

*Celebrating*

20

YEARS

*Celebrating 20 Years  
of the St. John's Landmark  
Austin Pipe Organ*



Saint John's Episcopal Church

# Celebrating the King of Instruments...

At its earliest origins, from the days of the humble pan flute to the mighty hydraulis that filled the Roman coliseums with massive sounds, the pipe organ has been an instrument of curiosity and wonder. Yes, it has scared away a few, but it has also inspired many others, including the great master Johann Sebastian Bach, who toured his native Germany to test various organs' "lung power" with his prodigious technique. A contemporary virtuoso, Cameron Carpenter, draws crowds in the thousands to hear him play this amazing instrument.

And yet, the most common use for the organ is in church. Why is that, especially considering its early usage at gladiator fights? In some ways it is an obvious transition - the vast cathedrals were similarly large spaces to fill. Another reason is not so obvious, and yet we experience it even today: No instrument encourages singing better than the pipe organ. As an organist makes thousands of pipes sound at once in hymn playing, the instrument mimics the exact same physics of the human voice - air in a tube is set into vibration. This vibration is contagious, such that when we all sing with the organ supporting us, we are literally vibrating together with our praise!

The truly fine organ at St. John's demonstrates a superb example of this usage every single week. And the fact that it does this so well is a testament to the builder, Austin Organs Inc. of Hartford, who has designed and constructed well over 2500 distinctive pipe organs all over the world, to the Organist and Choirmaster at the time of its installation, Ralph Valentine, who contributed greatly to its design, and to the support of this community of faith, who, even amid the smoking wreckage resulting from the tragic fire of 1992, heard the distant call to rebuild, rebuild well, and sing even better.

And so, twenty years later, we honor that commitment and leap of faith, and celebrate the instrument that supports our song. Its 3721 pipes speak from every corner of the church, and seamlessly weave in and out of the fabric of our worship. It continues to be revered in the organ community as one of the finest pipe organs around. I hope you will join me in celebrating this year... passing this brochure on to your friends, coming to concerts that inspire and renew, and thanking God for the gifts of music and this parish.

Scott Lamlein  
*Director of Music and Organist*  
October 2015

*St. John's builds bridges between our parish and the community through the Sacred Music at the Red Door Concert Series - presenting free-admission concerts several times each year. This season celebrates the 20th birthday of the celebrated St. John's Austin pipe organ.*

Visit [www.reddoormusic.org](http://www.reddoormusic.org) for full details of our 2015-2016 season. All concerts are free admission; a suggested donation of \$20 is requested at major events.

## Charlotte Beers Plank, Organ

Former student of Ralph Valentine, and St. John's "native daughter," Charlotte returns from Oberlin with a moving program of music well suited to St. John's landmark Austin organ.

**Sunday, October 25, 2015 - 3:00 p.m.**

## Lecture Presentation on the Music of The Beatles

Aaron Krerowicz, former St. John's chorister, presenter. In November 2011, Aaron won a research grant through the University of Hartford to study the Beatles. The results of this on-going venture have been presented through well over one hundred analytic presentations at universities, libraries, continuing education programs, and community centers throughout the United States.

**Sunday, November 1, 2015 - 1:00 pm**

## Candlelight Festival of Nine Lessons and Carols

The St. John's Adult and Youth Choirs

Scott Lamlein, director; Floyd Higgins, organ

In the tradition of King's College, Cambridge, prepare your soul for the Christmas miracle with carols for choir and organ.

**Sunday, December 13, 2015 - 3:00 pm**



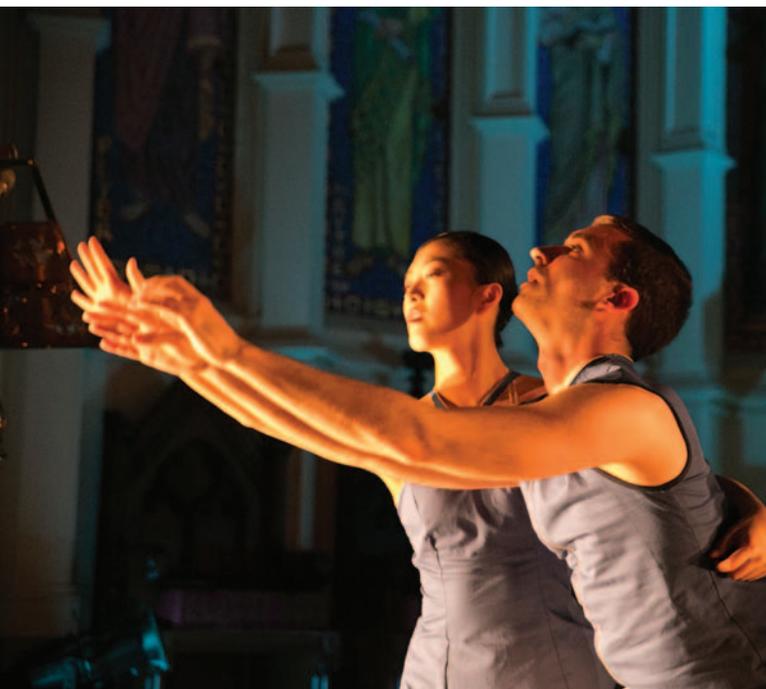


## Silent Film Screening: The Navigator

Buster Keaton's classic, "The Navigator" with improvised organ accompaniment by Jason Roberts, former music director at St. James's Church, West Hartford, now Associate Organist at St. Bartholomew's Church, New York.

**Friday, January 8, 2016 - 7:00 pm**

(Snow date, Sunday, January 10 - 7:00 pm)



## Organ and Dance: SYREN Modern Dance Ensemble

Rick Ericksen, organ; Donald Meineke, harpsichord; Johann Sebastian Bach's *Art of Fugue* with hauntingly beautiful dance interpretation by a renowned troupe based in New York. Co-sponsored by the Hartford Chapter, American Guild of Organists.

**Saturday, April 9, 2016 - 7:00 pm**

## 20th Anniversary Concert and Gala Reception

Celebrating 20 Years of St. John's Landmark Austin Pipe Organ, St. John's Adult and Youth Choirs - Scott Lamlein, director, Ralph Valentine, organ; chamber orchestra, John Rutter's Requiem and other choral works are featured, along with a solo performance by Mr. Valentine.

**Sunday, May 22, 2016 - 3:00 pm**



## Pipes Alive! Organ Series First Sundays in 2016 – 12:30 pm

**Jan. 3:** Scott Lamlein

**May 1:** Vaughn Mauren

**Feb. 7:** Natasha Ulyanovsky

**April 3:** Ben Gessner

**March 6:** Kari Miller

**June 5:** Scott Lamlein

## SPECIAL EVENTS:

### Choral Festival Evensong

(at Trinity Church, Sigourney Street, Hartford)

Featuring the combined choirs of St. John's, St. James's West Hartford, and Trinity Hartford.

**Sunday, October 4, 2015 - 4:00 pm**

### Benefit Choral Concert: Habitat for Humanity

Featuring CitySingers of Hartford with the St. John's Youth Choir and the Trinity Choir School.

**Saturday, April 23, 2016 - 4:00 pm**

### Songs of Praise Hymn Study

(Thursdays at 10:30 am)

A lively time of discussion, prayer and exploration of the hymns we sing. September 24, October 1, 15, 22, 29

# The History of the Organs of



## Saint John's, Hartford

The first organ for the original St. John's Church on Main Street in Hartford was built in 1841 by E. and G. G. Hook of Boston. In keeping with a popular practice of the time, this instrument was placed in an organ/choir loft over the narthex at the back of the church. The organ, Hook's Opus 47, consisting of two manuals and twenty-two stops, was described by the Hartford Courant in 1842 as having "superior finish, tone and compass, with a Gothic exterior."

During the church's more than sixty years in Hartford, its organs were moved a number of times, both to improve the church's layout, which seems to have been an ongoing issue, and the sound of the instrument. The first move, which happened before 1861, brought the organ down from the loft to the main floor of the church, possibly in conjunction with a tonal improvement to the instrument in the 1850s.



In 1861, the purchase of a new organ, Hook's Opus 295 of two manuals and thirty stops, provided an opportunity to move the instrument back to where some felt it gave better service. The Courant editorialized in May of 1862 that "we are glad to hear that the organ...is to be removed from its present location under the gallery to the former organ loft. It is too cramped now to be heard well or to advantage, besides we believe that the tone of the instrument is being impaired. The choir will also have a better chance of rendering the fine music for which this church is celebrated."

In November, 1862, the Courant noted that "a very handsome black walnut case, in the Gothic style, has been erected" for the new instrument which was first used for Christmas Eve services.

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*"A better chance of rendering the fine music for which this church is celebrated."*

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Although the Hartford St. John's was a large building with over 800 seats, a third organ move, in 1890, was necessitated by space issues resulting from the activist congregation's many programs. The following year, the Courant stated that the instrument had been "removed to the body of the church" and "the old tower room and the organ loft choir alley...have been converted into a parish room...[while] the south staircase to the old organ gallery has been closed and a comfortable pastor's study gained."

A final "adjustment" occurred near the end of the nineteenth century when the organ was brought from one side of the church to the other to make space for a vestry room. The main floor placement is shown in the photograph on the left, where the organ case can be seen at the right (south) side of the sanctuary.

# St. John's Church



## St. John's, West Hartford, to 1992

When J. Pierpont Morgan and the trustees of the Wadsworth Atheneum offered to buy the old, deteriorating church in order to use the land for a splendid new art museum extension, parishioners decided that the time had come for St. John's to relocate to West Hartford.

A magnificent new building, designed by Bertram Goodhue, of the renowned firm of Cram, Goodhue & Ferguson, was completed in 1909.

The Austin Organ Company of Hartford was chosen to build a two manual tubular pneumatic instrument of fourteen ranks, eight of which were retained from the 1861



Hook organ in the original edifice. Both Hook instruments in the Hartford church had been financed by subscription but the first West Hartford organ was the memorial gift of two brothers, John O. Enders and Dr. Thomas B. Enders.

The new 1909 organ, Austin's Opus 231, (shown here) was installed in the present chamber in the left side of the chancel at a cost of \$3,850. The organ cases were handsome in appearance and contained several speaking pipes. The large scaled sixteen foot Open Wood pipes were attached to the sloped ceiling of the chamber as they are in the current installation.

The organ continued to give reliable service for many years when, in 1945, the builders supplied a new console, swell shade engine, fan tremolo and generator, and electrified the original tubular stop action.

In 1949, Austin Organs was once again chosen to build a completely new instrument. Opus 2123, with three manuals and 37 ranks, was generously underwritten as a memorial to the founder and past-president of The Austin Organ Company, John T. Austin, by members of his family who were parishioners of St. John's Church. It was dedicated in September, 1950, by Dr. Robert Baker.

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*“The organ cases were handsome in appearance and contained several speaking pipes.”*

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A newly fabricated chamber on the right side of the chancel provided space for the Swell division which was concealed by a facade of non-speaking pipes trimmed with gold paint.

Thanks to the generosity of Mr. and Mrs. Henry G. Robinson, Jr., a nine rank Antiphonal Organ, including horizontally mounted trumpets, was installed on the rear wall above the narthex in 1978.



# Chancel & Antiphonal Organs, 1992 -

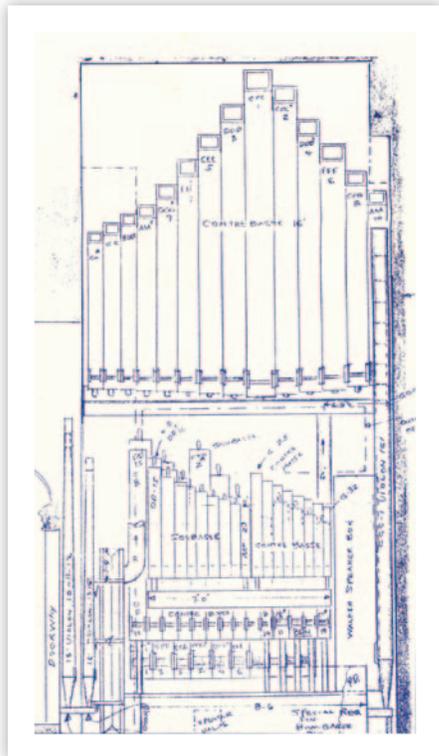
The venerable Austin performed faithfully for over forty years without any major repairs until the night of Saturday, October 10, 1992, when a devastating fire caused considerable damage to much of the building and organ.

The fire destroyed a significant portion of the beautifully carved main case in the chancel and spread to the large scale 16 foot Open Wood pipes which were fastened to the ceiling of the Great Organ chamber. The roof collapsed on the Swell Organ division on the right side of the chancel, crushing many of the pipes. The majority of the pipes of the Antiphonal Organ melted from the intense heat caused by the fire, and the console, which was located in the sacristy, suffered extensive smoke and water damage.

In spite of the considerable water and fire damage, a decision was made to try and use as much of the former instrument as possible in designing and constructing its replacement, Austin Opus 2761. As a result, approximately 38% of the pipework in the new instrument was recycled from the 1950 Austin and three of the original windchests were also reused. Thanks to a generous gift by the family of Mr. and Mrs. Henry G. Robinson, Jr., a number of tonal improvements became possible.

As constructed, the instrument contained a total of 51 stops, 64 ranks, and 3,721 pipes.

In drawing up the plans, shown at left, for the new organ, every effort was made to address the weaknesses and shortcomings of its predecessor. The first step was to remove a massive stone arch in the main chamber which formerly had blocked the tonal egress of approximately 60% of



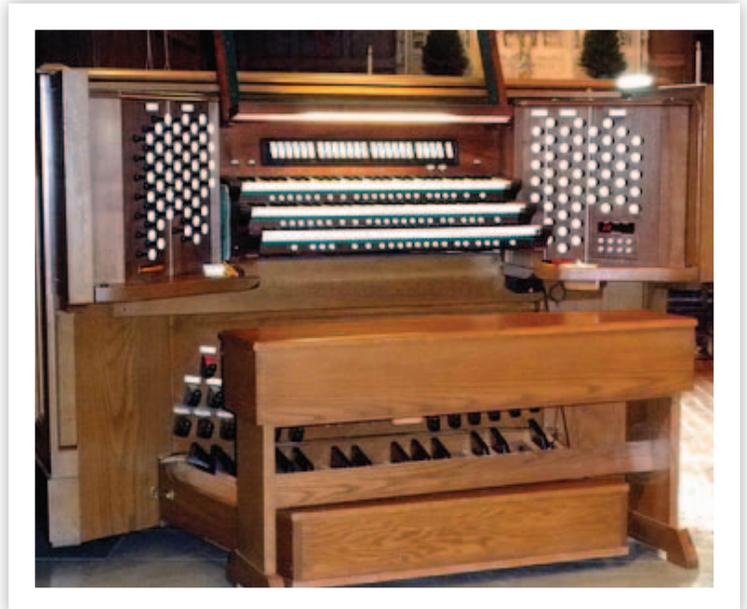
the Great, Choir, and Pedal pipes and replace it by a simple, thin I-beam which could support the new Grand Orgue windchest and make a significant improvement in the sound of the instrument.

The Choir Organ, which formerly was situated behind and below the Great Organ, was relocated to the right side of the chancel in a new chamber constructed beside the Swell Organ where its contribution to the total ensemble was dramatically increased. Tuning and maintenance of the entire organ has been facilitated by having all the pipes of each separate division at the same approximate level above the chancel floor.

Many tonal additions were made to the Pedal Organ, which was sadly inadequate in the 1950 design, having contained only 56 pipes of its own (out of a total of nearly 3,000).

Just as the Hartford church's organs had moved to and fro through the years, the West Hartford consoles were relocated more than once, usually in an effort to either make space for an expanding number of choristers or to improve sight lines.

The first console was placed at the side of the chancel near the altar but, by the time of the fire, the 1950 edition had been removed to the sacristy behind the choir stalls and clergy seating. In this location, the organist, sitting on a platform and aided by a mirror, hand signals from the choir, and eventually a closed circuit television, was required to peer into the sanctuary through an opening in the grille





work in order determine the timing of the service and to direct the choir.

Placed in the chancel area, the new three manual draw-knob console for Opus 2761, has allowed the organist to judge the balance between the sound of the organ, choirs, and congregation much more accurately than the previous sacristy installation. The console is equipped with solid state combination action with 100 memory levels and is fully MIDI compatible which allows for maximum flexibility in utilizing the many sound possibilities of the instrument.

The main case on the east side of the chancel, with reconstructed and refurbished woodwork, is shown above. Two new cases on the west side of the chancel handsomely reflect the restored original. All the cases, including one in the east transept, now contain speaking pipes of polished zinc from

the 8' Montre, Violon, and Flûte Harmonique of the Grand Orgue as well as the 8' Octave Basse of the Pédale.

Additional attractive panelling was constructed for the chests of the Antiphonal Organ which remained basically similar to its original 1978 design except that it was subsequently wound from the main blower.

Finally, the main blower motor, which had been recycled from an earlier instrument, was replaced in 2008 with a quieter and more efficient model.



## Transept Console

After the present main instrument was completed, the music program expanded considerably with the addition of many new members to the Adult and Youth Choirs.

On most Sundays, the narrow chancel at St. John's could not accommodate all the singers and one of the choirs would often be relegated to the east transept for the duration of the service. Members of the Youth Choir would sing their anthems from the steps of the chancel in order to optimize their sound projection. Unfortunately, the organist, seated up in the chancel, would not be able to see the Youth Choir director and judge the balance of the organ accompaniment accurately.

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*The St. John's organ serves to help praise  
God and carry out the mission of  
spreading peace and joy through music,  
week in and week out.*

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A decision was made to purchase a small, two manual Rodgers organ console for the east transept, which could be used to control the stops of the main organ as well as the opening and closing of the expression shades of the Positif and Recit. The Rodgers console, installed in 2001, also made it possible to perform large-scale works that involve instruments as well as singers.



## Chapel Organ

In 1955, a 250 seat chapel was constructed to accommodate the large church Sunday School program. At that time, members of the Austin family donated a seven rank unit organ, Opus 2237, to provide music. Developed in collaboration with then organist Clarence Watters, this "5-7" unit organ was a prototype instrument which went on to be a best-selling stock instrument for Austin. Following the 1992 fire, St. John's held services at a number of nearby locations and eventually reoccupied the chapel as the reconstruction of the main building proceeded. Opus 2237 performed splendidly until an eventual redesign of the chapel space into an education wing led to its purchase by Connecticut's Bridgewater Congregational Church.

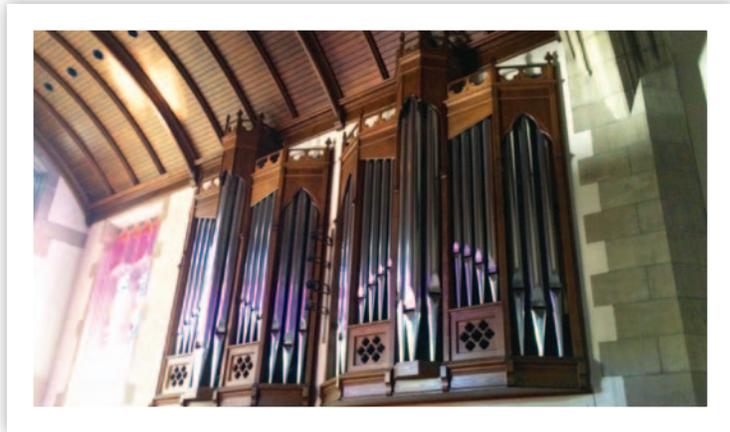
As an interesting coda to the history of St. John's many organs, the former chapel organ, like the first St. John's organ in Hartford, is positioned in a loft over the entrance at the rear of the church's sanctuary.



## The St. John's Organ in Concert

Since its installation in 1995, the Saint John's organ has been featured in concert often, providing opportunities to educate the greater community on the beauty and triumph of organ music. The instrument is as exciting with Early Music and the music of J.S. Bach as it is with French Romantic music and music written in our time.

The 1996 inaugural season garnered much publicity, including a cover feature in *The American Organist* magazine. That year saw full-house concerts by international luminaries of the organ world and local favorites: John Scott (then of St. Paul's Cathedral, London), Wilma Jensen (Nashville, TN), Ben Schaffer (West Hart-



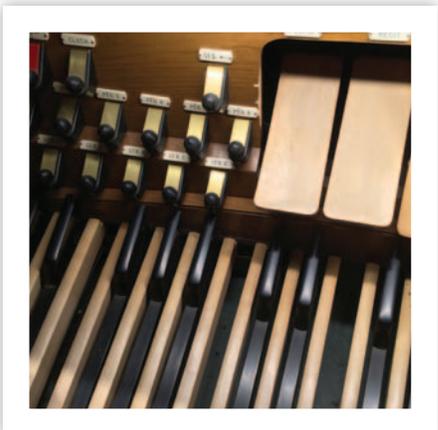
ford), Marilyn Keiser (Indiana University), Thomas Murray (Yale University), Ralph Valentine (then Organist and Choirmaster at St. John's), and John Rose (Trinity College, Hartford).

It has been featured in two conventions of the American Guild of Organists, several "Pipescreams!" Halloween recitals, and in the 1996 "World's Largest Organ Recital" - an event to raise awareness of the organ world-wide. Countless recitals have been presented by the resident musicians of St. John's: Ralph Valentine (1976-2010), Peter Stoltzfus Berton (2010-2014), and Scott Lamlein (2014-present).

The 2015-2016 twentieth anniversary season of St. John's Sacred Music at the Red Door concert series celebrates this landmark instrument with a variety of performances and worship services: Charlotte Beers Plank, organist (former student of Ralph Valentine); Festival of Nine Lessons and Carols, featuring the St. John's Youth and Adult Choirs (Scott Lamlein, director; Floyd Higgins, guest organist); Silent Film featuring Jason Robert, organist; Bach's "Art of Fugue" with SYREN Modern Dance (Rick Ericksen, organist); and Rutter's "Requiem" featuring the St. John's Youth and Adult Choirs (Scott Lamlein, director; Ralph Valentine, guest organist).

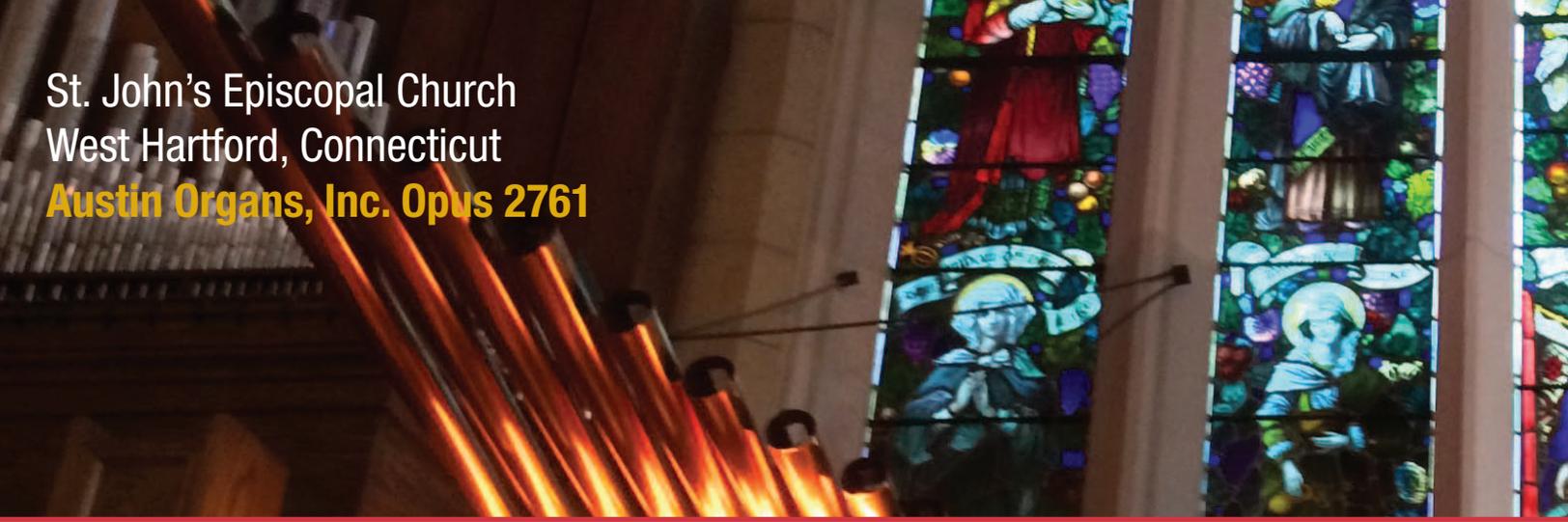
Perhaps unlike any other single musical instrument, the pipe organ has the power to express the full range of human and musical emotion, from the thunderous full ensemble to the most delicate whisper. The St. John's organ serves to help praise God and carry out the mission of spreading peace and joy through music, week in and week out. It is a gift to us and our community, created to the glory of God. 🏛️

*Written in 1996, and revised 2010 by Ralph Valentine.  
Editing and additional information by William Uricchio,  
December, 2010; and by Scott Lamlein, 2015.*





St. John's Episcopal Church  
West Hartford, Connecticut  
**Austin Organs, Inc. Opus 2761**



**GRAND ORGUE** at chancel left, 4-1/2" wind

PITCH		PIPES
* 16'	VIOLON (15-24 new in transept case)	61
8'	MONTRE (1-24 in left chancel case)	61
* 8'	VIOLON (extension of 16' Violon)	12
8'	FLÛTE HARMONIQUE (1-12 in right rear Chancel case)	61
8'	BOURDON	61
* 8'	COR DE CHAMOIS	61
4'	PRESTANT	61
4'	FLÛTE OUVERTE	61
* 2 2/3'	QUINTE	61
* 2'	DOUBLETTE	61
1 3/5'	TIERCE (begins at tenor C)	49
1 1/3'	FOURNITURE IV (19-22-26-29)	244
8'	BOMBARDE (extension from Pédale - 7" wind)	29
8'	TROMPETTE EN CHAMADE (Antiphonale - 3 1/2" wind) CLOCHES (electronic) MIDI I, II, III	74

\* Stops marked with an asterisk include revoiced pipes from the former instrument, Austin Opus 2123, including the Antiphonal Organ added in 1978.

All pipes are of metal except for the following ranks which contain wood pipes:

Récit 16' Bourdon Doux, Positif 8' Flûte Bouchée, Antiphonale 8' Bourdon en Bois, and Pédale 16' Contre Basse, 16' Soubasse, 16' Bourdon

**POSITIF** (expressive) at chancel right, 3-1/2" wind

PITCH		PIPES
* 8'	PRINCIPAL	61
8'	FLÛTE BOUCHÉE	61
* 8'	FLÛTE DOUCE	61
* 8'	FLÛTE CÉLESTE (begins at tenor C)	49
4'	OCTAVE	61
* 4'	FLÛTE À FUSEAU	61
* 2 2/3'	NASARD	61
2'	DOUBLETTE	61
* 2'	QUARTE DE NASARD	61
* 1 3/5'	TIERCE	61
1'	SIFFLET (extension of 2' Quarte de Nasard - prepared)	
2/3'	CYMBALE IV (26-29-33-36)	244
* 8'	CROMORNE TREMBLANT	61
8'	TROMPETTE HARMONIQUE (15" wind)	61
8'	TROMPETTE EN CHAMADE (Antiphonale) CLOCHETTE (8 bells) MIDI I, II, III	

**ANTIPHONALE** on rear wall of nave, 2-1/2" wind

PITCH		PIPES
8'	MONTRE	61
* 8'	BOURDON EN BOIS	61
4'	PRESTANT	61
2'	FLÛTE À BEC	61
2'	FOURNITURE IV (15-19-22-26)	244

**RÉCIT** (expressive) at chancel right, 5" wind

PITCH		PIPES
* 16'	BOURDON DOUX (extension of 8' Flûte à Cheminée)	12
* 8'	PRINCIPAL	61
8'	FLÛTE À CHEMINÉE	61
8'	VIOLE DE GAMBE	61
* 8'	VOIX CÉLESTE (begins at tenor C)	49
* 4'	OCTAVE	61
* 4'	FLÛTE OCTAVIANTE	61
2'	OCTAVIN	61
* 2'	PICCOLO HARMONIQUE	61
1 1/3'	LARIGOT	61
2'	PLEIN JEU IV (15-19-22-26) (Draws 2' Octavin)	183
* 16'	BASSON (1-12 new)	61
* 8'	TROMPETTE	61
* 8'	HAUTBOIS (extension of 16' Basson)	12
* 4'	CLAIRON	61
* 8'	VOIX HUMAINE (In separate enclosure - 4" wind) VOIX TREMBLANT TREMBLANT	61
8'	TROMPETTE EN CHAMADE (Antiphonale) MIDI I, II, III	





**PÉDALE** primarily at chancel left, 4-1/2" wind

PITCH		PIPES
32'	FLÛTE OUVERTE (electronic - 32 notes)	
32'	CONTRE BOURDON (electronic - 32 notes)	
* 16'	CONTRE BASSE	32
16'	SOUBASSE	32
* 16'	VIOLON (Grand Orgue)	
* 16'	BOURDON (extension of Antiphonale 8' Bourdon en Bois)	12
* 16'	BOURDON DOUX (Récit)	
* 10 2/3'	QUINTE (from Récit 16' Bourdon Doux)	
8'	OCTAVEBASSE (1-17 in right front chancel case)	32
8'	FLÛTE COUVERTE (extension of 16' Soubasse)	12
8'	FLÛTE À CHEMINÉE (Récit)	
* 8'	COR DE CHAMOIS (Grand Orgue)	
* 4'	BASSE DE CHORALE	32
4'	COR DE NUIT	32
2'	FOURNITURE III (22-26-29)	96
32'	CONTRE BOMBARDE (electronic - 32 notes)	
16'	BOMBARDE (7" wind)	32
* 16'	BASSON (Récit)	
8'	BOMBARDE (extension of 16' Bombarde)	12
8'	TROMPETTE EN CHAMADE (Antiphonale)	
* 8'	TROMPETTE (Récit)	
* 4'	CROMORNE (Positif) MIDI I, II, III	

### COUPLERS

Récit à Pédale 8, 4  
 Positif à Pédale 8, 4  
 Grand Orgue à Pédale 8, 4  
 Grand Orgue Unisson  
 Grand Orgue à Grand Orgue 16, 4  
 Récit à Grand Orgue 16, 8, 4  
 Positif à Grand Orgue 16, 8, 4  
 Antiphonal sur Grand Orgue  
 Positif Unisson  
 Positif Muet (except Trompette  
 Harmonique and Trompette en  
 Chamade)  
 Positif à Positif 16, 4  
 Récit à Positif 16, 8, 4  
 Grand Orgue à Positif  
 Pédale à Positif  
 Antiphonal sur Positif  
 Récit Unisson  
 Récit à Récit 16, 4  
 Positif à Récit 16, 8, 4  
 Antiphonale sur Récit  
 Grand Orgue - Positif Exchange

### ACCESSORIES

Artisan Solid State Combination Action with  
 100 memory levels  
 Balanced expression pedals - Récit and Positif  
 Programmable Crescendo pedal  
 15 Adjustable General combinations  
 (thumb and toe)  
 8 combinations for each of the following:  
 Grand Orgue (thumb) Récit (thumb), Positif  
 (thumb), Pédale (toe)  
 3 combinations for Antiphonale (thumb)  
 4 combinations for Couplers (thumb)  
 Reversibles for unison couplers, Clochette,  
 32' stops  
 2 Tuttis  
 Melody coupler  
 Bass coupler  
 Pedal Divide  
 Transposer  
 Registration Sequencer  
 Memory Lock  
 MIDI Record/Playback system  
 Adjustable Bench  
 Console is on a moveable dolly and can be  
 centered in the chancel for recitals.

Tonal Design: David A.J. Broome and Ralph B. Valentine

Layout: Frederick L. Mitchell

Installation: Jon van Houten

Tonal Finishing: Daniel Kingman, assisted by David Johnston and Christopher Broome

Case Design: Charles Nazarian

Case Construction: Matthew Burke of Kingsland Co., Norfolk, CT

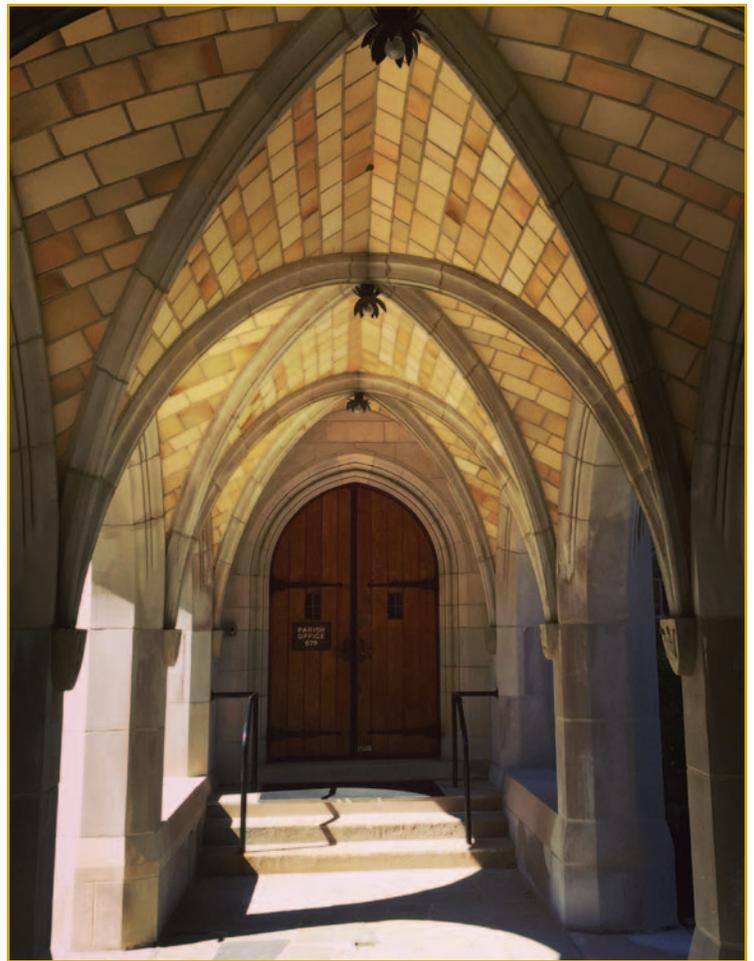
Acoustical Consultant: Larry King

Organ Consultant: Ralph B. Valentine

# The St. John's Choir

The St. John's Youth and Adult Choirs are well-known in the greater Hartford community and beyond as a center of excellence in vocal training and repertoire for children ages 7-1/2 and up. The youth choristers receive a stipend to sing the soprano (treble) line every other Sunday, alongside volunteers and professionals on the other parts. The flexible performing schedule enhances a safe, supportive and inspiring environment with the highest standards of musical expression.

Affiliated with the Royal School of Church Music, the program focuses on a centuries-old tradition of music composed originally for children's voices alongside adults. The youth also sing on their own periodically and for special occasions. Included are a summer choir camp, choir festivals and collaborations, and the broadening experience of travel. Rehearsals are weekly, and frequently include a choir dinner. The semi-professional Adult Choir sings every week and is open to experienced choral singers by audition. Inquiries from prospective singers are welcome at any time; no religious affiliation is necessary. Please visit our website for additional information at [www.sjparish.net](http://www.sjparish.net).



## You can help!



Sacred Music at the Red Door depends on donations to fund only concerts, but also to fund education and camp for our young choristers each year. You can make a direct donation visiting the link below, or contact us indicating how you might

contribute your time to our efforts, whether it be helping raise funds, managing the concert venue, working on publicity, helping with receptions, or sharing your musical talents.

### Online Donations

Your donation to Sacred Music at the Red Door helps support the choirs and concert series at St. John's Episcopal Church. To donate online, please visit: [www.reddoormusic.org/donate](http://www.reddoormusic.org/donate)

## Sundays at St. John's

Masterworks for choir and organ provide musical inspiration at our 10:30 a.m. Choral Eucharist each Sunday. With broad choral repertoire from the oldest motets to modern and Gospel, the St. John's Choirs lift our hearts to God and lead our singing of the great hymns of the church.

**St. John's is a warm and welcoming faith community, and invites you to worship each week.**

8:00 am Spoken Holy Eucharist  
9:30 am Faith Forum and Church School  
10:30 am Choral Holy Eucharist

The Reverend Susan Pinkerton, *Rector*  
The Reverend John Gedrick, *Assistant Rector*  
Scott Lamlein, *Director of Music and Organist*  
Janet Babbitt, *Director of Christian Education*



**Saint John's Episcopal Church**

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