



classicalMPR

A Celebration of the 35<sup>th</sup> Anniversary Season of  
American Public Media's Pipedreams, with a tip of the  
hat to Michael Barone for his 50+ years with  
Minnesota Public Radio!

**Pipedreams®**

35 YEARS

Co-sponsored by MPR, APM, and the Twin Cities Chapter of the  
American Guild of Organists

Sunday, September 23, 2018  
The Wooddale Church, Eden Prairie, MN  
2 p.m. Meet-and-Greet • 3 p.m. Concert

## ORGAN INFORMATION

The magnificent pipe organ we are enjoying today was completed in 1991 as Opus 90 by **Visser-Rowland** of Houston, TX, designed and voiced by Piet Visser. The organ contains 6,294 individual pipes. The longest of these, centered in the flamed copper façade, is more than 32-feet in length and sounds a pitch of 16 cycles-per-second. Many other pipes, some with a speaking length of only a fraction of an inch, are arrayed behind the façade in 114 **ranks** (rows of pipes in ascending pitches, one for each note on the keyboard). These ranks are activated by 74 **stops** (the knobs to left and right of the key desk), and their speech is controlled from a 5-manual mechanical-action **console**. This console features a direct mechanical linkage between the keyboard and the pallet/valve in the wind chest that admits air to the pipe and allows it to speak. This **mechanical-action** linkage gives the player some degree of control over the speed with which the pallet opens and the way the pipe articulates its speech. All of the pipes are contained within the large wooden **case**.

The various keyboards control different **divisions** (groups of stops... Hauptwerk, Positiv Expressif, Schwellwerk, Kronpositiv, Spanischwerk, Pedal), two of which are enclosed within additional 'expression chambers' within the main case.

A separate 4-manual console with an identical stop array also controls the instrument via a wired connection to **electro-magnetic** pull-downs below the wind chests. Though functional and convenient, this action lacks the tactile control of the purely mechanical linkage, as the valve opening is simply on/off without any nuance. The instrument can be played from both consoles simultaneously.

Various buttons below the keyboards allow the player to instantly change pre-set **combinations** of stops, and the 'accelerator pedals' in the center of the kickboard above the pedal keys control shutters in front of the two expression chambers. Though the volume of an organ pipe's tone remains constant when played, the volume of pipes within the two **expression chambers** can be reduced by using those pedals (expression shoes) to close the louvers on the chambers' front face, muting the sound of the pipes within.

**Stop** names are descriptive of the types of sound you can expect from a rank of pipes, both in terms of tone and pitch. **Principals** and **Octaves**, metal cylindrical pipes open at the top, represent 'pure organ tone'. Other stops are somewhat imitative of various **flutes** and **other wind instruments**. The numbers associated with stop names represent pitch, and all 8-foot stops play at the same pitch as equivalent notes on a piano keyboard. The logic behind the **8-foot** nomenclature has to do with the fact that the bottom note of the keyboard (low "C") is sounded by an open pipe that has a speaking length of...ta da!...eight feet. A 16' stop sounds the octave below, and 4', 2', etc. stops sound octaves above. **Fractional pitches** play notes either at the fifth (G instead of C) or third (E instead of C), and are used for coloration. Stops with **Roman numerals** (II, III, V) indicate that a single stop simultaneously draws several ranks of pipes.

HAUPTWERK	POSITIV EXPRESSIF	SCHELLWERK	KRONPOSITIV	PEDAL ORGAN
16 Prinzipal	8 Holzgedeckt	<b>(Expressive)</b>	8 Prinzipal	32 Prinzipal
8 Prinzipal	8 Gemshorn	16 Gedeckt	8 Metalgedeckt	32 Untersatz
8 Rohrflöte	8 Gemshorn Celeste	8 Prinzipal	4 Oktav	16 Prinzipal
8 Harfenpfeife	8 Dulciana	8 Gedeckt	4 Flöte	16 Prinzipal (HW)
4 Oktav	8 Unda Maris	8 Salizional	2 Oktav	16 Subbass
4 Koppelflöte	4 Prinzipal	8 Celeste	1-1/3 Quinte	8 Oktav
2 Waldflöte	4 Rohrflöte	4 Oktav	1-1/3 Sesquialtera II	8 Gedeckt
8 Cornet V	1-1/3 Larigot	4 Nachthorn	1 Mixtur V	4 Choralbass
2 Mixture V	1 Sifflöte	2-2/3 Nasat	8 Rohrschalmey	4 Flöte
1 Scharff V	8/9 None	2 Oktav	Tremulant	2-2/3 Mixtur V
16 Trompete	2-2/3 Sesquialtera II	1-3/5 Terz		32 Posaune
8 Trompete	1 Kleinmixture V	1-1/3 Scharff V	<b>SPANISCHWERK</b>	16 Posaune
4 Klarine	1/2 Zimbel III	2/3 Kleinmixture III	16 Trompete	16 Fagott
Tremulant	16 Dulzian	16 Fagott	8 Trompete	8 Trompete
Chimes	8 Krummhorn	8 Trompete	1 Terzmixture V	4 Schalmey
	Tremulant	8 Oboe		2 Kornet
	Zimbelstern	8 Vox Humana		
		4 Klarine		
		Tremulant		

## PROGRAM

Toccatà in d, BWV 565 J. S. Bach (1685-1750)  
Michael Barone, organist

Fanfare for Organ (1970) Richard Proulx (1937-2010)  
Raymond Johnston, organist

*Blithely Breezing Along*, fr Baronian Suite Stephen Paulus (1949-2016)  
Kathrine Handford, organist

*Sonnet of Praise* for Two Organists (2008) Calvin Taylor (b. 1948)  
Jessica Park and Kathrine Handford, organists

Two Pieces for Organ (1986) Daniel Gawthrop (b. 1949)  
Chorale, Op. 1, no. 2 – *Exultate*, Op. 3, no. 3  
Jessica Park, organist

Homage to Fritz Kreisler (*Londonderry Air*) Robert Hebble (b. 1934)  
Robert Vickery, organist

Four Organ Psalms Heinz Werner Zimmermann (b. 1930)  
Psalm 131, *Lord, my heart is not lifted up*  
Psalm 120, *In my distress I cry to the Lord*  
Psalm 121, *I will lift up mine eyes to the hills*  
Psalm 136, *Give Thanks to the Lord*  
Jacob Benda, organist

## INTERVAL

Improvisation & Hymn (#374) Paul Manz (1919-2009)  
*Nun danket alle Gott*, Op. 20, no. 7  
David Cherwien, organist

*Anguished American Easter 1968* Thomas Kerr (1915-1988)  
Melanie Ohnstad, organist

Partita on *Veni, Creator Spiritus* (1994) Mary Beth Bennett (b. 1954)  
Catherine Rodland, organist

Two Preludes and Fugues (2015; Minnesota premiere) Henry Martin (b. 1950)  
No. 23 in a & No. 24 in C  
Michael Unger, organist

Hymn, *This is my song* Jean Sibelius (1865-1957)  
(text by Lloyd Stone)

Sung by all – harmony in 2<sup>nd</sup> verse (see p. 7)

## ARTIST BIOGRAPHIES

Building upon a musical curiosity that began very early, **Michael Barone** has been involved in classical music for much of his life, with the pipe organ for more than 60 years, and with radio for 53. Following graduation from the Oberlin Conservatory with a Bachelor of Music degree in Music History and involvement there in the student-run campus station, WOBC, he began his professional career in public radio on August 20, 1968 as Music Director and the sixth full-time employee of KSJR-FM, a fledgling operation licensed to St. John's Benedictine Abbey and University in Collegeville, MN. He has watched and participated as that station grew in independence and influence to become the well-known enterprise of today, Minnesota Public Radio/American Public Media. After serving 25 years as MPR Music Director, Michael focused on national productions (*Saint Paul Chamber Orchestra; Pipedreams; A Festival of Nines Lessons and Carols*), and is MPR's longest continuously-tenured employee (50+ years), an achievement not likely to be matched.

Barone is recognized nationally for his outstanding contributions to the world of organ music. *Pipedreams* began as a limited 14-week series in January 1982, returning to the air in October 1983 as a continuous weekly presence, both on radio and (since 2000) online, and remains the only nationally distributed weekly radio program exploring the art of the pipe organ ([pipedreams.org](http://pipedreams.org)). The program's name, *Pipedreams*, was invented on the spot by Michael's boss at the time, MPR program director **Nicholas Nash**. Nick's brother-in-law, an organ enthusiast of the first order, was approached to help underwrite the satellite distribution of the initial 14 programs. Happily, **Mr. and Mrs. Wesley C. Dudley** continued in their support of *Pipedreams* through to the present day! We dedicate today's performance, with great appreciation, to Wes's memory, and salute Cinda for her ongoing encouragement.

Since 1969, Michael has recorded hundreds of organists in concert, and between 1980 and 2008 was responsible for overseeing the recording of all American Guild of Organists national conventions. He has served on national and local committees of the American Guild of Organists and Organ Historical Society, including two years at OHS President and co-chair of the OHS National Convention in Minnesota, was an advisor to the Walt Disney Concert Hall organ project, among others, and continues as a consultant for organ programming at the Kimmel Center's Verizon Hall in Philadelphia.

Michael's talent and commitment have been recognized with numerous awards, including the American Guild of Organists President's Award in 1996, the Distinguished Service Award of the Organ Historical Society in 1997, and the 2001 ASCAP-Deems Taylor Award for Excellence in Broadcasting. In November 2002 he was selected for induction to the Minnesota Music Hall of Fame.

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Currently serving as the Director of Music and Liturgy at Nativity of Mary Catholic Church in the Twin Cities, **Jacob Benda** earned his Doctor of Musical Arts Degree from Louisiana State University in 2015 where his major professors were Dr. Herndon Spillman, organ, Dr. Robert Peck, music theory, and Michael Gurt, piano. As a concert artist he has toured extensively throughout the United States, and his playing has been heard multiple times on American Public Media's *PIPEDREAMS*. His debut recording, *Music at Midnight: A Tonal Palette*, was released on the Centaur Label in 2014; it is the first commercial recording to feature, exclusively, organ music by Clarence Mader. He has given lectures on the life and music of Clarence Mader at Yale University, the 2014 American Guild of Organists National Convention held in Boston, MA, and will present a lecture-recital at the 2018 East Texas Pipe Organ Festival. Amid his church music and performance careers, Jacob serves on the Board of Directors for the Ruth and Clarence Mader Memorial Scholarship Fund, and as the Sub-Dean for the Twin Cities Chapter of the American Guild of Organists.

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**David Cherwien**, a native Minnesotan, is Cantor at Mount Olive Lutheran Church, Minneapolis, and Artistic Director of the National Lutheran Choir. Prior to these positions, he has held similar positions in Minneapolis, Chicago, Seattle and Berlin. He earned degrees from the University of Minnesota and Augsburg College, both in Minneapolis. He also spent two years studying improvisation and conducting at the Berlin Church Music School, Berlin, Germany. He is a published composer for music for organ and choir with several publishers including Augsburg Fortress, Morningstar, GIA, CPH and Lorenz. He frequently leads hymn festivals and workshops across the U.S. and has also done so in Europe and Korea. He lives in St Louis Park with poet/hymn writer Susan Palo Cherwien.

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**Kathrine Handford** is University Organist and Artist-in-Residence at Lawrence University's Conservatory of Music in Appleton, Wisconsin, a position she has held since 2004. She holds a Master of Music degree in Organ Performance and Literature and the highly coveted Performer's Certificate from the Eastman School of Music. She is a member of the program committee for the Twin Cities Chapter American Guild of Organists as well as a member of the National Young Organists Competition in Organ Performance (NYACOP) committee, the premier performance competition of the American Guild of Organists. She also serves on the education committee and board of the American Composers Forum. She is represented by Penny Lorenz Artist Management.

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**Raymond Johnston** was born in Kent, England. He studied music at Cambridge University where he was Organ Scholar at Peterhouse and studied organ with baroque specialist Dr. Peter Hurford. During his time at Worcester Cathedral he developed his career as a recitalist and conductor, performing in the UK, Europe, South Africa and the USA. He appeared regularly as accompanist and soloist with the Cathedral Choir on radio, television and recordings. He holds degrees from Cambridge University, a specialist performance diploma from the Royal Academy of Music, and a Fellowship of the Royal College of Organists.

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**Melanie Ohnstad** has been involved with church music since graduating from St. Olaf College in 1974. She earned a Master's Degree in Organ Performance with Robert Clark at Arizona State University and DMA degree with Dean Billmeyer at the University of Minnesota. She has held her current position as Minister of Music and the Arts/ Organist at Westminster Presbyterian Church in Minneapolis for 23 years, and particularly enjoys accompanying choirs and soloists. Her passion is bringing arts into the liturgy and enabling members of the congregation to share their gifts in worship. She was Dean of the Twin Cities Chapter of the American Guild of Organists during the National Convention of 2008, has accompanied multiple choir tours to the British Isles, and recorded several CDs with area choirs.

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As a native of the Twin Cities, **Jessica Park** won First Prizes at the 2013 AGO/Quimby Regional Competition for Young Organists (Region VI), and the 2013 Twin Cities Chapter Competition. She performed recitals as a "Rising Star" at the 2014 AGO National Convention in Boston, and was the featured organist at the inaugural 2014 Twin Cities Early Music Festival. Jessica received her Bachelor of Music degree in Organ Performance and Master of Music degree in Historical Performance from the Oberlin Conservatory, where she studied organ with James David Christie and harpsichord with Webb Wiggins. She returned to the Twin Cities to attend the University of Minnesota for the Doctor of Musical Arts degree in Organ Performance and studied with Dean Billmeyer. Jessica is currently the Chapel Organist of the Chapel of St. Thomas Aquinas at the University of St. Thomas.

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**Catherine Rodland**, whose playing has been described as "transcendent" (The American Organist), is Artist in Residence at St. Olaf College in Northfield, Minnesota. She graduated cum laude with departmental distinction in organ performance from St. Olaf in 1987 and received both the MM and DMA from the Eastman School of Music in Rochester, NY where she was a student of Russell Saunders. At Eastman, Catherine received the prestigious Performer's Certificate and the Ann Anway Award for excellence in organ performance. She is a prizewinner in several competitions including the 1994 and 1998 American Guild of Organists Young Artists Competition, the 1994 Calgary International Organ Competition, and the 1988 International Organ Competition at the University of Michigan for which she received first prize. Catherine has concertized extensively throughout the United States and Canada, and has been featured often on the syndicated radio program "Pipedreams" on National Public Radio. At St. Olaf College Catherine teaches a full studio of organ students as well as music theory and ear training classes.

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Toronto native **Michael Unger** is the Assistant Professor of Organ and Harpsichord at the University of Cincinnati College-Conservatory of Music. He won 1st Prize and the Audience Prize of the National Young Artists' Competition of the American Guild of Organists, 1<sup>st</sup> Prize of the International Organ Competition Musashino-Tokyo, and 2<sup>nd</sup> Prize and Audience Award of the International Schnitger Organ Competition in the Netherlands. He presents concerts internationally, and his performances have been broadcast on North American and European radio, including on *Pipedreams* and *With Heart and Voice*. He was a guest faculty at the 2015 and 2016 Smarano International Academies in Trentino,

Italy. He holds a Doctorate of Musical Arts with Performers Certificate from the Eastman School of Music, where he was a student and teaching assistant of David Higgs and William Porter, and is also a Gold Medal graduate of the University of Western Ontario. Formerly the Director of Music of the Lutheran Church of the Incarnate Word in Rochester, NY, he currently serves as organist of Cincinnati's historic Isaac M. Wise – Plum Street Temple.

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**Robert Vickery**, now in his fiftieth year as a church musician, has been Director of Music/Organist at the Church of the Holy Childhood in St. Paul, Minnesota since 1981. He has held positions at Messiah Methodist Church in Plymouth, Westminster Presbyterian Church, and the Basilica of St. Mary in Minneapolis. A member of the American Guild of Organists since high school, he has served on the executive board and program committee of the Twin Cities Chapter and was co-chair of the Facilities Committee for the 2008 National AGO convention. He was also co-chair of the Organ Historical Society's 2017 National convention.

# This Is My Song

LLOYD STONE, 1912-

FINLANDIA 11 10.11 10.11 10.  
JEAN SIBELIUS, 1865-1957  
Arr. for *The Hymnal*, 1953

*Unison*

1. This is my song, O God of all the na-tions,  
2. My coun-try's skies are blu - er than the o - cean,

A song of peace for lands a - far and mine. This is my  
And sun - light beams on clo - ver - leaf and pine. But oth - er

home, the coun - try where my heart is; Here are my hopes, my  
lands have sun - light too, and clo - ver, And skies are ev - ery-

dreams, my ho - ly shrine; But oth - er hearts in oth - er lands are  
where as blue as mine. Oh, hear my song, thou God of all the

beat - ing With hopes and dreams as true and high as mine.  
na-tions, A song of peace for their land and for mine. A - men.



# Traditional Worship

at Wooddale Church

Saturdays at 5 pm  
Sundays at 8:30 am

All generations are invited to enjoy this vibrant worship experience with a 100-voice choir, world-class organ, biblical message and great children's programming!

[wooddale.org](http://wooddale.org)

6630 Shady Oak Road  
Eden Prairie, MN 55344

