



Over The Mountain Festivals

Presents

Sacred Choral Music by K. Lee Scott

Conducted by the Composer

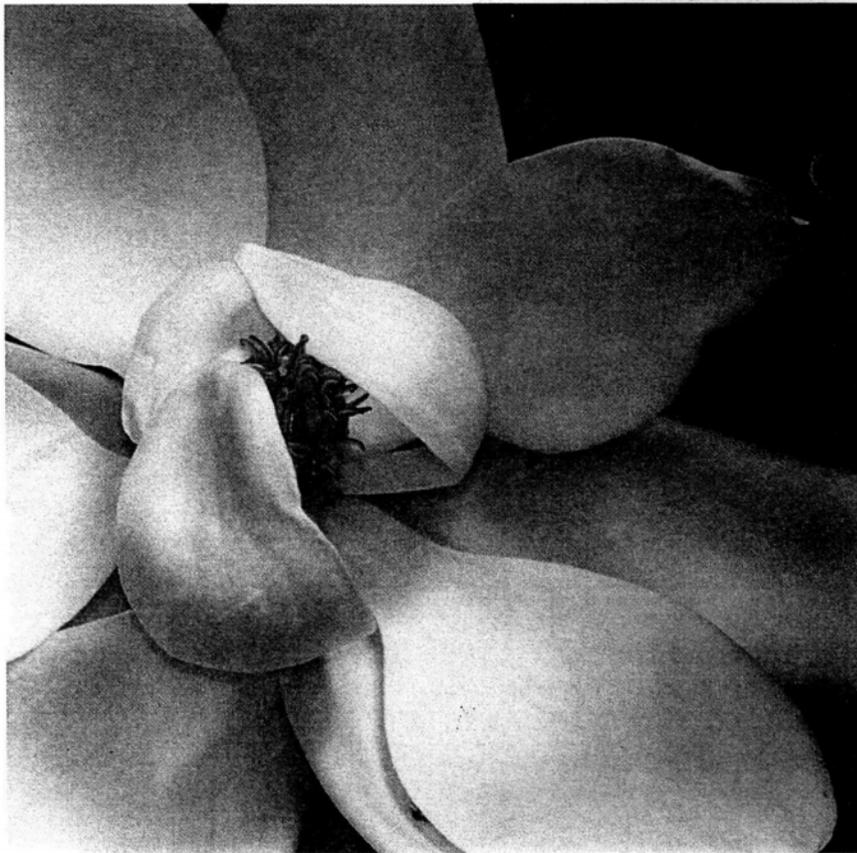


Photo by Linda Hank

Including the Birmingham premiere of
Requiem
and selected hymns, anthems, and spirituals

Sunday, February 28, 2010

4:00 p.m.

Admission Free

Canterbury United Methodist Church
350 Overbrook Road, Mountain Brook, AL 35213
otmfestivals.org

A Festival of Sacred Music

Pastor Bruce Benson, St. Olaf College, Northfield, Minnesota, has said, “The Church’s music has been likened to a cathedral of sound – some of it, the wonderful towers and turrets and spiral staircases that enchant us; some, the well-appointed rooms that welcome us. The music we present today might be compared to the foundation – grand, solid, sturdy; not meant to elicit a smile but to create a sense of groundedness and support. It is sober, and yet it lets the singer soar!” Our prayer is that this concert will bring glory to Jesus, the Savior, and ministry to you, the listener.

Please silence all cell phones, pagers, and other electronic devices so that all may enjoy the performance without distraction.

It is requested that applause be reserved to follow the *Requiem* and for the conclusion of the program.



Prelude

Medieval Intrada

Brass quartet and organ

Based on Conditor alme siderum (Sarum plainsong) and Adesto Sancta Trinitas (Chartres church melody). Composed in 1972 for the dedication of the Trinity Window, First Lutheran Church, Birmingham, Alabama. Published in 1990 by Concordia Publishing House.

For the Chancel Choir of The Memorial Presbyterian Church, Midland, Michigan, 2001.

Holy God, We Praise Thy Name

Para. of *Te Deum*;

Sts. 1–4, Ignaz Franz, 1719–90

Sts. 5–7, F. Bland Tucker, 1895–1984

GROSSER GOTT

Maria Theresa, *Katholisches Gesangbuch*, 1774

Arranged by K. Lee Scott



All 1 Ho - ly God, we praise thy name;
All 2 Hark! The glad ce - les - tial hymn
Choir 3 Lo, the ap - os - tol - ic train
Men 4 Ho - ly Fa - ther, ho - ly Son,
All 5 Christ, thou art our glo - rious King,
Choir 6 Thou didst take the sting from death,
All 7 As our judge thou wilt ap - pear.



Lord of all, we bow be - fore thee;
An - gel choirs a - bove are rais - ing;
Join thy sa - cred name to hal - low;
Ho - ly Spir - it, three we name thee,
Son of God en - throned in splen - dor;
Son of God, as Sav - ior giv - en;
Sav - ior, who hast died to win us.

All on earth thy scepter claim,
 Cherish and seraphim,
 Prophets swell the glad refrain,
 Though in essence on - ly one;
 But deliverance to bring
 On the cross thy dying breath
 Help thy servants, draw - ing near.

All in heav'n above adore thee;
 In unceasing chorus prais - ing,
 And the white - robed mar - tyrs fol - low;
 Un - di - vid - ed God we claim thee;
 Thou all hon - ors didst sur - ren - der,
 O - pened wide the realm of heav - en.
 Lord, re - new our hearts with - in us.

In - fi - nite thy vast do - main,
 Fill the heav'ns with sweet ac - cord:
 And, from morn till set of sun
 And, a - dor - ing, bend the knee
 And wast of a vir - gin born
 In the glo - ry of that land
 Grant that with thy saints we may

Ev - er - last - ing is thy reign.
 Ho - ly, ho - ly, ho - ly Lord!
 Through the Church the song goes on.
 While we own the mys - ter - y.
 Hum - bly on that bless - ed morn.
 Thou art set at God's right hand.
 Dwell in ev - er - last - ing day.

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Text sts. 5-7, F. Bland Tucker, 1895-1984, alt. Copyright © Church Pension Fund.

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Gracious Spirit, Dwell with Me

Gracious Spirit, dwell with me, I would gracious be;
 Help me now thy grace to see, I would be like thee;
 And, with words that help and heal, thy life would mine reveal;
 And, with actions bold and meek, For Christ, my Saviour, speak.

Truthful Spirit, dwell with me, I would truthful be;
 Help me now thy truth to see, I would be like thee;
 And, with wisdom kind and clear, thy life in mine appear;
 And, with actions brotherly, Speak Christ's sincerity.

Holy Spirit, dwell with me, I would holy be;
 Show thy mercy tenderly, Make me more like thee;
Separate from sin, I would And cherish all things good,
 And whatever I can be Give him who gave me thee.
Mighty Spirit, dwell with me, I would mighty be;
 Help me now thy pow'r to see, I would be like thee;
'Gainst all weapons hell can wield, be thou my strength and shield;
 Let thy word my weapon be, Lord, thine the victory.

Based on Adoro te devote, Processionale, Paris, 1697.

Hilariter (Be Joyful)

This is an Easter anthem written in 1990 for the Choir of Trinity Episcopal Church, Florence, Alabama. It is based on a composite tune, which draws from two seventeenth-century German tunes, plus original material. It is cited as an illustration of Mr. Scott's choral writing in Choral Music in the Twentieth Century, Amadeus Press, 2002. Today's performance has been adapted for instrumental ensemble without voices.

In his notes to the published edition of Requiem, Mr. Scott says, "When writing a non-liturgical Requiem, a composer is challenged with the task of compiling a convincing and cohesive set of texts. It has taken me the better part of two decades to complete that task to my final satisfaction. Even then, there is a slight influence of the Latin form in that Donne's 'At the Round Earth's Imagin'd Corners' resembles the Dies Irae, and I have included a type of Sanctus with a linking Hosanna." The notes on the various movements were commissioned for a morning worship performance at Germantown Presbyterian Church, Memphis, Tennessee, last spring.

Requiem

Heather Batey, soprano; Zachary Palamara, baritone

I. Blessed Are the Dead

"Blessed are the dead who die in the Lord from now on!" "Yes," says the Spirit, "that they may rest from their labors, for their works do follow after them."

Revelation 14:13

This is one of three movements based on texts from the Book of Revelation. It is of particular interest that the speaker is identified as "the Spirit," the Third Person of the Trinity. On the text "for their works do follow after them," an imitative musical technique has been used to illustrate the "following after" of the works of the righteous. Technically called a fugue, this style harkens back to the Baroque era, though composers still use it today.

II. At the Round Earth's Imagin'd Corners

At the round earth's imagin'd corners, blow
Your trumpets, Angels, and arise, arise
From death, you numberlesse infinities
Of soules and to your scattered bodies goe,
All whom the flood did, and fire shall overthrow,
All whom warre, dearth, age, agues, tyrannies,
Despaire, law, chance, hath slaine, and you whose eyes,
Shall behold God, and never tast deaths woe.
But let them sleepe, Lord, and mee mourne a space,
For, if above all these, my sinnes abound,
'Tis late to aske abundance of thy grace,
When wee are there; here on this lowly ground,
Teach me how to repent; for that's as good
As if thou' hadst seal'd my pardon, with thy blood.

John Donne

Number 7 of John Donne's Holy Sonnets (number 10 is the more famous "Death Be Not Proud"). In the first eight lines, Donne paints a swirling picture of the angels blowing their horns of judgment and of the raising of the dead on the Day of the Lord. In the last six lines, he pulls back, as if in horror, and humbly asks for time to prepare. [Agues (line 6) are fevers.]

III. Search Me, O God

Search me, O God, and know my heart;
try me and know my anxious thoughts.
See if there is any evil in me,
and lead me in the way everlasting.

Where shall I go from your Spirit?
And where shall I go from your presence?
If I ascend up to heav'n, you are there;
if I make the grave my bed, you are there.
If I rise on wings of the morning
and dwell in lands across the sea,
even there will your hand uphold me;
and there will your right hand sustain me.

Search me, O God, and know my heart;
try me and know my anxious thoughts.
See if there is any evil in me,
and lead me in the way everlasting.

Psalm 139:23–24, 7–10

One of the two psalms of David used in this work, this one is placed here to assist the inward reflection called for in the closing lines of Donne's sonnet. Its form is called ternary (ABA), with the final section being an almost identical repetition of the opening section. The more dramatic middle segment creates a contrast with its musical word painting of David's probing meditation.

IV. A Vision of Heaven

Then one of the elders answered and said to me, "Who are these arrayed in white robes, and from whence did they come?" And I said to him, "Sir, you know." And he said to me, "These are they who have come out of the great tribulation and have made their robes white in the blood of the Lamb.

Therefore, are they before the very throne of God,
And they serve him day and night in his temple,
and he who sits on the throne will dwell among them.
They shall neither hunger nor thirst any more,
neither shall the sun nor any heat burn them.
For the Lamb who is among them will
shepherd them and will lead them to fountains of living water.
And God shall wipe away ev'ry tear from their eyes."

Holy, Holy, Holy
is the Lord God Almighty,
who was and is and is to come.
Hosanna in the highest.

Revelation 7:13–17, 4:8b; Matthew 21:9b

Movements IV and V are both drawn from the Book of Revelation. This one explains how saints arrive in heaven and their blessed condition there under the care of God Himself. It concludes with a small glimpse of the praise in heaven, beginning with "Holy, Holy, Holy." The line "who was and is and is to come" is significant, since our eternal security rests solely on the eternal nature of God.

V. A City Radiant as a Bride

And the angel carried me away in the Spirit to a great and high mountain, and showed me that great city, holy Jerusalem, descending out of heaven from God, having the glory of God. Her radiance was like a precious jewel, like jasper, clear as glass. It had a great and high wall with twelve gates and twelve angels. And the twelve gates were of twelve pearls; each of a single pearl. And the street of the city was of pure gold, like transparent glass. And I saw no temple therein, for the Lord God Almighty and the Lamb are its temple.

Revelation 21:10–12a, 21–22

A city radiant as a bride
and bright with gold and gem,
a crystal river clear and wide,
the new Jerusalem;
a city wrought of wealth untold,
her jeweled walls aflame
with green and amethyst and gold
and colors none can name.

A holy city, clear as glass,
where saints in glory dwell;
through gates of pearl her people pass
to fields of asphodel.
In robes of splendor, pure and white,
they walk the golden floor,
where God himself shall be their light
and night shall be no more.

A city ever new and fair,
the Lamb's eternal bride;
no suffering or grief is there
and every tear is dried.
There Christ prepares for us a place,
from sin and death restored,
and we shall stand before his face,
the ransomed of the Lord.

Timothy Dudley-Smith

Again, the text is from the Revelation. This passage tells of the beauty and reality of the Holy City, the New Jerusalem. It concludes with a hymn by Anglican hymn writer Timothy Dudley-Smith. Now retired, Bishop Dudley-Smith resides in a building near Salisbury Cathedral. His use of the word "asphodel" refers to a small white flower of the Mediterranean region which blooms in great profusion. To the ancients, these white fields were thought to be ethereal, and the Greeks referred to them as the Elysian Fields.

VI. *The Lord Is My Shepherd*

Stan Nelson, tenor

The LORD is my shepherd, I shall not want.
He makes me to lie down in green pastures,
he leads me beside still waters,
he restores my soul.

He leads me in the paths of righteousness
for his name's sake.
Yea, though I walk
through the valley of the shadow of death,
I will fear no evil,
for you are with me.

Your rod and staff,
they comfort me.
You prepare a table before me
in the presence of my enemies;
you anoint my head with oil;
my cup o'erflows.
Surely goodness and mercy shall follow me
all the days of my life,
and I shall dwell in the house of the LORD
forevermore.

Psalm 23

One of the most beloved passages in the Bible, this psalm of David is of great comfort to God's people in this world. Also, as the previous passage from the Revelation points out, "The Lamb who is among them will shepherd them and will lead them to fountains of living water" in heaven as well.

VII. That Blessed Dependency

There wee leave you in the blessed dependency, to hang upon him that hangs upon the Crosse, there bath in his teares, there suck at his woundes, and lie downe in peace in his grave, till hee vouchsafe you a resurrection, and an ascension into that Kingdome, which hee hath purchas'd for you, with the inestimable price of his incorruptible blood. Alleluia! Amen.

John Donne

These are the last lines of the final sermon of John Donne, a farewell and benediction to his beloved congregation at St. Paul's, London. The images are very tender. We hang upon Christ as an infant hangs on his parent's neck. We suckle or feed; we bathe and are finally put to rest. The imagery is that of being cared for like a baby. Donne then wafts us away to heaven with strong words resembling passages from the Book of Common Prayer. The Alleluias are added.

Welcome

Philip Capra, Executive Director

Who Is Gonna Make Up My Dying Bed?

Who is gonna make up my dyin' bed when I'm gone?
Jesus gonna make up my dyin' bed when I'm gone.

Who is gonna welcome the sinner home when I'm gone?
Jesus gonna welcome the sinner home when I'm gone.

Who is gonna wipe all my tears away when I'm gone?
Jesus gonna wipe all my tears away when I'm gone.

Who is gonna ring all the bells above when I'm gone?
 Jesus gonna ring all the bells above when I'm gone.

Commissioned by the Choirs of the University of Mississippi, this spiritual setting was premiered last spring with the composer conducting.

Bright Mansions

Sadie Frazier, soprano

In bright mansions above, in bright mansions above,
 Lord, I want to live up yonder in bright mansions above.

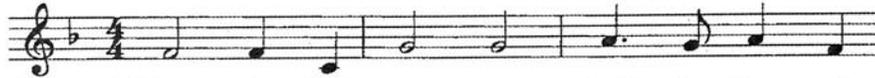
My father's gone to Glory; I want to go there, too.
 Lord, I want to live up yonder in bright mansions above.
 My mother's gone to Glory; I want to go there, too.
 Lord, I want to live up yonder in bright mansions above.

Written in 1979 for the Choirs of the University of Alabama at Birmingham when Mr. Scott was serving as Director of Choral Activities at that institution. It has recently been recorded by the Westminster Choir on their new CD, Flower of Beauty.

The Tree of Life

Pécselyi Király Imre, ca. 1590-1641
 Para. by Erik Routley, 1917-82

SHADES MOUNTAIN
 K. Lee Scott



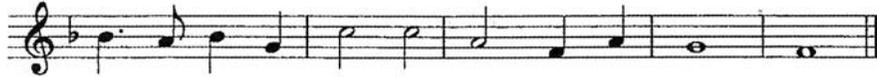
All: 1. There in God's gar - den stands the Tree of
Women: 2. Its name is Je - sus, name that says, "Our
Men: 3. Thorns not his own are tan - gled in its
Choir: 4. See how its branch - es reach to us in
All: 5. This is my end - ing, this my res - ur -
All: 6. All heav'n is sing - ing, "Thanks to Christ whose



Wis - dom, whose leaves hold forth the heal - ing
 Sav - ior!" There on its branch - es see the
 fo - liage; our greed has starved it, our de -
 wel - come; hear what the Voice says, "Come to
 rec - tion; in - to your hands, Lord, I com -
 Pas - sion of - fers in mer - cy heal - ing,



of the na - tions: Tree of all knowl - edge,
 scars of suf - f'ring; see where the ten - drills
 spite has choked it. Yet, look! it lives! its
 me, ye wea - ry! Give me your sick - ness,
 mit my spir - it. This have I searched for;
 strength, and par - don. Peo - ples and na - tions,



Tree of all com - pas - sion, Tree of all beau - ty.
of our hu - man self - hood feed on its life - blood.
grief has not de - stroyed it nor fire con - sumed it.
give me all your sor - row, I will give bless - ing."
now I can pos - sess it. This ground is ho - ly.
take it, take it free - ly!" A - men! My Mas - ter!

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Commissioned in 1986 for the Diocesan Convention of the Episcopal Diocese of Alabama. Now in a number of hymnals, its first hymnal appearance was in A Hymnal for Colleges and Schools, Yale Schools, Yale University Press, 1992. Most recently the tune appears in a major new Chinese hymnal, Hymns of Universal Praise, Hong Kong, 2006. Mr. Scott has five items in this hymnal.

God Be in My Head

Karen Appleby, soprano; Stan Nelson, tenor

God be in my head, and in my understanding;
God be in mine eyes, and in my looking;
God be in my mouth, and in my speaking;
God be in my heart, and in my thinking;
God be at mine end, and my departing. Amen.

Text from Sarum Primer, 1514; this uncommissioned setting was written in 1987. Sarum (note that a Sarum plainsong was used in the prelude) is the ancient Latin name for Salisbury, England.

Variations on SHADES MOUNTAIN (Variation VII – Finale)

Mr. Scott's tune has engendered five published instrumental settings, including this seventh and final variation of a set by Lutheran composer Mark Eggert. Mr. Eggert serves as Organist/Music Director at St. John's Lutheran, Chicago, Illinois. Of the other four settings, there is an organ voluntary by Mr. Scott and a setting for handbells and flute by Wayne Kerr.



With Grateful Appreciation to . . .

Covenant Presbyterian Church, Faith Presbyterian Church, and
Third Presbyterian Church for rehearsal space.

Canterbury United Methodist Church
for rehearsal and concert space.

Carolyn Davis, Coordinator of Worship, Music, and Arts,
Canterbury United Methodist Church.

Jim Fisk for formatting choral texts in this program.

Ruth Baldwin for preparation of this printed program.

We extend our heartfelt thanks to the many volunteers who made this Festival possible.

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Birmingham Concert Chorale

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Cathedral Church of the Advent

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Saint Luke's Episcopal Church

Saint Mark United Methodist Church

Sursum Corda

Third Presbyterian Church

Trinity United Methodist Church

Vestavia Hills United Methodist Church

The Festival Singers

Sopranos

Karen Appleby
Heather Batey
Esther Ruth Beenken
Denise Bradford
Teresa Capra

Sadie Frazier
Pat Hackler
Tiffany Hauser
Lida Hill
Emily Kitchens

Karen Knapp
Josephine Pankey
Ann Raburn
Emily Wiggins

Altos

Diana Abercrombie
Wanda Bankson
Amanda Bell
Martha Bickford
Christine Cox
Martha Darden
Kelley Feagin
Monica Gauker

Patty Gossman
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Amalee Smith
Patti Smith
Ginny Trammell
Gina Tubbs
Joan White
Bonnie Wilson

Tenors

Bo Bashinsky
Richard Bierman
Jim Blackmon
Philip Capra

Nathan Falk
Jim Fisk
Stan Nelson
Russell Purtle

Don Robertson
Albert Smith
Michael van der Kamp
Don Voss

Basses

Mick Abercrombie
Tom Appleby
Dave Balias
Bill Cartus
Bob Chamberlain
Craig Cordes

Don Feagin
Stephen Folmar
Donald Given
Landon Nelson
Zachary Palamara
Drew Tibbs

Bret Trimble
David Tubbs
Dick Voran
Gaston White
Paul White

Vocal soloists for this afternoon's performance are well-established professionals in their own right. Heather McGlaughlin Batey holds degrees from Harding University and the University of Mississippi. Active as a singer and teacher in the Birmingham area, she serves as Adjunct Instructor at the University of Montevallo. Zachary Palamara holds degrees from Susquehanna University and the Eastman School of Music. He has made notable appearances in New York, in Kentucky, and recently at Samford University in a performance of *The Merry Wives of Windsor*. Sadie Frazier is a graduate student at Samford University and sings in the choir of the Cathedral Church of the Advent. Karen Appleby holds degrees from the University of Tennessee and presently serves as Director of Music at Faith Presbyterian Church. Stanley M. Nelson holds degrees from the University of Montevallo and Florida State University. Stan has been active in several musical fields, including as a singer, conductor, and opera director, and has for years served as the North Alabama District Director of the Met Auditions. He is a member of Sursum Corda and sings in the choir at Canterbury United Methodist Church.

The Festival Ringers

Teresa Capra
Carolyn Davis

Kathleen Duquette
Lee Miller

Kathy Webster

The Festival Orchestra

Viola

Michael Fernandez
Romona Merritt
Angie Flaniken
Melanie Rogers

Flute

Lisa Weinhold

Trumpet

John McElroy
Bart Jones

Trombone

Jay Evans
Nicole Abissi

Timpani

Jay Burnham

Cello

Warren Samples
Wei Liu
Patty Pilon

French Horn

Kevin Kozak
Jeff Solomon

Harp

Judy Sullivan Hicks

Bass

Mike Bradt

Bonnie Furuto, Orchestra Contractor

K. Lee Scott, Guest Conductor

During the past two decades, K. Lee Scott (born 1950) has emerged as one of America's foremost composers of music for the church. His hymns are found in eight hymnals, including *A New Hymnal for Colleges and Schools* (Yale University Press), *Voices United* (The United Church of Canada), and *With One Voice* (Evangelical Lutheran Church in America). His 300 published compositions include anthems, hymns, works for solo voice, organ, and brass, and major works, including a Christmas cantata and *Te Deum*. In 1995 Scott was commissioned jointly by The Hymn Society in the United States and Canada and Choristers Guild to compose a hymn setting for their convocation in San Diego.

Scott received two degrees in choral music from the University of Alabama School of Music under the tutelage of Frederick Prentice. In addition to Prentice, he studied composition with Paul Hedwall and Gail Kubik. Scott has served as adjunct faculty for the University of Alabama School of Music, the University of Alabama at Birmingham Department of Music, and Samford University School of Music. He has traveled extensively as guest conductor and clinician throughout the United States and in Canada and Africa.

The MorningStar catalog features a generous selection of Scott's music, including anthems, festival hymn settings, and music for brass. "The Tree of Life" (SHADES MOUNTAIN) has established itself as one of the important hymn settings of our time. Two volumes of SAB anthems, *Coram Deo I* and *II*, are also noteworthy.

Some upcoming events for Mr. Scott include the recording of his new male chorus Requiem, *Lux Aeterna*, with the University of Mississippi Men's Glee Club on March 4. On March 19, he will appear as conductor of a program of his own works with a 200-voice choir in Harrisburg, Pennsylvania. In July, he will serve as a clinician in hymn tune writing for the annual convention of The Hymn Society in the United States and Canada, Samford University.

Jamie McLemore, Festival Accompanist

Jamie McLemore was named Organist/Music Associate at South Highland Presbyterian Church, Birmingham, Alabama, in September 2009. Prior to his appointment to this position, he served as organist for Briarwood Presbyterian Church, also in Birmingham, for more than 19 years. In this capacity, he served as organist of the opening of the Presbyterian Church in America General Assembly, held at Briarwood in June 1991 and 2002. Prior to his appointment at Briarwood, Mr. McLemore served the First Presbyterian Church in Tuscaloosa for 11 years.

A native of Birmingham, Mr. McLemore began formal piano lessons with Susie Francis Dempsey as one of her first students at Trusswood Piano Studios in Birmingham. He graduated from the University of Alabama, where he was a student of the late Warren Hutton. Additional study has been with Dr. Patricia Fitzsimmons, with Dr. James Dorroh, and at Westminster Choir College, Princeton, New Jersey. Currently, Mr. McLemore is studying improvisation with Herbert Buffington in Atlanta, Georgia, and has held workshops on service playing and literature for Montgomery and Gadsden area churches. An active member of the Birmingham chapter of the American Guild of Organists, he has served that chapter as sub-dean and dean and chair of the Hospitality Committee. He is now serving a second term as sub-dean and program chair. He is the organ consultant for Trinity United Methodist Church in Homewood, Alabama, for the rebuilding of and for major additions to their Schantz pipe organ.



The Festival Venue Canterbury United Methodist Church

The Sanctuary

The sanctuary of Canterbury United Methodist Church was officially dedicated on September 9, 1962. The building is of Colonial Revival design and seats 1,100 worshipers, with additional space for 70 choir members. The sanctuary includes brick from Kentucky, granite steps from Georgia, and slate floors from Vermont. The altar is made of white Alabama marble and the cornices and entrances of Indiana limestone. The pews were ordered from North Carolina, and the chandeliers were designed in Ohio. While the sanctuary is used primarily for worship services, including weddings, many musical groups and choirs in Birmingham use the facility for their concerts.

The Sanctuary Organ

When the sanctuary was constructed in 1962, the church purchased an organ built by the Schantz Organ Company of Orrville, Ohio. The consultant was Sam Batt Owens. The console has four manuals and pedal, with electropneumatic action. The original divisions included Great, Swell, Choir, Solo, Pedal, and a floating Positiv. The original specification of the organ was 56 ranks; later this was increased to the present size of 61 ranks because of careful additions directed by James Dorroh during his tenure as Music Director. The console is prepared for eventual additions to all divisions, including an Antiphonal division in the balcony of the nave. With all anticipated additions, the sanctuary organ would have a total size of 84 ranks.

The Stained Glass Window

The glorious stained glass window in the sanctuary was designed by D'Ascenzo Studio in Philadelphia, Pennsylvania, under the direction of then senior minister Dr. Allen Montgomery. In the center stands the Teaching Christ. At His feet are the open book and staff, denoting the "Way," and the lit candle, the "Light." On either side are the Apostles, with symbols traditionally associated with each. The bottom center panels are a traditional portrayal of the four Evangelists. At the top of the window, there are symbols of Christ's teachings and of His death and four Greek inscriptions meaning "Christ." The Lamb and the staff remind us of the injunction, "Feed My sheep." The top of the window features the Dove descending: "Behold My Son, with whom I am well pleased."



Over the Mountain Festivals exists to foster and perpetuate the singing of sacred choral music and to provide training and encouragement to directors of small choirs and their choristers, both adults and children, for the glory of God, the edification of participants, and the enjoyment of the community.

Some future events we are considering include:

- Men's Chorus Festival
- African American Spiritual Festival
- Community Hymn Festival
- Handbell Festival
- Children's Choir Camps

Contributions to Over the Mountain Festivals may be sent to:

Over the Mountain Festivals
P.O. Box 382094
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For more information, email: otmfestivalchairman@juno.com

Website: www.otmfestivals.org

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The Board of Directors and Planning Committee of Over the Mountain Festivals, Inc., want to extend our heartfelt thanks to all who have demonstrated their belief in the mission of the Festival of Sacred Music through their generous financial support. Without their support, this event would not be possible.

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