



First Lutheran

discover more : **together**

Pipes, Pedals & Pie

summer organ concert series

presenting

Dr. Dan Laaveg

Tuesday, August 8, 2023 – 7 p.m.

**First Lutheran Church • 1000 3rd Ave SE, Cedar Rapids, IA
319-365-1494 • firstlutherancr.org/music**

Dan Laaveg, Organ

August 8, 2023

Prelude & Fugue in G Major, BWV 541 J.S. Bach
(1685–1750)

Komm, heiliger Geist, Herre Gott, BuxWV 199 Dieterich Buxtehude
(c. 1637-1707)

Organ Sonata no. 2 Felix Mendelssohn
I. Grave; Adagio (1809-1847)
II. Allegro maestoso e vivace
III. Fuga: Allegro moderato

Cantabile (from *Trois Pièces pour grand orgue*) César Franck
(1822–1890)

Trivium Arvo Pärt
(b. 1935)

Reformation Suite Gerhard Krapf
II. *Wir glauben all an einen Gott* (We All Believe in One God) (1924-2008)
IV. *Ein feste Burg ist unser Gott* (A Mighty Fortress is our God)

Organ, Timbrel, and Dance: Three Jazz Organ Preludes J.M. Michel
Swing Five (*Erhalt uns, Herr*) Lord, keep us steadfast in Your Word (b. 1962)
Bossa Nova (*Wunderbarer König*) Wondrous King
Afro-Cuban (*In dir ist Freude*) In Thee is Gladness

Passacaglia in D Minor J.C. Kerll (1627-1693)
ed. Karl Straube (1873-1950)

*Following the performance, all are invited to enjoy our pie & ice cream social outdoors;
turn left as you exit the worship space.*



About the Artist ...

Dr. Dan Laaveg is Music Director and Chapel Organist at Wesley United Methodist Church in Muscatine, Iowa. He began those positions on July 1, 2021, shortly after graduating with his doctoral degree in Organ Performance and Pedagogy from the University of Iowa. He held previous church music positions at First Presbyterian Church in Marengo (2015-2019) and Christ Episcopal Church in Cedar Rapids (2019-2021).

In 2007, he graduated from Northwestern College in Orange City, Iowa, with a bachelor's degree in vocal music education. He taught choir in public schools in Sioux Center and Waterloo for five years before deciding to pursue church music. He received his master's degree in Organ from the University of Iowa in 2016 and stayed there to complete his doctorate. He attended the International Organ Course of Romainmôtier, Switzerland, in 2018. During his graduate studies, he also completed a Sacred Music Certificate and a secondary area in Choral Conducting. He is a member of the Pi Kappa Lambda National Music Honor Society.

A native of Clear Lake, Iowa, and a lifelong Iowan, he enjoys running, golfing, spending time with his wife Miranda, family, and friends, and watching sports and movies.

Support the Arts at First Lutheran

Music is an integral part of First Lutheran Church and its mission. Our redesigned sanctuary offers excellent acoustics and our congregation has been blessed with several fine instruments. Through the arts we are able to share the gift of music and these instruments with the community, and bring inspiration and joy throughout the year.

Learn how you can support our Fine Arts events at firstlutherancr.org/music-arts.

Acknowledgements

Many thanks to our corporate and individual sponsors, and to all who support the Musical Arts Series at First Lutheran Church. Your gifts are most appreciated.

Karla & Jonathan Ice

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Marita & Brett Wolgast

Darlene Webb

Opus 50

Parsons Pipe Organ Builders of Canandaigua, NY

Construction began: Sept. 2019 | Installation began: April 12, 2021 | Dedicated: August 29, 2021

CHOIR – Manual I – Expressive

16'	Quintaton	61 pipes
8'	Gedeckt	61 pipes
8'	Gemshorn	61 pipes
8'	Gemshorn	
	Celeste (TC)	49 pipes
4'	Principal	61 pipes
4'	Koppel Flute	61 pipes
2'	Octave	61 pipes
2 2/3'	Sesquialtera II	122 pipes
1 1/3'	Larigot	61 pipes
1'	Scharff III	183 pipes
16'	Dulzian	61 pipes
8'	Dulzian (ext.)	12 pipes
8'	Clarinet	61 pipes
4'	Rohr Schalmey	32 pipes

GREAT – Manual II – Unenclosed

16'	Bourdon	17 (PD)
16'	Quintaton	--- (CH)
8'	Principal	61 pipes
8'	Harmonic Flute	61 pipes
8'	Spire Flute	61 pipes
4'	Octave	61 pipes
4'	Spitz Flute	61 pipes
2 2/3'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 3/5'	Tierce	54 pipes
1 1/3'	Mixture IV	244 pipes
8'	Trumpet	61 pipes

SWELL – Manual III – Expressive

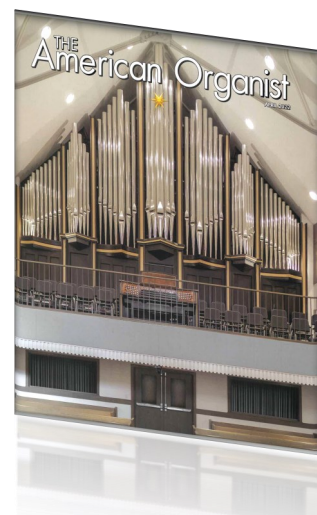
16'	Lieblich Gedeckt	61 pipes
8'	Geigen Diapason	61 pipes
8'	Rohr Flute	61 pipes
8'	Gamba	61 pipes
8'	Voix Celeste	61 pipes
4'	Octave	61 pipes
4'	Traverse Flute	61 pipes
2 2/3'	Nasard	61 pipes
2'	Block Flute	61 pipes
1 3/5'	Tierce	54 pipes
2'	Mixture III	183 pipes
16'	Bassoon	61 pipes
8'	Trompette	61 pipes
8'	Oboe	61 pipes
4'	Clarion	61 pipes

PEDAL – Unenclosed

32'	Resultant	
16'	Principal	32 pipes
16'	Bourdon	32 pipes
16'	Lieblich Gedeckt	--- (SW)
16'	Quintaton	--- (CH)
8'	Octave	32 pipes
8'	Gedeckt	--- (SW)
8'	Quintaton	--- (CH)
4'	Choral Bass	32 pipes
4'	Gedeckt	--- (SW)
16'	Posaune	32 pipes
16'	Bassoon	--- (SW)
16'	Dulzian	12 pipes
8'	Trumpet	12 pipes
8'	Bassoon	--- (SW)

ACCESSORIES and COUPLERS:

Flexible Wind	Swell to Great
Tremulant	Choir to Great
Chimes	Swell to Choir
Cymbelstern	Great to Pedal
	Swell to Pedal
	Choir to Pedal



Learn more about how this magnificent instrument came to life from the feature article in the April 2022 edition of The American Guild of Organists monthly magazine. Find a link to the article and images at firstlutherancr.org/organ

Program Notes

Written sometime after 1712 during **J.S. Bach's** time in Weimar (1708-1717), the Prelude's anticipation builds as it begins from a single, meandering line that leads to a rising arpeggio and rockets into a full sound. Bach's contrasting use of solo and tutti textures is one clear mark of Antonio Vivaldi's influence on his Weimar compositional style. In the Fugue, the fugue subject or theme first appears in the alto voice, then the tenor, bass, and finally, the soprano voice. Bach moves through a variety of key areas, and surprisingly he turns the fugue subject to the key of G minor on the final page. However, this effort serves to increase tension before bursting back into G major for a glorious finish. Bach's eldest son Wilhelm Friedemann used this joyous piece of boundless energy to apply for and become an organist at a church in Dresden in 1733.

Dieterich Buxtehude became the most well-known organist of the late 17th century in the north German organ school. He held the organist position at the *Marienkirche* (St. Mary's Church) in Lübeck from 1668-1707. J.S. Bach famously walked nearly 250 miles from Arnstadt to Lübeck in 1706 to hear and learn from Buxtehude. The tune *Komm, heiliger Geist, Herre Gott* (Come, Holy Spirit, Lord God), is meant for Pentecost. Buxtehude puts the tune in the top voice in an ornamented style with moderate ornamentation. There are breaks in between each phrase of the melody. As a result, the texture changes from one or two voices in the transitions to four voices when the tune is heard.

Classically oriented, **Felix Mendelssohn** looked to the past for his musical language. His music exudes a beautiful harmonic language filled with chorales and fugues, at a time when fugues especially were not in vogue. Mendelssohn's contributions to the organ repertoire include the 1837 publication of the Three Preludes and Fugues, op. 37, and the 1845 publication of the six Organ Sonatas, op. 65. The sonatas are not in sonata-allegro form but are rather Mendelssohn's collections of his music over several years. The heavy, stern opening to Sonata no. 2 gives way to an intricate melody with accompaniment in the Adagio section. Following the joyous Allegro maestoso second movement, the singing-style Fugue builds to a grand finish.

After Estonian composer **Arvo Pärt** experimented with composing in a neo-classical and then serialist style, he studied early music and Gregorian chant and created a new style of composition he calls tintinnabulation. *Trivium* is one of the first pieces composed in the new style. There is a melodic voice that mostly moves in stepwise motion, and the tintinnabuli voice, which sounds pitches of a D minor triad. The melody and harmony become one in Pärt, and the result is a continual juxtaposition of consonant and dissonant sounds. *Trivium* is a Latin word that means three roads combining. The piece is in three sections of contrasting sound schemes, yet in all three sections, it is held together by the same melody presented either clearly or mixed in.

Gerhard Krapf was a well-known teacher, recitalist, and a composer of Lutheran church music in the 1960s-2000s. Krapf grew up in Germany and was drafted into the German army in World War II and subsequently injured several times. Following the war, he endured three years in four Russian labor camps in part by writing music on cement bags due to a shortage of paper. He was severely emaciated at the time of his release in 1948. He immigrated to the USA in 1953, becoming a citizen in 1959. After teaching in Michigan, Missouri, and Wyoming, he was hired by Himie Voxman to start the organ department at the University of Iowa and taught from 1961-1977. In 1977, the University of Alberta asked if he would begin the organ department there, and he served in that role until his retirement in 1987. He guided the University of Iowa to

install the first mechanical or tracker action instrument at a major US university in 1971. This Reformation Suite was also published in the same year. Krapf's highly rhythmic style combined not only Baroque characteristics into his twentieth century harmonic language, but also influences from Renaissance music.

César Franck, centered in Paris from age 13 to the end of his life, played a vital role in restoring France to the forefront of organ pedagogy and performance, despite only composing twelve major pieces. He was closely tied to the seminal French organ builder of the time, Aristide Cavaillé-Coll, and he taught organ at the Paris Conservatoire from 1872 until his death. In his organ music, Franck employs an intensely chromatic yet still tonal harmonic language. Cantabile was the second of three pieces premiered at the Trocadero Concert Hall in Paris in 1876. The piece ebbs and flows with beautiful melodies that slowly build warmth and intensity and are aided by a canon between right hand and pedal that brings the piece to its head and subsequent dénouement.

Johannes Matthias Michel is a German organist, professor, and church musician in Mannheim, Germany. Each of the jazz pieces in the present work is based on a hymn tune, however, the tune is not immediately apparent, nor quoted completely. The first tune is known in modern-day hymnals as "Lord, keep us steadfast in Your Word". The second one, "Wondrous King", appears rarely in English language hymnals. The last one is likely the most familiar, the Epiphany hymn, "In Thee is Gladness". The third movement is dedicated to Leonard Bernstein, and the mixed meter of Bernstein's song "America" from his musical "West Side Story" can be heard from Michel's very first measure.

The South German Baroque organist **Johann Caspar Kerll** studied in Vienna and Rome and held organist posts in Brussels and Munich. The passacaglia was a popular genre in southern Europe and had origins with the guitar in Spain. There is a four-measure descending bass line (comprised of the pitches D-C-B-flat-A) that occurs throughout the piece, and above that are 40 variations. Karl Straube (1873-1950), well-known as the editor of Max Reger's organ works, revised Kerll's piece to bring it more in line with the ideals of the Romantic Era with slow crescendos and extreme dynamics. Straube added numerous parts for pedal, many dynamic and articulation markings, a few tempo markings, and registration suggestions for certain variations.

Why I chose certain pieces

In terms of programming, I am aiming to cover a variety of organ repertoire, where there's a little bit of something for everyone, including Baroque, Romantic, and 20th century. As a full-time music director and part-time chapel organist, I also wanted to play some pieces that are in my regular repertoire. I really enjoy playing the jubilant, resurrection-esque Bach piece as an opener. The Franck Cantabile features a beautiful melody passed between the right hand and left hand. One can imagine hearing it played at a Parisian opera or in the colossal Notre Dame or St. Sulpice. Since I wrote my doctoral essay on Gerhard Krapf, who started the organ department at the University of Iowa in 1961, I wanted to include two of my favorite pieces of his. The three jazz pieces are fun and a nice change of pace from the more austere yet passionate Pärt piece and rather loud Krapf pieces. Also, I enjoy including jazz on the program since it has not typically been associated with hymn tunes played on the organ. The Passacaglia, edited by Karl Straube and based on a repeated bass line D-C-B flat-A with 40 variations above it, slowly builds to deliver a powerful ending.

Musical Arts Series

First Lutheran Church – Cedar Rapids, IA

2023-2024 Season

The Wolgasts in Concert

Sunday, September 24, 2023, at 3:00 p.m.

Brett and Marita Wolgast, music staff of First Lutheran Church, will present a concert of music by composers from France.

Great American Organists

Sunday, October 29, 2023, at 3:00 p.m.

Organist, **Aaron Tan**, winner of both the American Guild of Organists National Competition and the Canadian International Organ Competition, will be the featured guest artist on the Parsons, Op. 50.

Lunch in the Loft – Music for the Seasons

Wednesdays, November 29, December 6 & 13, 2023 at 12:05 p.m.

Noontime concerts featuring local organists and musicians with music for the holiday season. Guest performers are **Robin Wagner, Jacob Sprengeler, and Brett & Marita Wolgast**. Bring your lunch or favorite take-out and enjoy some holiday cheer with music for the seasons.

Organists of Iowa

Sunday, January 28, 2024, at 3:00 p.m.

Professor of Organ and Church Music, **Dr. Carrie Groenewold**, from Dordt University – Sioux Center, IA, will be our featured guest artist from Iowa's great institutions of higher education.

Spring Serenades

Wednesdays, February 21, March 6 & 20, 2024, at 12:30 p.m.

Three mini, noontime concerts to welcome the season of Spring and time of rebirth. The concerts will feature **Music Faculty from Mt. Mercy University** of Cedar Rapids. A brown-bag lunch is provided following the concert.

Sing Out! – A Hymn Festival

Sunday, April 28, 2024, at 3:00 p.m.

Inspirational words and songs will be presented by various choirs and instrumentalists of First Lutheran Church.

Pipes, Pedals, and Pie

Summer 2024

Yes, our popular summer concert series featuring church organists and other musicians from the Eastern Iowa corridor and surrounding areas will return in June, July, and August of 2024.

More details to come!