

THE  
*S*ANCTUARY ORGAN  
AT ARBORLAWN



## **FROM MINISTER OF WORSHIP ARTS TOM STOKER**

On behalf of the people of Arborlawn United Methodist Church, welcome to the opening concerts of The Dedication Series of Concerts at Arborlawn as we celebrate the completion of the church's 106-rank pipe organ designed and constructed by Fort Worth builder Garland Pipe Organs, Inc. This organ, Opus 45, is a remarkable instrument playable from a four manual movable console including six divisions: great, choir, swell, solo, floating bombarde, and pedal. The Sanctuary seats approximately 1,150 in the nave area with a choir loft seating 125 in regular arrangement. The Sanctuary, completed in 2011, was designed by Fort Worth architects, Hahnfeld, Hoffer, Stanford. New York acoustical consultant David Kahn with Acoustic Dimensions was the acoustician on the sanctuary project.

Great organs are built out of the congregational conviction that God desires our music in worship, and, as Wesleyan people, Arborlawn's people built a sanctuary that was designed to enhance first the music of the congregation and spoken word, second the music of its choral singers, and third for an organ that would lift people to the very doors of heaven. Congregations come to love the organ as a worship instrument because of the expertise of wonderful organists, and the people of Arborlawn have been led through the years by some of the most talented organists to be found anywhere. Thus, it is no surprise that Garland's Opus 45 would be an extraordinary instrument built at the hands of an extraordinary builder.

We are grateful for the opportunity to share this worship space with you, and we are grateful to God for bringing us to this place at this time in Fort Worth's history. Please join us again and again! As Johann Sebastian Bach signed his works: Soli Deo gloria! To God alone be glory!

## **FROM ORGAN BUILDER DAN GARLAND**

Our firm was contracted to build the instrument while the new facility was in the design phase. This was extremely fortunate allowing our input into the placement of the organ and the acoustic of the room. The organ committee consisted of Jerry Westenkuehler, organist, and Tom Stoker, Minister of Worship Arts. Both are excellent musicians and fully understand requirements necessary for a successful new instrument in a new building. Before his current position at Arborlawn, Stoker was Minister of Music at Broadway Baptist Church in Fort Worth and was instrumental in the design and installation of the 191-rank Casavant in 1996.

I designed the specifications of the new instrument with considerable input from both musicians. This project is unusual, for Stoker asked that we consider a façade design giving homage to pipe organs built in the 20th century with limited casework and a majestic flow of pipes. I interpreted this as desiring the unenclosed divisions to be free standing in the organ with casework only up to the bottom of the pipes. This allows the designer to take advantage of the natural lines created by the varying lengths of each rank of pipes. Some would say that this makes the instrument easy to design by simply placing windchests at various positions in the unenclosed areas, allowing the pipe lengths to create the visual effect. Just the opposite is true. Pipework and windchest elevations must be laid out in such a manner as to allow the instrument to come together as one cohesive visual ensemble. This is a difficult task involving varying pipe foot lengths and sometimes raising an entire rank only a few inches within a large windchest. In order to ensure this effect we utilized the services of Mr. Frank Friemel to design the layout of the instrument. Mr. Friemel has extensive knowledge in all areas of organ design. When we first visited concerning this project, he was quick to say that this type of design was much more difficult than an instrument with a façade enclosed in casework. It takes extensive design and engineering.

The organ has four expressive divisions, Bombarde, Solo, Swell, and Choir. The entire Great and Pedal are unenclosed. The four manual drop sill console interior is walnut; the exterior is oak. The drawknobs are rosewood with white inserts for engraving. The manual and pedal sharps are also rosewood as is the frame for the coupler rail. The action of the instrument is electro-pneumatic with the control system being multi-plex.

The specification includes a full length un-mitered 32' Contra Ophecleide, a half length 32' Bassoon and a large scale 32' Bourdon. The instrument has two high pressure Tubas, one hooded and the other normal construction. There is a principal chorus in each division as well as a large variety of flutes, strings, and mutations. The expression enclosures are constructed with 1" MDF with 2" thick expression shutters. All four expressive divisions have 32 stage swell engines. The front panels of the façade cases hinge outward from the bass end, with the aid of steel cables, form a platform for tuning the pipework in the front façade. These panels open from the inside with no need for ladders from the floor below. Every pipe in the organ will be accessible for tuning without the need of additional ladders or other equipment.

I would describe the overall tonal design of this instrument to be American eclectic but leaning toward English romantic style. Even though this is a significantly large organ, we kept our focus on the fact that this instrument first and most importantly is an addition to the Sanctuary to be used in worship.

Leading the congregation in the singing of hymns will be its primary duty. With the many colors found in the specification it will also work extremely well playing organ literature from all periods. It is our desire that this will be a significant addition to Arborlawn United Methodist Church and the musical community in Fort Worth.

# GARLAND PIPE ORGANS, INC.

## OPUS 45 - INSTALLATION 2012

	GREAT	8		Trumpet (32)
	Manual II	8		French Trumpet
		8		Oboe (Bassoon)
16	Violone	8		Trumpet en Chamade (Solo)
8	Principal	8		Tuba (Solo)
8	Diapason	8		Vox Humana
8	Violone (16)	4		Clarion (32)
8	Octave (Ped 16)			Harp (digital)
8	Bourdon			Tremulant
4	Octave			Swell to Swell 16
4	Nachthorn			Swell Unison Off
4	Super Octave (Ped 16)			Swell to Swell 4
2	Super Octave			
2 2/3	Twelfth			CHOIR
IV	Fourniture			Manual I (enclosed)
III	Scharff			
16	Bombarde	8		Principal
8	Harmonic Trumpet	8		Harmonic Flute
4	Clarion	8		Rohrflute
8	Tuba (Solo)	8		Viole de Gamba
	Chimes (digital)	8		Voix Celeste
	Tremulant	8		Vox Angelica II
	Great to Great 16	8		Erzahler Celeste II
	Great Unison Off	8		Gemshorn
	Great to Great 4	8		Gemshorn Celeste
		4		Principal
	SWELL	4		Viole de Gamba (8)
	Manual III (enclosed)	4		Voix Celeste (8)
		4		Koppelflute
		2 2/3		Nazard
16	Gedeckt	2		Octavin
8	Principal	1 3/5		Tierce
8	Gedeckt (16)	1 1/3		Larigot (2 2/3)
8	Salicional	1 1/7		Septime
8	Voix Celeste	1		Fife (Octavin)
8	Flauto Dolce	8/9		None
8	Dolce Celeste	III		Mixture
4	Principal	8		Trumpet
4	Blockflute	8		Krummhorn
2 2/3	Nazard	16		Tuba (Solo)
2	Octave	8		Tuba (Solo)
2	Spitzflute	4		Tuba (Solo)
1 3/5	Tierce			Chimes (digital)
1 1/3	Larigot			Tremulant
IV	Plein Jeu			Choir to Choir 16
32	Contra Trombone			Choir Unison Off
16	Bassoon			Choir to Choir 4
16	Trombone (32)			

**SOLO**  
Manual IV (enclosed)

8	Major Diapason	32
8	Doppelflute	32
8	Concert Flute	32
8	Gamba	16
8	Gamba Celeste	16
4	Diapason (8)	16
4	Flute (Concert Flute)	16
8	English Horn	16
8	Orchestral Oboe	16
8	French Horn	16
8	Clarinet	16
8	Trumpet en Chamade	16
16	Tuba	8
8	Tuba (16)	8
4	Tuba (16)	8
	Harp (digital)	8
	Tremulant	4
	Solo to Solo 16	4
	Solo Unison Off	4
	Solo to Solo 4	IV

**BOMBARDE**  
Manual II (enclosed)

16	Sub Principal	32
8	Principal	32
8	Bourdon	32
4	Octave	16
4	Spitzflute	16
2	Super Octave	16
III	Mounted Cornet	16
VI	Grand Fourniture	16
16	Tuba Mirabilis	8
8	Tuba Mirabilis (16)	4
4	Tuba Mirabilis (16)	4
8	Trumpet en Chamade	
	Cymbelstern	
	Tremulant	
	Bombarde to Bombarde 16	
	Bombarde Unison Off	
	Bombarde to Bombarde 4	
	Bombarde on Choir	
	Bombarde off Great	
	Bombarde on Swell	
	Bombarde on Solo	

**PEDAL**

Contra Bourdon
Contrabasse (digital)
Untersatz (digital)
Contrabasse
Open Wood
Principal
Sub Principal (Solo)
Violone (Gt)
Dulciana
Subbass
Bourdon (32)
Gedeckt (Sw)
Octave
Bourdon
Holzbourdon
Gedeckt (Sw)
Super Octave
Rohrflute (Ch)
Harmonic Flute (Ch)
Mixture
Contra Bombarde (full length)
Contra Trombone (Sw)
Contra Bassoon (digital)
Bombarde (32)
Contra Trombone (Sw)
Bassoon (Sw)
Bombarde (32)
Bombarde (32)
Shalmei
Chimes

## A NIGHT OF CELEBRATION

FORT WORTH SYMPHONY ORCHESTRA  
Andrés Franco, Conductor

Jerry Westenkuehler, Organist

SUNDAY, SEPTEMBER 30, 2012  
7:00 P.M.

SMITH	Star Spangled Banner
WALTON	<i>Crown Imperial March</i>
POULENC	Suite Française
POULENC	Concerto for Organ in G minor <i>Jerry Westenkuehler, organ</i>

Intermission

GUILMANT	Symphony No. 1 for Organ and Orchestra, Op. 42 <i>Jerry Westenkuehler, organ</i>
----------	---

Video or audio recording of this performance is strictly prohibited.

The Fort Worth Symphony Orchestra plays tonight's concert as a gift to the people of Arborlawn from the Fort Worth Symphony Orchestra Association, Inc. Arborlawn is grateful for the generosity of this gift and for our partnership with this wonderful orchestra and its talented musicians.

## JERRY WESTENKUEHLER, ORGANIST



Jerry Westenkuehler started his career as a church musician at the age of 12 for both Methodist and Baptist congregations in Keytesville, Missouri. He has earned the Bachelor of Science in Organ Performance, Music Education and Church Music from William Jewell College (Liberty, MO) and the Master of Music and Doctor of Musical Arts in Organ Performance from Southwestern Baptist Theological Seminary (Fort Worth, TX). He has served churches in Missouri and Texas and is a well-known clinician for both organ and handbells throughout the United States. Arborlawn has been honored to have Dr. Westenkuehler on staff as organist for 14 years.

Dr. Westenkuehler is internationally respected as a composer of organ works, particularly hymn introductions, and numerous handbell pieces. His publishers include Warner Brothers, Shawnee Press, Broadman Press, Alfred and Morning Star. Look for his latest publication, "Rejoice and Sing" from Morning Star Publishers in Fall of 2013.

## ANDRÉS FRANCO, CONDUCTOR

Andrés Franco is currently Associate Conductor of the Fort Worth Symphony Orchestra and Principal Conductor of Caminos del Inka. In June 2013 he will assist Leonard Slatkin during the Finals of the Van Cliburn International Piano Competition.

Mr. Franco appears regularly as guest conductor in the United States, Europe and South America. Highlights of his recent and upcoming engagements include performances with the Corpus Christi, Elgin, Eugene, Houston, Saint Louis, Springfield and Stockton symphony orchestras, as well as the Orquesta Sinfónica de Castilla y León (Spain), the National Symphony Orchestra of Peru, and the Bogota Philharmonic (Colombia). He has also participated in the Oregon Bach Festival, Cabrillo Festival of Contemporary Music, the Fort Worth Symphony's "Great Performances" Festival, and the Medellin International Music Festival. He is currently a finalist for the position of Music Director for the El Paso and Springfield symphonies and will appear as guest conductor with both orchestras during the 2012-13 Season.

Mr. Franco's wide range of interests has taken him to participate in projects as diverse as "The Planets: an HD Odyssey," a multimedia concert developed by the Houston Symphony featuring Holst's suite accompanied by new footage obtained by NASA, and Caminos del Inka: "A Musical Journey," a musical and visual trip through the ancient Inca Trail. He has also collaborated with artists such as Rufus Wainwright, Ben Folds, The Canadian Tenors, Ann Hampton Callaway, the Gatlin Brothers, and Randy Travis.

Andrés Franco studied conducting with Maestros Miguel Harth-Bedoya, Kurt Masur, Helmut Rilling, Gustav Meier, Leonard Slatkin, Gerard Schwarz and Marin Alsop.

Born into a family of musicians, Andrés Franco started his studies under the direction of his father, Jorge Franco. An accomplished pianist, he studied with Cliburn Gold Medalist Jose Feghali, Rudolph Buchbinder and Lev Naumov. He received his Master's degrees in Piano Performance and Conducting from Texas Christian University.

Mr. Franco resides in Fort Worth with his wife, FWSO principal clarinetist Victoria Luperi.



## FORT WORTH SYMPHONY ORCHESTRA

Miguel Harth-Bedoya, Music Director

*Nancy Lee and Perry R. Bass Chair*

Andrés Franco, Associate Conductor

*Rae and Ed Schollmaier / Schollmaier Foundation Chair*

John Giordano, Conductor Emeritus

### VIOLIN I

Michael Shih, Concertmaster

*Mrs. Mercedes T. Bass Chair*

*Mr. Sid R. Bass Chair*

Swang Lin, Associate Concertmaster

*Ann Koonsman Chair*

Eugene Cherkasov, Assistant Concertmaster

*Mollie & Garland Lasater Chair*

Amy Kathleen Chapin

*Nancy & Michael Barrington Chair*

Jennifer Chang

Ordabek Duissen

Qiong Hulsey

Ivo Ivanov

Izumi Lund

Kathryn Perry

Rosalyn Story

Kimberly Torgul

Sergey Tsoy

### VIOLIN II

Adriana Voirin DeCosta, Principal

Steven Li, Associate Principal

Janine Geisel, Assistant Principal

*Symphony League of Fort Worth Chair*

Molly Baer

Marilyn d'Auteuil

Tatyana Dyer Smith

Matt Milewski

Kathryn Perry

Andrea Tullis

Camilla Wojciechowska

### VIOLA

Laura Bruton, Principal

David Hermann, Associate Principal

Scott Jessup, Assistant Principal

Joni Baczewski

Sorin Guttman

Aleksandra Holowka

Dmitry Kustanovich

Daniel Sigale

### CELLO

Karen Basrak, Principal †

*Mrs. Mercedes T. Bass Chair*

*Mr. Sid R. Bass Chair*

Leda Dawn Larson, Acting Principal

Keira Fullerton, Acting Associate Principal

*Burlington Northern Santa Fe Foundation Chair*

Deborah Brooks

Karen Hall

Shelley Jessup

Lesley Cleary Putnam

Louis-Philippe Robillard

### BASS

William Clay, Principal

*Mr. & Mrs. Edward P. Bass Chair*

Paul Unger, Assistant Principal

George Dimitri

Jeffery Hall

Brian Perry

Julie Vinsant

*The seating positions of all string section musicians listed alphabetically above change on a regular basis.*

### FLUTE

Jan Crisanti, Principal

*Shirley F. Garvey Chair*

Pam Holland Adams, Assistant Principal

### PICCOLO

Pam Holland Adams

### OBOE

Jennifer Corning Lucio, Principal

*Nancy L. & William P. Hallman, Jr., Chair*

Jane Owen, Assistant Principal

Rogene Russell

### ENGLISH HORN

Rogene Russell

### CLARINET

Ana Victoria Luperi, Principal

*Rosalyn G. Rosenthal Chair\**

John Manry, Assistant Principal

Gary Whitman

### BASS CLARINET

Gary Whitman

### BASSOON

Kevin Hall, Principal

*Mr. & Mrs. Lee M. Bass Chair*

Cara Owens, Assistant Principal

Peter Unterstein

### CONTRABASSOON

Peter Unterstein

### HORN

Mark Houghton, Principal

Alton F. Adkins, Associate Principal

Kelly Cornell, Associate Principal / Utility

Sterling Procter †

Aaron Pino

### TRUMPET

Steve Weger, Principal

Adam Gordon, Assistant Principal

*Dorothy Rhea Chair*

Oscar Garcia-Montoya

### TROMBONE

Ron Wilson, Principal

*Mr. & Mrs. John Kleinheinz Chair*

John Michael Hayes, Assistant Principal

Dennis Bubert

### BASS TROMBONE

Dennis Bubert

*Mr. & Mrs. Lee M. Bass Chair*

### TUBA

Edward Jones, Principal

### TIMPANI

Deborah Mashburn, Assistant Principal

*Madilyn Bass Chair*

### PERCUSSION

Preston Thomas, Principal

*Shirley F. Garvey Chair*

Deborah Mashburn, Assistant Principal

*Adele Hart Chair*

Brad Wagner

### HARP

Position vacant

*Bayard H. Friedman Chair*

### KEYBOARD

Shields-Collins Bray, Principal

*Rildia Bee O'Bryan Cliburn & Van Cliburn Chair*

### STAGE MANAGERS

Lisa Stallings

Kelly Hill

Jarod Rehkemper

### PERSONNEL MANAGERS

Brenda J. Tullos

Jane Owen, Assistant

### ORCHESTRA LIBRARIANS

Douglas Adams

Robert Greer, Assistant

\*In memory of Manny Rosenthal

†On leave for 2012-2013

The Concertmaster performs on the 1710 Davis Stradivarius violin.

The Associate Concertmaster performs on the 1685 Eugenie Stradivarius violin.

## THE DEDICATION RECITAL

Todd Wilson, Organist

MONDAY, OCTOBER 1, 2012

7:00 P.M.

BACH	Passacaglia and Fugue in C Minor, BWV 582
	Three English Miniatures
STANLEY	Voluntary in F
LANG	Tuba Tune in D, Op. 15
LEMARE	Londonderry Air
WIDOR	From <i>Symphonie No. 5</i> , Op. 42
	Allegro vivace (Variations)

Intermission

HANCOCK	Fantasy on St. Denio (2006)
REUBKE	Sonata on the 94th Psalm
	Introduction — Grave
	Larghetto — Allegro con fuoco
	Adagio
	Allegro — Allegro assai
	Improvisation on submitted themes



## TODD WILSON, ORGANIST



Regarded across America and around the world as one of today's finest concert organists, Todd Wilson is head of the Organ Department at The Cleveland Institute of Music and Director of Music and Worship at Trinity Episcopal Cathedral in Cleveland, Ohio. In addition, he is Curator of the E.M. Skinner pipe organ at Severance Hall (home of The Cleveland Orchestra) and House Organist for the newly-restored Aeolian organ at the Stan Hywet Hall & Gardens in Akron, Ohio.

Mr. Wilson received his Bachelor of Music and Master of Music from the College-Conservatory of Music at the University of Cincinnati, where he studied organ with Wayne Fisher. Further coaching in organ repertoire was with Russell Saunders at The Eastman School of Music. He has won numerous competitions, including the Grand Prix de Chartres (France) and the Ft. Wayne Competition. An active member of the American Guild of Organists, Mr. Wilson holds the Fellow and Choirmaster certificates. He was a featured performer for the Centennial National Convention of the Guild in New York City in July 1996 and at the 2008 National Convention of the Guild in Minneapolis-St. Paul.

Todd Wilson has been heard in concert in many major cities throughout the United States, Europe, and Japan, including concerts at Symphony Hall (Birmingham, UK), Los Angeles' Walt Disney Concert Hall, Philadelphia's Verizon Hall, Chicago's Orchestra Hall, Cleveland's Severance Hall, Dallas' Meyerson Symphony Center, and Uihlein Hall in Milwaukee. In June of 2003 he dedicated the organ in the new 21,000-seat Mormon Conference Center in Salt Lake City, in October 2004 he performed with the Los Angeles Philharmonic Orchestra on the first orchestra subscription series concert featuring the new organ at Disney Hall in Los Angeles, and in January 2005 he performed his Japan debut recital in Tokyo. He has appeared as a solo recitalist for Austrian Radio in Vienna as well as in concert with the Slovakian Radio Symphony. Past orchestral appearances include performances with the Los Angeles Philharmonic, the Cleveland Orchestra, members of the Atlanta Symphony, the Naples (FL) Philharmonic, the Calgary Philharmonic, City of London Sinfonia, the Canton Symphony, the New Mexico Symphony, The Orchestra at Broadway, and the Orchestra at Temple Square in Salt Lake City.

A sought-after adjudicator, Todd Wilson has been a jury member for numerous national and international playing competitions. An active interest in improvisation has led to his popular improvised accompaniments to classic silent films.

## Passacaglia and Fugue in C Minor, BWV 582

Johann Sebastian Bach (1685-1750)

Derived from an ancient dance, the passacaglia was developed into a highly sophisticated form by organists and composers of the Baroque era. This form, a set of variations on a theme that remains constant, was transformed by Bach into one of the great masterpieces in the whole of musical literature. Bach's Passacaglia, revealing a genius at the height of his creative mastery, consists of twenty variations which are, said Schumann, "...intertwined so ingeniously that one can never cease to be amazed." Crowning this achievement is a double fugue built upon the passacaglia theme. Each variation grows in intensity, continuing through the fugue, and resolving the work in a glorious ending.

## From Symphonie No. 5, Op. 42 Allegro vivace (Variations)

Charles-Marie Widor (1844-1937)

Aristide Cavaillé-Coll (1811-1899) completely revolutionized organ building with the nearly 500 instruments he produced in France and elsewhere from the 1840s to the 1890s. Charles-Marie Widor, born in 1844, did more than anyone else to create a new repertory tailored to the sound and many new possibilities of these organs. At the age of 25, Widor was appointed organist at St. Sulpice in Paris, which boasted (as it still does) one of Cavaillé-Coll's most magnificent masterpieces.

During his long life, Widor wrote ten symphonies for solo organ. The first four were published as Op. 13 in 1872; four more followed in 1887 as Op. 42 (Symphonies No. 9 and No. 10 were added in 1895 and 1900, respectively). The Fifth Symphony may well be the most frequently heard of Widor's works. The opening Allegro vivace, one of the finest things Widor ever wrote for the organ, is a set of variations on a strong, upward-thrusting original theme which is reminiscent of Schumann.

## Sonata on the 94th Psalm

Julius Reubke (1834-1858)

This composition is one of the masterpieces of the German Romantic School of organ music. Julius Reubke, son of an organ builder, studied composition with Liszt, from whose Fantasy on "Ad Nos" he received the inspiration for this work. The sonata is really a fantasia in three movements, preceded by an elaborate introduction. A single theme is the basis for the entire work. The theme is in two parts, the first strongly rhythmic, the second chromatic and is stated in the ominous pedal passage at the beginning of the pieces. The composer indicated the program of the sonata by listing verses of Psalm 94. Each treatment of the theme fits remarkably well into the varying moods of the text, from the stormy first movement through the deeply moving Adagio and finally the brilliant free fugue.

### Introduction – Grave

- 1 O Lord God, to whom vengeance belongeth;  
O God to whom vengeance belongeth, show thyself.
- 2 Lift up thyself, thou judge of the earth;  
render a reward to the proud.

### Larghetto – Allegro con fuoco

- 3 Lord, how long shall the wicked,  
how long shall the wicked triumph?
- 6 They slay the widow and the stranger,  
and murder the fatherless.
- 7 Yet they say, the Lord shall not see,  
neither shall the God of Jacob regard it.

### Adagio

- 17 Unless the Lord had been my help,  
my soul had almost dwelt in silence.
- 19 In the multitude of my thoughts within me,  
thy comforts delight my soul.

### Allegro – Allegro assai

- 22 But the Lord is my defense,  
and my God is the rock of my refuge.
- 23 And He shall bring upon them, their own iniquity,  
and shall cut them off in their own wickedness;  
yea, the Lord our God shall cut them off.

**GARLAND PIPE ORGANS, INC.**  
**Fort Worth, Texas**

Dan Garland, President and Tonal Director  
Steve McNeill, General Manager  
John Wolf, Shop Foreman  
Ray Russell, Woodshop Foreman  
Jordan Yerkes, Installation Foreman and Voicing Assistant  
Kyle Jones, Wiring  
Brett Luker, Building and Installation Crew  
John McFarland, Building and Installation Crew  
Dave Anenson, Building and Installation Crew  
Justin Wolf, Building and Installation Crew  
Bill Huckaby, Console Assembly  
  
Frank Friemel, Organ Architectural Design

**HAHNFELD, HOFFER, STANFORD - ARCHITECTS**  
**Fort Worth, Texas**

**ACOUSTIC DIMENSIONS - ACOUSTICAL CONSULTANTS**  
**New York - Dallas**

**ARBORLAWN UNITED METHODIST CHURCH**

**5001 Briarhaven Road**  
**Fort Worth, Texas 76109**

ArborlawnUMC.org

Ben Disney, Senior Minister

**WORSHIP ARTS STAFF**

Tom Stoker, Minister of Worship Arts  
Jerry Westenkuehler, Organist  
Karen Gossett, Worship Arts Administrator  
Josh Nix, InSearch Worship Leader  
Jennifer Portele, Youth Music Coordinator

Funding for this program guide was underwritten by an Arborlawn member.  
Concerts at Arborlawn is a ministry of Arborlawn United Methodist Church.

**For more information, visit us at: [ConcertsatArborlawn.com](http://ConcertsatArborlawn.com)**



Photographs courtesy of Helvey Photography