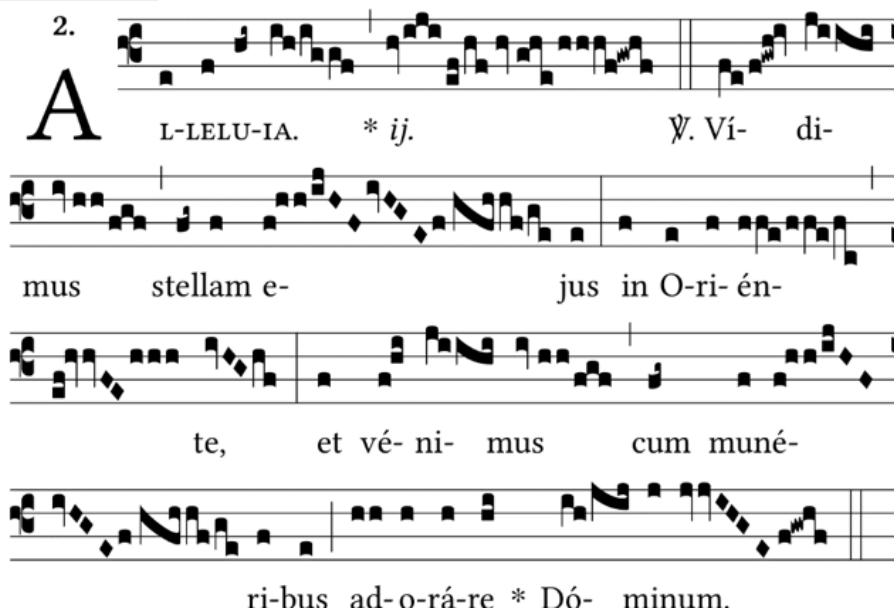
As a composer, Emma Lou Diemer has an impressive output of works for orchestra, chamber ensemble, keyboard, voice, chorus, and electronic media. Also a performer, she received degrees from Yale University and the Eastman School of Music. True to its name, *Fiesta* dances and features a tango beat, mixed meter, and jazz chords, all of which combine to create a joyful celebration.

Arthur Foote's tranquil *Cantilena* is written in a similar texture to Bach's famous *Air on the G String*: a beautiful melody soars over gently pulsing chords in the accompaniment. However, it is set in a more modern idiom, given Foote's association with the American Romantic era. Foote was based in Boston at First Church (Unitarian) for over 30 years, and he also helped found the American Guild of Organists in 1896.

Vincent Persichetti was a virtuoso, both as a pianist and an organist, and he was an accomplished composer, conductor, and teacher. Over the course of a 40-year tenure at the Juilliard School in New York City, Persichetti mentored many of the most accomplished composers of the latter half of the 20th century. In 1944, Persichetti offered 20 organ recitals at his church, Arch Street Presbyterian in Philadelphia, where he improvised on all 150 psalm texts. His *Sonata for Organ* was commissioned to celebrate the 50th anniversary of the St. Louis Chapter of the American Guild of Organists in 1960. This final movement could be described as a toccata in sonata form: there are two main themes, featuring passages of florid arpeggios and figuration. The piece's mid-century harmonic language reflects a trend away from conventional tonality into more ambiguous tonal areas.

Armenian-British composer Kristina Arakelyan trained at the Royal Academy of Music and University of Oxford, followed by a PhD in composition at King's College London. She has won numerous awards and accolades, from first prize in the BBC Proms Young Composers Competition in 2010, to representing the UK in the 2022 International Rostrum of Composers in Palermo, Italy. She has collaborated with the BBC Singers, the BBC Concert Orchestra, and the Choir of Pembroke College, Cambridge. Four of her compositions were featured in two BBC Proms performances this past summer. *Star Fantasy* is based on the Gregorian Chant, *Alleluia. Vidimus stellam*. After a tranquil opening, the music builds momentum as more and more stops of the organ are engaged and the rhythmic activity increases. By the end of the piece the Epiphany chant is heard a final time in pedals, underneath the blazing glory of full organ.

2.



A

L-LELU-IA. * ij. V. Ví- di-
 mus stellam e- jus in O-ri- én-
 te, et vé- ni- mus cum muné-
 ri-bus ad-o-rá-re * Dó- minum.

The *Prelude and Fugue in F minor, BWV 534* is attributed to J. S. Bach, although in recent years its authorship has been questioned. It certainly imitates Bach style and mastery in counterpoint and harmony. While the prelude employs quick moving arpeggios and musical filigree, the fugue's strong subject, with its fall of a diminished seventh, provides many opportunities for satisfying chromaticism between different voices. Both movements feature surprising harmonies and sequences that weave in and around the tonic and dominant keys.

Vierne composed his *Symphony No. 3 in F# minor* amidst much turmoil in his personal life in 1911. His marriage had broken up two years prior, and his mother died that March, in the same week as his mentor, Alexandre Guilmant. In addition, Vierne had recently been passed over for the prestigious role of Professor of Organ at the Paris Conservatoire (Eugene Gigout was chosen, instead). He wrote the symphony while vacationing at his student Marcel Dupré's summer house, near Dieppe on the English Channel. The Symphony is dedicated to Dupré.

The *Intermezzo* presents harmonies mainly derived from the whole-tone scale. Scholar Rollin Smith writes "This fascinating, sinister, elfish little movement has clutching handfuls of chromatics and little snatching rhythms that fall into place as impeccably as steps in a fine ballet." Vierne describes the *Adagio* as a "song without words," and you will hear many painfully beautiful chords that possibly betray Vierne's disquietness during this time. The movement's post-Wagnerian harmonies and frequent appoggiaturas create a truly beautiful, if not pained mood. The *Finale* is a thrilling, spooky toccata. It is in classical sonata form, wherein the first subject is introduced in the pedals, a more relaxed second subject is heard in the relative key of A Major, and at the conclusion the two themes are heard in conjunction. While this music is challenging for the hands, as would be expected in any toccata (the name of which derives from the Italian *toccare*, "to touch"), Vierne also challenges the organist's feet in this movement, especially on the final page, when the feet must perform almost a demented version of the arpeggiated Alberti bass pattern.

ABOUT TODAY'S GUEST MUSICIAN

Käthe Wright Kaufman is the Associate Director of Music and Worship Arts at Glenn Memorial United Methodist Church in Atlanta, Ga., where she serves as principal keyboardist and accompanist for services, oversees maintenance of the 1982 Casavant Frères organ, and aids the Director of Music and Worship Arts in shaping and supporting a vibrant worship and music program. She also serves the Candler School of Theology at Emory University as Chapel Organist. Previously, Käthe served as organ scholar at Peterborough Cathedral in the UK from September 2019 to August 2020, where she assisted in rehearsing and training the choristers and played for three to four services a week. During the Coronavirus pandemic, she managed 30 Zoom tutoring lessons for the choristers every week.

Käthe was launched into church music early on when she became a chorister in the choir of St. Luke's Episcopal Church, Evanston, Illinois at age eight under the direction of Richard Webster. Her growing love of the Anglican choral tradition inspired her to begin her organ studies a few years later with James Brown at the Music Institute of Chicago. For both undergraduate and graduate study, she attended the Eastman School of Music in Rochester, New York, where she studied organ, harpsichord, and improvisation with William Porter and Edoardo Bellotti, as well as organ with David Higgs for her Master's degree. During her undergraduate studies at Eastman, Käthe worked as a Soprano section leader at the Church of the Ascension, as a VanDelinder Fellow at Christ Church, and as the organ scholar at Westminster Presbyterian Church in Buffalo. This exposure to many different styles and denominations of worship cemented in her the desire to work as a full-time church musician.

Following the completion of her Bachelor of Music degree magna cum laude from Eastman in 2016, Käthe spent a gap year in Truro, UK where she served as organ scholar at Truro Cathedral, playing two to three services a week, keeping the music library organized, and training the boy probationers every morning before school. Following this year, she returned to Eastman for two years, where she obtained her MMus degree and worked as organ scholar at St. Paul's, Rochester.

Käthe most enjoys accompanying choirs and passing on her love of choral and organ repertoire to her choristers and congregation. Over the course of her career, Käthe has played in masterclasses and coachings with Ann Elise Smoot, Stephen Farr, and Alan Morrison, among others. She has performed for the radio program Pipedreams Live!, and she has performed in venues such as St. Thomas Church, NYC; Grace Cathedral, San Francisco; Clare College Chapel, Cambridge; St. Edmundsbury Cathedral; Peterborough Cathedral; Truro Cathedral; and St. Michael's Cornhill, London. In 2013, she was awarded the Gerald Barnes Award for Excellence in Pipe Organ from Eastman. In both 2014 and 2015, she received the inaugural VanDelinder Prizes in Liturgical Organ Skills from Christ Church, Rochester. In 2015, she placed first in the West Chester University International Organ Competition. She is an Associate of the American Guild of Organists and also a published composer with Selah Publishing House.

The Holtkamp Organ Company, Cleveland, OH, 2023

Job no. 2127 (renovation of Holtkamp Job no. 1724, 1960)
3 manuals, 41 ranks, 2,512 individual pipes

Pedal Organ

32' Bourdon (1-12 digital tones)
16' Open Diapason
16' Violone (Great)
16' Bourdon
16' Flauto Dolce (Swell)
8' Octave
8' Violone (Great)
8' Bourdon
8' Flauto Dolce (Swell)
4' Choralbass
4' Bourdon
2' Principal
32' Contra Posaune (1-12 digital tones)
16' Posaune
16' Oboe (Swell)
8' Trumpet
8' Oboe (Swell)
4' Clarion
8' Harmonic Tuba (Great)
4' Harmonic Tuba (Great)

Great Organ

16' Violone
8' Open Diapason
8' Violone
8' Rohrbourdon
4' Octave
4' Spitzflute
2 2/3' Nazard
2' Super Octave
1 3/5' Tierce
III-V Mixture 2'
8' Trumpet
Great 16'
Great Unison Off
16' Harmonic Tuba
8' Harmonic Tuba
4' Harmonic Tuba



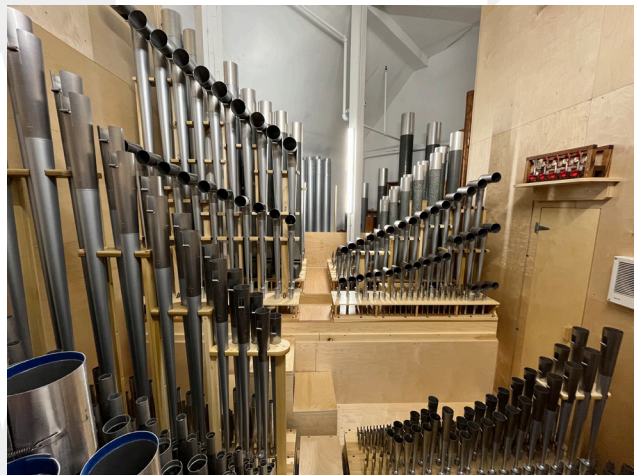
Swell Organ

16' Flauto Dolce
8' Geigen Diapason
8' Gamba
8' Voix Celeste
8' Hohlflute
8' Flauto Dolce
4' Octave Geigen
4' Harmonic Flute
2' Flautino
IV Plein Jeu 2 2/3'
16' Oboe
8' Trompette
8' Oboe
Tremulant
Swell 16'
Swell Unison Off
Swell 4'



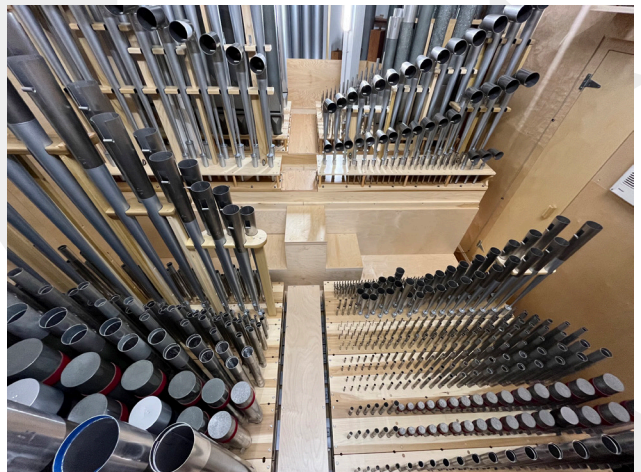
Trumpeteria (plays on Swell manual)

16' Bourdon (Pedal)
16' Harmonic Tuba (Great)
16' Posaune (Pedal)
16' Oboe (Swell)
8' Bourdon (Pedal)
8' Harmonic Tuba (Great)
8' Posaune (Pedal)



Choir Organ (Under Expression)

8' Concert Flute
8' Stopped Flute
8' Dulciana
8' Unda Maris
4' Waldflute
2' Octave
1 1/3' Larigot
8' Bassoon
8' Clarinet
Tremulant
Choir 16'
Choir Unison Off
Choir 4'
16' Harmonic Tuba (Great)
8' Harmonic Tuba (Great)
4' Harmonic Tuba (Great)



*Zimbelstern



A Founding Disciples of Christ Congregation Serving in the Heart of Lexington

OUR HOLTkamp PIPE ORGAN

AT CENTRAL CHRISTIAN CHURCH

Dedication Series 2023–2024

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or scan code →



A Place for You

A warm welcome to everyone! At Central Christian Church (Disciples of Christ), we believe God's love is expansive and unconditional and that through Jesus Christ, God has called us to love one another as God loves us. We welcome believers who seek to journey in faith with Jesus Christ, as well as questioners who have doubts or do not believe. At Central, we honor other holy histories and traditions as we celebrate the worth, dignity and gifts of every person as a child of God. We welcome all persons into membership who seek to follow Jesus Christ regardless of previous religious affiliation, mode of baptism, gender, race, ethnic background, age, sexual orientation, economic circumstance, family configuration or ability. Welcome!

–The Elders of Central Christian Church, 2010



Central Christian
Church

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