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REGION I  
CONVENTION  
JUNE 27 - 30, 1999  
WORCESTER, MASSACHUSETTS

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REGION I CONVENTION  
June 27-30, 1999      Worcester, Massachusetts  
Pipe Organ Capital of New England**

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**CONVENTION AT A GLANCE**

*See daily newsletter for last-minute additions and changes.*

**SUNDAY**

Noon-11pm	Registration Open	
Noon-6pm	Exhibits Open	
7pm	<b>Opening Convocation</b>	<b>13</b>
9 -11pm	Exhibits Open & Afterglow	

**TUESDAY**

8 -9am	Registration Open	
8 -4pm	Exhibits Open	
9 <sup>15</sup>	<b>Workshop Session 4</b>	
11	<b>Martin Jean Recital</b>	<b>32</b>
1 <sup>45</sup>	<b>Convention SING / Alice Parker</b>	
2 <sup>45</sup>	<b>Workshop Session 5</b>	
4 <sup>45</sup>	<b>Solemn Vespers</b>	<b>38</b>
8 <sup>30</sup>	<b>Thomas Murray Recital</b>	<b>40</b>
10-11pm	Exhibits Open and Afterglow	

**MONDAY**

8am-1 <sup>30</sup> pm	Registration and Exhibits Open	
9am	<b>Workshop Session 1</b>	
10 <sup>30</sup>	<b>Workshop Session 2</b>	
1 <sup>45</sup>	<b>Katharine Pardee Recital</b>	<b>18</b>
1 <sup>45</sup>	<b>Workshop Session 3</b>	
3 <sup>15</sup>	<b>Repeat of 1:45 – 2:45</b>	
5	<b>Service of Psalms</b>	<b>20</b>
8 <sup>30</sup>	<b>Marie-Claire Alain Recital</b>	<b>24</b>
10-11pm	Exhibits Open and Afterglow	

**WEDNESDAY**

8 -10am	Registration and Exhibits Open	
9	<b>Workshop Session 6A</b>	
10 <sup>15</sup>	<b>Workshop Session 6B</b>	
12	<b>OrganPlus Concert</b>	<b>48</b>
1 <sup>45</sup>	<b>Workshop Session 7</b>	
3 <sup>30</sup>	<b>Competition Winner's Recital</b>	
4	<b>Regional Meeting</b>	
8	<b>Joyce Jones Recital</b>	<b>52</b>
10	<b>50<sup>th</sup> ANNIVERSARY GALA RECEPTION</b>	

# CONVENTION STEERING COMMITTEE

**Lois Z. Toeppner**  
Convention Coordinator



**Top row:** Robert Eaton, Allen Kinzey, Marjorie Ness, Stephen St. Denis, John Sittard, Debra LeBrun, Malcolm Halliday. **Center row:** Patricia Snyder, Wilma Vander Baan, Joan Venincasa, Lois Toeppner, Joyce Hokans, Victoria L. Wagner, Will Sherwood. **Front row:** John Da Silva, Carolyn Graham, Bradford Hendrickson, Judith Ollikkala, Nancy Avila, Arlette Grubbs.  
Not pictured: James David Christie, Frank Corbin, Joseph Policelli



## GENERAL INFORMATION

Welcome to Worcester, Massachusetts, the "Heart of the Commonwealth" and the "Heartbeat" of New England. The city has a population of 165,000 and is the second largest city in New England. Worcester just celebrated its 150th Anniversary as a city last year.

*From The Heart of the Commonwealth, Margaret Erskine, 1981*

Please note that St. Paul's Cathedral and St. Joseph Church are not yet handicapped accessible.

*If you need any assistance or have any questions about a site while you are attending an event during the convention, please look for the person wearing the "Host" ribbon and they will be glad to assist you.*

## WORCESTER CHAPTER EXECUTIVE BOARD

**Dean** - Malcolm Halliday; **Sub-Dean** - John Sittard; **Treasurer/Registrar** - Carolyn Graham;  
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**Members At Large** - Arlette Grubbs; Bradford Hendrickson; Joyce Hokans; Marjorie Ness;  
William Ness; Will Sherwood

# CONVENTION COMMITTEES

Please offer a kind word of appreciation to the volunteers who have been working for three years to bring you this wonderful Worcester Happening

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Mark Dwyer, Workshops

Michelle Graveline, Commissions

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**Transportation Committee:**

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*Malcolm Halliday, Chair*

**Post-Convention Organ Crawl:**

*Judith Ollikkala, Chair*

*I know that the twelve notes in each octave and the varieties of rhythm  
offer me opportunities that all of human genius will never exhaust.*

*Igor Stravinsky*

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organist, teacher and friend extraordinaire  
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Rev. Andre Dargis, AA. in Memory of  
Thomas F. Holland III (1945-1989)  
William Jenner in Memory of Victor Kerslake  
Joseph R. Policelli in Memory of Thomas F. Holland III  
Joan K. Reddy in Memory of my Parents, J. and I. McMurtry  
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*A drop of fragrance remains in the hand  
of one who gives a rose.*

George F. and Sybil H. Fuller Foundation  
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This program is supported in part by a grant from the Worcester Cultrual Commission,  
a local agency supported by the Massachusetts Cultural Council, a state agency.  
Boston Chapter AGO Special Projects Advisory Committee: Commission of Marjorie Merryman composition

## ACKNOWLEDGEMENTS

### Early Publicity Donations

**Organ pipes** - Theodore Gilbert, William Czelusniak, David Melrose (Southfield), Timothy Smith, Will Sherwood  
**Recipes** - Robert J. Lurtsema, Brian Jones, Dr. Thomas Richner, Dr. Patricia Snyder, Will Sherwood

**Facilities** - The Worcester Chapter of the American Guild of Organists thanks the clergy, musicians, and staff of the following churches and institutions for the time, space, equipment, and expertise that they contributed to this Convention:

<i>All Saints Church</i>	<i>Mechanics Hall</i>	<i>Cathedral of St. Paul</i>
<i>Assumption College</i>	<i>Our Lady of the Angels</i>	<i>Trinity Church/Northboro</i>
<i>College of the Holy Cross</i>	<i>ParishPakachoag Church</i>	<i>Trinity Lutheran Church/Worcester</i>
<i>First Baptist Church</i>	<i>St. John Ev. Lutheran Church, Sudbury</i>	<i>United Congregational Church</i>
<i>First Unitarian Church</i>	<i>St. Joseph Church</i>	<i>Wesley United Methodist Church</i>

**RYCO Third Prize** for 1999 Regional Competition for Young Organists: sponsored by Assumption College in memory of Thomas F. Holland.

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## PROGRAM BOOK

### Production

Graphic Design - Will Sherwood, Sterling Arts; Consultant: Darcy Adshead, Adshead Graphics  
Ethos Productions - Digital Engraving - John Delorey  
Printing - Mercantile Image Press/West Boylston, Mass.

### Photography Credits

Front Cover (J.W. Walker Façade) - Will Sherwood; Sheena - Betsy Bassett; Ho - Michael Lajoie;  
Miller - B.U. Photo Service; Coffey - Thomas Giroir; Graveline - Roger Trahan;  
Woodman - Marjorie Nichols; Rodland - Herbert Ascherman, Jr.; Alain - Jacques Sarrat;  
Howard - C. Maratta; Christie, Ferrante, Halliday, & page 2 committee photo collage - Will Sherwood

## IN MEMORIAM . . .

### Worcester Chapter Members

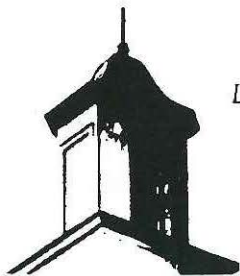
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# WORCESTER CHAPTER HISTORY

## 1949-1999 - A half century of services to the community

The American Guild of Organists ratified a petition and granted the formation of the Worcester Chapter on March 14, 1949. This resulted from the initiative of eight Worcester organists. Officers elected were Frederick Kinsley, Dean; Clifford Fowler Greene, Sub-Dean; Bertis H. Adams, Secretary; Luke H. Richard, Treasurer; Arvid C. Anderson, Auditor. The following are some of the highlights gleaned from the 1984 Worcester Chapter Yearbook and other sources:

1955 Virgil Fox recital at Worcester Memorial Auditorium  
E. Power Biggs illustrated talk on "European Organs, Old and New"  
1956 George Faxon recital at All Saints  
1957 Virgil Fox recital at Worcester Memorial Auditorium  
Pierre Cochereau, Organist at Notre Dame Cathedral, Paris, at All Saints  
1957 There were 60 members.  
1958 Claire Coci recital at Worcester Memorial Auditorium  
1960 42 members were added when the Worcester Association of Church Musicians voted to disband and join the Worcester Chapter. Membership dues were \$5.  
Bach Cantata No. 140 at Trinity Lutheran. Dr. John King, director; Barclay Wood, Accompanist  
1961 Chapter members were playing weekly recitals at Worcester State Hospital on the concert Hammond  
1962 David Craighead, organist, at First Baptist  
1965 Young Organists' Recital  
Music by Worcester composers at First Unitarian  
Alexander Shreiner, organist, at First Baptist  
Gertrude Neidlinger on "Musical Mishaps"  
All Saints Boys' Choir. World premiere of Ps. II and III by Jean Langlais  
1966 Organ recitals by Barclay Wood, Douglas Risner, Cal Lindblad, Henry Hokans, J. Franklin Clark  
1967 Pierre Cochereau, recital and organ workshop  
1968 Daniel Pinkham on contemporary musical composition  
1969 National Organ Competition  
Jean Langlais, recital and workshop  
1970 Youth Concert Choir at All Saints  
1974 Sixth Annual Organ Competition  
Pastor-Organist Banquet with Rev. Peter Gomes, speaker  
Messiah Sing. Stephen Long, Director  
1975 Mechanics Hall Organ Committee formed with Charles Davis, Stephen Long and Barclay Wood representing the Chapter  
Thomas Murray at Worcester Memorial Auditorium in "Celebration of Pipes" for fundraising to restore the Mechanics Hall E. & G.G. Hook Sep 21-27 was declared WORCESTER GREAT ORGAN WEEK  
1976 Douglas Butler at Worcester Memorial Auditorium  
1977 Mechanics Hall "Come and See Tour" with Julie Chase Fuller  
1978 Alan Laufman with slide-tape program of historical organs  
William Czelusniak lecture on organ maintenance  
Peter Planavsky at Trinity Lutheran  
Newsletter announced the Executive Board wanted to host the 1983 New England Regional Convention in cooperation with the Organ Historical Society's annual convention  
1980 "The Art of the Organ" hosted by Henry Hokans & Joyce Hokans  
Robert Glasgow Masterclass at All Saints  
1981 "The Art of the Organ" continues with Robert C. Dickinson, host  
First "Fall Crawl" organized by Stephen Long and William Wallace  
"Cantata Sing" at St. Paul's Cathedral. Joseph Policelli, Director; Gilbert Lay, Organist  
1982 Twelfth Night at Higgins House -- "The Sacred and The Profane"  
Andre De La Varre, Jr., pianist and filmmaker at Mechanics Hall  
Rededication of 1864 E.&G.G. Hook organ at Mechanics Hall  
Sep 25 and 26 with Chapter members participating -- Henry Hokans, Brenda Fraser, Stephen Long, Barclay Wood, Stephen Hermes, Richard F. Jones, Donna Merrill, Gilbert Lay, LeRoy Hanson, Ronald Stalford and Malama Robbins.  
1983 Chapter Organ Competition at All Saints. Paul Roy, winner  
Hymn Festival Weekend included an organ concert at St. Peter's Church.  
David Lasky, Suzanne Davis and Lucia Clemente-Falco, organists

AGO Region I/OHS National Convention. 625 registrants.  
Stephen Long and Joseph Policelli, co-chairmen. Held June 26-30  
1984 Worcester Chapter celebrates its 35th anniversary with a festival service and banquet at All Saint's. Speakers were Barbara Owen, Chairwoman of the New England Region, Daniel N. Colburn, Executive Director at National Headquarters, and Richard F. Jones who gave a talk on the Chapter's history.  
Membership is at 200.  
Worcester Memorial Auditorium Kimball Organ Committee meets. James David Christie, organist with Boston Symphony Orchestra since 1978 and named a visiting professor at Holy Cross College, in recital at Mechanics Hall  
Gillian Weir in concert on the W.W.Kimball organ at Memorial Auditorium  
1985 "It's An AGO Spring!" included a Patriot's Day Organ Crawl  
"Brian Jones: A Romantic Organ Workshop" at St. Cecilia's Church, Leominster; and Simon Preston in concert with the Worcester Orchestra at Mechanics Hall  
Paul Roy at the Walker organ at Pakachoag Church is featured in a Worcester Cable TV documentary celebrating the anniversaries of Bach, Handel, Scarlatti, and Schutz. Also interviewed were Dr. Michelle Graveline, Joseph Policelli, Leroy Hanson and Stephen Long.  
"A Choral Workshop: Everything You've Always Wanted to Know about a Volunteer Choir, Vol. II" led by Brenda Fraser Caldwell and Joyce Hokans at Trinity Episcopal Church, Shrewsbury  
1986 "Service Playing: Suggestions and Solutions" led by Barclay Wood  
"A Bach Weekend" included a recital and masterclass by Robert Clark at Assumption College and a "Bachathon" at Trinity Lutheran  
1987 "Cuckoos & Valkyries" - a program of orchestral music transcribed for "The King of Instruments" performed on the J.W. Walker organ at the Church of Our Lady of the Angels by Charles H. King, Mark Dwyer, Lois Toepfner, Barclay Wood, Ronald Stalford, Paul Roy, Michelle Graveline, Lucia Clemente-Falco. Program was dedicated to the memory of Jean Marchand Davis.  
"Worcester Composers Night" at Wesley Methodist Church with compositions of David Lasky, Parouhi Boyajian, Will Sherwood, Stephen Long, Henry Hokans, Barrie Mosher performed.  
"Ice Cream and Organ Pops" organ recital by Earl L. Miller at Worcester Memorial Auditorium to benefit the Kimball Organ Fund.  
Memorial service for Gilbert H. Lay at Mechanics Hall  
1989 "Pipe Organ Encounter '89", a summer organ institute for high school students, co-sponsored with Pakachoag Church. Faculty included James David Christie, Michelle Graveline, Stephen Long, Paul Roy, Peggy Kelley Reinburg and Barclay Wood.  
1990 "Jehan Alain Festival" held  
1991 Tenth Anniversary "Fall Crawl"  
William Self's autobiography "Mine Eyes Have Seen" published  
Scholarship Fund established  
1992 Mini-Convention held at Assumption College  
Saturday Seminar by Wilma Vander Baan on "Hymn Playing"  
"Fall Crawl" of Worcester organs  
Kick-off Fundraiser at Worcester Memorial Auditorium  
1993 Mme. Durulle recital at Chapel of the Holy Spirit, Assumption College  
Worcester Chapter salary guidelines compiled by Joyce Hokans.  
Fire in the building at Assumption College housing the Chapter music library. Minimal loss. Library moved to Pakachoag Church  
Richard Coffey workshop at Pakachoag  
Renea Meadows selected to perform at AGO National Conv. in Dallas  
1994 Robert C. Dickinson Memorial Concert held at Spencer Congr.  
Richard F. Jones hosts "The Art of the Organ" on WICN

# THEODORE GILBERT

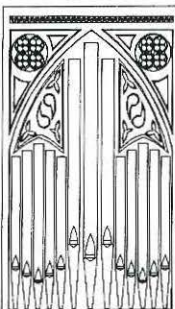
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## American Guild of Organists 1999 Regional Conventions

The American Guild of Organists is the national professional association serving the organ and choral music fields. Founded in 1896, the Guild now serves over 20,000 members through 346 chapters nationwide and in Europe.

As both an educational and service institution, the AGO offers a graduated examination program for the professional certification of organists and choral conductors at specified levels of attainment; general programs and publications for continuing education of musicians; workshops, lectures, performances, and educational events at the local chapter level and at regional and national conventions; and competitions in organ performance, improvisation, and composition. Monthly publication of *THE AMERICAN ORGANIST* Magazine, the most widely read organ and choral music journal in the world today, serves as a communications link among its members.

Under the leadership of a 16-member volunteer National Council, a network of volunteer committees and officials at the regional and local levels directs the activity of the Guild. A professional staff at Headquarters in New York City coordinates publication, administration, and development activities of the organization.

Membership in the Guild is open to any interested individual upon application through a chapter. The American Guild of Organists is a not-for-profit, tax-exempt organization, chartered by the Board of Regents of the University of the State of New York.

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---

### FROM THE PRESIDENT



Greetings from the National Council! Our nine Regional Conventions provide for us an extraordinary look at just who we are, how diverse our membership is, and what a great organization we continue to be. They afford us the opportunity for professional enrichment, expanding our vision, sharing of common concerns, renewing friendships. The musical and educational experiences of a convention enthuse our energies.

The planning for a convention requires the commitment of time and effort on the part of many individuals. It is with heart-felt thanks that I congratulate the hard-working volunteers who have made these conventions possible.

As is our custom, at least one National Officer will be in attendance at each convention. We look forward to greeting you and sharing in the experience.

PHILIP HAHN

---

### FROM THE EXECUTIVE DIRECTOR



Greetings and welcome to all participants of the 1999 AGO Regional Conventions. I wish to extend my heartfelt thanks to the chapters and organizers who have worked tirelessly over the past three years to bring you what certainly will be a memorable gathering. I also wish to thank the many performers and workshop presenters who will inspire you by their talent and wisdom, and the exhibitors who will inform and delight you with their latest products and services. Most especially, it is you the participant whose spirit of fellowship and commitment to our profession will make this regional convention an unqualified success.

Our mandate as custodians of the King of Instruments is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.

I urge you to take full advantage of all this Regional Convention has to offer. Converse with your colleagues, glean as much as you can from each other's expertise, and share your knowledge and new friends with your constituents at home. On the eve of a new millennium, there can be no better place than this AGO Regional Convention to enhance your professional career while supporting the Guild's most noble goals. Have a great conference.

JAMES E. THOMASHOWER

# The Texas Boys Choir



With over a half century of professional touring, over thirty commercial recordings, several Grammy Awards, and many national television appearances, the choir Igor Stravinsky described as "the best boys choir in the world" knows how to entertain. They do it with highly varied programs including their trademark songs of the American west & patriotic songs. Traditionally a choir of trebles, the ensemble now includes the changed voices of older students from The Texas Boys Choir School, greatly expanding the scope of the choir's programming.

"A well-deserved standing ovation for the Texas Boys Choir and their magnificent men." *(The Graham Leader)*

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"Their tone is beautiful, their ensemble elegant; their spirit is strong and true." *(The Boston Globe)*



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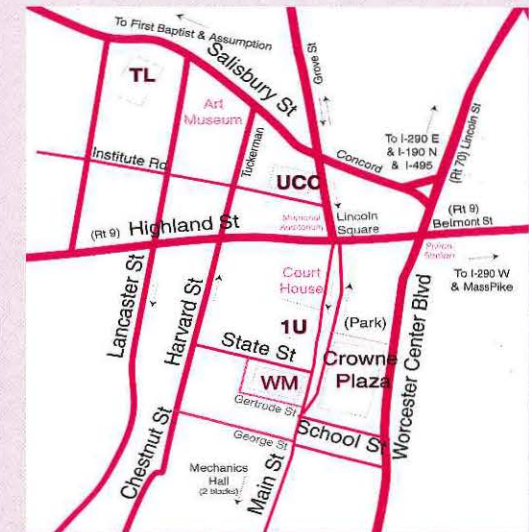
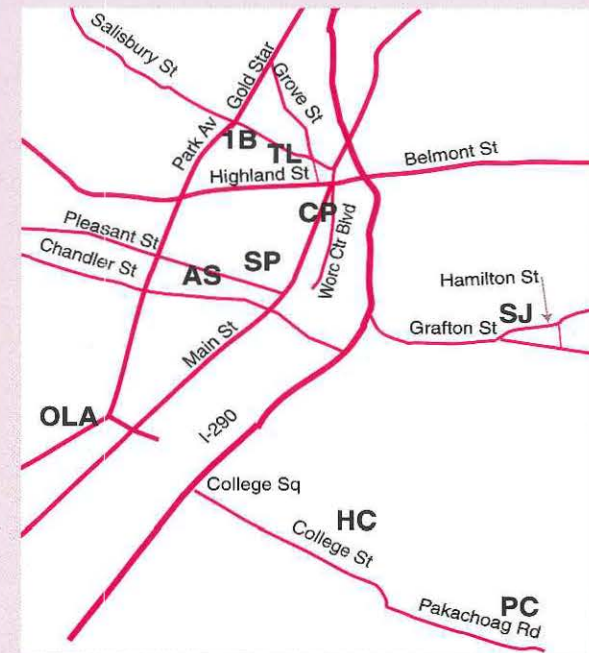
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**MONDAY**



### MONDAY SITE ADDRESS LIST

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<b>1U</b>	First Unitarian Church	90 Main St.	Worcester	(508) 757-2708
<b>HC</b>	College of the Holy Cross	1 College St.	Worcester	(508) 793-2284
<b>OLA</b>	Our Lady of the Angels	1220 Main St.	Worcester	(508) 791-0951
<b>PC</b>	Pakachoag Church	203 Pakachoag St.	Auburn	(508) 755-8718
<b>SJ</b>	St. Joseph Church	41 Hamilton St.	Worcester	(508) 754-6722
<b>TL</b>	Trinity Lutheran Church	73 Lancaster St.	Worcester	(508) 753-2989
<b>UCC</b>	United Congregational	6 Institute Rd	Worcester	(508) 755-4978
<b>WM</b>	Wesley United Methodist	114 Main St.	Worcester	(508) 799-4191

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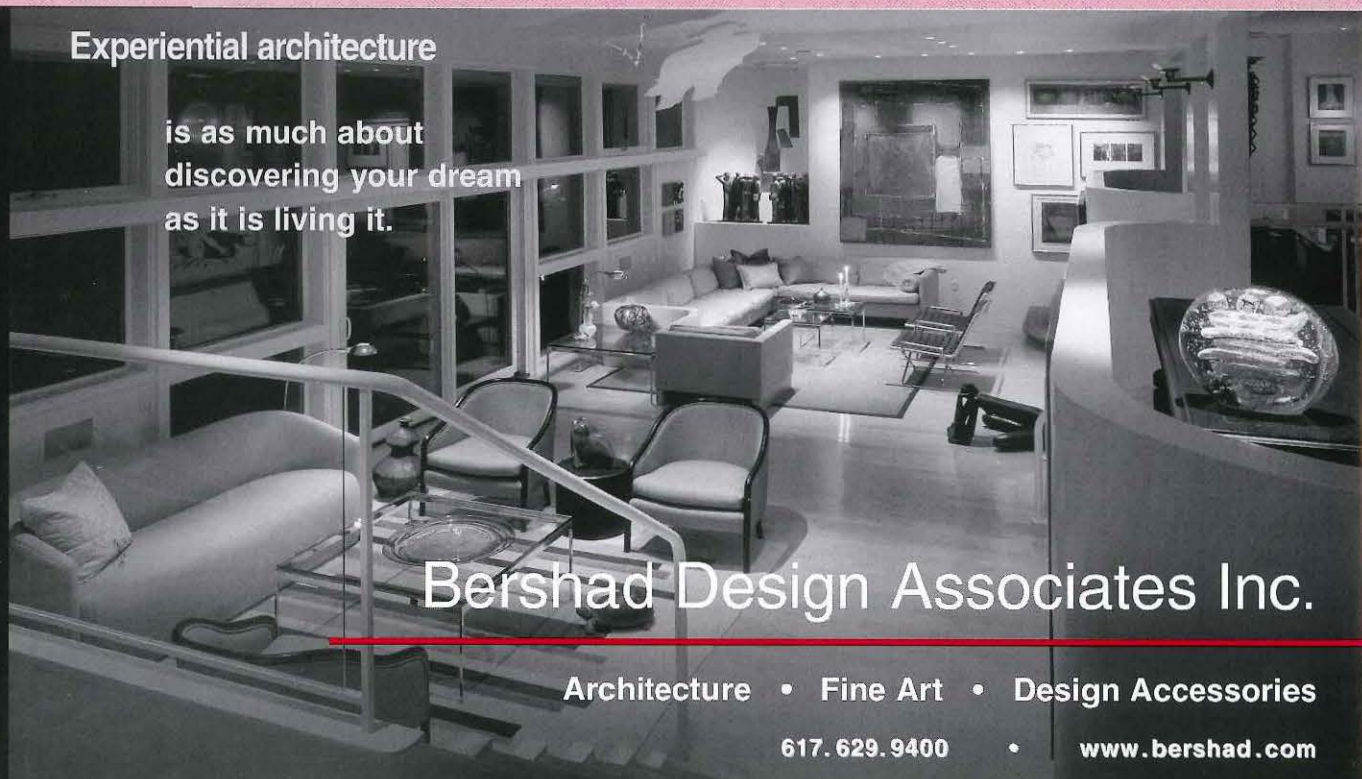
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# MONDAY WORKSHOPS

SUNDAY

Noon-11pm	Registration Open	Hotel
Noon-6pm	Exhibits Open	Hotel
4 <sup>30</sup> -6pm	Dinner (meal package)	Hotel
6 <sup>15</sup> -7pm	Transport to Holy Cross	
7 - 8 <sup>30</sup> pm	<b>Opening Convocation</b>	Holy Cross
9 - 11pm	Exhibits Open & Afterglow	Hotel

MONDAY

8am-1 <sup>30</sup> pm	Registration and Exhibits Open	Hotel
9am-10 <sup>15</sup> am	<b>Workshop Session 1</b>	
	M1. It Don't Mean a Thing	Grinnell Wesley
	M2. Sing High, Sing Low	Coffey Hotel Ampitheater
	M3. Choral-Young People	Somerville Hotel Maine/Mass.
10 <sup>15</sup> -10 <sup>30</sup> am	Break	
10 <sup>30</sup> -11 <sup>45</sup> am	<b>Workshop Session 2</b>	
	M4. Lit. Organ Music in 19th C.	Jean First Unitarian
	M5. Masterpieces in Miniature	Coffey Hotel Ampitheater
	M6. RSCM in America	Somerville Hotel Maine/ Mass.
Noon-1pm	<b>Lunch (meal package)</b>	Hotel
Noon-1pm	<b>Dean's Lunch</b>	Hotel/New York
1 - 1 <sup>15</sup> pm	Transport to Pakachoag/Holy Cross	
1 <sup>45</sup> -2 <sup>45</sup> pm	<b>Katharine Pardee Recital</b>	Pakachoag
1 <sup>45</sup> -2 <sup>45</sup> pm	<b>Workshop Session 3</b>	Holy Cross...
	M7. Early Music Come Alive	Christie Chapel
	M8. Vocal Solos	Halliday BrooksCncrt Hall
	M9. Educational Concerns	Rapp Brooks Rm 454
2 <sup>45</sup> -3 <sup>15</sup> pm	Swap Locations	
3 <sup>15</sup> -4 <sup>15</sup> pm	<b>Repeat of 1:45 - 2:45</b>	Pakachoag/HolyCross
4 <sup>15</sup> -5pm	Transport to Church of St. Joseph	
5 - 6pm	<b>Service of Psalms</b>	St. Joseph
6 - 6 <sup>30</sup> pm	Transport to Hotel	
6 <sup>30</sup> -8pm	Dinner (meal package)	Hotel
8 <sup>30</sup> -10pm	<b>Marie-Claire Alain Recital</b>	Trinity Lutheran
10-11pm	Exhibits Open and Afterglow	Hotel

## M1 It Don't Mean a Thing if You Can't Make 'Em Sing • Kenneth Grinnell

How are we, as leaders of congregational song, to bring all that we have in skill and heart to one of religion's oldest callings? This is an hour of looking at the use of the organ - registration, choice of key, tempo, phrasing, knowledge of style, understanding of the organist's role in worship - to make the best use of ourselves in helping the people along with their music. The starting point is with the understanding that the congregation is our most important choir and how we can facilitate their musical role. Musical examples will abound and participants encouraged to help illustrate from the console.

## M2 Sing High, Sing Low • Richard Coffey

An exploration of a number of vocalises, warming-up exercises, and techniques for expedient and effective choral rehearsals.

## M3 The Choral Art for Young People: Voices, Minds, Spiritual, and Aesthetic Awareness • Hazel Somerville

Musical training is not just about music! The many facets of choral singing require mental agility, concentration, personal responsibility, and commitment. In fact, singing in choirs can be a civilizing preparation for life: and the younger it starts, the better. This workshop will include practical choir training tips, an approach to vocal training, recommended repertoire, and a discussion of ways to set the right conditions for a vibrant and well rounded program.

## M4 Liturgical Organ Music in the 19th Century • Martin Jean

The Enlightenment and the Gothic Revival provide a paradoxical backdrop for the 19th century organ scene in Germany, England, and France. This workshop will discuss important trends in the use of the organ in these countries and will give a broad overview of this period's repertoire.

## M5 Masterpieces in Miniature • Richard Coffey

A chance to sing and discuss several short choral works by American composers.

## M6 Royal School of Church Music in America • Hazel Somerville

What is the RSCM and how can it help me? This question will be explored with particular emphasis on the Chorister Training Program. The Royal School of Church Music has the goal of enriching the lives of choir members, choir directors and their congregations by providing courses and festivals with the express purpose of improving skills for sacred choral music. Founded in England in 1927, the organization has made the work with children a high priority.

## M7 Making Early Music Come Alive • James David Christie

James David Christie is considered an international leading authority on early music and performance practice. He will show how Baroque music can come alive through touch, colorful registration, and imagination. This masterclass will feature two young artists on the 50-stop mechanical action Taylor & Boody organ built in the Dutch/North German tradition of the 17th century in St. Joseph Memorial Chapel, College of the Holy Cross.

## M8 Vocal Solos • Malcolm Halliday

Don't always have a choir to sing at services? What can you use during the summer if you have only one singer? This workshop will emphasize repertoire other than the traditional, perhaps overused oratorio arias and Victorian selections, which often demand larger or better trained voices than one might have on call. An effort has been made to find contemporary settings with inclusive language, unusual repertoire (including works long overlooked), and a diversity of composers. Two outstanding singers, soprano Maria Ferrante and baritone Donald Boothman, will perform some of the repertoire discussed at the workshop.

## M9 Professional Education Workshop • Stephen Rapp

National Headquarters' representative Stephen Rapp will hold a discussion on issues facing musicians today.

OPENING CONVOCATION AND CONCERT  
College of the Holy Cross, St. Joseph Memorial Chapel

Sunday, June 27 7:00PM

The Choir of The Church of the Advent, Boston  
Edith Ho, Music Director and Mark Dwyer, Associate Director  
The Paramount Brass  
James David Christie, Organist

Processional: Cantate Domino (Canzona Publications) Hieronymus Praetorius  
The Paramount Brass and James David Christie 1560-1629

Opening Hymn: #329 This Is The Day RENDEZ À DIEU text by John Dunn

Words of Welcome Lois Toepfner, Worcester Chapter Convention Coordinator  
Victoria Wagner, Region I Councillor  
John Chappell Stowe, National Vice President, American Guild of Organists

Magnificat on the Ninth Tone (Tonus Peregrinus) (Ugrino) Samuel Scheidt  
Verses sung in *alternatim*: choir/congregation and organ 1587-1654

I. Magnificat



Mag - ni - fi - cat a - ni - ma me - a Do - mi - num.

II. Versus à 4 Voc. Et exultavit.

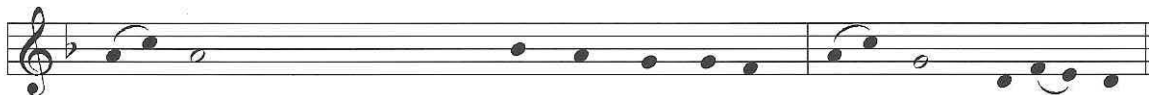
III. Quia respexit



Qui - a respexit humilitatem an - cil - lae su - ae; ec - ce ex hoc beatam me dicent omnes genera - ti - on - nes.

IV. Versus à 4 Voc. Quia fecit. Choralis in Cantu

V. Et misericordia



Et misericordia eius a progenie in pro - ge - ni - es ti - menti - bus e - um.

VI. Versus Bicinium. Fecit potentiam. Choralis in Cantu

VII. Deposuit



De - posuit po - ten - tes de se - de et exalta - vit hu - mi - les.

VIII. Versus à 3 Voc. Esurientes. Choralis in Tenore

IX. Suscepit Israel



Sus - cepit Israel pu - e - rum su - um, re - cordatus misericordi - ae su ae.

X. Versus à 4 Voc. Sicut locutus est. Choralis in [Tenore et] Basso

XI. Gloria patri



Glo - ria pa - tri et fi - li - o et spiritu - i sanc - to

XII. Versus à 4 Voc. Sicut erat. Choralis in Cantu

Missa "Se la face ay pale"

(Bärenreiter)

Kyrie

Gloria The Choir of The Church of the Advent, Boston ; Edith Ho, Conductor

from the Manuscript of Suzanne van Soldt (1599)

(Monumenta Musica Neerlandica III)

Almande Brun Smeedelyn

Brande champanje

Almande de La nonette

Almande

Praeludium in G minor, BuxWV 148

(Broude)

Ciaconna in B-flat major

(Harmonia)

Praeludium in D minor, BuxWV 140

(Broude)

James David Christie, Organist

Ave Virgo sanctissima (SSATB)

(Mapa Mundi)

Edith Ho, Conductor

Missa "De la Batalla escoutez" (SSATB)

(Mapa Mundi)

Francisco Guerrero

1528-1599

Francisco Guerrero

Sanctus and Benedictus

Agnus Dei I

Agnus Dei II (SSAATTBB)

Mark Dwyer, Conductor

Regina coeli (SSAATTBB)

(Mapa Mundi)

Francisco Guerrero

The Choir of The Church of the Advent, Boston; Edith Ho, Conductor

Special Presentations

Recessional: Canzon ad imitationem Bergamasca

(Paramount Brass/ms)

Samuel Scheidt

The Paramount Brass

James David Christie is represented by Phillip Truckenbrod Concert Artists, Hartford, Connecticut.

Audio and visual recording of this recital without prior consent is strictly prohibited.



KYRIE eleison.  
Christe eleison.  
Kyrie eleison.

GLORIA in excelsis Deo  
Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te. Adoramus te.  
Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.  
Quoniam tu solus sanctus.  
Tu solus Dominus, Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Ave Virgo sanctissima, Dei Mater piissima,  
maris stella clarissima. Salve semper gloriosa,  
margarita pretiosa, sicut liliū formosa,  
nitens, olens velut rosa.

SANCTUS, Sanctus, Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
BENEDICTUS qui venit in nomine Domini.  
Hosanna in excelsis.  
AGNUS DEI, qui tollis peccata mundi: miserere nobis.  
Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

Regina coeli laetare, alleluja: quia quem  
meruisti portare, alleluja, resurrexit sicut  
dixit, alleluja. Ora pro nobis Deum. Alleluja.

*Music is ... a labyrinth  
with no beginning and no end,  
full of new paths to discover,  
where mystery remains eternal.*

*Pierre Boulez*

## Missa "Se la face ay pale"

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

Glory be to God on high,  
and on earth peace, good will towards men.

We praise thee, we bless thee, we worship thee,  
we glorify thee,  
we give thanks to thee for thy great glory,  
O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten son, Jesus Christ.  
O Lord God, Lamb of God, Son of the Father,

That takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world, receive our prayer.  
Thou that sittest at the right hand of God the Father,  
have mercy upon us. For thou only art holy;  
thou only art the Lord; thou only, O Christ,  
with the Holy Ghost, art most high in the Glory of God the Father.

## Ave Virgo sanctissima

Hail, Holy Virgin, most blessed Mother of  
God, bright star of the sea. Hail, ever  
glorious, precious pearl, beautiful as the lily,  
shining and giving perfume like the rose.

## Missa "De la Batalla escoutez"

Holy, Holy, Holy, Lord God of hosts,  
Heaven and earth are full of thy glory:  
Glory be to thee, O Lord Most High.  
Blessed is he that cometh in the Name of the Lord.  
Hosanna in the highest.  
O Lamb of God, that takest away the sins of the world: have mercy upon us.  
O Lamb of God, that takest away the sins of the world: grant us thy peace.

## Regina coeli

Queen of heaven, rejoice, alleluia! For he  
whom thou wast chosen to bear, alleluia! He  
hath risen, as he said, alleluia! Pray for us to God. Alleluia!

## MALCOLM HALLIDAY, C.A.G.O.

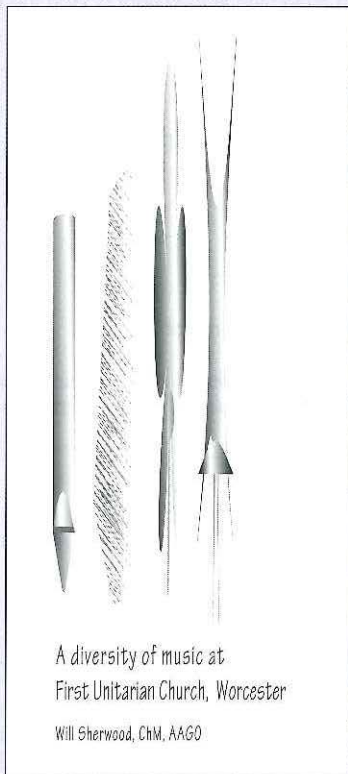
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Artistic Director, The Master Singers of Worcester, Inc.  
Artistic Director, Provincetown Great Music Series  
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Piano Faculty, Clark University  
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# COLLEGE OF THE HOLY CROSS

St. Joseph Memorial Chapel; Taylor and Boody 1985; Mechanical Action

In 1979, the College commissioned the installation in St. Joseph Memorial Chapel of a Taylor and Boody four-manual, tracker action Baroque pipe organ. It was dedicated on Bach's 300th birthday March 21, 1985. James David Christie, organist with the Boston Symphony Orchestra, was appointed College Organist and presently holds the position of Distinguished Artist-in-Residence. A series of six organ concerts is offered yearly and has featured such internationally acclaimed artists as Gustav Leonhardt, Marie-Claire Alain, Martin Haselböck, Thomas Schmögner, and Harald Vogel.



## HAUPTWERK

Principal	16
Octave	8
Spillpfeife	8
Quint (c)	5 1/3
Octave	4
Tertia (c)	3 1/5
Quinte	2 2/3
Superoctave	2
Mixture VII-IX	
Trompet	16
Trompet	8

## OBERWERK

Principal	8
Hohlflöte	8
Quintadena	8
Octave	4
Spielflöte	4
Nasat	2 2/3
Gemshorn	2
Tierce	1 3/5
Mixture IV-V	
Rauschende Zimbel III	
Trompet	8
Vox Humana	8

## BRUSTWERK

Gedackt	8
Blockflöte	4
Octave	2
Terzian II	
Regal	8

## RÜCKPOSITIV

Principal	8
Gedackt	8
Octave	4
Rohrflöte	4
Octave	2
Waldflöte	2
Sifflet	1 1/3
Sesquialtera II	
Scharf V-VIII	
Dulcian	16
Schalmey	8
Trichterregal	8

## PEDAL

Gross Untersatz	32
Principal	16
Subbass	16
Octave	4
Octave	8
Nachthorn	2
Rauschpfeife II	
Mixture V-VI	
Posaune	16
Trompet	8
Trompet	4
Cornett	2

Zimbelstern	
Two Tremulants	
Wind Pressure: 88mm.	
Temperament: after Kirnberger	
Manuals: C-g"	
Pedal: C-f	

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# PAKACHOAG CHURCH (UCC)

Dobson Pipe Organ Builders, Ltd., 1997; Opus 69, 25 stops, 31 ranks

<b>Great</b>	
Bourdon	16
Prestant	8
Chimney Flute	8
Octave	4
Nachthorn	4
Nazard	2 2/3
Super Octave	2
Tierce	1 3/5
Mixture IV	1 1/3
Trumpet	8

The Pakachoag Church (UCC) parish was formerly located at 191 Pakachoag Street with an organ built in 1984 by J.W. Walker & Sons, Ltd. That former instrument is now at Grace Episcopal Church, Old Saybrook, Connecticut. Pakachoag Church relocated to their present site and new building in 1994. The current mechanical action organ, built by Dobson Pipe Organ Builders Ltd., Lake City, Iowa, was installed in April, 1997. Leadership for this project was provided by then Senior Minister Dennis R. Knight and the present Director of Music, Dr. Patricia Snyder.

<b>Swell</b>	
Gedackt	8
Salicional	8
Celeste (F)	8
Principal	4
Traverse Flute	4
Piccolo	2
Quinte	1 1/3
Mixture IV	2
Bassoon	16
Oboe	8
Tremulant	

<b>Pedal</b>	
Subbass	16
Bourdon (Gt)	16
Principal	8
Spire Flute	8
Octave	4
Trombone	16
Trumpet	8 (ext)

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# KATHARINE PARDEE

Pakachoag Church (UCC)

Monday, June 28

1:45 & 3:15PM

Prelude and Fugue in G major, BWV 550

(Bärenreiter)

Johann Sebastian Bach

1685-1750

Chorale Prelude: Wir glauben all' an einen Gott, Vater, BWV 740

(Peters) à 2 Clav. e Pedale doppio

Johann Sebastian Bach

Sonata IV in B-Flat major, op. 65, no. 4

(Novello)

Allegro con brio

Andante religioso

Allegretto

Allegro maestoso e vivace

Felix Mendelssohn

1809-1847

Les Très Riches Heures

1. Procession

2. Dialogues

3. Cycle of the Year

4. Rebellion

5. De Profundis

6. Celebrations

Marjorie Merryman

born 1951

*Commissioned by the Worcester Chapter, American Guild of Organists  
for the 1999 Region I Convention and funded in part by a grant from the  
Boston Chapter AGO Special Projects Advisory Committee*

Prelude and Fugue in G minor, op. 7, no. 3

(Leduc)

Marcel Dupré

1886-1971

Phillip Truckenbrod Concert Artists, Hartford, Connecticut

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Director of Music

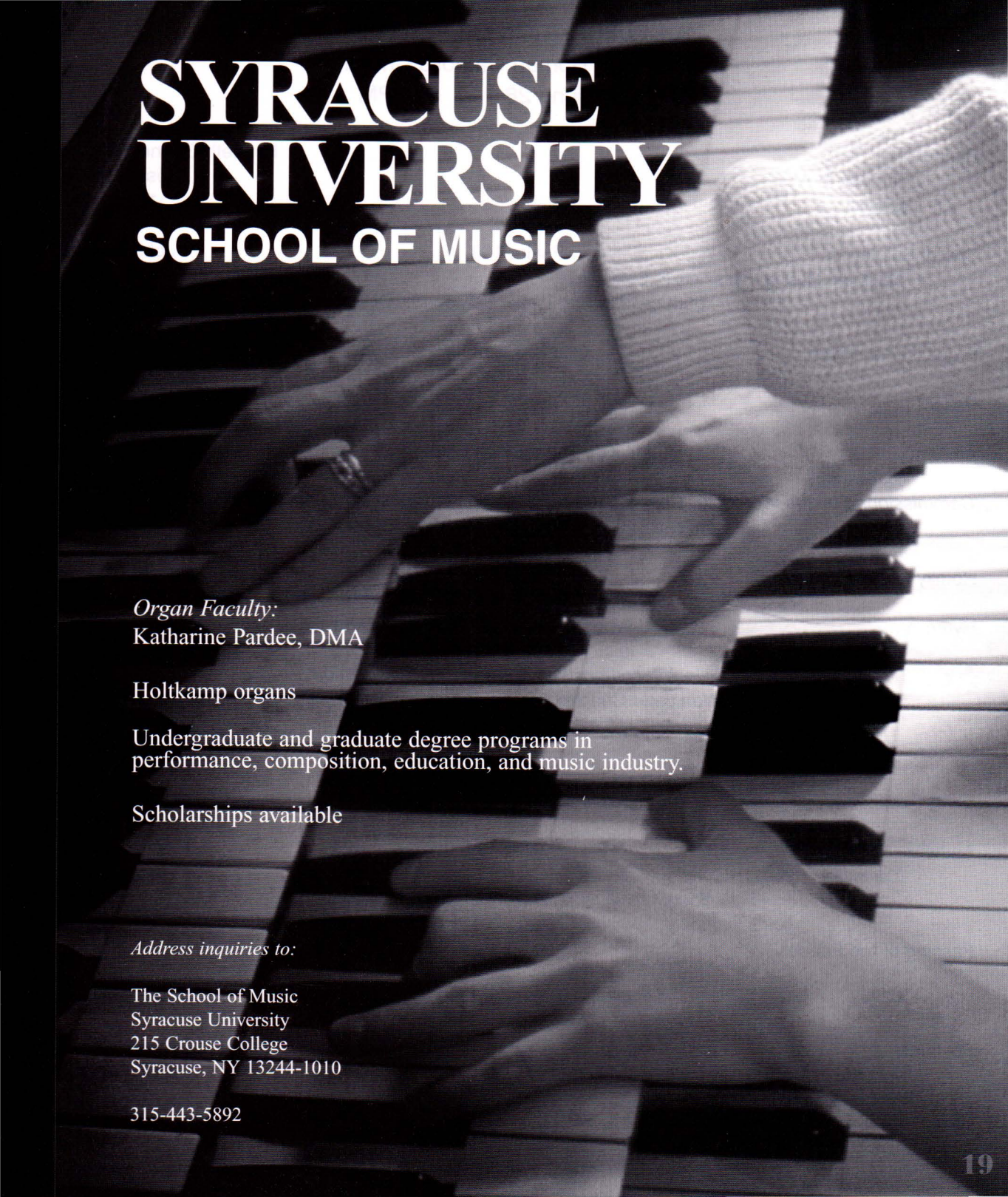
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**A CELEBRATION OF PSALMS**  
St. Joseph Roman Catholic Church  
Monday, June 28 5:00PM

Prelude		Kenneth Grinnell, Organ
Fantasy in A (Durand)		César Franck 1822-1890
Choral Salutation	Psalm 150	John Travers 1703-1758
(Youth pro Musica Press, ed. H. Somerville)	Youth pro Musica, Hazel Somerville, Director	
Processional Hymn	God is our Song	OLD 124TH
Collect		
Anthem	The Twenty-third Psalm	Gwyneth Walker born 1947
(ECSchirmer)	Commissioned by the Worcester Chapter, American Guild of Organists for the 1999 Region I Convention Convention Choir, Michelle Graveline, Conductor	
Homily		Rev. Christopher Hoyer
Hymn	O God Whose Thoughts Are Not As Ours text: Timothy Dudley-Smith <i>Winning composition of the Hymn Competition</i> sponsored by the Worcester Chapter AGO and administered by The Hymn Society	FREDERIKSTED tune: Henry Hokans
Prayers		Rev. Carole Calhoun
Sung Response:	Those who seek your face, Lord	Christopher Walker
Anthem	Psalm 111	Richard Proulx born 1937
(Concordia)	Youth pro Musica, Hazel Somerville, Director	
Passing of the Peace		
Hymn	Rejoice, the Lord Is King	DARWALL'S 148TH
Postlude		Kenneth Grinnell, Organ Albert Renaud 1855-1924
Toccata in D minor (United Music Publishers)		

# ST. JOSEPH CHURCH

Casavant-Frères, Limitée, St. Hyacinthe, Québec; Opus 1239, 1928; 3 manuals, 29 ranks, electropneumatic action

## GRANDE ORGUE

Montre	8
Principal	8
Flûte Ouverte	8
Gemshorn	8
Octave	4
Flûte Harmonique	4
Trompette	8

## RECIT (Expressif)

Bourdon	16
Bourdon	8
Principal	8
Viole de Gamba	8
Voix Céleste	8
Principal	4
Flûte Traverse	4
Flautino	2
Cornet III	
Trompette	8
Hautbois	8
Voix Humaine	8

## POSITIF (Expressif)

Principal	8
Melodie	8
Dulciane	8
Flûte d'amour	4
Clarinette	8

## PEDALE

Flûte Ouverte	16
Bourdon	16
Bourdon Doux	16
Flûte	8
Flûte Douce	8

St. Joseph Church was established in 1891 with a church on Wall St., since burned. The present church was built in 1926 and paid for by parishioners. It was designed by parishioner Onesime Nault, who also designed several other area French-Canadian church buildings in Worcester County. Construction was orchestrated by Pastor William H. Ducharme. The sanctuary was renovated in 1970. The stained glass windows date from 1928 and are by the Von Grichten Studios of Munich, Germany and Columbus, Ohio, installed in the Munich style.

The Casavant-Frères, Ltée. pipe organ, designed for the sanctuary, was dedicated in 1928 with a recital by Lucien Lachance of Paris, France, who studied in Brussels and Paris, and became the first St. Joseph organist for one year.

This church was declared closed in 1992 by the previous Bishop of the Worcester RC Diocese. The parishioners protested the closing, at that time the church had 750 families, and no valid reasons were given for the closing. The parishioners formed the Committee To Save St. Joseph Church, and occupied the building for 13 months, 24 hours a day, to prevent anything happening to it. They began a fund-raising pledge drive, and appealed to both the Vatican and the Court. The case went to the State Superior Court and then to the Supreme Court of the U. S. Parishioners fulfilled their Mass obligations at area churches, and held their own "dry" masses at St. Joseph's, with a large amount of support from both local and national levels, including a major article in Yankee Magazine. They were evicted from the church by police in June of 1993, and proceeded to continue their rosaries and services outside the church on the sidewalk, and in the winter at the Covenant Methodist Church across the street, and monitoring outside the building daily from 6am to 12 midnight.

In the meantime the Bishop retired and new Bishop Daniel Reilly was appointed and began his duties. He visited the church during a winter blizzard in February of 1995, saw its beauty and heard the organ, and began communication between the Parish Committee and the Diocese, to the effect that the church was declared reopened, with the first official Mass held in February, 1996 in the parish hall gymnasium, and the sanctuary opening on August 4, 1996.

A Music Commission was established to provide funds for the maintenance and repair of the organ. A series of concerts is being held, with concert artists volunteering their services, and a grant proposal written in 1997 has resulted in a sizeable grant awarded for needed releathering and console work. This work has resulted in the restoration of a valued treasure which will continue to be heard for years to come, in a beautiful parish whose people never gave up hope.

**Jonathan Clark**

trumpet

brass quartet

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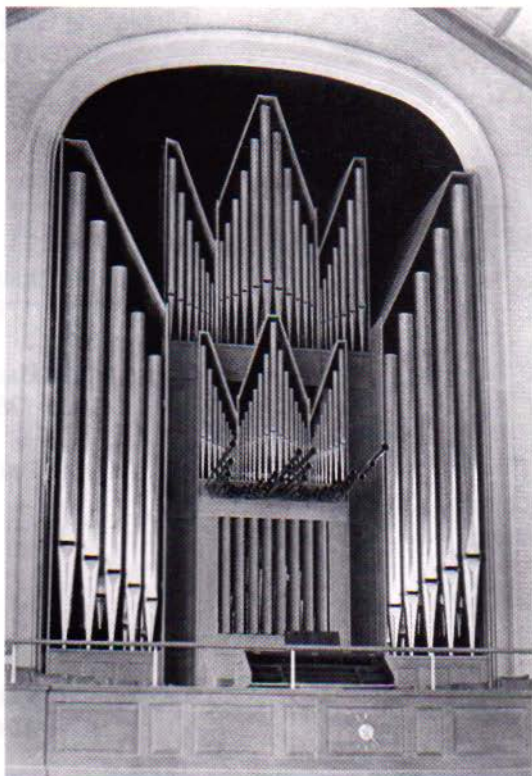
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opus 42, 1969



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**MARIE-CLAIRE ALAIN**  
Trinity Lutheran Church  
Monday, June 28 8:30PM

Messe (Durand) 1er Kyrie, en taille, à 5 Fugue à 5, qui renferme le chant du Kyrie Cromhorne en taille à 2 parties Récit de tierce en taille Dialogue (Agnus Dei)	Nicolas de Grigny 1672-1703
Noël: Où s'en vont ces gais bergers? (Schola Cantorum)	Claude Balbastre 1737-1799
Pièce d'orgue, BWV 572 (Peters)	Johann Sebastian Bach 1685-1750
Three Chorale Preludes from the Leipzig Collection Allein Gott in der Höh sei Ehr, BWV 662 (c.f. im Soprano) Allein Gott in der Höh sei Ehr, BWV 663 (c.f. im Tenore) Allein Gott in der Höh sei Ehr, BWV 664 (Trio)	Johann Sebastian Bach
Prelude and Fugue in C major, BWV 547	
Postlude pour l'office de Complies (Leduc)	Jehan Alain 1911-1940
Deuxième Fantaisie (Leduc)	Jehan Alain
Final en Fa mineur (Europart)	Albert Alain 1880-1971

*First American performance*

Audio and video recording of this recital without prior consent is strictly prohibited.

in memory

**Stephen E. Long**

**Minister of Music at Trinity Lutheran  
1973 - 1990**

# TRINITY LUTHERAN CHURCH

Noack 1969; Mechanical Action

Trinity Lutheran Church was a merger in 1946 of three Lutheran congregations in Worcester, First (formerly Gethsemane Swedish Lutheran); Bethany, Swedish and Finnish; and Calvary, English. The present building, designed by Jens Frederick Larsen, was consecrated in 1952. It is of brick with limestone trim, and a copper-sheathed tower 87 feet tall. The interior ceiling is covered with murals by Arthur S. Covey. A four-manual Möller of 1923 from First Lutheran was installed in the chancel. When the Möller was sold in 1968, the somewhat altered original twin façades were retained.

The 1968 Memorial organ, Noack Opus 40 which cost \$89,000, was designed by organ-builder Fritz Noack and J. Franklin Clark, a former organist of the church. It has mechanical key action, with electric stop action and a detached console. The combination action is controlled by setter switches concealed in drawers. There is also a moveable 3 rank Noack organ, Opus 41, with mechanical key and stop action, in Christ Chapel. The inaugural recital of Opus 40 was played by Heinz Wunderlich in March of 1969. Organist at the time was John Floreen, followed by Stephen E. Long. Present Music Minister is Richard J. Wyble.

## Sanctuary Organ

### Great (56 notes)

Quintadena	16
Principal	8
Spielflöte	8
Octave	4
Blockflöte	4
Nachthorn	2
Mixture IV-VI	
Cornet V	
Trumpet	8

### Swell (56 notes)

Chimney Flute	8
Gemshorn	8
Celeste	8
Principal	4
Koppelflöte	4
Flachflöte	2
Larigot	1 1/3
Mixture III	
Cymbal III	
Bassoon	16
Schalmey	8
Clarion	4
Tremolo	

### Positiv (56 notes)

Gedackt	8
Principal	4
Spitzgedackt	4
Nazard	2 2/3
Octave	2
Superoctave	1
Tertian II	
Scharff V	
Krummhorn	8
Trompette-en-Chamade	8
Tremolo	

### Pedal (32 notes)

Principal	16
Bourdon	16
Octave	8
Spielflöte	8
Choral Bass	4
Rauschpfeife II	
Mixture IV	
Trombone	16
Trumpet	8
Trumpet	4

## Chapel Organ

Noack Op 41, 1967

The chapel organ was dedicated 19 November 1967, as a memorial to Cheryl Ann Bergstrom. It is moveable, and is sometimes used as a chancel organ in the main church.

## Manual (56 notes, unenclosed)

Gedackt	8
Open Flute	4
Principal	2

## Pedal (32 notes)

permanently coupled to manual  
Mechanical key and stop action;  
unlabelled brass stop knobs.

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"Praise him with trumpet sound; praise him with lute and harp!  
Praise him with tambourine and dance; praise him with strings and pipe!  
Let everything that breathes praise the Lord." -Psalm 150



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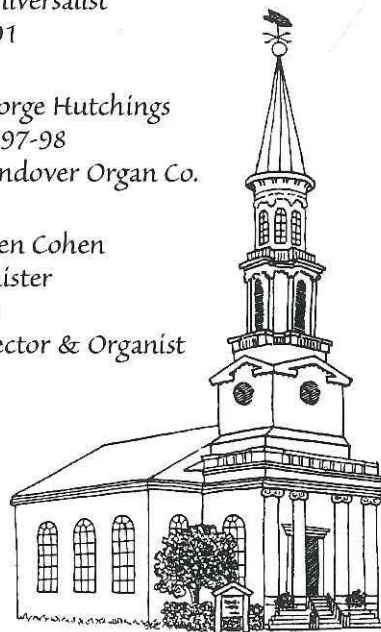
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All Saints Episcopal Church, Worcester, Mass.

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# Born Again...

## Austin Organ

### 1917, 1956

This handsome organ case and the Austin organ within it have both been reborn. The case originally housed a tracker organ. The 1917 Austin organ was built for a Richmond, Virginia, church. In 1956, it was returned to the Austin factory, thoroughly rebuilt and installed at Metropolitan Church.

### 1998

Austin Organ Service Company rebuilt the organ in 1998, replacing the action system, rebuilding the console and adding an Artisan Classic system for switching, multi-level combination action and MIDI system. Significant tonal changes are planned for a second stage.

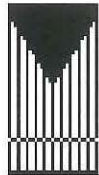
### AN AMUSING IRONY

The 1956 rebuild included a new Austin console, but the 1917 keyboards, in good condition, were refelted and used in the new console. We found the keyboards still in good condition in 1998. Thus, these keyboards, built while trolleys and horse-drawn wagons still plied Woodland Street outside the Austin factory, now command a pow-



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Hartford, Connecticut

*Rev. Kenneth A. Monroe, Pastor*  
*Ingrid Fanuil, Director of Music*  
*Doris Turner, Organist*

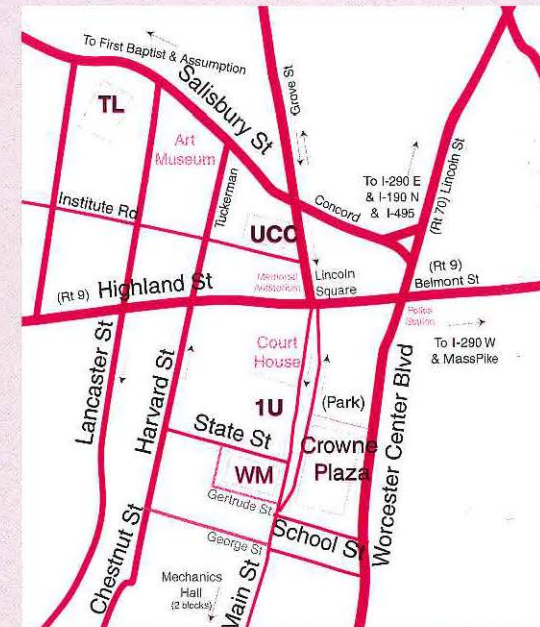
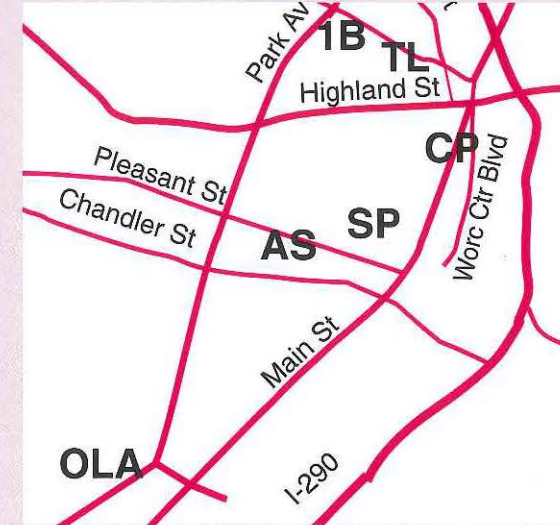


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**TUESDAY**



### TUESDAY SITE ADDRESS LIST

<b>AS</b>	All Saints Church	10 Irving St.	Worcester	(508) 752-3766
<b>CP</b>	Crowne Plaza Hotel	10 Lincoln Sq.	Worcester	(508) 791-1600
<b>1B</b>	First Baptist Church	111 Park Ave.	Worcester	(508) 755-6143
<b>1U</b>	First Unitarian Church	90 Main St.	Worcester	(508) 757-2708
<b>OLA</b>	Our Lady of the Angels	1220 Main St.	Worcester	(508) 791-0951
<b>SP</b>	Cathedral of St. Paul	38 High St.	Worcester	(508) 799-4193
<b>TL</b>	Trinity Lutheran Church	73 Lancaster St.	Worcester	(508) 753-2989
<b>WM</b>	Wesley United Methodist	114 Main St.	Worcester	(508) 799-4191

8 -9am	Registration Open		Hotel
8 -4pm	Exhibits Open		Hotel
8 <sup>30</sup> -9 <sup>15</sup> am	Transport to Workshops		
9 <sup>15</sup> -10 <sup>30</sup> am	<b>Workshop Session 4</b>		
	T1. Midi – A Complement	Spicer	First Baptist
	T2. Repertoire/Small Organ	Woodman	First Baptist Chapel
	T3. Organ Music of My Brother	Alain	Trinity
	T4. Idiomatic Organ Accpmts	Sykes	All Saints
10 <sup>30</sup> -11am	Transport to Recital		
11-Noon	<b>Martin Jean Recital</b>		Our Lady of the Angels
12 -12 <sup>30</sup> pm	Transport to Hotel		
12 <sup>30</sup> -1 <sup>30</sup> pm	Lunch (meal package)		Hotel
1 <sup>45</sup> -2 <sup>30</sup> pm	<b>Convention SING / Alice Parker</b>		Wesley
2 <sup>30</sup> -2 <sup>45</sup> pm	Break		
2 <sup>45</sup> -4pm	<b>Workshop Session 5</b>		
	T5. The Most of Practice Time	Jones	First Unitarian
	T6. Hymns and Spirituals	Parker	Wesley
	T7. Sacred Music of Ives	Stover	Hotel Ampitheater
4 -4 <sup>45</sup> pm	Transport to St. Paul's		
4 <sup>45</sup> -6pm	<b>Solemn Vespers for the Solemnity of Saints Peter and Paul</b>		St. Paul's
6 -6 <sup>30</sup> pm	Transport to Hotel		
6 <sup>30</sup> -8pm	Dinner (meal package)		Hotel
8 -8 <sup>30</sup> pm	Transport to Recital		
8 <sup>30</sup> -10pm	<b>Thomas Murray Recital</b>		All Saints
10-11pm	Exhibits Open and Afterglow		Hotel

# TUESDAY WORKSHOPS

## T1 MIDI: A Complement, Not a Threat, to the Pipe Organ • David Spicer

The MIDI, when combined with a pipe organ, opens a whole new world of possibilities. Useful with solo organ literature, and especially for the sound that is needed for Contemporary Christian music, the synthesizer can be a welcomed and a most useful resource. To borrow a phrase from Fred Pratt Green, we enter "a new dimension in the world of sound."

## T2 Repertoire for the Small Organ • James Woodman

Many organists who regularly play small instruments have come to appreciate the pleasure of music making on an intimate scale. The challenge for such musicians is not how to make adaptations of large works but rather to explore the wealth of literature written for the instruments they play. The workshop will begin to explore this extensive repertoire, from the 15th century Buxheimer Orgelbüch to Daniel Pinkham, from Tudor church music to Tournemire.

## T3 The Organ Music of My Brother, Jehan Alain (1911-1940) • Marie-Claire Alain

For over 40 years, Marie-Claire Alain has been a tireless champion of her brother's music. Her recordings of the complete organ works of Jehan Alain were awarded the prestigious Grand Prix du Disque. Mme. Alain is currently making a revised edition of Alain's organ works based on newly discovered manuscripts and has recently published several of his instrumental works. She transcribed an improvisation on Jewish themes that had been preserved on a limited edition recording made by Jehan Alain while he was organist at the Synagogue of the Rue Nazareth in Paris. Bring your scores of Alain to this workshop.

## T4 Creating Idiomatic Organ Accompaniments • Peter Sykes

All too often the organist is confronted with the situation of having to play music on the organ that was not written for the organ. What is the true nature of organ music, and how can music written for the piano or orchestra be translated effectively (and easily) so that it can sound convincing on the organ? Peter Sykes, who has recorded his own organ transcription of Gustav Holst's orchestral suite *The Planets* to critical acclaim, will give a practical, hands-on demonstration of techniques and attitudes that can help any organist deal more effectively with transcribing music for the organ.

## T5 How to Make the Most of the Practice Time You Don't Have with the Organ You Do Have • Joyce Jones

Joyce Jones will share ideas for efficient learning techniques and maximizing limited practice time. She will also give suggestions for organizing registration and getting the most out of an organ of any size.

## T6 Choral Reading: Hymns and Spirituals • Alice Parker

Read through new arrangements, with the composer offering her unique insights into the music's melodies, structure, and performance possibilities.

## T7 The Sacred Music of Charles Ives • Harold Stover

America's great musical innovator was also a great composer of religious music, using the hymnody of his native New England to produce a unique and transcendent spiritual art. This workshop will explore the gamut of Ives' sacred music, from his earliest imitations of conventional Victorian church music to the visionary masterpieces of his maturity through recordings and choral readings by workshop participants.



# OUR LADY OF THE ANGELS PARISH

J. W. Walker & Sons, Ltd., Brandon, Suffolk, UK, 1984  
3 manuals, 56 ranks, Mechanical action

## GREAT (61 notes)

Quintaten	16
Open Diapason	8
Chimney Flute	8
Principal	4
Spire Flute	4
Fifteenth	2
Sesquialtera II	
Grave Mixture IV	
Acuta III	
Trumpet	8
Tremulant	
Swell to Great	
Positive to Great	

## SWELL (61 notes)

Bourdon	8
Viola da Gamba	8
Voix Celeste (TC)	8
Principal	4
Clear Flute	4
Nazard	2 2/3
Octavin	2
Tierce	1 3/5
Furniture V	
Bassoon	16
Trompette	8
Clarion	4
Tremulant	

## POSITIVE (61 notes)

Stopped Diapason	8
Prestant	4
Spindle Flute	4
Principal	2
Recorder	2
Larigot	1 1/3
Sharp Mixture IV	
Cremona	8
Royal Trumpet	8
Tremulant	
Swell to Positive	

## PEDAL (32 notes)

Open Diapason	16
Subbass	16
Octave	8
Bass Flute	8
Choral Bass	4
Mixture IV	
Contra Posaune	32
Trombone	16
Trumpet	8
Great to Pedal	
Swell to Pedal	
Positive to Pedal	
Solid State Combination Action with a full complement of thumb and toe pistons	

Our Lady of the Angels parish, which seats 1000, was constructed in Neo-Gothic style in the 1930's, with a Wicks 2 manual 5 rank organ, Opus 2327, installed in the rear gallery in 1941. In 1985 the J.W. Walker & Sons, Ltd., founded in London in 1828, built their largest North American instrument in the rear gallery, in the English Classic tradition. The organ is of Mechanical (tracker) Action, with Solid State Combination Action, 3 manuals and 56 ranks. The case is of oak, divided, with the Positiv division on the balcony rail, and a horizontal reed. The left case contains the Great and Pedal, and the right case contains the Swell division. The pipeshades are of limewood. The principals are of polished tin. The central console keyboards are of basswood. The dedication recital was given by Dame Gillian Weir.

Two years later a tower fire caused the church interior and the organ to be coated with soot, necessitating a thorough cleaning and painting of the whole interior of the church. The organ was taken apart and cleaned by the J. W. Walker Company and some reworking was also done at this time. A rededication recital was given by Paul Roy, the organist at that time. Present Organist/Director is Dr. Kyle Martin.

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Sterling, Massachusetts

## MARTIN JEAN

Our Lady of the Angels Parish  
Tuesday, June 29 11:00AM

Prelude and Fugue in E minor, BWV 548

(Bärenreiter)

Johann Sebastian Bach

1685-1750

Pange lingua

(Heugel)

Pange lingua, en Taille à 4

Fugue à 5

Récit du Chant de L'Hymne précédent

Nicolas de Grigny

1672-1703

Organbook III, Vol. 2

(Peters)

1. Underground Stream

2. Curio II (trio)

3. Basse de Trompette

4. Jig for the Feet (Totentanz)

5. Nocturne

6. Finale - The Offering

William Albright

1944-1998

Cecilia, with 5 variations

(Manuscript, Yale University: Osborn Music, MS. 533)

Anonymous

trans. by Charles Krigbaum

Symphony No. 2 in C# minor, op. 26

(Salabert)

I. Preludio

II. Intermezzo

III. Toccata

Marcel Dupré

1886-1971

Phillip Truckenbrod Concert Artists, Hartford, Connecticut

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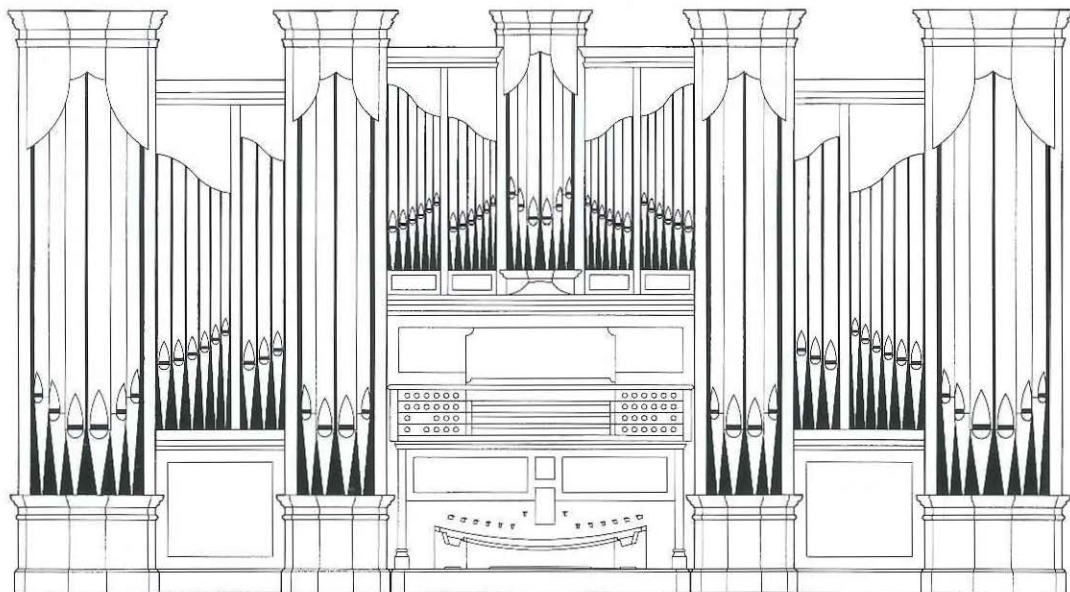
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<b>PEDAL</b>		<b>GREAT</b>		<b>SWELL</b>		<b>CHOIR</b>	
Subbass	16	Open Diapason	8	Salicional	8	Stopt Diapason	8
Principal	8	Gamba	8	Voix Celeste	8	Gemshorn	4
Violoncello	8	Stopped Flute	8	Chimney Flute	8	Flute	4
Bass Flute	8	Principal	4	Geigen Principal	4	Fifteenth	2
Fifteenth	4	Harmonic Flute	4	Open Flute	4	Larigot	1 <sup>1</sup> / <sub>3</sub>
Bassoon	16	Twelfth	2 <sup>2</sup> / <sub>3</sub>	Nazard	2 <sup>2</sup> / <sub>3</sub>	Piccolo	1
Trumpet	8	Fifteenth	2	Flageolet	2	Cremona	8
Swell to Pedal		Furniture	IV	Tierce	1 <sup>3</sup> / <sub>5</sub>	Swell to Choir	
Great to Pedal		Trumpet	8	Mixture	III		
Choir to Pedal		Swell to Great		Bassoon	16		
		Choir to Great		Hautboy	8		
				Tremulant			

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Skinner Organ Company, Boston, MA Op. 615, 1927; Electro-pneumatic action  
 Aeolian-Skinner Organ Company, Boston, MA Op. 615-A, 615-B. 1955 (G. Donald Harrison)  
 Berkshire Organ Company, West Springfield, MA, Op. 36, 1972

### GREAT 61 notes, manual II

Quintaton	16
Second Diapason	8
Erzahler	8
String Celeste (2 ranks)	8
Rohr Flute	8
Octave	4
Harmonic Flute	4
Fifteenth	2
Mixture IV	
Sesquialtera (TC) II	
* Ophicleide	16
* Tuba	8
* Clarion	4
Chimes (From echo)	
Harp (From Choir)	8
Celesta (From Choir)	4
* on high pressure in solo box	

### SWELL 61 notes, enclosed, manual III

Bourdon	16
Diapason	8
Voix Celeste (2 ranks)	8
Gedeckt	8
Flauto Dolc	8
Flute Celeste (TC)	8
Octave	4
Violina	4
Flute	4
Flautino	2
Mixture III	
Mixture IV	
Waldhorn	16
Cornopean	8
Flugel Horn	8
Vox Humana	8
Clarion	4
Tremolo	

### SOLO 61 notes, enclosed, manual IV

Gamba	8
Gamba Celeste	8
Orchestral Flute	8
French Horn	8
English Horn	8
Tuba Mirabilis	8
Tremolo	

### CHOIR 61 notes, enclosed, manual I

Gamba	16
Kleine Erzahler (2 ranks)	8
Singendedeckt	8
Flute (harmonic)	4
Nazard	2 2/3
Principal	2
Scharff III	
Orchestral Oboe	8
Clarinet	8
Tremolo	
Harp (steel bars)	8
Celesta (ext.)	4

### ECHO (& ANTIPHONAL)

61 notes, enclosed, manual IV

Diapason	8
Chimney Flute	8
Fern Flute	4
Tromba	8
Vox Humana	8
Tremolo	
Chimes	

### PEDAL 32 notes

Resultant Diapason	32
Bourdon	32
Principal	16
Diapason	16
Violone	16
Ch. Gamba	16
Bourdon (ext.)	16
Sw. Echo Bourdon	16
Octave (ext.)	8
Gedeckt (ext.)	8
Sw. Still Gedeckt	8
Choral Bass (ext.)	4
Flute (ext.)	4
Mixture III	
Trombone	16
Sw. Waldhorn	16
Tromba (ext.)	8
Clarion (ext.)	4

Wesley Methodist Church was a merger in 1923 of Grace Methodist and Trinity Methodist (old First Methodist Church). The Neo-Gothic building was designed by Coolidge and Carlson of Boston, the general contractor was Edward F. Miner Building Co. of Worcester. The building and the new George C. Bryant Memorial organ were dedicated on 8 May 1927. Organist A. Leslie Jacobs collaborated with William E. Zeuch, vice president of the Skinner Organ Company, in the design of the organ. The organ, Opus 615, 4 manuals, 68 ranks, was constructed in a divided chancel arrangement, with GT/SW/CH/SO left, PD right, ANTIPH/ECHO rear. The Antiphonal shades opened into the left gallery through a grill. Three Echo shades opened into the tower stair well. There were separate chimes in the Solo and Antiphonal divisions. The Swell IV mixture was replaced in 1927 and again replaced in 1930. It was replaced again in the 1955 rebuild supervised by G.D. Harrison of Aeolian-Skinner, Opus 615A and 615B. This rebuild also included the following: Pedal- new III Mixture (on Chime knob) and 4" Octave revoiced. Great- new 4' and 2' Principals, IV Mixture reworked with some new pipes, 16' Quintaton replaced 16' Open Diapason, now 4-72.

The Berkshire Organ Co. in 1970 added 6 new stops (5 replacing old stops), no other revoicing. Consultants were Robert Baker and Wesley Organist LeRoy Hanson. Most changes were in the Choir, 8' Open Diapason replaced by 2' Sesquialtera, and 8' Concert Flute replaced by Gedeckt. Present Minister of Music is Dr. Marjorie S. Ness.

## Dr. Marjorie Ness

Minister of Music and the Arts  
 Wesley United Methodist Church  
 114 Main Street, Worcester, MA 01608  
 508.799.4191 x107

e-mail: wesley@ultranet.com Website: www.ultranet.com/~wesley

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### **WORCESTER ART MUSEUM, WORCESTER**

Æolian-Skinner Opus 1036, 1942  
3 manuals, 32 ranks, electro-pneumatic action

### **CHRIST CHURCH, EPISCOPAL PARISH, FITCHBURG**

Skinner Opus 743, 1928, rebuilt by M.P.Möller and Kinzey-  
Angerstein, 3 manuals, 70 ranks, electro-pneumatic action

### **PAKACHOAG CHURCH, U.C.C., AUBURN**

Dobson Opus 69, 1997,  
2 manuals, 31 ranks, mechanical action

### **FIRST CONGREGATIONAL CHURCH, SHREWSBURY**

Casavant Frères, Limitée, Opus 2446, 1958  
3 manuals, 27 ranks, electro-pneumatic action

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3 manuals, 26 ranks, electro-pneumatic action



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# Solemn Choral Vespers for the Solemnity of Ss. Peter and Paul

Cathedral of Saint Paul

Tuesday, June 29 4:45PM

The Most Reverend Daniel P. Reilly, Bishop of Worcester, Presider  
The Rev. André Dargis, A.A., Homilist  
Cathedral Festival Singers and St. Paul's Schola  
Cathedral Trombone Quintet  
John Edward Sittard, Conductor  
Mark Dwyer, Organist

## Order of Celebration (A worship booklet with all service music will be provided at the service.)

Prelude		Music for Brass and Organ
Tolling of Bells		
Procession to the Crossing		
Invitatory (sung)		
<i>The lighting of candles takes place while the choir sings the evening hymn.</i>		
Phos hilaron (Choir) O Gracious Light		Frank Ferko born 1950
(ECS Publishing)		
Thanksgiving		
<i>The bishop and other ministers process to the sanctuary.</i>		
Hymn during the Procession	Ye Watchers and ye Holy Ones	LASST UNS ERFREUEN arr. Richard Proulx
(G.I.A.)		
Psalm 141 (with antiphon)		Plainsong
Psalm Prayer		
Psalm 126 (with antiphon)		Plainsong
Psalm Prayer		
Canticle: Ephesians 1: 3-10		setting by John Delorey
<i>This canticle was commissioned by the Cathedral of Saint Paul especially for this service.</i>		
Reading		
Homily		
Responsory		
Magnificat		
Antiphon (Schola) Sancte Paule Apostole		Plainsong
Intercessions		
Lord's Prayer		
The Motets	I Was Glad (ECS Publishing)	Frank Ferko
	Tu es Petrus (Durand)	Maurice Duruflé 1902-1986
	Te Deum in G (Oxford)	Ralph Vaughan Williams 1872-1958
Concluding Prayer		
Blessing and Dismissal		
Closing Hymn	O Christ the Great Foundation	AURELIA arr. John Edward Sittard
Postlude	Gaudeamus	Richard Proulx born 1936
(G.I.A.)		



# CATHEDRAL OF SAINT PAUL

Casavant Frères Ltée 1957 III/58; Wicks organ Company 1968 II/13; Russell & Co. 1999-2000

## GRAND ORGUE(Manual I)

Montre	16
Flûte Conique	16
Montre	8
Diapason	8
Principal Conique	8
Flûte Harmonique	8
Bourdon	8
Prestant	4
Flûte à Cheminée	4
Quinte	2 2/3
Doublette	2
Tierce	1 3/5
Fourniture V	1 1/3
Trompette	16
Bombarde	8
Trompette	8
Clairon	4
Trompette en Chamade	8

## POSITIF EXPRESSIF (Manual II)

Flûte Double	8
Flûte Conique	8
Cor de Chamois	8
Prestant	4
Flûte Ouverte	4
Nasard	2 2/3
Quarte de Nasard	2
Tierce	1 3/5
Petit Plein Jeu IV	1
Trompette	8
Clarinette	8
Trompette en Chamade	8
Tremblant	

## RECIT (Manual III)

Bourdon	16
Diapason	8
Bourdon	8
Viole de Gambe	8
Voix Céleste	8
Prestant	4
Violina	4
Flûte à Fuseau	4
Octavin	2
Plein Jeu V	2
Cymbale IV (prepared)	2/3
Basson	16
Trompette	8
Hautbois	8
Voix Humaine	8
Trompette en Chamade	8
Tremblant	

## PEDALE

Soubasse 1-12 digital	32
Contrebasse	16
Montre	16
Soubasse	16
Bourdon Doux	16
Flûte Conique	16
Principal	8
Bourdon	8
Bourdon Doux	8
Flûte Conique	8
Octave	4
Flûte Ouverte	4
Fourniture V-VI	4
Contre Bombarde	32
Bombarde	16
Trompette	16
Basson	16
Bombarde	8
Trompette	8
Basson	8
Clairon	4
Chalumeau	4

## ORGUE DE CHOEUR

### GRAND ORGUE

Montre	8
Bourdon	8
Flûte Ouverte tc	8
Prestant	4
Doublette	2

### RECIT

Flûte à Cheminée	8
Salicional tc	8
Voix Céleste tc	8
Prestant	4
Flûte à Fuseau	4
Flûte à bec	2
Plein Jeu IV	1 1/3
Hautbois	8

### PEDALE

Soubasse	16
Principal	8
Bourdon	8
Octave	4
Flûte	4
Hautbois	8

St. Paul's Church, a granite Victorian gothic structure designed by Elbridge Boyden, was begun in 1869. The basement was used for services until the church itself was completed and dedicated on July 4, 1874. The tower was completed in 1889. The church at first had a small E. & G.G. Hook & Hastings 2 manual 12 rank organ, Opus 840 of 1876, perhaps for the basement church. In 1878 Johnson & Son built a large 3 manual instrument for the upper church, Opus 512, with 41 ranks and ash casework 30 feet high, 12 feet deep, and 28 feet wide. The key and stop action were mechanical, and the detached keydesk was reversed, so that the organist faced down the length of the sanctuary. In later years the organ was electrified by Joseph G. Cooper. St. Paul's became the Cathedral of the newly created Worcester Diocese in 1950, when it was separated from the Springfield diocese.

In 1957 the Casavant-Frères, Limitée, organ company of St. Hyacinthe, Quebec, Canada, completed a large divided case gallery organ, Opus 2419, with 51 ranks, which incorporated 22 ranks of Johnson pipework from the old organ. The stoplist was developed by the Rev. John B. O'Connell, diocesan director of music; the Rev. Arthur A. Oulette, cathedral director of music, and Robert G. Morel, Casavant representative. A dedication recital was played in December of 1957 by Fernando Germani, with Joan Marie Moynagh, soprano as soloist. A Wicks chancel division was added, Opus 4802, in 1965, placed on the right front transept wall. A moveable chancel console controlled both organs, with the Casavant console also playable from the gallery. A recital was given in 1966 by Pierre Cochereau. As part of the Cathedral renovation, the organs are being renovated by Russell & Co. of Vermont. The organs will be tonally reoriented in a French symphonic style, complete with new, twin, Cavaille-Coll style ampitheater consoles. There will be several additions, including a complete set of chorus reeds for the Grand Orgue division, a complete French style Positif, and a new 32' Bombarde in the Pedal division. In keeping with the architectural details of the renovated Cathedral, a new facade containing pipes of the new 16' Grand Orgue Montre will be built. The organ will be completed in the Spring of 2000. The Cathedral Organist and Director of Music is John Sittard.

# THOMAS MURRAY

All Saints Church

Tuesday, June 29 8:30PM

- Introduction and Fugue in G minor, K. 401, (c 1773)  
(Unpublished version with Introduction by George Thalben-Ball) Wolfgang Amadeus Mozart  
1756-1791
- Obligato for Flutes on an Advent melody (1964)  
(Avant Music) Clarence Mader  
1904-1971
- Severn Suite, op. 87 (1932)  
(Unpublished transcription for organ by Thomas Murray, 1997) Edward Elgar  
1857-1934  
Introduction (Worcester Castle)  
Toccata (Tournament)  
Fugue (Cathedral)  
Minuet (Commandery)  
Coda
- INTERMISSION
- Two Chorale Preludes (c 1907-09)  
(Breitkopf & Härtel) Sigfrid Karg-Elert  
1879-1933  
Werde munter, mein Gemüte (Be glad, my soul), op. 65, no. 54  
Mach hoch die Tür (Advent chorale — Fling wide the gates), op. 65, no. 8
- Some Fun with Wentworth (1997)  
(unpublished manuscript) Merrill Kenneth Wolf  
born 1931  
Variations on a bad hymn-tune
- Sonata No.13, op. 161 (1890)  
(Robert Forberg Verlag) Josef Gabriel Rheinberger  
1839-1901  
Phantasie  
Canzone  
Intermezzo and Fugue

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# ALL SAINTS CHURCH

Æolian-Skinner Organ Company, Boston MA 1933 Opus 909, 1940-43, 1951, 1963, 1967; 4 Manuals, 120 ranks, Electro-pneumatic

<b>GREAT (II) (61 notes)</b> Montre 16 Principal 8 Flute Harmonique 8 Bourdon 8 Gemshorn 8 Grosse Quinte 5 1/3 Octave 4 Rohrflöte 4 Grosse Tierce 3 1/5 Quinte 2 2/3 Doublette 2 Tierce 1 3/5 Septieme 1 1/7 Fourniture IV Cymbale III Bombarde 16 Trompette 8 Clairon 4 Trompette a Capot (Ant.) 8 Chimes Zimbelstern	<b>SWELL (III) (61 notes)</b> Bourdon 16 Geigen 8 Rohrflöte 8 Viola de gambe 8 Voix Celeste 8 Flauto Dolce 8 Flute Celeste (TC) 8 Geigen Octave 4 Rohrflöte 4 Fugara 4 Octavin 2 Plein Jeu VI Cymbale III Bombarde 16 Trompette 8 Hautbois 8 Voix Humana 8 Clarion 4 Tremulant	<b>CHOIR (I) (61 notes)</b> (enclosed) Montre 8 Lieblich Gedeckt 8 Viola 8 Viola Celeste 8 Dulciana 8 Unda Maris (TC) 8 Prestant 4 Lieblichflöte 4 Nazard 2 2/3 Piccolo Harmonique 2 Tierce 1 3/5 Larigot 1 1/3 Blockflöte 1 Plein Jeu V Dulzian 16 Cromorne 8 Rohr Schalmey 4 Tremulant 8 Trompette a Capot (Ant.)	<b>PEDAL (32 notes)</b> Soubasse (ext.) 32 Contra Basse 16 Soubasse 16 Montre (Gt.) 16 Bourdon (Sw.) 16 Grosse Quinte 10 2/3 Principal 8 Gedeckt Pommer 8 Bourdon (Sw.) 8 Grosse Tierce 6 2/3 Septieme 4 4/7 Octave 4 Harmonic Flute 4 Nachthorn 2 Fourniture V Contre Bombarde (ext.) 32 Bombarde 16 Trompette 8 Clarion 4 Trompette a Capot (Ant.) 8 Chimes (Gt.)
<b>POSITIV (I) (61 notes)</b> Nason Gedeckt 8 Spitz Principal 4 Spillflöte 4 Principal 2 Nasat 1 1/3 Zimbel III Jeu de Clochette II Tremulant	<b>ANTIPHONAL (IV) (61 notes)</b> Spitz Geigen 8 Bourdon 8 Prestant 4 Koppelflöte 4 Fifteenth 2 Plein Jeu IV-V Trompette en-Chamade 16 Trompette en-Chamade 8	<b>BOMBARDE (IV) 61 notes)</b> Fourniture IV-VIII Scharf III Bombarde 16 Trompette Harmonique 8 Clairon Harmonique 4	

## In Memory of William Self, 1906-1998

Founder, All Saints Choir Alumni Association, 1938

Given by The All Saints Choir Alumni Association

All Saints Church was founded in 1838. This is their third building, the first two having been destroyed by fire in 1874 and 1932, respectively. The first building was designed by Richard Upjohn, the second by Stephen Carpenter Earle, and the present one by Frohman, Robb and Little of Boston, (architects for the Washington National Cathedral), opened in 1934. The tower remains from the original church, and extensive restoration work was recently completed on the exterior. The present Æolian-Skinner pipe organ, Opus 909, 1933 is their sixth instrument. Opus 909 incorporates a temporary organ, Opus 895, 3 manuals, by the same builder, used while the building was being erected. There is a 2-rank Æolian-Skinner practice organ, Opus 987, 1932, in the choir room, recently restored by Timothy Smith.

The Rice Memorial Æolian-Skinner organ, Opus 909, was opened with two recitals in May, 1934, given by William E. Zeuch and William Self. Mr. Self, Organist-Choirmaster at All Saints for many years, in cooperation with G. Donald Harrison, designed changes and additions in 1940 and 1943. Additional changes were made in 1951. The Antiphonal organ was added in 1963 under the direction of Joseph Whiteford of Æolian-Skinner, with tonal finishing by Gilbert F. Adams. A new console was installed in 1967, given by Mary Gage Rice, and in 1975 she gave a pair of horizontal trumpets. These were from the Berkshire Organ Company. Berkshire also made some tonal modifications at Mr. Self's suggestion, who had returned to his old post as organist, replacing Organist & Choirmaster Henry Hokans, who during his tenure oversaw the installation of a positiv and antiphonal division as well as the building of a new console. The organ is actively used, in addition to its regular use for services and Evensongs with the oldest RSCM Men and Boys Choir in the country, the St. Cecilia Girls' Choir, and Parish Choir, for recitals and a Lenten series of presentations. A new state-of-the-art console will be completed later in 1999. Present Organist-Choirmaster is Ronald Stalford.

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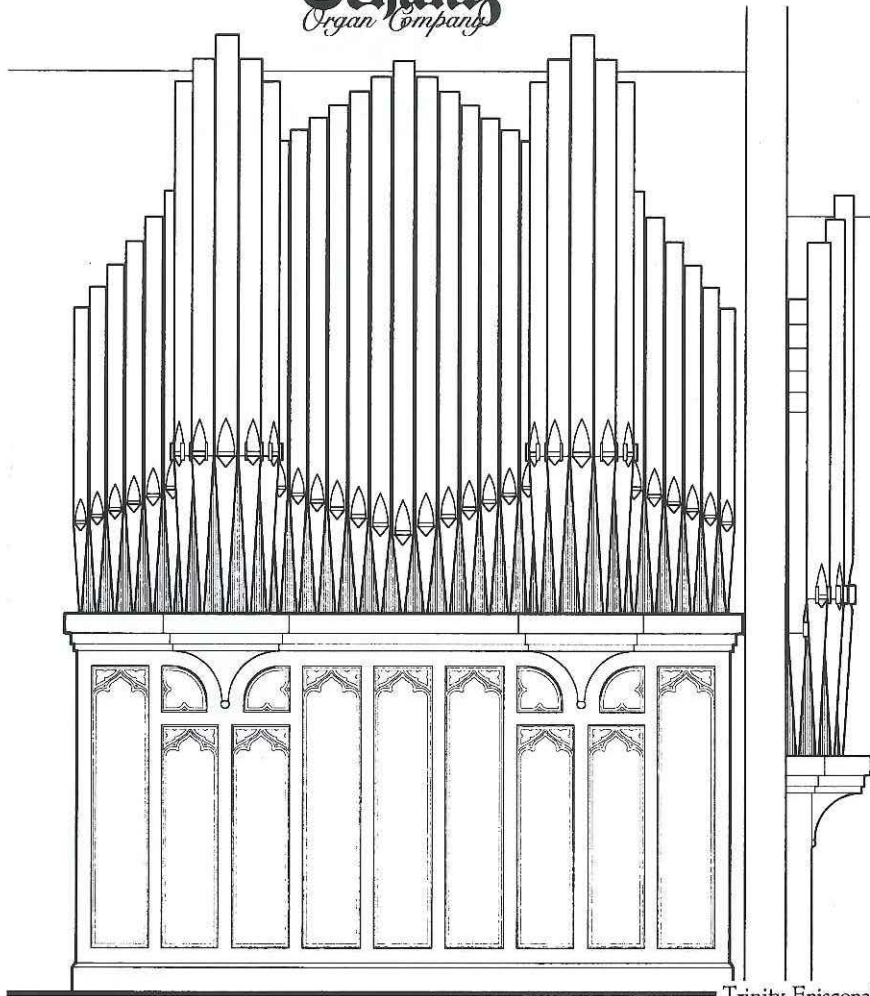
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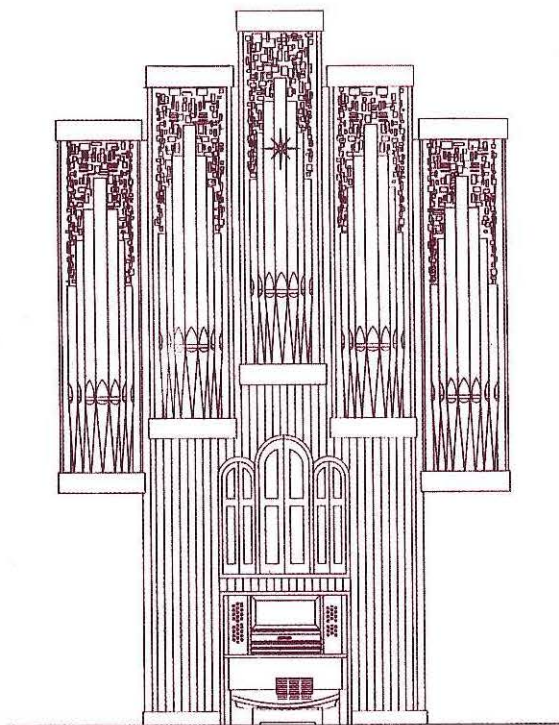
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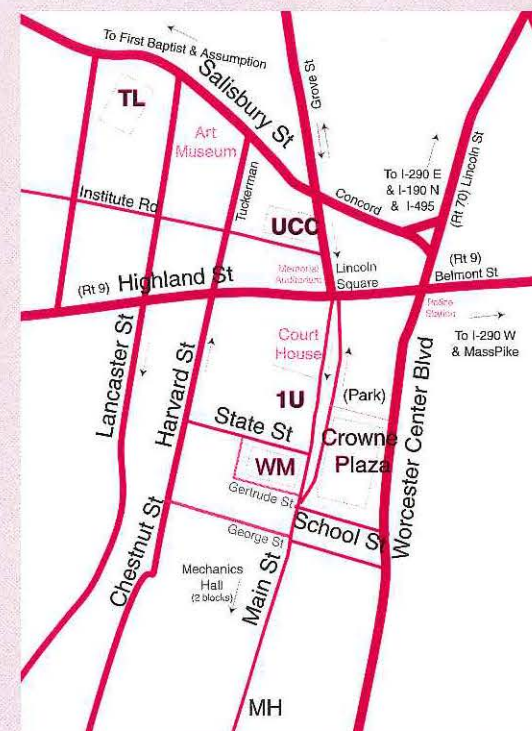
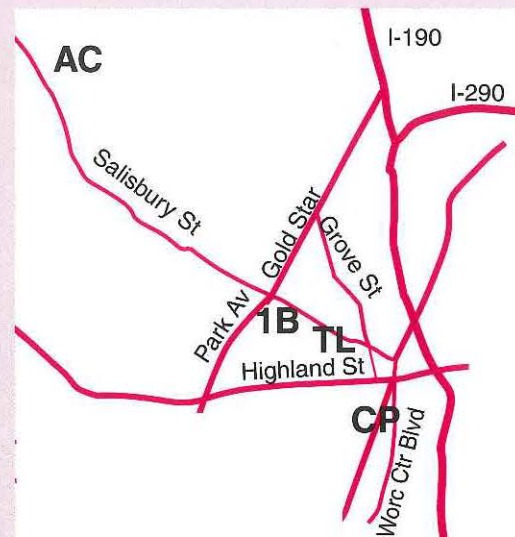
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**WEDNESDAY**



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<b>1U</b>	First Unitarian Church	90 Main St.	Worcester	(508) 757-2708
<b>MH</b>	Mechanics Hall	321 Main St.	Worcester	(508) 752-5608
<b>WM</b>	Wesley United Methodist	114 Main St.	Worcester	(508) 799-4191

# WEDNESDAY WORKSHOPS

WEDNESDAY

8 -10am	Registration and Exhibits Open		Hotel
9 -10am	<b>Workshop Session 6A</b>		
	W1a. Ringing RIGHT	Moore	Wesley
10 <sup>15</sup> -11 <sup>30</sup> am	<b>Workshop Session 6B</b>		
	W1b. Most from your Bell Choir	Moore	Wesley
	W2. More Mozart for the Organ?	Murray	First Unitarian
	W3. Sing When the Spirit Says Sing	Boyer	Hotel Ampitheater
11 <sup>30</sup> -Noon	Transport to Mechanics Hall		
12-1pm	<b>OrganPlus Concert with Lunch</b>		Mechanics Hall
1-1 <sup>45</sup> pm	Transport to Assumption College		
1 <sup>45</sup> -3pm	<b>Workshop Session 7</b>		(Assumption)
	W4. Feats for the Feet	Jones	Assumption Chapel
	W5. African American Gospel Music	Boyer	Mais. Franç. Salon
	W6. Pop Culture	Harutunian, Miller, Spicer	Mais. Franç. Auditor.
3 -3 <sup>30</sup> pm	Break		
3 <sup>30</sup> -4pm	<b>Competition Winner's Recital</b>		Assumption Chapel
4 -4 <sup>30</sup> pm	<b>Regional Meeting</b>		Assumption Chapel
4 <sup>30</sup> -5 <sup>15</sup> pm	Transport to Hotel		
5 <sup>15</sup> -7 <sup>15</sup> pm	Dinner (meal package)		Hotel
7 <sup>15</sup> -8pm	Transport to Recital		
8 -9 <sup>30</sup> pm	<b>Joyce Jones Recital</b>		First Baptist
9 <sup>30</sup> - ?!	<b>50<sup>th</sup> ANNIVERSARY GALA RECEPTION</b> hosted by <b>Russell &amp; Co., and Southfield Organ Builders, Inc.</b>		Hotel

## W1a Ringing RIGHT from the Beginning: Handbell Fundamentals • Daniel Moore

Put on some handbell gloves and experience the joy of making music with this unique instrument. This session will present an overview of handbell choir organization, equipment, resources, and basic ringing techniques. Lots of hand-outs and lots of ringing!

## W1b Ringing UP: Techniques to Get the Most Music from Your Handbell Choir • Daniel Moore

Here is an opportunity for the established handbell choir director to refine/understand some new developments in handbell techniques and notation. Drills and exercises, basic maintenance and adjustments, choir management, recruitment, liturgical applications, and developing a graded program will be addressed in discussion and handouts.

## W2 More Mozart for the Organ? • Thomas Murray

The world has long been puzzled by the scarcity of organ music by the master who claimed, "The organ is my passion!" Recent examination of Mozart's keyboard music suggests that a fair number of pieces previously thought to be for the piano (including selections often published as music for piano four-hands) were really intended for the organ. Come and survey this music with the guidance of Prof. Murray.

## W3 Sing When the Spirit Says Sing: Negro Spirituals • Horace Clarence Boyer

Sing through new arrangements of Negro Spirituals with the percussive attacks, brittle nuances, softened dialect, vocal color, and precise rhythms and attacks that made these songs the first musical export of the United States. This workshop is designed to cover the performance of Negro Spirituals in the "concert" and "church" styles.

## W4 Feats for the Feet • Joyce Jones

Sharing ideas for improving pedal efficiency with a repertoire list of music for feet.

## W5 Sweet, Sweet Spirit: African American Gospel Music • Horace Clarence Boyer

This workshop is designed to familiarize participants with such gospel procedures as "leading" songs, executing characteristic vocal devices, incorporating the "high who," adding a "vamp," hand clapping, and body rhythm. Musical scores of traditional and contemporary gospel songs will serve as the repertoire.

## W6

## Pop Culture in the Church • Panel: John Harutunian, Max Miller, and David Spicer

Some churches feel that an important tool of evangelism is music to which the "masses can relate." Synthesizers, percussion, MIDI, guitars are all given place over western "art music" in these heavily promoted "alternative worship" services. What will be the place of Palestrina and Pop in the coming decades? Where will be the Organ? What about Soft Rock? Known as intelligent speakers and clever raconteurs with varying points of view, Spicer, and Harutunian will join with Moderator Miller to engage in entertaining and thought-provoking dialogue.



# Stefan Maier

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**MECHANICS HALL**

Wednesday, June 30 12:00 noon

Catherine Rodland, Mark Steinbach, Peter Sykes - Organists  
Fenwick Smith, Flute Peter Clemente, Guitar Robert Sheena, English Horn  
The Paramount Brass

Septimi Tempi, 1995

(Wayne Leupold Editions)

The Paramount Brass and Catherine Rodland, Organ

Robin Dinda  
born 1959

Cantilena, 1986

(ECS Publishing)

Fenwick Smith, Flute and Peter Sykes, Organ

Roger Bourland  
born 1952

Variations on "Amazing Grace", 1983

(Wayne Leupold Editions)

Robert Sheena, English Horn and Mark Steinbach, Organ

Calvin Hampton  
1938-1984

Sinfonia da Chiesa, op. 61b, 1972

(Peters)

III. Ricercare

The Paramount Brass and Catherine Rodland, Organ

Gardner Read  
born 1913

God is Our Righteousness, pub. 1997

(Wayne Leupold Editions)

Peter Clemente, Guitar and Peter Sykes, Organ

Chris DeBlasio  
1959-1993

Odes, 1998

(ECS Publishing)

I. Ode to the vigil at twilight

II. Ode to the stillness of the night

III. Ode to the dawning of the new day

*First performance - composed in honor of Marie-Claire Alain, on the occasion of the Region I  
Convention of the American Guild of Organists, Worcester, Massachusetts, June 1999*

Robert Sheena, English Horn and Mark Steinbach, Organ

Daniel Pinkham  
born 1923

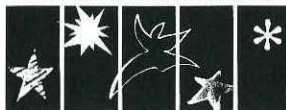
Confitemini Domino, 1997

(Hinshaw)

*Commissioned for the 1998 National Convention, American Guild of Organists, Denver*

Carlyle Sharpe  
born 1965

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# MECHANICS HALL

E & G G Hook, Opus 334 1864

Mechanics Hall was begun in 1855, designed by Worcester architects Elbridge Boyden and Phineas Ball, and completed in 1857. It was built by the Mechanics Association to house industrial exhibits. Ichabod Washburn, a wealthy Worcester industrialist, gave \$1000. towards installation of a pipe organ, which was decided upon to further plans for education and music events. The E. & G.G. Hook organ, which cost \$9,040., was dedicated in 1864 by J. H. Willcox. It has since been known as the "Worcester Organ".

The organ was repitched by George S. Hutchings in 1889, and Hook and Hastings did extensive work on it in 1914. It was electrified in 1923 by George W. Reed & Son of West Boylston, and the Choir division was enclosed, although the slider wind-chests were retained. This work was completed by Charles F. Chadwick of Springfield in 1927. The Hall suffered from the competition of the Worcester Memorial Auditorium built in 1933, with its new large Kimball concert instrument. By 1961 the Hall was virtually abandoned and the organ barely playable. The Hall was used for, among other events, roller-skating derbies and wrestling matches.

After talk of razing the building, plans were made to restore both the building and the organ. The Hall is now on the National Register of Historic Buildings and was restored and reopened in 1977. Through the efforts of the Worcester Chapter and Stephen Long, the organ was returned to mechanical action and restored by the Fritz Noack firm (Opus 92) with a Barker lever added, and rededicated in 1982.

<b>I Choir (C-a3, 58)</b>		<b>IV Solo (C-a3, 58)</b>	
Aeolina & Bourdon	16	Philomela	8
Open Diapason	8	Salicional	8
Melodia	8	Hohl Pfeife	4
Keraulophon	8	Piccolo	2
Dulciana	8	Tuba	8
Flauto Traverso	4	Corno Inglese	8
Violin	4		
Piccolo	2	<b>Pedale (C-f1, 30)</b>	
Mixture III		Open Diapason	16
Clarinet	8	Violone	16
		Bourdon	16
<b>II Great (C-a3, 58)</b>		Quinte	10 2/3
Open Diapason	16	Violoncello	8
Open Diapason	8	Flute	8
Stopped Diapason	8	Posaune	16
Viola da Gamba	8		
Claribella	8	Pressures (mm): Pedale & Solo: 89; rest 76	
Principal	4		
Flute Harmonique	4		
Twelfth	2 2/3		
Fifteenth	2		
Mixture III			
Mixture V			
Trumpet	16		
Trumpet	8		
Clarion	4		
<b>III Swell (C-a3, 58)</b>			
Bourdon	16		
Open Diapason	8		
Stopped Diapason	8		
Viol d'Amour	8		
Principal	4		
Flute Octaviante	4		
Violin	4		
Twelfth	2 2/3		
Fifteenth	2		
Mixture V			
Trumpet	16		
Cornopean	8		
Oboe	8		
Clarion	4		
Vox Humana	8		

*When words leave off, music begins.*

*Heinrich Heine*

# ASSUMPTION COLLEGE

## Chapel of the Holy Spirit

The Chabot Family Memorial Organ

Russell & Co., Cambridgeport, Vermont, Op. 18; Console by P.&S. Organ Supply Ltd., Great Britain

Great		Positiv		Swell		Pedal	
Pommer	16	Principal	8	Lieblich Gedeckt	16	Contre Bourdon	32
Principal	8	Bourdon	8	Geigen Principal	8	Gedeckt Pommer	32
Rohrflöte	8	Principal	4	Gedeckt	8	Subbass	16
Flûte Harmonique	8	Rohrflöte	4	Viole	8	Pommer	16
Octave	4	Sesquialtera (tc) II		Voix Céleste (tc)	8	Principal	16
Nachthorn	4	Octave	2	Spitzflöte	8	Principal	8
Super Octave	2	Larigot	1 1/3	Spitzflöte Céleste	8	Gedeckt Bass	8
Mixture IV		Scharff III-IV		Principal	4	Salicional	8
Bombarde	16	Sifflet	1	Koppelflöte	4	Pommer	8
Trompete	8	Cymbale IV		Nazard	2 2/3	Choral Bass	4
State Trumpet	8	Cromorne	16	Flachflöte	2	Pommer	4
		Cromorne	8	Tierce	1 3/5	Mixture IV	
		Trompete	8	Plein Jeu V		Harmonics	32
		State Trumpet	8	Contre Hautbois	16	Bombarde	16
		Tremulant		Hautbois	8	Posaune	16
				Voix Humaine	8	Contre Hautbois	16
				Trompette	8	Trompette	8
				Clairon	4	Trompette	8
				State Trumpet	16	Trompette	4
				State Trumpet	8	Cromorne	4
				Tremulant		State Trumpet	8'

In 1966, the Wicks Organ Company of Highland, Illinois, installed a new pipe organ of 18 ranks in the Hebert Auditorium of Assumption Preparatory School, in the Greendale section of Worcester, MA. Shortly thereafter a nineteenth rank was added, bringing the instrument to 1161 pipes.

During the summer and early fall of 1970, at the time of the sale of the Preparatory school's buildings and property to the State of Massachusetts, the Chabot organ was given to Assumption College and moved to the College's Chapel of the Holy Spirit, on the Salisbury Street campus.

Over the years, many modifications and additions were made to the instrument by the Wicks Organ Company, by Theodore Gilbert & Associates, and, beginning in 1987, by Russell & Company of Cambridgeport, Vermont. In 1988, a new three manual and pedal console and relay were purchased from P. & S. Organ Supply Ltd. of Great Britain. The organ is now made up of 58 ranks, totalling more than 3200 pipes. Dr. Frank Corbin is the current college organist.

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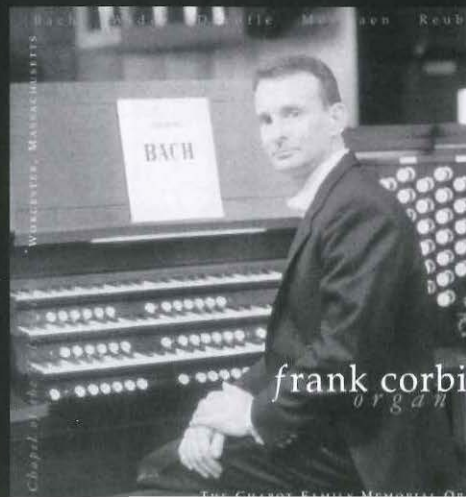
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Symphony No. 8 in B major, op. 42  
(Dover)  
Finale

Charles-Marie Widor  
1844-1937

Prelude and Fugue in D major, BWV 532  
(Peters)

Johann Sebastian Bach  
1685-1750

Fantasy in F minor, K. 608  
(Peters)

Wolfgang Amadeus Mozart  
1756-1791

Prélude et Danse fuguée  
(Leduc)

Gaston Litaize  
1909-1991

**INTERMISSION**

Passion Symphony, op. 23  
(Leduc)  
III. Crucifixion

Marcel Dupré  
1886-1971

Variations on a Noel, op. 20  
(Leduc)

Marcel Dupré

Harmonies of Florence  
(Gray)  
IV. Twilight at Fiesole

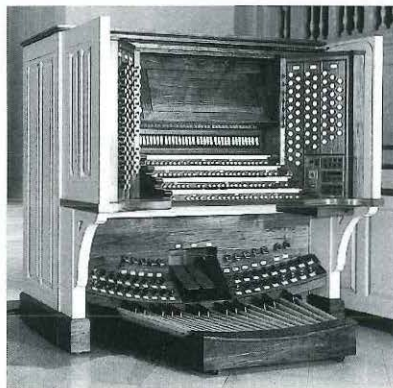
Seth Bingham  
1882-1972

Pageant  
(Bock)

Leo Sowerby  
1895-1968

Rosenhaus Enterprises, Waco, Texas

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# FIRST BAPTIST CHURCH

Reuter Organ Co., Lawrence, Kansas, Op 1378, 1962  
Tonal Revisions, Theodore Gilbert, Wilbraham, Mass., ongoing  
Stephen Russell, new console 1997 & digital voices

## Great 61 notes, manual II

Montre(*)	16
Quintaton	16
Montre (Solo)	8
Prinzipal	8
Flute Harmonique	8
Bourdon	8
Octave	4
Spillflöte	4
Super Octave	2
Mixture IV	1 1/3
Scharf (*) III	1/2
Trompette	16
Trompette	8
Klarine	4
Chimes (+)	
Harp(+)	

## Swell 61 notes, enclosed, manual III

Bourdon (*)	16
Montre	8
Flûte à Cheminée	8
Viole de Gambe	8
Voix Céleste (TC)	8
Principal	4
Flûte Ouverte	4
Nasard	2 2/3
Octavin	2
Tierce	1 3/5
Plein Jeu III-V	2
Cymbale(*) IV	
Bombarde	16
Trompette	8
Hautbois	8
Voix Humaine	8
Clarion	4
Tremulant	

## Choir 61 notes, enclosed, manual I

Gemshorn (ext.)	16
English Open	8
Viola Pomposa	8
Viola Celeste	8
Singend Gedeckt	8
Gemshorn	8
Gemshorn Celeste (TC)	8
Spitz Principal	4
Flute	4
Gemshorn Celeste II (ext.)	4
Spire Flute	2
Mixture III	1 1/3
Clarinet	8
English Horn	8
Regal	16
Tremulant	
Chimes (+)	
Harp (+)	

## Positiv 61 notes, manual I

Holz Gedeckt	8
Quintadena (*)	8
Principal	4
Koppelflöte	4
Nasat	2 2/3
Octave	2
Blockflöte	2
Terz	1 3/5
Quinte	1 1/3
Weitprinzipal	1
Sesquialtera II	2 2/3
Zimbel IV	2/3
Krummhorn	8
Zimbelstern	

## Pedal 32 notes

Open Wood (+)	32
Contre Violone (+)	32
Contre Bourdon (ext.)	32
Principal	16
Violone (+)	16
Violone Celeste (+)	16
Subbass	16
Bourdon (Swell)(*)	16
Gemshorn (Choir)	16
Grossquinte (Subbass)	10 2/3
Octave	8
Bourdon	8
Gemshorn (Choir)	8
Quinte	5 1/3
Choralbass	4
Flöte	4
Mixture IV	2 2/3
Harmonics VI (*)	
Contre Posaune (ext.)	32
Contra Fagotto(+)	32
Posaune	16
Trompette (Great)	16
Bombarde (Swell)	16
Tromba	8
Trompette (Swell)	8
Trompette (Great)	8
Clarinet (Choir)	8
English Horn (Choir) (*)	8
Tromba	4
Klarine (Great)	4
Chimes (+)	
(*) Prepared	
(+) Digital (Walker Technical)	

## Solo 61 notes, manual IV

Montre	8
Flûte Harmonique (*)	8
Cornet V	
French Horn	8
English Horn (Choir)	8
Clarinet (Choir)	8
Bombarde en Chamade	16
Trumpette en Chamade	8
Clarion en Chamade	4
Tremulant	
Chimes (+)	
Harp (+)	
<b>Antiphonal (*)</b>	
Principal	8
Rohr Gedeckt	8
Octave	4
Super Octave	2
Mixture IV-V	
Tuba Harmonique	8
<b>Antiphonal Pedal(*)</b>	
Bourdon	16
Principal	8
Gedeckt	8
Octave	4

## CHAPEL

J. W. Walker & Sons, 1986

## Great 61 notes, manual I

Stopped Diapason	8
Principal	4
Flagelet	2
Sesquialtera II	
Mixture III	

## Positiv 61 notes, manual II

Chimney Flute	8
Spire Flute	4
Octave	2
Larigot	1 1/3
Trumpet Regal	8

## Pedal 32 notes

Bourdon	16
Bass Flute	8
Choral Bass	4

The organ in The First Baptist Church sanctuary was originally built in 1961 by Reuter Organ Company of Lawrence, Kansas: the largest instrument built by that firm at the time. In subsequent years, the organ's musical resources proved to be limited for the wide range of repertoire expected in service and concert work. It was in 1973 that Ted Gilbert & Associates, of Wilbraham, Mass., began a collaboration with Barclay Wood, Minister of Music and the Arts at First Baptist, in revising the instrument to the present stoplist. This work has been steadily ongoing as funds permitted, one stop at a time. Significant work was completed in 1997 with the installation of a new console, constructed and installed by Russell & Co. of Cambridgeport, Vermont.

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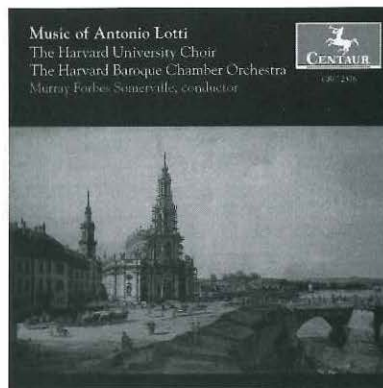
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Mme. Alain has made over 200 recordings, including the complete works of Bach twice. Her recordings have been awarded over 15 Grands Prix du Disque. Mme. Alain has received honorary doctorates from Colorado State University and Southern Methodist University and numerous awards from Germany, Denmark, and Hungary. The French government bestowed on her the titles of Commander of the Légion d'Honneur and Commander of the Ordre National du Mérites.

BOOTHMAN



Bass-Baritone **Donald Boothman's** varied career as singer, teacher, conductor and musical commentator includes performances in opera, oratorio and concert in forty-six of the United States and in thirty-eight countries in Europe, Asia, South America and Australia. Through Voice of America broadcasts, he has reached audiences in Eastern Europe, singing in Russian, Czech and Hebrew. He served as Cantorial Soloist at the Washington Hebrew Congregation during Herman Berlinski's tenure there as Music Director. Mr. Boothman is on the faculty of Clark University.

BOYER



**Horace Clarence Boyer** received the Bachelor of Music degree from Bethune-Cookman College in Daytona Beach, Florida, and the M.A. and Ph.D degrees from the Eastman School of Music. Since 1973 he has been on the faculty of the Univ. of Mass. where he serves as Professor of Music Theory and African American Music and also directs the Vocal Jazz and African American Music Ensemble. In addition to his international performances, Boyer has published over 40 articles in the *Music Educators Journal*, the *Black Perspective in Music* and the *Black Music Research Journal* and contributed more than 45 entries to the 1986 edition of the *New Grove Dictionary of American Music*. He has contributed to two hymnals, and published *How Sweet the Sound-The Golden Age of Gospel* in 1995.

CHRISTIE



**James David Christie** has been internationally acclaimed as one of the finest artists of his generation. He has performed throughout North America, Europe and Japan in solo concerts and with major symphony and period-instrument orchestras. He is presently the Distinguished Artist-in-Residence at the College of the Holy Cross, Chair of the Organ/Harpsichord Department at Boston Conservatory, and Artistic Director of Ensemble Abendmusik, a period instrument orchestra and chorus devoted to music of the 17th century. Since 1978 he has been organist for the Boston Symphony Orchestra. Mr. Christie is in frequent demand as a competition juror and has recorded extensively with many national and international ensembles.

CLEMENTE



**Peter Clemente** is a graduate of the Hartt College of Music and the New England Conservatory and has won prizes for his guitar playing in the Guitar Foundation of America International Competition (First Prize), the Ovation Classic Guitar Competition and the International Guitar Competition of Puerto Rico. He has performed internationally and has been a welcomed soloist with many orchestras and ensembles. Mr. Clemente teaches guitar at Assumption College, Boston University, and Tufts University, and is heard on several CD recordings.

COFFEY



**Richard Coffey** is Artistic Director of CONCORA, Connecticut Choral Artists, a professional ensemble of singers he founded in 1974. CONCORA sings throughout New England in its own subscription series as well as with area orchestras including the Hartford Symphony and Orchestra New England. Coffey is also Organist and Minister of Music of South Church of New Britain, CT where he has directed the music program since 1972. He has served on the faculties of the University of Connecticut, Storrs, and the Hartt School of Music. In frequent demand as a clinician, adjudicator, and festival conductor, he is also a reviewer for *The Choral Journal*.

Well-known as both a solo performer and skilled accompanist, **Mark Dwyer** is the Associate Organist and Choir Director of The Church of the Advent, Boston, where during the 1998-99 season he celebrates his tenth year. Accompanist and Assistant Conductor for The Advent Choir, Mr. Dwyer has performed many of the major works for organ and voices included in their extensive repertory. Mark Dwyer frequently performs with other ensembles as well, and has accompanied choirs in England, Austria, Czechoslovakia and Venezuela. He is active as a solo performer, having presented recitals at such places as Westminster Abbey, London, Woolsey Hall at Yale University, St. Thomas Church, New York and Mechanics Hall, Worcester, Massachusetts. His playing and conducting may be heard on the JAV, Arsis and AFKA labels.



DWYER

Although **Maria Ferrante**, lyric soprano, is most at home in Italian opera (her teachers have included Franco and Loretta Corelli, Licia Albanese, and Vittorio Marciano), she is also known for her much respected and admired interpretations of German lieder, Baroque oratorio, and Gershwin. Ms. Ferrante won both the Mario Lanza Vocal Competition and the Renzo Paternoster Operatic Competition. She has taught at many institutions including Clark University (Worcester), Temple University (Philadelphia), and Newcastle-upon-Tyne Polytechnic Institute (England).



FERRANTE

**Michelle Graveline** is Associate Professor of Music at Assumption College in Worcester where she has been teaching and conducting for 15 years. She received the B.Mus. and M.S.M. degrees from Boston University and the D.M.A. from the University of Michigan. She has worked with such distinguished conductors as Robert Page, Vance George, Margaret Hillis, Greg Smith, and Dale Warland. Dr. Graveline holds the Associate Certificate of the AGO and is a past Dean of the Worcester Chapter. As a recitalist, she has performed nationally and internationally.



GRAVELINE

**Kenneth Grinnell**, FAGO, ChM, studied organ with Winfred Johnson, Jack Fisher, Max Miller and George Faxon at Boston University where he served as Associate to Max Miller and Allen Lannom and graduated with degrees in Organ and Sacred Music. He has served as Minister of Music at First Congregational Church, UCC, of Manchester, New Hampshire since 1976. Under his direction the musical ministry of the church has grown to include multiple choirs, handbell choirs, and an occasional church band. He has directed many public choral/orchestral concerts and presented recitals throughout the area and is also a published composer.



GRINNELL

**Malcolm Halliday** is on the faculty of Clark University and is the Minister of Music at First Congregational Church, Shrewsbury. He is the Artistic Director and Conductor of the Mastersingers of Worcester, Artistic Director of the Great Music Series in Provincetown, MA and presently serves as Dean of the Worcester Chapter, AGO. He is the featured artist on two recordings of the vocal and piano music of Leo Sowerby on the Albany Record label.



HALLIDAY

**John Harutunian** made his concert debut at the age of 16, appearing as piano soloist with the Boston Pops. The following year he appeared as soloist in his own "Fantasy-Gavotte" at Symphony Hall with the Boston Symphony Orchestra. After studying composition at Wheaton (IL) College, he did graduate work in both composition and musicology at Harvard and the University of Pennsylvania. Among his teachers were David Del Tredici, Ralph Shapey, George Rochberg and George Crumb. In 1981 he received his Ph.D. from UCLA. He has taught at both Gordon-Conwell Theological Seminary and Gordon College, and currently serves on the faculty at the Cambridge Center for Adult Education. John is a member of Boston's Park Street Church, where he is currently teaching a class on hymnody. He is also a confirmed Episcopalian, and has an inordinate fondness for both C.S. Lewis and G.K. Chesterton. Hence he considers himself a liturgical Evangelical Orthodox born-again sacramental Christian - not necessarily in that order.



HARUTUNIAN



**Edith Ho** has been Organist and Choirmaster at Boston's Church of the Advent since 1977. Born in China, she received both the Bachelor's and Master's degrees in organ performance from the Peabody Conservatory of Music in Baltimore, Maryland. Miss Ho undertook advanced studies in organ with Heinz Wunderlich and Helmut Walcha in Germany. She attended choral seminars conducted by Sir David Willcocks and other prominent conductors. In the United States she has held teaching positions on the college level, and as a concert organist has performed on both sides of the Atlantic. In 1994 she received an honorary doctorate from Nashotah Seminary in Wisconsin.

The **Choir of The Church of the Advent**, Boston, is a professional choir with the prime responsibility of providing appropriate music for the liturgy in this Anglo-Catholic parish. The repertoire spans all historical periods from Gregorian chant to world premieres. The Latin polyphonic Masses and motets from the Renaissance, however, remain the principal source of repertoire. The choir's high standard of music-making cultivated during Edith Ho's 22-year tenure has achieved both national and international recognition. Under her direction, the several recordings they have made have received critical acclaim. The latest CD (Arsis 113) features two Masses and motets by Francisco Guerrero to commemorate the 400th anniversary of the composer's death. The choir's performances have been broadcast on National Public Radio, BBC Radio 3, as well as Boston's WGBH-FM. They have presented many concerts here and abroad and were a featured ensemble in the 1990 American Guild of Organists' National Convention and in the 1994 Boston Early Music Festival concert series. In 1992 the Choir made a highly successful tour of Venezuela.



**Martin Jean** is Associate Professor of Organ at the Yale School of Music and Institute of Sacred Music. As the winner of two of the most prestigious organ competitions in the world, he has concertized extensively throughout the United States, Canada and Europe. In 1986 he was awarded first prize at the international Grand Prix de Chartres competition, held bi-annually at Chartres Cathedral, France. As part of this prize he was invited several times for concert tours in France, England and Luxembourg, playing in many of the larger cathedrals. In 1992 he won first prize at the AGO National Young Artists' Competition in Organ Performance held in Atlanta, Georgia. He holds the Doctor of Musical Arts degree from the University of Michigan and studied organ with Robert Glasgow, David Craighead and Russell Saunders.



**Joyce Jones**, noted concert organist and recording artist with Word Music, Rosenhaus Records and Motette of Dusseldorf, Germany made her professional debut with the Dallas Symphony as winner of the G. B. Dealey Award. She has presented concerts throughout the United States, Canada, Mexico, Japan and Europe. Ms. Jones is the author and editor of instructional methods and collections of organ music and is the composer of numerous published works. She is the Joyce Oliver Bowden professor of music and organist at Baylor University, which awarded her their Outstanding Creative Artist Award in 1987. Joyce Jones has devoted her professional life to making friends for the organ, first through community concerts, organ dedications, children's concerts, and "Access to Music" programs. In 1997 the National Federation of Music Clubs presented her with their highest award, a national citation for "unselfish devotion and dedicated service to music as concert organist, inspiring teacher and composer."

Composer **Marjorie Merryman**, chair of the Department of Theory and Composition at Boston University School for the Arts, has been commissioned by the St. Paul Chamber Orchestra, AT&T Foundation, The National Music Teachers Association and many others. Her works have been performed throughout the United States, including at Tanglewood, the Fromm Foundation at Harvard, the Smithsonian Institution; Merkin Hall, Lincoln Center Library and Weill Hall in New York, and the Mark Taper Forum in Los Angeles. Her music has been performed internationally in Poland, Greece, Israel and Taiwan. Ms. Merryman has been the recipient of numerous awards and prizes and is published by CF Peters, APNM and Margun Music.



MERRYMAN

**Max Miller**, PhD, FAGO, was organist and choirmaster at Boston University's Marsh Chapel for thirty-five years, serving variously in the University as Chairman of the Organ Department, and Academic Dean for the School for the Arts. Currently he is organist of St. John's United Methodist Church in Watertown, Massachusetts and writes "Dear Uncle Max" for *The American Organist*. He also serves on the National Certification Committee.



MILLER

**Daniel K. Moore** has for 23 years been the Chairman of the Department of Performing Arts at the Wheeler School, Providence, Rhode Island. He has developed a handbell education program for Grades 4 and 5 and a high school curriculum which includes introductory courses and solo ringing. Under his direction the 11-member Concert Ringers of the Wheeler school have toured throughout the country, recorded, and appeared on television. Mr. Moore has been a handbell director/consultant to many churches in southern New England. He is a member of the American Guild of English Handbell Ringers and has both conducted and taught at local, regional and national handbell ringing events.



MOORE

**Thomas Murray**, concert organist and recording artist, is University Organist and Professor of Music at Yale University, where he teaches and performs on the renowned Skinner organ in Woolsey Hall. Widely known for his interpretations of Romantic repertoire and orchestral transcriptions, his recordings (on Gothic, Arkay, Priory and other labels) are highly acclaimed. He has appeared in recitals and lectures at six national conventions of the AGO, which named him International Artist of the Year for 1986. As the recipient of this award he followed such luminaries as Marie-Claire Alain, Jean Guillou and Dame Gillian Weir. Professor Murray's career is increasingly international in scope. He has appeared in recital in Cambridge, England, Japan's Suntory Hall, the Lahti Organ Festival in Finland, the Festival Permanente de Organo de Buenos Aires and Sydney Town Hall, Australia.



MURRAY

Boston's acclaimed **Paramount Brass** has performed throughout the United States in such prestigious venues as Symphony Hall in Boston, Tanglewood, St. Patrick's Cathedral in New York City, Spivey Hall in Atlanta, and the Kennedy Center in Washington. The ensemble made its international debut with a tour of Japan in 1995 and received a return engagement in 1997 as "Distinguished Artists in Residence" at the Otaru International Music Festival. The Paramount Brass won the Grand Prize at the 1992 New York Brass Conference Quintet Competition and, soon after, released their debut recording featuring repertoire as diverse as their performances - Bach and Granados, Brahms and Ellington. Two additional CD's were released in 1995 and 1997. While on tour, the ensemble regularly provides clinics and programs for children. Currently, the Paramount Brass is "Ensemble in Residence" at Boston Conservatory and recently completed a three year residency at the historic Zeiterion Theatre in New Bedford, Massachusetts.



John Paul Danté, Trumpet  
Andy Kemp, Trumpet  
Fritz Foss, Horn  
Daniel Harrison, Trombone  
Andrew Miller, Tuba

PARAMOUNT BRASS



**Katharine Pardee** is University Organist at Syracuse University, New York, an institution with which she has been affiliated since 1988. She received her Doctor of Musical Arts, Master's degree and the Performer's Certificate from the Eastman School of Music as a student of Russell Saunders. She studied as a Fulbright scholar in Germany with Michael Schneider and in England with Nicholas Kynaston. Her association with the American Guild of Organists is ongoing, having been a competitor and prize winner in the Guild's national organ performance competitions, she is presently serving on the national competition committee. Described as a "highly virtuosic" and "strikingly elegant" player, Dr. Pardee has recently recorded on the Pro Organo label.



**Alice Parker**, noted composer, conductor and teacher has been creating works for the human voice throughout the nearly six decades of her career. At Smith College and the Juilliard School she studied composition and conducting, beginning her long association with Robert Shaw. Their many settings of American folksongs, hymns and spirituals form an enduring repertoire for choruses around the world. As a composer, Ms. Parker has been commissioned by such well-known groups as Chanticleer, the Vancouver Chamber Singers and the Atlanta Symphony as well as hundreds of community school and church choruses.

Alice Parker is director of the sixteen-voice professional ensemble, The Musicians of Melodious Accord. She travels in the United States and abroad conducting workshops, concerts and SINGS for participants of all ages. She has published books on melodic styles, choral improvisation and "Good Singing in Church." Ms. Parker is the recipient of four honorary doctorates as well as grants from ASCAP, the National Endowment for the Arts and the American Music Center.



**Stephen Rapp** has an active career as church musician and performing artist at the organ, harpsichord and piano, and has the Bachelor of Music degree and Performer's Certificate from the Eastman School and Master of Music and Doctor of Music degrees from Yale University. Director of Music at St. John's Lutheran Church, Stamford, Conn., he has also held similar positions at Episcopal churches in Norwalk, Connecticut and Rye, New York. As an organ soloist, he has performed to critical acclaim in Germany, Scandanavia, Switzerland and Japan as well as the United States, and has a solo CD *New Bach* on the Raven label.



**Catherine R. Rodland** is Director of Music at the First United Church of Christ in Glastonbury, Connecticut. In 1998, she was a finalist in the AGO National Young Artists' Competition in Organ Performance, winning second place. She was also a prizewinner in both the 1994 AGO Young Artist Competition and the 1994 Calgary International Organ Competition. Ms. Rodland is a graduate of St. Olaf College, Northfield, Minnesota, where her primary organ studies were with John Ferguson. She completed both her Masters and Doctorate in Organ Performance at the Eastman School of Music where she also received the Performer's Certificate as a student of Russell Saunders. She has concertized extensively in the Midwest, East Coast and Canada.



**Robert Sheena** joined the Boston Symphony Orchestra as its English horn player in 1994. He received his Bachelor of Music degree from the University of California at Berkeley and his Master's degree from Northwestern University School of Music. From 1991 to 1994 Mr. Sheena was English horn and assistant principal oboe with the San Antonio Symphony, a position he held with the Hong Kong Philharmonic from 1987 to 1991. A 1984 Tanglewood Music Center Fellow, his main teachers included English horn player Grover Schiltz, principal oboe Ray Still of the Chicago Symphony, and principal oboe William Banovetz of the San Francisco Ballet Orchestra.

**John Sittard**, a native of Massachusetts, is Director of Music and Organist at the Cathedral of St. Paul in Worcester, a position he has held since 1997. Prior to coming to Worcester, he served as Assistant Organist at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC under Dr. Leo Nestor. Mr. Sittard received degrees in organ performance from the Eastman School of Music and Indiana University and currently serves the Worcester AGO Chapter as Sub-dean.



SITTARD

This resident professional choir of the **Cathedral of St. Paul** in Worcester is made up of some of the finest choral musicians in Central Massachusetts, and sings for major feasts, as well as for concerts and other special events throughout the year.

**Fenwick Smith** has been second flutist of the Boston Symphony Orchestra since 1978, and a member of the Boston Chamber Music Society since 1984. After twenty seasons, his annual Jordan Hall recitals are a prominent feature of Boston's concert calendar. His adventuresome discography includes world-première recordings of works by such composers as Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Pinkham, Rorem, and Reinecke. Mr. Smith teaches at the New England Conservatory and the Tanglewood Music Center.



SMITH

**Hazel Somerville**, Artistic Director and Conductor of Youth pro Musica, Greater Boston Youth Chorus, is also organist and director of the choirs at St. Peter's Episcopal Church, Cambridge, MA. Under her direction, Youth pro Musica has grown to more than 100 young people that are admitted by audition. Their performances range from traditional Winter and Spring concerts to shared performances and professional recording sessions with other organizations including the Boston Camerata and Harvard University Choir. Hazel Somerville holds degrees from Winthrop College, South Carolina and Union Theological Seminary. She leads frequent workshops in the training of young voices and has held leadership positions in the Royal School of Church Music in America and the Boston Chapter AGO.



SOMERVILLE

**David Spicer** is Minister of Music at First Church of Christ in Wethersfield, CT, where he directs a multiple vocal and handbell choir program and produces a monthly concert series. Prior to assuming the Wethersfield in 1986, he served churches in Lincoln, Nebraska and Wayne, Pennsylvania and taught church music at Nebraska Wesleyan University. Mr. Spicer is a graduate of the Curtis Institute of Music where he was an Artis-Scholar under Dr. Alexander McCurdy. Graduate studies were completed at Eastern Baptist Theological Seminary in Philadelphia. He is dedicated to the idea that Christianity and music can effectively merge to wash away "the dust of everyday life" from our souls.



SPICER

**Mark Steinbach** is the University Organist at Brown University, Providence, Rhode Island where he also teaches organ through the applied music program. He serves as Organist and Choirmaster at St. Paul's Episcopal Church, Wickford, RI and teaches music theory at Providence College. Mr. Steinbach earned the Bachelor of Music degree from the University of Kansas. He earned the Master of Music and Doctor of Musical Arts degrees in Organ Performance from the Eastman School of Music and a. As the recipient of a Fulbright Grant, Mr. Steinbach studied at the Hochschule für Musik in Vienna. He has performed in Austria, Germany and Italy and in major venues in New York, San Francisco and Washington, DC.



STEINBACH

**Harold Stover** is a graduate of the Juilliard School in New York. Since 1992 he has been Organist and Director of Music at Woodfords Congregational Church, Portland, Maine and also teaches theory and composition at the Portland Conservatory of Music. He has been heard in recital at Riverside Church, NYC, Westminster Abbey in London and on Minnesota Public Radio's Pipedreams. A published composer, his compositions include concert and liturgical music, and film scores in both acoustic and electronic media. He has published articles on the music of Charles Ives in the American Organist and The Diapason. Mr. Stover is a former dean of the New York City and Portland Chapters of the AGO.



STOVER

**SYKES**

**Peter Sykes** performs widely on harpsichord, clavichord, fortepiano and organ. In June 1998 he performed for both the Organ Historical Society and AGO national conventions in Denver, Colorado. Among his solo recordings of works by Couperin, Rameau, Reger and others, his recording of his organ transcription of "The Planets" of Gustav Holst was named "Best Organ Recording of 1996" by Absolute Sound magazine. He is Director of Music at First Church (Congregational) in Cambridge, MA, co-chairman of the Early Music Department and instructor in keyboard instruments and chamber music at the Longy School of Music in Cambridge, and a member of the Preparatory and Continuing Studies Division of the New England Conservatory.

**WALKER**

**Gwyneth Walker** is a prolific and inventive composer who is equally at home writing for children, amateurs, and professional choruses and orchestra. Her compositions range from embracing the art of serious choral composition (*White Horse, The Lord's Prayer*) to the tongue-in-cheek, entertaining orchestral work *Match Point*, where the timpani player uses tennis balls and the conductor trades a baton for a tennis racket. She has been composing full-time since 1982, following a 14 year career as a teacher of theory and composition at Oberlin (OH) College, the Hartford (CT) Conservatory, and the Hartt(CT) School of Music. Gwyneth Walker is co-founder and former director of the Consortium of Vermont Composers.

**WOODMAN**

**James Woodman** received his BA degree in composition from Princeton University, where as an undergraduate he held the position of Principal University Organist, and received the Mmus degree in organ from New England Conservatory. He has served as Chair of the AGO's National Committee on Improvisation and Director of the AGO National Competition in Improvisation. A frequently commissioned composer, James Woodman's organ and choral works are published by E.C. Schirmer, Theodore Presser, Thorpe and Hope. He currently serves as Academy Organist for Phillips Exeter Academy.

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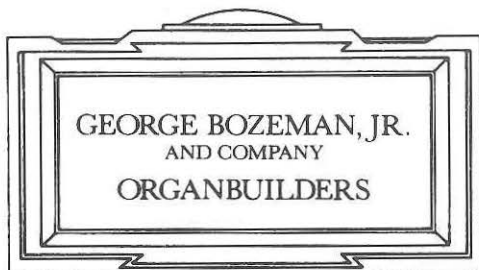
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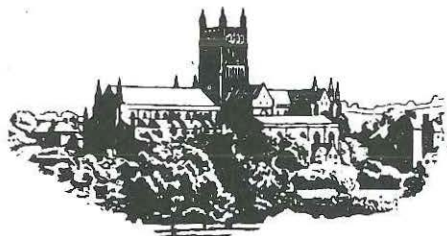
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