

*SECOND CONGREGATIONAL U.C.C.
GRAND RAPIDS, MICHIGAN
DEDICATORY CELEBRATIONS 2000*

The Staff of Second Congregational Church

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Dr. Kent Hill, Director of Music Ministries
Susan Blanksma, Pre-School Director
BettyBeth Johns, Acting Director of Christian Education
Sharon Gardei, Assistant Director of Bells
Lydia Hall, Assistant Director of Children's Choirs
Judy Seppamaki, Office Manager
Michelle Droog, Secretary
Jack Monroe, Church Custodian
Marilyn Horvath, Housekeeper

Organ Research Committee *(formed June 9, 1992)*

Michael J. Shannon, Chairperson
Roberta Dykhuis, Secretary
Winston Burbridge*
William Burhenn, Director of Music Emeritus
Ronald Krebs, Advisor, Director of Music 1983-1997
Ray Landis, Interim Director of Music 1997-1998
Jeane Swart
Richard Murphy, Architect
*deceased

Organ Project Committee

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Dr. Kent Hill, Director of Music Ministries
Thomas Carlson, Insurance Advisor
Len Hickey, Attorney
Barbara Lamb, Church Moderator
Richard Murphy, Architect
Henry Swart, Board of Property

Architect

Richard Murphy
MHB Design Group

Contractors

General Contractor
James Droge
Construction Company

Electrical Contractor
Steve Johnson, Accent Electric

Wind Lines
Target Construction, Inc.

Steam Line Relocation
River City Mechanical

Meeting God's Challenge...Investing For the Future *Capital Fund Drive*

Robert Partridge, Campaign Chair
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Barbara Lamb, Spiritual Emphasis Director
Gordy Hunsberger, Leadership Gifts Director
Tina Nyp, Congregational Events Director
Len Hickey, Family Conversation Director
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Marjorie Wilcox, Administration Director
Michael G. Kryger, Fulfillment Director
Jim Yates, Selection Committee
Jeane Swart, Selection Committee
Henry Swart, Selection Committee
Michael J. Shannon, Selection Committee

New Organ Celebration Committee *The Second Church Music Board*

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Jean Swart, Vice Chairperson
Janet Van Geison, Secretary
Jan Altschwager, Treasurer
Judy Christians
Thomas Cole
Nancy Hickey
Kenneth Larsen
Mary Pontremoli
Kirk Sorenson
Allison Van Skiver
Dr. Kent Hill

Organ Builder

Reuter Organ Company
Lawrence, Kansas

Albert Neutel, Jr.
Executive Vice President
and Tonal Director

— A Word from the Pastor —

Second Church is an important part of the wonderfully unique community of Grand Rapids. Good music is very highly valued in almost every aspect of community life. Excellence in traditional music has always been a cornerstone of Second Church.

Grand Rapids is also a community of churches where traditional values of life are highly prized. Second Church's excellent traditional worship continues to meet the needs of younger and older alike! For these reasons, I felt, and continue to feel, that it was important that Second Church moved ahead with our new organ project. From the very beginning of my ministry at Second, I felt that we must simultaneously undergird our traditional worship, while finding sustainable contemporary worship which reflects the faith stance of the United Church of Christ. We have, in fact, made significant progress in that direction as well, although much work yet needs to be done.

Our sincere appreciation is given to all of those involved with the organ project. Most of all, we give thanks to God for the numerous wonderful members and friends whose financial generosity made our dream of a new organ a reality!

May God's name always be glorified by our new Reuter organ!

Sincerely,

Dr. M. Bruce Irwin

— A Word from the Director of Music Ministries —

The new Reuter Organ at Second Congregational Church is the result of an enormous effort on the part of many members of this church. An organ study committee was established in 1985, under the guidance and inspiration of Ronald Krebs, who was Director of Music at Second Church from 1983-1997, and William Burhenn, Director of Music Emeritus. Michael Shannon was chosen from the committee to be chair, and continues today as an enthusiastic, capable leader. A decision was made in 1992 to begin an Organ Trust Fund as repository for moneys contributed toward the new organ. An intensive study of companies that could build an organ worthy of use in worship narrowed the field to three outstanding builders, and from these three, the Reuter Organ Company was recommended.

Fundraising was accomplished through many activities planned by the Music Board of Second Church, whose efforts continue to the present time. No single individual stepped forth to pay for this organ; the success of the fundraising was the result of years of gifts from people throughout the congregation who gave in memory of friends and family, who attended dinners, theatre productions, and countless other events. In 1998, with some \$240,000 in hand as a result of these efforts, the congregation voted to commission a new organ from the Reuter Organ Company, and to support a Capital Fund Drive to raise the necessary funds for enlargement of the organ chambers and purchase of the organ. In June, 1998, a contract was signed, and in June, 1999, the revered Kilgen Organ, which had served this congregation since 1955, was sold and removed to make way for the new instrument. After a long and sometimes frustrating period of church renovation, the new organ arrived on Sunday, October 31, 1999. It was a glorious day, literally and figuratively, and some 100 people from the congregation turned out to help unload the parts of the organ and, in the following weeks, helped to uncrate over 2,000 pipes which were placed on the organ chests. Because of the long hours which the installation crew put in, and with the help of our volunteers, the first sounds of the organ were heard on Saturday, November 13, and some stops of the organ were ready for use on Sunday, November 14, just two weeks after its arrival. Work continued until January 14 of this year as Albert Neutel Jr., Tonal Director of the company oversaw the tonal finishing and tuning of all 2,763 pipes of the organ. This church can be very grateful for the care he and his whole crew showed in giving us an organ of great beauty and quality. I believe that we can look forward to many years of uninterrupted service from this fine instrument, and that its use to glorify God and to inspire us will remind us every week of the fine heritage of worship in this place.

Sincerely,

Dr. Kent Hill

— Music at Second Church —

Music has played an important role in the worship life of Second Congregational Church throughout its history. A small reed organ was used in the original church, founded in 1869 on Monroe Avenue; and by the time the church was moved, it evidently was replaced by a piano. In 1907, the Rev. S.T. Morris was greatly interested in improving the quality of music and encouraged the church to apply for a grant from the Carnegie Fund, which agreed to match funds for the purchase of a new organ. Some \$900 was raised, giving the church \$1800 with which to purchase an organ. At that time, this was sufficient to buy an organ which was to serve the church for many years. In 1929, a new brick church was built which served the congregation until the present structure was built in 1950. While the early history of church music at Second Church is sometimes obscure, there were periods when exceptional music was being made. In the history of the church from 1944, it is stated that "[In 1935] The music was under the direction of Mr. Reese Veatch, a local teacher of voice. In 1936 our Senior Choir won two cups offered at the Western Michigan Choir Festival." In 1939, the list of choir members included an Adult Choir of 32, a Young People's Choir of 29, a Junior High Girls Choir of 8, a Junior Girls Choir of 25, and a Boys Choir of 17.

In 1949, during the time of the construction of the new church, the congregation was fortunate to be able to secure the services of William A. Burhenn as Director of Music. Mr. Burhenn, a seasoned church musician who had played and conducted at Norwich Cathedral in England while serving in the armed forces during World War II, brought a new level of musicianship and breadth of repertoire to the music of our church. Under his guidance, a Kilgen Organ was installed in the new church in 1954, and was used until June, 1999 when it was removed to make way for a new 49-rank Reuter Organ. After 30 years of outstanding service Mr. Burhenn retired in 1979 and was named Director of Music Emeritus. He was succeeded by Kenneth Sass (1979-1983), Ronald Krebs (1983-1997), and Ray Landis (1997-1998) who continued the fine musical tradition established by their predecessor. In 1998, Dr. Kent Hill was appointed Director of Music Ministries, a position he continues to hold.

— Organ Chamber Preparation and Organ Installation —

Preparing chambers for the new organ, which was to be one-third larger than the previous instrument, proved to be a daunting task. A member of Second Church, Richard Murphy of MHB Design Group, agreed to serve as architect. Beginning in the spring, he worked closely with the engineers of the Reuter company, drawing up plans for the new chambers. He also oversaw the bidding process, contacting a number of qualified builders who could handle a project of this complexity. After examination of the bids, James Droge Construction Company was awarded the contract and work began in August.

The first part of the job was demolition - lowering the floors of the old chambers by two feet to allow the necessary headroom for the new organ, and relocating a maze of steam pipes which ran through the old chambers. The next major job was opening a new chamber behind the choir loft by cutting through the masonry wall and shoring it up with steel supports. This new chamber contains the Great and much of the Pedal division, some 17 stops and over 1,000 pipes. In order to fit the large pedal pipes into the available space, the Reuter company cleverly engineered the Principal and Subbass 16' pipes to be placed on their sides. A number of major wiring changes had to be made, and another member of Second Church, Steve Johnson of Accent Electric, Inc. was highly complimented by the organ installation crew for his excellent work.

As happens in any remodeling project, there were many unexpected delays and frustrations. During all of these difficulties, Michael Shannon, Chair of the Organ Projects Committee, acted as site manager for the church, making sure that all measurements were adhered to, and all obstructions to the proper installation of the organ were removed. After masonry and drywall preparation was complete and painting was done, the chambers were ready for the installation of the organ.

On October 31 at 12:15 PM, the Reuter Organ truck arrived with the first shipment of parts for the organ and, in less than three hours, some 100 members of the congregation had unloaded the moving-van-sized truck. The whole interior of the church and chapel were covered by pipes, organ parts and about a dozen wind chests weighing up to several hundred pounds. On Monday, November 1, work began immediately to place the framework and chests in the chambers; and by the end of the week, the church was again free for worship. On the following Wednesday, November 10, the second shipment of parts, including the organ console and the elegant pipe cases was delivered and installed; and on Friday afternoon and on Saturday, members of the church uncrated over 2,000 pipes, which were placed on the chests. By Saturday, enough of the organ was tuned to allow its use in the services and the organ, although incomplete, was heard for the first time on Sunday, November 15 — just two weeks after its arrival! In the weeks following, the organ was carefully finished for the room. The additional digital voices were installed and an overall sound of beauty, grandeur and elegance emerged. We all look forward to many years of magnificent music-making with this new organ.

David Craighead

Biography

David Craighead was born in Strasburg, Pennsylvania on January 24, 1924. His father was a Presbyterian minister, and he received his first music lessons from his mother, who was an organist. At an early age he showed great interest in music and especially his favorite instrument, the organ.

Mr. Craighead studied for two years at the Santa Ana Junior College. His music study was with private teachers, including pianist Olga Steeb and organist Clarence Mader. At the age of eighteen, he became a pupil of Alexander McCurdy at the Curtis Institute of Music in Philadelphia, where he received the Bachelor of Music degree in 1946. During his four undergraduate years he served as organist of Bryn Mawr Presbyterian Church. In 1944 he was accepted as a touring recitalist by Concert Management Bernard R. LaBerge, which is now Karen McFarlane Artists, making his first transcontinental tour shortly after. In his last year at the Curtis Institute, Mr. Craighead joined the faculty of the Westminster Choir College in Princeton, New Jersey.

The following September, Mr. Craighead was appointed organist at the Pasadena Presbyterian Church in California. Among his duties were bi-weekly organ recital broadcasts and the accompanying of numerous oratorios and other musical performances.

From the summer of 1948 through 1955, Mr. Craighead taught in the music department of Occidental College, Los Angeles. From 1955 until retirement in the summer of 1992 he was both Professor of Organ and Chair of the Organ Division of the Keyboard Department at the Eastman School of Music, University of Rochester, NY. At this same time he was appointed organist of St. Paul's Episcopal Church, Rochester, Where he continues to serve.

Mr. Craighead has maintained a balanced career as both performer and teacher. Many of his students now hold positions in colleges and churches across the country. He has played recitals in seven national conventions of the American Guild of Organists, and at the International Congresses held in London, Philadelphia and Cambridge, England. Recognized as one of America's great organ artists, David Craighead was voted the 1983 International Performer of the Year by the New York City Chapter of the American Guild of Organists.

In June, 1968, Mr. Craighead received an honorary Doctor of Music degree from Lebanon Valley College, Annville, Pennsylvania, and in 1975 was the first recipient of the Eisenhart Award for teaching excellence at the Eastman School. His most recent award has been an honorary Fellowship in the Royal College of Organists, London, England.

Recordings include a 1968 Artisan l.p. disc of compositions by Franck, Mendelssohn and Messiaen. He has subsequently made two recordings for the Crystal Record Company. The first includes works of Samuel Adler, Paul Cooper and Lou Harrison. The second consists of *The King of Instruments* by William Albright and the *Sonata for Organ* by Vincent Persichetti. He also made two recordings for Gothic, one of late Nineteenth-Century American composers, and the other of Albright's *Organbook I* and *Organbook III*. His most recent recording, for Delos, features the *Second Sonata* by Max Reger and Louis Vierne's *Symphony Number 6*.

For 47 years Mr. Craighead was married to organist Marian Reiff Craighead. In recent years, until her death in May, 1996, they presented concerts for organ duet in numerous cities nationwide, and completed a recording, *The Craigheads at Asbury*.

The Craigheads have two children, a son James, and a daughter Elizabeth Eagan, and two grandsons, Christopher and Jeffrey Eagan.

**ORGAN RECITAL BY DAVID CRAIGHEAD
SECOND CONGREGATIONAL CHURCH
GRAND RAPIDS, MICHIGAN
SUNDAY, FEBRUARY 20, 2000**

I.

Symphony No. 6, Op. 59

**Louis Vierne
(1870-1937)**

Finale: Allegro molto

Louis Vierne composed the *Sixth Symphony* in the summer of 1930, dedicating it to the memory of Lynnwood Farnam "in testament of his profound admiration for the great musician and incomparable virtuoso taken prematurely to full glory."

The *Sixth Symphony* like three of the previous symphonies, is constructed in cyclical form. In the words of Maurice Duruflé, pupil and friend of Vierne, "the same theme, presented under a different rhythmic aspect in each of the movements, gives the symphony a stylistic unity and solid construction so characteristic of the personality of Louis Vierne."

"In the *Final*, above a fierce rhythm of tympani played in the pedals, is displayed a scintillating theme in the brilliant tonality of B Major."

Suite Bretonne (1923)

**Marcel Dupré
(1886-1971)**

**Berceuse
Fileuse (The Spinner)**

Few contemporary artists have been as influential in the areas of organ playing, teaching, and improvisation as the Parisian, Marcel Dupré. *Suite Bretonne*, three musical impressions of scenes in Brittany, was included in Dupré's third American concert tour in 1924. "The Spinner" recalls numerous 19th century *moto perpetuo* studies, such as the "Spinning Song" by Mendelssohn.

Four Chorales from the *Orgelbüchlein*

**Johann Sebastian Bach
(1685-1750)**

Advent:	Nun komm, der Heiden Heiland (Now come, Savior of the nations)
Christmas:	In dulci jubilo
Passion:	Christe, du Lamm Gottes (Christ, Thou Lamb of God)
Easter:	Heut triumphieret Gottes Sohn (Today triumphs God's Son)

The *Orgelbüchlein* is a collection of forty-five chorales composed for the various seasons of the church year. The title page bears the following inscription by the composer:

Little Organ Book

In which a beginning organist will be given guidance
in working out a chorale in all manner of ways,
as well as equipping him for playing the pedals,
since the pedal is always required for the performance
of the chorales found herein.
Solely for the glory of all-high God
and for the instruction of those around me.

— Johann Sebastian Bach
tr. Quentin Faulkner

Concerto in A Minor [after Vivaldi] (S. 593)

Johann Sebastian Bach
(1685-1750)

**[Allegro]
Adagio
Allegro**

Bach was greatly influenced by the works of the Italian violinist and composer Vivaldi and transcribed a number of his concertos for keyboard instruments. The Concerto in A Minor is an adaptation of Vivaldi's concerto for two violins and orchestra, Opus 3, Number 8, from *L'Estro Armonico*. Bach, himself an accomplished violinist, has disclosed his genius in refining a number of details in the concerto while remaining remarkably faithful to the original structure.

II.

**"What A Friend We Have in Jesus"
from Three Gospel Preludes (1979)**

William Bolcom
(b. 1938)

William Bolcom, a native of Seattle, was educated at the University of Washington and Stanford University. He was the recipient of numerous awards and honors and has been Composer in Residence at the Yale Drama School. Since 1973 he has taught composition at the School of Music of the University of Michigan. His wide range of compositions includes numerous piano rags. He is also co-author with Robert Kimball of "Reminiscing with Sissle and Blake", a book about Eubie Blake and Noble Sissle's contribution to the black musical theater of the '20's.

Andante in D Flat

Josef Rheinberger
(1839-1901)

Josef Rheinberger was born in Liechtenstein in 1839 and died in Munich in 1901, aged 62. His skills as a pianist, organist and composer were evident as early as his fifth year, and by the time he was twenty he had been appointed Professor of Piano and Composition at the Munich Conservatory of Music. Here he was the devoted teacher of a whole generation of composers that included Engelbert Humperdinck and the Americans George Chadwick and Horatio Parker.

Today he is best known by his organ compositions that include twenty sonatas along with numerous shorter pieces, and two concertos for organ and orchestra.

**Fantasie on the Chorale "Hallelujah! Gott zu loben, bleibe
meine Seelenfreud" Op. 52, No. 3 (1900)**

Max Reger
(1873-1916)

"With Reger romantic organ music came to an imposing close. Huge forms are filled with an exuberance of ideas and a profusion of technical display but bound by great contrapuntal skill in the tradition of Bach."

— Harvard Dictionary of Music

In addition to his great facility as a contrapuntalist and to his predilection for composing works of enormous dimensions, Reger was fully absorbed with the Lutheran chorale. John Wesley Barker writes: "It is significant the Reger adopted the practice of (Heinrich) Reimann of underlaying the text of each strophe throughout all his chorale fantasias. This practice indicates that Reger considered the chorale not merely as a cantus firmus device but also as an expressive vehicle for the reflection of the text."

The following literal translation of the chorale text is by Dr. W. Kent Hill, Director of Music Ministries of Second Congregational Church. It is a paraphrase of Psalm 146, and its seven stanzas correspond to the separate variations in Reger's Fantasy.

Introduction:

Vivace fff

1. Hallelujah: Praising God continues to be my soul's joy!
Ever to my God Exalted, to Him is my harp consecrated.
Yea, so long as I live and am, I will thank, worship, and praise Him.

Maestoso, fff

2. Put no trust in Princes! The salvation of princes will never last.
Would you build on men whose spirit soon forsakes them?
See, he falls, the prey of death,
And his scheme into the dust.

*Quasi un poco meno
mosso, mf*

3. Salvation to him who has in earthly life Jacob's God for help,
Who has yielded himself entirely to Him whose name is council and deed!
He who hopes in God as his Savior,
See! God himself is his portion.

Quasi andante ppp

4. He, who through His creating "Let there be" has out of
nothing made Heaven, Sea, and Earth in all their fullness and splendor.
He, the Ruler of all the world, Upholds truth and belief.

Allegro vivace, f

5. He it is who protects the stranger, who holds the window upright,
Who gives comfort to the orphans, yea, they are led by His hand.
The godless way He sweeps away into the night of death.

Andante sostenuto, p

6. It is the Lord who lovingly gives sight to the blind;
The crippled and sick find through Him strength, trust, and light.
See, how God who gives everything,
Faithfully loves His people.

Molto espressivo, pp

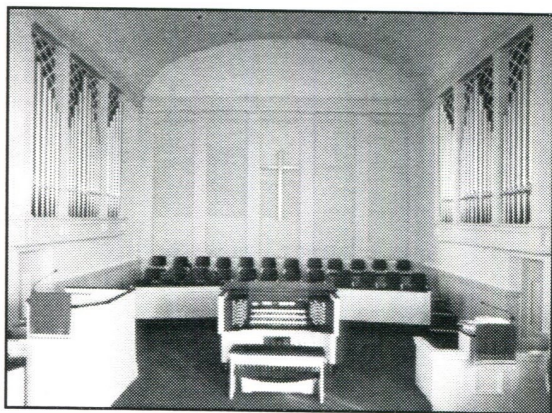
7. He is God and Lord and King. He reigns eternally.//
Zion! Be humble unto Him, rejoice with your children.//
See! Your Lord and God is here.//
Hallelujah! He is near!

*Fugue
Allegro brillante e vivace*

Ending: Canon, Soprano and Pedal; Recap of first phrase.

Karen McFarlane Artists Management

SPECIFICATION: 1999 REUTER — OPUS 2197
SECOND CONGREGATIONAL CHURCH, U.C.C.
GRAND RAPIDS, MICHIGAN



GREAT

16'	Violone	61 notes digital
8'	Principal	61 pipes
8'	Harmonic Flute	61 pipes
8'	Bourdon	61 pipes
4'	Octave	61 pipes
4'	Spillflöte	61 pipes
II	Cornet	122 pipes
2'	Fifteenth	61 pipes
IV	Fourniture	244 pipes
8'	Trumpet	61 pipes
8'	Tuba	choir
	Tremolo	
	Chimes	25 notes digital
	Harp	61 notes digital
	MIDI on Great	
	standard couplers	

CHOIR (enclosed)

16'	Erzähler	61 notes digital
8'	Diapason	61 pipes
8'	Gedeckt	61 pipes
8'	Gemshorn	61 pipes
8'	Gemshorn Celeste TC	49 pipes
4'	Principal	61 pipes
4'	Koppelflöte	61 pipes
2'	Principal	61 pipes
1 1/3'	Quinte	61 pipes
IV	Mixture	244 pipes
16'	Tuba TC	49 notes
8'	Cromorne	61 pipes
8'	Tuba (box in a box)	61 pipes
	Tremolo	
	MIDI on Choir	
	standard couplers	

SWELL (enclosed)

16'	Rohrflöte	73 pipes
8'	Rohrflöte	61 pipes
8'	Viole d'Gamba	61 pipes
8'	Viole Celeste GG	54 pipes
8'	Flute Celeste II	61 notes digital
4'	Principal	61 pipes
4'	Hohlflöte	61 pipes
2 2/3'	Nazard	61 pipes
2'	Blockflöte	61 notes
1 3/5'	Tierce	61 pipes
IV	Plein Jeu	244 pipes
16'	Fagotto	73 pipes
8'	Trompette	73 pipes
8'	Fagotto	61 notes
8'	Vox Humana	61 notes digital
4'	Clarion	61 notes
	Tremolo	
	MIDI on Swell	
	standard couplers	

PEDAL

32'	Violone	32 notes digital
32'	Gedeckt	32 notes digital
16'	Principal	32 pipes
16 7/8'	Bourdon	32 pipes
16'	Rohrflöte	swell
16'	Erzähler	choir
8'	Principal	12 pipes
8'	Subbass	12 pipes
8'	Rohrflöte	swell
4'	Choral Bass	32 pipes
4'	Subbass	12 pipes
IV	Mixture	128 pipes
32'	Fagotto	32 notes digital
16'	Posaune	32 pipes full length
16'	Fagotto	swell
8'	Posaune	12 pipes
8'	Fagotto	swell
8'	Tuba	choir
4'	Trumpet	swell
	standard couplers	
	Cymbelstern (prepared)	

DESCRIPTION

The Organ contains 49 ranks, 38 independent stops, for a total of 2,763 pipes. In addition, there are 9 digital voices.

The organ is located in three chambers. As you face the front, the Swell is on the left, the Great in the center, and the Choir on the right. The Tuba is located in a separate box inside the Choir chamber. It has its own set of expression shades, and thus can use both sets of shades for dynamic control of this powerful stop.

ACCESSORIES:

32 levels of memory with ability to store and retrieve each level on computer disk, so that the levels can be reused as many times as needed.

Player capability so that organist can record directly to memory card, or store permanently on computer disk, and play back exactly as performed.

12 general pistons duplicated by toe studs.

8 Swell, 6 Great, and 5 Choir Division Pistons, 5 Pedal Division toe studs, and 5 reversible toe studs controlling manual to pedal couplers, Sforzando, and Cybelstern.

Standard manual reversibles plus Pedal to Great, Great to Choir transfer.

Various solid state accessories related to transposition, memory, sequencer, MIDI, and player.

A Word from the Builder

The Reuter Organ Company, founded in 1917, has built many instruments of distinction during its long history. With organs not only in the United States, but also in Canada and as far away as Taiwan, the company is widely recognized as one of America's premiere pipe organ builders. From its base in the Heartland of America, Reuter has built a reputation for the work ethic that distinguishes the best American products, based on old-fashioned values and old world craftsmanship. Reuter was founded in Illinois 83 years ago as the Reuter Schwartz Organ Company, and moved to Lawrence, Kansas in 1919. The company's first year recorded one contract for \$1800. By 1928, the company was producing over 50 instruments a year. The Reuter story paralleled that of the American 20th Century, with times of great prosperity and dire straits, church building booms and recession, changes in tastes and lifestyles; but by adhering to the simple principles of Artistry and Integrity, the company has remained strong. Opus 2197 here at Second Congregational Church in Grand Rapids is a testament to a unified vision between church and organ builder. It is a true delight for Reuter to work with congregations when they have people like Mike Shannon and Kent Hill to ensure a smooth, seamless coordination of time, talent, and resources. Reuter counts this organ its most recent masterpiece. That it was designed and crafted well is important, but much of its success comes with the reception, cooperation, and praise that has come from the Second Congregational Church community. Reuter welcomes this church into its extended family.

Soli Deo Gloria

2000 Celebration Year Calendar

January 14	(Friday)	BENEFIT CONCERT THE RIVER CITY JAZZ ENSEMBLE	7:30 PM
January 30	(Sunday)	SERVICES OF DEDICATION FOR THE NEW ORGAN	9:00 and 10:45 AM
February 20	(Sunday)	DEDICATORY RECITAL: DAVID CRAIGHEAD <i>sponsored by Grand Rapids Chapter, AGO</i>	7:30 PM
February 21	(Monday)	MASTER CLASS, DAVID CRAIGHEAD KENT HILL AND BRASS QUARTET	8:00 PM
March 6	(Monday)	RECITAL FOR ORGAN AND BRASS KENT HILL AND BRASS QUARTET	7:30 PM
April 16	(Sunday)	PALM SUNDAY 50th ANNIVERSARY OF DEDICATION OF THE CHURCH	9:00 and 10:45 AM
April 23	(Sunday)	EASTER DAY	9:00 and 10:45 AM
May 7	(Sunday)	SPRING MUSIC FESTIVAL Featuring a review of the year by our music department	6:00 PM

— Additional Opportunity —

March 26	(Sunday)	COMBINED CHOIR CONCERT Choirs of Second Congregational, Park Congregational, Central Reformed and Trinity United Methodist Churches At Central Reformed Church	7:30 PM
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