

April 2020

The Guilder

The Newsletter of the Columbus Chapter of the American Guild of Organists

www.agocolumbus.org



The mission of the American Guild of Organists is to enrich lives through organ and choral music.

2020 Executive Committee Nominations

The Executive Committee of the AGO Columbus Chapter has approved the following nominations for the Class of 2023. Ballots will be sent next month, in advance of the Spring Banquet. Please vote for three members. Thank you to the Nominating Committee: Jennifer Kristler, Tyler Robertson, and Robert Wisniewski, Chair.

Alex Chacon

Alex began playing organ in fifth grade after enrolling in a private school and discovering a fully-functioning pipe organ in its cafeteria. He began taking lessons with the school's headmaster, and his passion for the instrument has continued to this day.

In college, Alex was extraordinarily fortunate to study organ with Gerre and Judith Hancock as a Music Business Major at the University of Texas at Austin, where he also received a Bachelor's Degree in Finance from the McCombs School of Business. He then moved to New York City to work in the music industry, finding organs to play wherever he could.

Alex is now Director of Sacred Music for St. Mary Catholic Church, Urbana, OH. He is also both an advisor for and student of the Sacred Music Institute of America, through which he studies organ with David Baskeyfield.

Leonard N. Napper, Jr.

Leonard is a graduate of Capital University with a B.Mus. degree in vocal performance. Additionally, he obtained an M.A. in Church Music from Trinity Lutheran Seminary, where he focused on the intersection between theology and the arts, especially music. While at Trinity he was drawn to the King of Instruments; because of the exposure, he now find himself totally ensconced in the organ world. To that end he is preparing to sit for the CAGO exam in May of this year.

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The May issue will be published on or by April 15 and will include events from April 16 to May 31. Please submit events to the [on-line calendar](#) for publication in future *Guilders*. Non-calendar submissions may be sent to guildler@agocolumbus.org.



Find us:
Columbus Chapter

Leonard is currently Minister of Music at First Baptist Church on the Far East side of Columbus. Formerly, he served as Minister of Music at Saints Augustine and Gabriel Church in north Columbus. In addition to the AGO, his professional memberships include the American Choral Directors Association.

In his “day job,” he works in the financial management field at the Defense Finance and Accounting Service (DFAS), where he has been employed for over 46 years.

Brent Nolte

Brent Nolte is music department chair at Ohio Christian University, where he teaches courses in music theory and conducts the university band. He has also held positions at Talladega College in Talladega, Alabama (music dept. chair/college organist, 2016-18) and Martin Luther College in New Ulm, Minnesota.

He holds a master’s degree in organ performance from Central Michigan University. His master’s degree project, “The Organ Music and Musical Philosophy of Charles W. Ore,” was published in the March 2003 issue of *The American Organist*. Upon receiving a fellowship from the University of Minnesota in 2010, he completed his doctorate in organ performance there in 2013.

In addition to his duties at Ohio Christian University, Nolte serves as organist for three Wisconsin Synod Lutheran congregations in the Columbus area and presents several recitals throughout the country each summer.

Stephen Trumbull

Stephen Trumbull has been a professional church musician for over forty-five years as a tenor soloist, accompanist, and conductor. A native of Columbus and graduate of DePauw University with a Bachelor of Music degree in Voice Performance and Music Education, Mr. Trumbull also studied choral conducting at The Ohio State University with Maurice Casey, Jim Major and Craig Kirkoff, and earned a master’s degree in Church Music from Trinity Lutheran Seminary.

Mr. Trumbull spent nine years as a high school Director of Vocal Music in the Columbus City Schools. In addition, he was responsible for contracting, producing and/or directing recordings of choral compositions released by Beckenhorst Press. For twenty-four years, Mr. Trumbull managed The Music Business Registry, a Los Angeles-based company that published contact directories of music industry professionals in the US, Canada, and the UK. He also served as chair of the Granville (OH) Arts Commission from its inception until his move to France. Upon returning to Central Ohio, he has been grateful to serve as Director of Music and Choirmaster at St. Luke’s Episcopal Church, Granville. He is also a moderator for ACDA’s ChoralNet website and an advisor for the Sacred Music Institute of America.



Michael Vicario

Michael Vicario served as full-time Music Director/Organist at St. James the Less Catholic Church, Columbus, from 1980 to 1996. While at St. James the Less he established an expanded and comprehensive music program that included a 45-member adult choir, 50-member children's choir, 10-member bell choir, cantors and a funeral choir.

Vicario owned a gift and flower shop from 1996 to 1998, and then served as part-time Music Director for Our Lady of Victory Catholic Church, Marble Cliff from 1999 to 2002. He returned to St. James the Less in 2002 and served again as full-time Music Director/Organist until 2012.

He presently serves as full-time Director of Music/Organist at St. Agatha Catholic Church, Upper Arlington, where he directs an adult choir, bell choir, and cantors. His goals in all of his music positions have been "to provide good organ music that pleased the congregations and pastors, and to encourage congregational singing."



Oregon Bach Festival

The Oregon Bach Festival Organ Institute led by Grammy Award-winning organist Paul Jacobs is now accepting applications for the 2020 Season. Now in its seventh season, the Organ Institute features organ study through master classes and education sessions within a classical music festival.

Highlights of this summer's program include:

- Live in-residence with other musicians of the Oregon Bach Festival from **June 29-July 4, 2020**
- Daily master classes with the Paul Jacobs, Director of the Organ Institute
- Seminars in organ technique and performance on two superb instruments, the Hochhalter 1999 at First United Methodist and the Brombaugh Op. 19 at Central Lutheran Church in Eugene, OR
- Full recital "Fantasia and Fugue" performance by Paul Jacobs on June 29th
- Free and reduced admission to select OBF concerts and events
- A final recital by the Institute participants on July 4th
- A day-long organ crawl in Portland, Oregon, featuring four of the finest instruments in the Pacific Northwest

Participants are selected through auditions and the **deadline for applications is Tuesday, March 24**. Auditors can enroll until June 1. A generous grant from The Reed Foundation provides these talented musicians **tuition-free access** to the six-day course of master classes and performances, with **no cost for room and board**.

For more information about the Organ Institute and the Oregon Bach Festival please visit our [website](#) and contact us with any questions at OBFOrgan@uoregon.edu.

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Robert Wisniewski

Class of 2021

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Jennifer Bell
Mari Kay Dono

Class of 2022

Carol Neff
Anne Saylor
Michael Schreffler



The Dean's Comments



Rebecca Abbott

I am very pleased to introduce to you the **new editor of the *Guilder*, Brent Nolte**. Brent is Music Department Chair at Ohio Christian University and came to our transition meeting with notebook, grin, some Microsoft Publisher familiarity, and Type-A personality, which is just what the newsletter needs. After several months of experience, I do not recommend anyone attempting to fulfill both the dean's and editor's duties. Brent's offer of assistance has been most welcome.

February 10, many of us enjoyed the dessert night organized by Tyler Robertson, where Dene Barnard and Marti Rideout were interviewed about their long organ careers. Music-making is a tradition; hearing others' stories is a wonderful way of affirming that tradition and renewing us to continue it in our own ways.

We were looking forward to the jazz program and reception on **March 20**, co-hosted by the Columbus AGO and the Music Ministry at Church of the Master with Christopher Bowling as Music Director. However, concerns about public health have led us reluctantly to cancel. The Executive Committee with Christopher and the performers are exploring possibilities for rescheduling next season.

I'm grateful to the Game Night organizers for our **May 11** Spring Banquet, led by John Schuder and Sara Seidel, who visited Schmidthaus in German Village, the reserved site of our banquet, and concluded that the room shape and rectangular tables were not conducive to a successful Game Night. Our alternate location, based on Tom Gerke's hospitable suggestion, will be All Saints Lutheran in Worthington, which has beautiful round tables. We are planning tentatively to proceed with the Banquet and will re-evaluate that plan based on the public health situation mid-April. You will be informed as soon as a decision is made.

I'm relieved that the AGO has such dedicated members who plan ahead and try to think what would best serve our membership. This sort of thoughtfulness and faithfulness is what makes our organization. May God give us all wisdom to make the best decisions for ourselves and our communities in the coming days.

Best wishes,
Rebecca Abbott
Dean, Columbus Chapter AGO

Mark Meuser Update from England

At the risk of boring my friends in the AGO, I am sending yet another letter detailing our year spent in Bath, England. As I write this letter, I am looking out on the River Avon which runs through Bath right past our apartment. Although it is a pleasant setting, it is not quite as idyllic as it sounds. Our apartment building is one of many that occupy a former industrial site. Trees, grass, and flowers have been planted to soften the hard edges of the buildings. But the river was long ago harnessed with metal banks and concrete walks that line both sides. Even so, it is home to numerous fish, birds, ducks and even a pair of swans that glide past when the weather is warm. At this moment, it is too cold for the swans, and the rain is coming down with varying degrees of intensity. Even with umbrellas, it is not possible to stay dry if one ventures out. Such is winter life in the UK.

Because the sun was such an infrequent visitor in February, we decided that it was the perfect time to take a trip to Portugal and Spain. My wife Susan and I booked an 11-day tour, where we would meet up with my sister and brother-in-law who were flying there from Columbus. A couple of days before our flight, a large snowstorm hit the U.S. and then made its way across the Atlantic. When it hit Britain on the morning of our flight, it had changed from a snowstorm into a small hurricane. Despite 60 mph winds, we were able to take off from Bristol Airport. The plane was buffeted from side to side for the bumpiest takeoff I have ever experienced. But we were soon airborne and made the flight to Lisbon without any difficulties.

We arrived in Lisbon and met my sister and her husband at our hotel. We decided to get a bite to eat and explore the city. A short walk from the hotel brought us to a beautiful plaza with a church in one corner. The Iglesia de Santa Casa had a very plain exterior. We saw people entering a modest door, so we decided to follow them in. We were greeted by an interior that was absolutely stunning. There were several small chapels lining the main sanctuary, each decorated more lavishly than the last. The main altar was covered in gold and was the focal point of the room. The organ was in the rear balcony and seemed a bit small for the size of the room. Though it was not a cathedral, it was typical of the type of decoration that we were to see on the rest of the tour.



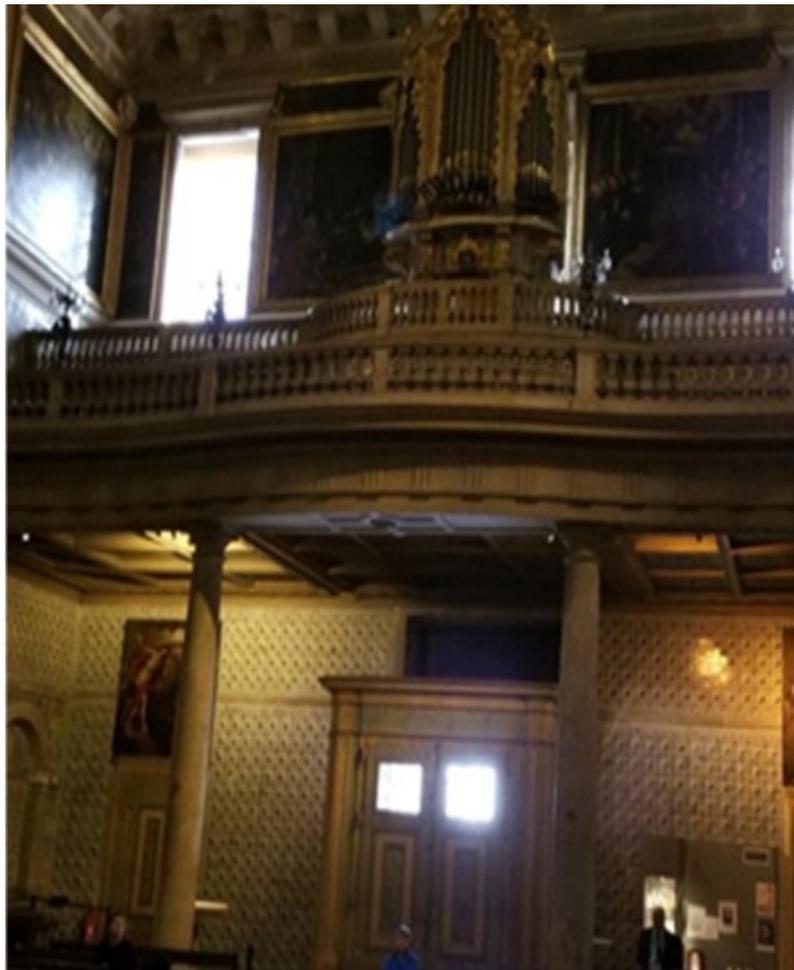
*Iglesia de
Santa Casa
main altar*

After a day and a half in Lisbon, we headed by bus for Seville, a modern, sprawling metropolis. Its city center, by contrast, was ancient and studded with palm trees and beautiful buildings dating from the days when Spain's empire was at its zenith. One such edifice we were able to explore was its cathedral. Originally built as a mosque when Spain was ruled by the Moors, the cathedral boasts a commanding tower and Romanesque interior columns which reflect its Moorish roots. The Christian influence can be seen in its two baroque organ cases which face each other and one of its many altars covered in marble and gold.

Mark Meuser cont.

From Seville, we traveled to several Spanish cities including Madrid, Malaga, Cordoba, and Granada. All of them had unique and beautiful architecture. However, the most striking cathedral of a completely different style was La Sagrada Familia in Barcelona, the last stop on our tour. La Sagrada Familia is the masterpiece of architect Antoni Gaudi's, which he began over 100 years ago. Still under construction, its exterior looks like a fabulous sandcastle and dominates the skyline of the city. The interior of the sanctuary is breathtaking. The pillars were designed to look like trees with massive trunks at the bottom and branches fanning out at the top. The organ was designed and positioned to fill the room with sound. It actually played several times while we were there, but since the console was shuttered, it must have been done through the miracle of MIDI.

The day after seeing La Sagrada Familia we were on a plane bound for Bristol. We landed, and to my great surprise, we were greeted by overcast skies and chilly temperatures. As wonderful as the trip was, it was nice to get back home.



*Iglesia de Santa
Casa organ*

Member Profile: Weldon Adams

Michael D. Schreffler

Imagine your first experience playing the organ coming out of your participation in marching band. While a high school sophomore in Stroudsburg, Pennsylvania, Weldon Adams was 'assigned' the duty of playing the chimes every Friday night after Stroudsburg Presbyterian Church sought his band director's help in finding someone to handle this particular task. Well, that church had a 'pretty good' organist as Weldon recalls, and that inspiration along with the attraction of the instrument itself set him on his own life-long career in church music. I had the pleasure of chatting with Weldon on a brisk and sunny afternoon this past December, and was impressed by the scope of his experience.

As a youth, Weldon moved around a great deal. His father worked in sales for the Moore Dry Kiln company which, among other products, produced much of the carefully dried and seasoned wood used by organ builders. Due to his father's large and changing sales territory, the family moved from Weldon's birthplace in Jacksonville, FL to Boston, MA while Weldon was still very young. He began piano lessons at the age of six. Another, much later, move took the family to Pennsylvania where, while living in the Philadelphia area, Weldon attended the Philadelphia Musical Academy, studying with Robert Elmore.

When his father's job took them back to Jacksonville (where his company had its home offices), Weldon found an opportunity to try out the organ at the Riverside Presbyterian Church. As he was playing the Franck B-minor Choral, Weldon remembers sensing a looming presence behind him and paused in his playing (from memory!), only to hear the church's senior pastor telling him to go on and finish. It was a couple of days later that Weldon received a call from the minister asking if he might be interested in a job as assistant organist to the church's music director, Marshall Pierson, in exchange for the church paying for two years tuition at college. Weldon wasn't one to pass up an offer like this, and recalls how influential his time at Riverside turned out to be, especially in regard to the musical approach to worship and the mentoring of his supervisor, Mr. Pierson. Weldon secured his bachelor's in music from Jacksonville University and went on to complete a graduate degree in sacred music at Union Seminary in New York City, studying with Alec Wyton, among others. He'd also met his future wife, Roberta, and they were married in 1968, the same year Weldon completed his master's. He and Roberta have two children, a son who is a Lutheran pastor and a daughter who is a family practice attorney. Roberta is a retired English teacher and guidance counselor and, Weldon notes, has been highly supportive of his musical endeavors over their many years together.

Weldon Adams has devoted his career to church music, always as an organist and choral director. Guidance in that direction certainly came from church playing experiences early on as well as the influence of organists/teachers such as Alexander McCurdy, who provided helpful advice after Weldon auditioned for him at Second Presbyterian in Philadelphia. He mentions feeling terribly nervous when playing his very first service while filling in for the staff organist at a Methodist church in Delaware Water Gap. An early 'paying job' as organist serving Arch Street Presbyterian, Philadelphia, was notable for his being 'greeted' by two ciphers on his first Sunday there, one of them courtesy of an especially nasal sounding string stop! He has played numerous recitals and counts among his proudest moments a concert at the Cathedral of St. John the Divine, NYC, where he played the Duruflé Suite Op. 5, among other works. Having eventually found his way to Columbus, Ohio, Weldon is especially proud of his 42-year career as music director and organist at Covenant Presbyterian in Upper Arlington. Besides building a program centered on high quality choral and organ literature, Weldon also worked with the youth minister to initiate a junior music camp for fourth, fifth and six graders.

Since retiring from Covenant in 2010, Weldon has kept busy substituting for other organists, as well as filling his time with some editing work (he is skilled in the use of Finale) and learning German. On this score, he gets a kick out of just now learning what some of those words actually mean in the titles of pieces he's played for years. On the subject of repertoire, Weldon is especially fond of the polyphony of composers like William Byrd and Orlando Gibbons, and also counts Brahms and Vaughn Williams among his favorite choral composers. As to organ literature, he lists a number of those of the Baroque period, including J. S. Bach, as well as German Romantics such as Rheinberger, besides a number of 20th-century French masters and, from our own time, American composers such as Dan Locklair.

With a perspective brought by decades of working in church music, Weldon remarks about the changing landscape for church musicians, especially those that are highly trained in playing the organ. While acknowledging the need for music to minister effectively to congregants from all walks of life, he believes the drive we see today in terms of simplification and ensuring general accessibility of music offered in worship has resulted in some loss of spiritual depth in those same musical elements. I doubt Weldon would be at all alone in contending the extent to which so-called "traditional" music and worship can foster an experience that is both unique and set apart from our everyday experience. Weldon's devotion to the art of organ and choral music, and to the craft of its execution, certainly underscores the importance of what we church musicians manage to pull off week after week.

A Tale of Two Barckhoff Organs

by Joseph M. McCabe, OHS 2020 Chair

Carl Barckhoff was just one of the many organ builders that would blossom in Ohio in the wake of the Second Industrial Revolution. Given the growth of Midwestern populations and subsequent rapid construction of houses of worship in areas of expansionism, combine with an unfilled void of a large-scale organ works located within Columbus, the area was ripe for organ imports, with organs appearing by Roosevelt, Pilcher, Steere, Schuelke, Möller, and Felgemaker, to name a few. At cursory glance, doubt is easily cast that little might vary amongst the 3,000 organs attributed to Barckhoff's name, but the differences are numerous when the workshop was relocated in three different geographic locales, under differing socioeconomics and pressures, and in only less than a half-decade timespan.

Barckhoff was a peculiar man, yet little would hinder his success as a builder of rather conservative and undeniably solid and well-crafted pipe organs. Amongst years of serious financial difficulties, Barckhoff withdrew as superintendent of the Carl Barckhoff Church Organ Co., Salem, Ohio, relocating and establishing a new company in Mendelssohn, Pennsylvania. The two-manual 1895 Carl Barckhoff organ at First Baptist Church, Delaware, is amongst the first such instruments built by the new plant. The new plant was reported to have highly trained skilled employees that "all were natives of Germany and numbered about 60 men." Barckhoff evidently had a pension to show off his skilled tradesman in commanding military demonstrations on the streets of Mendelssohn.

All the regalia, pomp and circumstance however could not hide fast-brewing troubles for Barckhoff. A major fire in 1897 destroying the factory was not all that would upset operations that year, as Barckhoff was sued and divorced by his wife following a great love scandal involving an employee. While the fire was later ruled as incendiary, but of undetermined cause, and with no insurance, Barckhoff quickly moved to Latrobe, PA to reestablish manufacturing operations and form the Barckhoff Church Organ Company that same year.

Relocating in 1900 to Pomeroy, Ohio, would be a profitable business move, as the Pomeroy plant would produce a great number of pipe organs priced favorably (including the famed ten-year warrantee), and sold through catalogue operations and branch offices. Barckhoff would also be joined again in marriage in 1900, only to divorce soon thereafter – this time with a lady some thirty-five years younger than him.

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AGO Mission Statement

The mission of the American Guild of Organists is to enrich lives through organ and choral music.

To achieve this, we:

- Encourage excellence in the performance of organ and choral music;
- Inspire, educate, and offer certification for organists and choral conductors;
- Provide networking, fellowship, and mutual support;
- Nurture future generations of organists;
- Promote the organ in its historic and evolving roles; and
- Engage wider audiences with organ and choral music.

Organ manufacturing volume was brisk and sadly no opus records exist; however, one cannot be sure about the accuracy of claims of shipping organs “at a rate of one instrument every three-to-four days,” as this was the same man claiming the Carl Barckhoff Church Organ Company of Salem was established in 1850 (when he would have been one year old) and yet further went on to celebrate the Barckhoff Church Organ Company 100th anniversary in only 1908!

The two-manual 1900 & 1913 Barckhoff Church Organ Co. instrument at St. Francis of Assisi Church, Columbus, is interesting in that it is representative of both early and late Pomeroy production. Located in the heart of historic Victorian Village, the current St. Francis edifice was completed in 1896. A burgeoning congregation led to an addition to the nave, with the builder apparently returning to facilitate that expansion and likely expanding the organ in size. Following a disastrous flood of the Ohio River in 1913, with the factory once again destroyed, Barckhoff would move on to Basic City, Virginia, to form and operate the Barckhoff Organ Company – albeit substantially this time less successfully until a 1916 bankruptcy and death in 1919.

Next Month: A Historic Regional Link Between Organs and Scotts Miracle-Gro!

Positions Available

The following positions were posted on the chapter's web site in the last twelve months. Please see <http://www.agocolumbus.org/index.php/forum/positions-available> for fuller descriptions, as well as for positions posted longer than twelve months ago.

Church Music Director, St. John Lutheran, Dublin, OH
 Part Time Organist, Trinity Episcopal, London, OH
 Organist/Adult Choir Director, Gay Street UMC, Mount Vernon
 Interim Organist/Pianist for Maternity Leave, St. Matthias Parish, Columbus
 Organist/Choir Director, St. James Episcopal, Clintonville
 Organist, Community UMC, Circleville
 Organist/Accompanist, Mifflin Presbyterian, Gahanna
 Organist, Bethlehem (Wheeling), WV
 Organist, Ministry/Dayton (Oakwood)
 Church Organist/Pianist, Springfield
 Business Manager, Sacred Music Institute of America
 Part Time Music Director, East Columbus
 Music Director, St. Patrick, London, OH
 8:30 Service Music Coordinator, North Broadway UMC
 Organist, Faith UMC, North Canton
 Pianist(s), North Broadway UMC, Clintonville

The Organ Historical Society 2020 Convention

by Joseph M. McCabe, OHS 2020 Chair

Columbus, Ohio, is an excellent location for the 65th annual convention of the Organ Historical Society, an event set to run from Sunday, July 26th until Friday, July 31st. Columbus, now the fourteenth largest city in the USA, continues to be a fast-growing cosmopolitan center spanning several counties and grossly transcending its boundaries of the settlements established at the nexus of the Scioto and Olentangy Rivers. For those unfamiliar, OHS conventions are unlike most others. The programming emphasis is largely on the pipe organ itself being the “star” of the event and often at times subservient to the musical talent demonstrating and harvesting its sounds. As often is the case, the instrument is also of equal significance to the historic importance of an institution where it is located. The region has no shortage of iconic landmark institutions and the pipe organs of central Ohio range from new-to-old and represent a broad cross-section. The convention will trace antique influences along with recent modern contributions of the 21st century. Likewise, an all-star list of performers has been enlisted for what promises to be a rather special musical experience here in our capital city.

Please check out the OHS website (<https://organhistoricalsociety.org/2020>) for details about the main conference, several optional events and excursions, details of performers, and more. We hope each month leading up to the convention to cover a special topic of interest for AGO members within – highlighting venues, performers and organ history!

Concerts and Other Events

The Columbus Chapter’s on-line calendar may be found [here](#).

Due to evolving public health concerns, please confirm each event before trying to attend.

Michael Cherup Senior Recital

Monday, March 23, 6:00-6:30 PM

Mees Hall (in the Music Conservatory building), Capital University

E. Mound St, Bexley, OH 43209 (in the Music Conservatory building)

Come listen to Capital University student and Chad Baker pupil Michael Cherup as he plays a variety of organ works on the three-manual Schantz, including J.S. Bach, Mendelssohn, Langlais, Mouret, and more. A reception will follow.

Choral Evensong for Lent

Sunday, March 29, 4:45 p.m.

St. John’s Episcopal Church

700 High Street, Worthington, OH 43085

Choral Evensong has long been an important part of the Anglican heritage. In a departure from the traditional use of the Magnificat and Nunc dimittis texts to center this service, the choir of St. John’s will sing a multi-movement setting of the hymn “Ah, Holy Jesus” written by Robert Benson. This piece alternates choral movements with organ partitas that further illuminate the text of this beloved hymn.

Please follow [this link](#) to listen to Pipedreams from American Public Media.



James Hildreth, Organist

Thursday, April 2, 12:15 p.m.

*Asbury United Methodist Church
55 W. Lincoln Avenue, Delaware, OH 43015*

For his second appearance on our series, James Hildreth, Organist at Broad Street Presbyterian Church in Columbus, presents a program entitled "Variations on a Theme."

As always, coffee and tea are provided and tables set for those who would like to bring their lunch to eat during the concert.

The Office of Tenebrae

Good Friday, April 10, 8:00 p.m.

*St. Joseph Cathedral
212 E. Broad Street, Columbus 43215*

The Cathedral Schola's annual presentation of music for Tenebrae, featuring motets of Gesualdo and Tallis' *Lamentations of Jeremiah*, has become one of the Cathedral's most popular events. The evening is marked by the gradual extinction of candles, culminating in the performance of Gregorio Allegri's *Miserere* in a completely darkened Cathedral.

"King of Kings" silent film with Organist Clark Wilson

Sunday, April 19, 7:30 p.m.

*First Congregational Church
444 E. Broad Street, Columbus, 43215*

Organist Clark Wilson accompanies Cecil B. DeMille's silent film "King of Kings" on the church's historic 1931 Kimball pipe organ.

David Briggs, Organist

Friday, April 24, 7:30 p.m.

*St. Joseph Cathedral
212 E. Broad Street, Columbus, OH 43215*

The Cathedral Concert series welcomes back frequent performer and intentionally renowned organist David Briggs. With a huge repertoire spanning five centuries, he is known across the world for his organ transcriptions of symphonic music by composers such as Mahler, Schubert, Tchaikovsky, Elgar, Bruckner, Ravel, and Bach. In fact, the Cathedral Choir will join Mr. Briggs during his appearance this season as he presents his own transcription of Mahler's Second Symphony.

Music for Sacred Spaces presents Matthew Bickett, organ

Sunday, April 26, 3:00 p.m.

*First Presbyterian Church
110 West Broadway, Granville, OH 43023*

Matt Bickett regularly performs throughout the United States and Europe as organist and harpsichordist. Equally at home with historic and contemporary music, Matt centers his performances around historically informed playing styles and techniques. Reviewers have described his performances as "rare and interesting" (ClevelandClassical) and "masterfully negotiated" (Bloomington Herald Times), and his playing has been recognized with a first prize in the 2017 Quimby Competition for young organists. Recordings of his performances have been featured on Pipedreams, American Public Media's nationally syndicated radio program.