

**Friends of the Stone Church** is pleased to present this FOGO tribute concert in honor of our friend and inaugural board member, Don Boothman. Don and his wife Kaye were instrumental in reinvigorating the work toward preserving the Stone Church and bringing it back into the life of the community. We will miss his vision, his determination, and his grace. It now falls to us to carry on his work, and we do so with redoubled dedication.

#### Leadership

Kaye Boothman	Judy Edington, <i>president</i>
Betty Goodfield, <i>treasurer</i>	Judy Kohn
Aline Lemaître	Paula Roberts
Joyce L. Smith	Mary Warbasse, <i>secretary</i>
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Friends of the Stone Church is a 501(c)(3) charitable organization. Contributions to it are tax deductible to the extent allowed by law.

PO Box 347, Gilbertville, Massachusetts 01031

FriendsoftheStoneChurch.org

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Christopher Greenleaf, *program editor*



Organ by Wm. Johnson & Son, Westfield, MA, Op. 430 (1874)  
The Stone Church (Trinitarian Congregational Church), Gilbertville, MA  
Organ Historical Society database ID 6532

#### Great

8' Open Diapason (58 notes) metal  
8' Dulciana (tc 46) m  
8' Melodia (tc 46) wood  
8' Unison Bass (12) w  
4' Octave (58) m  
4' Flûte d'Amour (tc 46) w/m  
2-2/3' Twelfth (58) m  
2' Fifteenth (58) m

#### Swell *expressive*

8' Open Diapason (tc 46) m  
8' Dolce (tc 46) m  
8' Stopped Diapason treble (tc 46) w/m  
8' Stopped Diapason bass (12) w  
4' Fugara (58) m  
8' Oboe (tc)

#### Pedal

16' Bourdon (27) w

#### Couplers *drawknob*

Swell to Pedal  
Great to Pedal  
Swell to Great

#### Foot levers

Great Piano  
(8' Dulciana, 8' Unison Bass)  
Great Forte  
(8', 8', 8', 8', 4', 4', 2-2/3', 2')  
balanced Swell expression pedal  
tremulant drawknob  
bellows signal drawknob  
pitch a = 450Hz

# Friends of the Stone Church

— present —

## A Concert in Tribute to Donald Boothman



The Stone Church, Gilbertville, Massachusetts  
Saturday evening at 7:00,  
8 October 2016



**Malcolm Halliday**, *organ by Johnson & Son (1874)*

**Yulia Zhuravleva**, *violin*

**Seong-Heui Jeon**, *violoncello*

*Sinfonia: Arrival of the Queen of Sheba* George Frideric Handel  
Oratorio *Solomon*, HWV 67 (1748), Act III (1685-1759)

Sonata in A, Op. 65, No. 3 (1831-45) Felix Mendelssohn-Bartholdy  
1. *Con moto maestoso* (1809-1847)  
2. *Andante tranquillo*

*Beside the Still Waters* Gwyneth Van Anden Walker  
Setting of a folk prayer after the 23rd Psalm (b. 1947)  
*Beside the still waters, I will lay my body down, with breezes floating o'er me, and a garland for my crown. I will see the Light Eternal, I will breath the open air, beside the still waters, o Lord, please lead me there.*

*Pièce d'orgue*, BWV 572 (1712?) Johann Sebastian Bach  
Fantasia in G (1685-1750)

Hymn *How Can I Keep From Singing?* Robert Wadsworth Lowry  
*My Life Flows On in Endless Song*; first publ. 1868 (1826-1899)  
to be sung congregationally, with organ & strings  
verse 1 *all* v2 *women* v3 *men* v4 *all*

Despite the popular lore surrounding this hymn, it did not originate with the early Quakers, though their modern descendants have warmly embraced it. In the 1970s-80s, an adaptation of tune and text became popular among English-language Catholics. At the height of persecution of liberals and the left by the House Un-American Activities Committee (1938-75), folk revivalist Pete Seeger mildly secularized the text and added an anti-tyrannical verse he had learned from Doris Plinn. His setting brought about worldwide awareness of the hymn and inextricably associated it with the causes of tolerance and resistance to oppression. Irish musician Enya further popularized this version in 1991.

Suite in c, Op. 149 (1887) Josef Gabriel Rheinberger  
for violin, violoncello & organ (1839-1901)  
1. *Con moto*  
2. *Thema mit Veränderungen*  
3. *Sarabande & Trio*  
4. *Finale*



**Donald Boothman** (1933-2016) earned degrees in Music and English Literature from Princeton and Oberlin, then joined the U.S. Air Force Band and the Singing Sergeants. He sang lead baritone with the Washington Civic Opera and was a commentator on Washington good-music radio. For many years, he was also cantorial soloist at the Washington Hebrew Congregation. He was an active performer, accomplished concert producer, and enthusiastic voice teacher, both privately and at Clark University. Combining his loves of music and of his local community, Don founded FOGO – Friends of the Gilbertville Organ – and

produced 62 concerts in twenty-one unbroken seasons. He was instrumental in *Let Joy Resound!*, this past April's festive re-opening of the Stone Church. His collaboration with cellist Anup Biswas led to joint concert tours throughout the UK and New England to support Calcutta's Mathieson Music School. He was a founding member of the recently-formed Friends of the Stone Church and joined its inaugural board of directors.

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Organist **Malcolm Halliday** received degrees in piano performance from Oberlin (BA) and Boston University (MMus). Among his principal piano teachers were Paul Badura-Skoda, Henrica Bordwin, Miles Mauney, and Béla Nagy. He also received vocal accompanying fellowships to Tanglewood and Blossom. He has served on the national board of the United Church of Christ Musicians Association, and leads one of the largest church music programs in central Massachusetts, at the First Congregational Church, Shrewsbury, where he also directs the concert series, *Arts on the Green*. Currently Artistic Director of the Master Singers of Worcester, he has taught at both Clark University and Worcester Polytechnic Institute. In his regular appearances on the Music from the Frederick Collection series, he explores the striking soundscapes of composer-era grand pianos. With mezzo-soprano D'Anna Fortunato and clarinetist Chester Brezniak, Malcolm also founded the Blackstone Trio. He conducted *The River of Love*, a recent Albany Records album of Shaker music and contemporary settings of Shaker themes. An active organ recitalist, he is a Fellow of the American Guild of Organists (FAGO) and has served as dean of the guild's Worcester chapter.

At age six, violinist **Yulia Zhuravleva** entered the Special Music Lyceum for Gifted Children (Ekaterinburg, RU). After earning double degrees in violin and arts management, she completed post-graduate studies at the St. Petersburg Conservatory. In 2009, she moved to the US and taught at Ball State University (IN). She has garnered awards from the All-Russian Chamber Ensemble Competition (RU), Maria Yudina International Competition (RU), International Competition in Jyväskylä (FI). In this country, she has appeared in the Eastern Music Festival, the National Music Festival, Heifetz International Music Institute, Advanced Chamber Music Seminar, and the Modern Early Music Institute. She is concertmaster of the Union Symphony Orchestra (NC) and a member of the Roanoke Symphony Orchestra (VA). She plays for both the Bach Consort of Worcester and the Carpe Diem Chamber Orchestra (St. Petersburg). As a committed teacher, notably in her mid-twenties at the St. Petersburg Conservatory, she has formed students bound for the major Russian conservatories.

South Korean native **Seong-Heui Jeon** holds a Master's (1998) and a DMA (2003) from the Rimsky-Korsakov State Conservatory (St. Petersburg). A busy cellist, she has given recitals across South Korea, Russia, and the US. Her orchestral solos in South Korea and Russia have taken her far and wide in both lands. She is also an active chamber musician and lecturer maintaining careers here and in South Korea. She and her family live in Worcester, where she has garnered appreciation for her unflinching commitment to music in the region.