



THE SAN FRANCISCO CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

Members' recital at Notre Dame des Victoires

By John Hirten

We are very pleased to have four distinguished members of our chapter featured at the SF AGO Members' Recital on Sunday March 16th, at 4 PM. Brian Swager, David Schofield, T. Paul Rosas, and Susan Jane Matthews will play selections drawn largely from the French twentieth century repertoire on an organ ideally suited for it. Of course we will not neglect contemporary American works either. The program takes place on the historic Johnston organ at Notre Dame des Victoires Church, located on Bush Street between Grant and Stockton Streets in downtown San Francisco. Parking is available at a reasonable cost at the Sutter-Stockton Municipal Garage across the street from the church. Afterwards -- after the reception -- why not treat yourself to one of the several French restaurants located nearby?

Brian Swager is an organist and carillonneur from San Francisco, California. He holds the Doctor of Music Degree in Organ Performance from Indiana University where he was a student of Larry Smith. His other organ teachers were Richard Shirey (University of Akron), Flor Peeters (Belgium), and Marie-Claire Alain (Paris). Study with the latter culminated in a Premier Prix in organ from the Conservatoire National de Région, after a year of study on a scholarship from the French government.

Swager received the Final Diploma with great distinction from the Royal Belgian Carillon School after two years of study on a Fulbright-Hays

(Continued on page 2)

The Organist as Accompanist Workshop: More Than "Foot-Flapping and Finger-Wiggling"

by Douglas Franks

A brisk, sunny winter morning greeted the more than 30 registrants who showed up for the SF AGO skill-building workshop on February 8th out at Lafayette-Orinda Presbyterian Church (LOPC). Thanks to the expert guidance of three clinicians, Kenneth Mansfield, David Farr, and Jerome Lenk, the lavish hospitality provided by Karen Haslag and her hospitality team, and the ideal facilities, we enjoyed a stimulating day of professional development, fellowship with our music colleagues, and fine food and refreshment.

The program began with welcoming remarks and announcements by Chapter Dean Jay Martin, including a tribute to Alex Post to whose memory the workshop was dedicated. Jay introduced a hymn composed by Mr. Post which we then sang, accompanied by Ken Mansfield on the organ. The hymn was composed in 1990, the second of

(Continued on page 4)

Inside the newsletter...

Thanks to AGO Colleagues, page 2
The Organ at Notre Dame de Victoires, page 3
Problems Plague London Recital, page 6
Letter from Michael Secour, page 8
Calendar, page 9
Classified Ads, page 12
Nomination Committee Report, page 12

Thanks to AGO Colleagues

Many of you know that a few months ago I left a Music Director/Organist position which had developed, over my seven years there, into an unusually attractive job: new, well-designed pipe organ; SATB choir of 55 singers; children's singing and instrumental activities; full-time position; etc.

The people I worked with were wonderful, and the musical quality was burgeoning with the Choir's developing skills and the organ's blooming potential. We were working on acoustical improvements and new creative projects, and I thought I could be productive there for many more years.

But it was not to be. As we all know, there are other fundamental factors involved in our profession, and I am only one of too many who have had to leave a thriving situation--for these other reasons.

In the early days of my unemployment, I got phone calls of concern from some of you who have survived similar traumas, some whose dismaying stories I heard only then, and others of you who simply reached out in collegial support. Beyond that, some of you suggested me for substitute work and told me of potential positions. I am so grateful for all this support, and I know that you strengthened me during this tough time, when there were basically no new job openings. Since I have been grieving not only for my professional loss, but also for many friends in long-term ministerial relationships, your personal confidence has been particularly important.

Our profession is characterized by insecure working conditions.

The wide array of denominational power structures which employ us seem to deprive us of protections normally available through the law and employee associations. Most of us work with people who do not share our training, and our contact with colleagues may be limited to AGO activities.

How much more important, then, is our association--the dignity and professionalism we can build up together. I know that I am not the only AGO member who has benefited from our informal support network, but my experience is fresh, so I say a heartfelt "thank you" for many of us.

Cheryl C. Arnold
T: 415.387.1305 / P: 415.679.0970 F: 415.387.0357
751 - 47th Avenue
San Francisco, CA 94121-3205

Members' recital at NDV

(Continued from page 1)

grant. He won the silver medal in the 1990 Queen Fabiola International Carillon Competition in Mechelen, Belgium. In 1996 Swager was awarded a research fellowship in the Anton Brees Carillon Library at Bok Tower Gardens in Lake Wales, Florida, where he was in residence as a Carillon Scholar. He was Assistant Professor of Music and University Carillonneur at Indiana University where for nine years he taught carillon, piano, and organ, and played weekly recitals on the Arthur R. Metz Memorial Carillon. He is the carillon editor for *The Diapason*.

Susan Jane Matthews has served as Assistant Organist at Grace Cathedral, San Francisco since November 2001. Dr. Matthews completed her Masters of Music and Doctor of Musical Arts (D.M.A.) in organ performance and literature at the Eastman School of Music as a student of David Higgs. A native of Wilkes-Barre, PA, she is a Phi Beta Kappa graduate of Haverford College, PA. Following graduation from Haverford, she served as assisting organist at St. Mark's Episcopal Church, Philadelphia. She subsequently served as Director of Music at St. Luke & St. Simon Cyrene Episcopal Church, Rochester, New York and St. Michael's Episcopal Cathedral, Boise, Idaho.

Dr. Matthews began piano study at the age of 7 and organ at 14 as a student of Marjorie Briggs George. Subsequent organ teachers have included Claribel Thomson, Mark Laubach, Jeffrey Brillhart, and David Higgs.

The winner of the 1998 John R. Rodland Memorial Scholarship Competition held in New Jersey, she also received First Place in the 1993 American Guild of Organists Region III Competition for Young Organists in Wilmington, Delaware. She has presented

(Continued on page 3)

Members' recital at Notre Dame des Victoires

(Continued from page 2)

recitals in California, Delaware, Idaho, Michigan, New Jersey, New York, and Pennsylvania.

In July 2000, Dr. Matthews served as organist at the Royal School of Church Music training course at King's College, Wilkes-Barre, PA with Dr. Gerre Hancock, Music Director. She has served the American Guild of Organists (AGO) as Dean of the Les Bois Chapter (Boise). At the 2003 AGO Regional Convention in Salt Lake City, she will serve as organist for the opening service and present a workshop on the legendary French organist Jeanne Demessieux.

T. Paul Rosas is an organist, pianist, and composer. He is currently senior organist for Valley Presbyterian Church in Portola Valley and a member of the San Francisco and Peninsula Chapters of the American Guild of Organists. He has also been Director of Music at Union Presbyterian Church in Los Altos and accompanist for the Baroque Choral Guild, Santa Clara Chorale, San Jose University Chorale, San Jose Opera, West Valley Masterworks Chorale. Involvement in these groups led to several tours of Europe and solo performances in such notable places as Notre Dame in Paris, St. Mark's Cathedral in Venice, and Salzburg Cathedral. Mr. Rosas is a graduate of the Conservatory of Music at the University of the Pacific.

Mr. Rosas works with local visual artists in his Resonance Creative Arts Series. He has performed with Jay Rizzetto, trumpet in various music series in the Bay Area and the Gold Country. The composition *Job Suite* (trumpet, organ, narrator and dance) is available at Pasquina Publishing <www.pasquina.com>. Paul has also created a CD, *Journey of the Heart*, for use with hospice and for people who are going through stressful times. The CD *Journey of the Heart* (vocal and piano) is available on Amazon.com. He is a regular performer on the Bing music series at Stanford Hospital.

David Schofield's performances of Charles Tournemire's seldom heard Sept Chorale-Poemes sur les Sept Paroles du Christ at the Riverside Church and the Church of St. Ignatius Loyola in New York received much acclaim. He has improvised many times at the Nightwatch and Vespers concerts at the Cathedral of St. John the Divine. He performed for the American Guild of Organists Organists Against AIDS

(Continued on page 11)

The Organ at Notre Dame des Victoires

by Glen Frank

Traditionally called the "French church", Notre Dame des Victoires was founded in 1856 to serve the needs of French immigrants. From the time of the Gold Rush they had gone to St. Francis Church, but very soon preferred to have their own church on "Frenchman's Hill" as the early settlers called this area of the city. This neighborhood was where the French had pitched their tents in 1850. Today the French consulate is located next door, and many French restaurants and businesses are located nearby.

The first structure was originally a Baptist church and was given to the Marist Fathers for their use. Destroyed in the 1906 earthquake and fire, it was replaced by the present building in 1913. The church's facade is modeled after the Basilica of Notre Dame de Fourvières in Lyon, France, the interior after Saint Ambrose Church in Paris. The main Sunday Mass continues to this day to be celebrated in French.

The Grand Organ at Notre Dame des Victoires was built in 1915 by the Johnston Organ and Piano Manufacturing Company of Van Nuys, California, a successor company to Murray Harris. The cabinetry and some of the pipe work are of California redwood. The barrel vault and hard surfaces of the sanctuary contribute to the live acoustic of the building and provide an ideal setting for music making.

Glen Frank is Director of Music at Notre Dame des Victoires Church in San Francisco.

The Organist as Accompanist Workshop

(Continued from page 1)

two Mr. Post composed to the text of Samuel Longfellow's poem, "O life that maketh all things new". A moving tribute to Mr. Post was given by Reiko Lane, long-time friend and colleague of his and current organist at First Unitarian Universalist Society of San Francisco where Mr. Post served as Minister of Music for over 30 years. She called "his quest for life and self-improvement . . . Awesome".

KENNETH MANSFIELD

Kenneth Mansfield was the first of three clinicians to address the assembled AGOers. Recently retired after serving as Organist for 34 years at LOPC, he introduced us to the "Kenneth Z. Mansfield" Organ and gave us a bit of history about it. He played one of his own compositions to demonstrate the dynamic range of the organ's 46 ranks and 2723 pipes.

Ken read numerous extracts from his essay on effective practice techniques, elaborating on the "four avenues to effective learning during practice sessions: aural, visual, kinesthetic, analytical". The combination of all four techniques, assiduously applied, "result in a fluent, secure and satisfying performance", surely one of the major goals of an accompanist facing performance situations. Emphasizing the analytical and internal or reflective aspects of proper practice technique, Ken writes "practice is something like 85% thinking and 15% finger-wiggling and foot-flapping".

There are two main things to remember when accompanying a choir in rehearsal, Ken admonished us: "keep the pitch!" and "stay out of the way!" The accompanist's main objective is not to play every note in the score, but to be accurate with the pitches you do play. When you must, play only outer voices, or downbeats ("continuo-style"), or the most active or crucial voices. Always listen carefully to the choir when rehearsing and accompanying. In rehearsal, bring out parts they're struggling with. Be aware of when the choir breathes as they sing and "breathe" with them. Always keep one eye on the conductor. To do that, the score must be virtually memorized.

We've all faced the challenge of accompanying an unfamiliar choir, directed by an unfamiliar conductor, on an unfamiliar organ in an unfamiliar room. To cope

with all that unfamiliarity, Ken recommends meeting with the conductor ahead of time so that you're on same track interpretatively. Reserve as much practice time as possible with the instrument you'll be playing. Registration is the most difficult element to fine-tune; use your best judgment and, if possible, have a critical "second pair of ears" listen for balance in your registration.

Ken concluded his presentation by playing through Haydn's *Great and Glorious* to illustrate specific techniques of interpreting a non-organ score on organ.

DAVID FARR

Following a late-morning break, David Farr began his presentation by addressing issues of changing styles and changing times. The very meaning of "participation" in music nowadays has changed. People "participate" by listening to a CD, not by actually making music themselves. The fact that chord symbols are the only form of musical "notation" printed for some hymns or "songs" in hymnals is another telling sign of the times. Generic "keyboard" accompaniment is an increasing reality. "Accompanist" takes on new shades of meaning! David invited workshop participants to air their own personal "horror stories" so that we could learn from one another's diversity of experience in the "workplace". We all enjoyed and appreciated this interactive approach and the amusing anecdotes and lively discussion resulting from it.

He spoke at some length on organ as a continuo instrument. Continuo playing within an orchestra is a much different job than playing an orchestral reduction entirely on organ or using organ as just another instrument within an orchestra. Continuo normally involves lute or keyboard and a bass instrument. If the organ pipework is spatially distant from the other instruments, then it will not have the immediate presence and drive required in a continuo ensemble. Harpsichord is an alternative in such a case, or a chamber organ (rented if need be). A good keyboard continuo player will strive to match the articulation of the bass instrument. The ability to read figured bass is a definite plus. On communication between clergy, soloist or conductor and musician, we were advised to be good listeners, to try and understand the other's point of view, and not to be defensive. There are two languages at

(Continued on page 5)

The Organist as Accompanist Workshop

(Continued from page 4)

work when considering the issue of communication: the musician's and the clergy's. In an ideal world, each must try and understand the language of the other. We were cautioned not to appear to challenge the authority of clergy in the process of communicating or attempting to musically "educate" the clergy. And DO listen to the homily! David wrapped up this portion of the program by saying that there are no simple answers. Everything is optional within the context of changing expectations. Be ready to ask "why?" when an "unusual" request is made by a soloist, but also be ready to try to understand the "why". Keep your standards but also be practical and flexible.

Just before breaking for lunch, Dr. Kurt Rapf, a visiting musician from Vienna, Austria, was introduced. Dr. Rapf is an organist, pianist, composer, teacher, and conductor of the Vienna Sinfonietta, on a concert tour in California. He was warmly welcomed by AGO members and pleased to see a workshop of this kind taking place.

We adjourned for a delicious and tastefully presented lunch catered by Noel's Nibbles, a small local business engaged for the workshop by Hospitality Chair Karen Haslag. Attractively decorated tables in LOPC's Davies Room enabled everyone to eat in comfort and style. It was only reluctantly that we would leave this congenial setting with its abundant food and friendship and return to the sanctuary to resume the workshop. David Farr's presentation continued with the introduction of guest soprano, Ms. Sandy Peter, in the true-to-life context of soloist and accompanist for a wedding or memorial service meeting for the first time. She sang and David accompanied-Gounod's "O Divine Redeemer" and the old chestnut, Malotte's "Lord's Prayer". Both pieces were quite skillfully sung and accompanied. Amidst our delight over hearing some fine performing-with no prior rehearsal-we failed to ask an important question, "What made this impromptu music-making work so well?!" Positive example can be one of our best instructors.

More "interactive" discussion took place and concrete suggestions made for successfully working with an unfamiliar singer when rehearsal time is minimal: Rehearse together out of public view; do your best to put a singer at ease; accompanist and singer should be as spatially close together as possible for best musical communication. Where does an accompanist draw the

line between "following" a singer and "coaching" a singer? The wise solution is usually to follow. After all, it is the professional accompanist's job to make a singer sound good, especially one of limited training, ability or experience.

JEROME LENK

Shortly into his presentation, Jerome Lenk, our third and final clinician, introduced Mr. Peter Becker, guest bass/baritone. Jerome accompanied Mr. Becker in several arias from Handel's *Messiah*, demonstrating how to idiomatically adapt a piano reduction of an orchestral score to organ. Two primary techniques are: modify note values so that the pulse is always clear, i.e., omit some of the faster figuration; and omit the vocal line when it is doubled in the accompaniment. "Amazing Grace" was used to show how a simple four-part hymn can be quickly converted into an interesting vocal solo for a memorial service or wedding by varying the accompaniment. With Peter Becker again serving as soloist, Jerome accompanied, applying several improvisation techniques.

He then played through a number of choruses from *Messiah* to demonstrate piano-to-organ adaptation techniques. Although Jerome had intended to discuss movements from the Fauré *Requiem*, we barely had time to take a quick look at the "Sanctus" before the clock brought us to a close. The topic of "organ as accompanist" is a vast and complex one and cannot be thoroughly explored in one day by three experts and several dozen dedicated organists. But the workshop did cover much ground. It was an opportunity to ask questions, arrive at some solid and useful answers, gain perspective, and stimulate our thinking about the art of accompanying. Such a workshop serves as yet another stepping-stone in our career-long quest to become better accompanists, organists and musicians.

We are most grateful to Ken Mansfield, David Farr, and Jerome Lenk for serving as clinicians; to Sandy Peter and Peter Becker for donating their singing talents; to the Lafayette-Orinda Presbyterian Church for letting our chapter use their facilities for this workshop; for Karen Haslag and the SF/AGO hospitality volunteers for their superb provision of refreshments, food, and genuine hospitality; and to all who attended the workshop and thus supported the SF/AGO Chapter and demonstrated their interest in and commitment to improving their accompanying skills.

Problems Plague London Recital

By Thomas Herman

I thought it an absolute stroke of luck to find myself in London whilst Jane Parker-Smith was playing Royal Festival Hall in recital; part of an aggressive R.F.H. concert series that was restarted in year 2000. It was not to be. There was a brisk wind and the Thames was in tide turmoil, trying to decide whether to go in or out. The hall was 80% full on a dry and very cold Tuesday evening on London's South Bank. Quite remarkable, I thought. Patrons were well dressed. Men with ties and top coats, and women in dresses and winter coats. Most had arrived by Tube or train.

A resounding applause followed the artist's entrance. She's well known there having stepped in years before at the 11th hour to play for a performer who had fallen ill. The Bach d minor chaconne from the solo violin Partita No. 2 (arranged by Wilhelm Middelschulte) was first up. The registrations were colorful and carefully chosen from the many ranks of the 1954 Harrison & Harrison organ. Jane played well, but then I sensed something was wrong when a few technical glitches appeared midway -- minor ones, but noticeable to the trained ear. I was a bit baffled, but as we all learned in the form of a stage right announcement at the intermission, the entire swell division on the organ -- the third manual, they called it was completely out. The artist had to make split second changes in registrations and did so brilliantly, I thought. The organ did get a brand new console in 2000, and was rebuild twice: once in 1964 and again in 1979 with some minor tonal changes.

The Bach was followed by two British compositions. York Bowen's (1884-1961) *Fantasia Op. 136* and John Ireland's (1879-1962) *Capriccio*. Both composers were London pianists. These are pieces with which I am not familiar, but I enjoyed the Bowen's chord progressions. The first half of the program closed with Franz Liszt's *Weinen, Klagen, Sorgen, Zagen*. This piece was originally written for piano in 1862 and later transcribed for organ. There are familiar Bach themes throughout including those from the b minor Mass. The work closes with a fantastic harmonization of the chorale *Was Gott tut, das ist wohlgetan* ("What God ordains in always good"). I wanted to sing along. One could tell that the rest of the audience was enjoying this grand closing hymn too.

At intermission, we learned about the earlier problems with the organ. A technician from Harrison & Harrison was still working on the instrument when I returned to my seat after the 20 minute break. All the work lights were on around the chests but within a few minutes, the lights were off and Jane was starting the opening piece of the second half, Mendelssohn's *E minor Prelude and Fugue* (arranged by W. T. Best). This work was also originally written for piano, and Jane played with aplomb. I missed the acoustical blending sound of typical Mendelssohn due to the short reverberation in the hall. I counted several times a 2 ½ second reverberation. The acoustical treatment of the hall seems focused with the main front stage area and not for the organ. All the announcements by the staff about the organ were clearly audible. The organ sound seems to get lost above the acoustical wood shell above the stage rather than being projected to the audience. There is some black painted plywood installed above various ranks of pipes that appear to be there to help disburse the sound to the audience. This is really a shame, since this is such a magnificent British instrument although three U.S. organ builders gave their advice on the organ construction: G. Donald Harrison, Walter Holtkamp, Sr., and Robert Noehren.

(Continued on page 7)

Problems Plague London Recital

(Continued from page 6)

Next was Camille Saint-Saëns' *Deuxième Fantaisie Op. 101*. The artist played with extreme sensitivity and very musically. The audience was extremely quiet and obviously enjoying the seldom played piece when all of a sudden, there was a loud principal cipher that interrupted everything. Jane stopped playing, lifted both hands in the air and let out a gasp. Technicians and staff quickly moved to the console. The work lights went back on and they began to clear the cipher. Another announcement was made by an R.F.H. staff member with apologies made, but he also went on to tell us that several organ recitals in and around London never even began due to the dry cold weather causing problems to various organs. I confirmed with a young violinist sitting just behind me that, as suspected, the cipher was a D below middle C.

We all waited about 25 minutes for Harrison & Harrison to fix the organ. Jane announced she was going for a drink of water. The staff kept us updated on the repair progress and I saw no one leave the hall. Everyone stayed. Then a final announcement that the organ was fixed and that the program will conclude with the final piece scheduled: Wilhelm Middelschulte's *Passacaglia in d minor*. Great piece, and a nice one with which to close a recital -- the 60th anniversary of Middelschulte's death falls this year.

Jane received a standing ovation and a lovely bouquet of flowers, richly deserved. She truly played well and endured the problems with the instrument. What a remarkable evening in London for this San Francisco organist.

Organ information:

<<http://www.rfh.org.uk/organinfo/>>

Thomas Herman is organist and choir director at St. Thomas Episcopal Church, San Francisco, and is on the Board of Directors of this chapter.

SFAGO Newsletter is published monthly except July and August
by the San Francisco Chapter, American Guild of Organists.

Opinions herein are those of individual contributors
and do not necessarily reflect official policies of this chapter.

Dean: Jay Martin, 650.342.0910, <martinjg@flash.net>

Sub Dean (Program 2002-2003): John Hirten, 415.388.2763, <hirten@aol.com>

Sub Dean Elect (Program 2003-2004): Angela Kraft Cross, 650.368.6684, <krftcrss@pacbell.net>

Secretary: Randy Wurschmidt, 650.871.7507, <rwurschmidt@yahoo.com>

Treasurer: R Jay Williamson, 415.453.9751, <rjaywill@aol.com>

Chaplain: Fr. Robert Rein, 925.825.0350, <robearkr@aol.com>

Newsletter Layout and Design: Ed Brownson, 415.282.0383, <resilient@mindspring.com>

Newsletter deadline is the 10th of the month prior to publication.

Our website at <www.sfago.org> contains lots of information, including past newsletters.

Letter from Michael Secour

It has been ten years since Rodney Gehrke, then Dean of the Chapter, announced at the Board meeting that a new Calendar editor was needed. At first I responded like everyone else in the room -- with a blank stare. I had acquired my first computer about 15 months earlier and wasn't sure if I could do the job. By the time we reached the coffee break I had changed my mind and offered to take it on. It sounded like a fun challenge. It has been that, and more.

In the Spring of 1993, I was using Microsoft Word 2.0 with Windows 3.0. Calendar submissions averaged ten to fourteen per month with three or four in the "Looking Ahead" section. St. Mary's Cathedral was the only contributor of weekly concerts. All submissions had to be sent by mail and I had to mail a camera-ready printout to our Newsletter Editor to be pasted into the main document.

Ten years and several computer upgrades later, the number of events has more than doubled. We have three regular contributors of weekly concerts. We print an extensive "Looking Ahead" section as space permits, e-mail is the most popular method for submitting events, followed by fax, and I am able to e-mail the Calendar to our Editor for final proofing and formatting for inclusion in our Newsletter.

I want to thank all of you for your contributions over the years. My thanks to Dan Golden and George Morten, our Newsletter Editors throughout most of my tenure. It was George, incidentally, who developed the "Recurring Events" shorthand and researched the transportation information for each venue. Special thanks to those who send their submissions by e-mail, pre-formatted in our Calendar style. Thanks to those of you who did not dress up your copy with verbiage and superlatives. It saved me time. For those of you who couldn't restrain yourselves, thank you for giving me something to edit. It made me feel useful. Thank you to everyone who got copy in on time. In ten years I only had one difficult person who missed the deadline by a week and would not take 'no' for an answer. I tried to explain the concept of camera-ready copy already being at the printer, but I was asked to call the printer and have him put it in. (What, scribble it in the margin?)

The Newsletter and Calendar have changed dramatically in ten years and I am sure they will continue to evolve to meet our needs. It has been fun to be a part of this process.

As I turn over the reigns to the new Calendar Editor, Thomas Herman, I want to thank you all for giving the Bay Area such a diverse treasure of musical experiences. If you've ever wondered how much good a Calendar listing does, let me share one final thing. A concert February 9 at my church, St. Mary the Virgin, attracted a couple from Arizona. They had planned ahead for their trip, found the SF AGO web-site (and Calendar) and decided a harpsichord recital would be a nice thing to experience. How about that?

Michael Secour

March 2003 Calendar Collected by Michael Secour

Events, dates, times and locations subject to change without notice. Compiled from flyers and press releases submitted by listed organizations. SF AGO is not responsible for errors. Deadline is the 10th. Please send calendar information to our new calendar editor: Thomas Herman, 1390 Clay Street # 9, SF, 94109 or E-MAIL <AGOCalendar@yahoo.com>.

Recurring Events

Note: Those institutions that offer concerts on a regular basis are shown with an abbreviation in the calendar listing. The full address and other particulars appear once in this section. Public transportation information, if known, is included.

CACK: Church of the Advent of Christ the King, 261 Fell Street (between Gough and Franklin), SF. 415-431-5439. All Metro cars (to Van Ness), F Market, #47 Van Ness, #49 Van Ness-Mission, #9 San Bruno, #26 Valencia, #6 Parnassus, #7 Haight, #71 Haight-Noriega, #21 Hayes (easy walk, no hills).

CPC: Calvary Presbyterian Church, Jackson and Fillmore, SF. 415-441-4942. #3 Jackson, #12 Folsom, #22 Fillmore, #24 Divisadero, #1 Calif. (short walk), #2 Clement, #4 Sutter (longer walk).

CPLH: Calif. Palace of the Legion of Honor, 34th Ave. & Clement, SF. Saturday concert repeats Sunday at **4pm**. Free after museum admission. 415.750.3624. #1 Calif; #2 Clement; #38 Geary to 33rd Ave.; transfer to #18-46th Ave. at 33rd Ave. direct to Legion of Honor; or healthy uphill, scenic walk (equiv. 4 to 5 blocks).

CSMA: *Cathedral of St. Mary of the Assumption*, Geary at Gough, SF. #38 Geary (direct), #3 Jackson, #4 Sutter, #31 Balboa, #47 Van Ness, #49 Van Ness-Mission, #19 Polk; easy walks of various lengths.

FCC-B: First Congregational Church, Dana at Channing, Berkeley.

FPC-B: First Presbyterian Church of Berkeley, Dana at Channing. Donation requested. 510.848.6242. <www.fpcberkeley.org>

GC: Grace Cathedral, California St. at Taylor, SF. Calif. St. Cable; #1 Calif, #27 Bryant; #19 Polk; Powell St. Cable, #12 Folsom. Tickets: 415.749.6355 or <www.tickets.com>

NSSF: National Shrine of St. Francis, 610 Vallejo St., SF (corner of Columbus Ave. at Vallejo; near Broadway/Grant). Free. #15 Third St, #30 Stockton, #45 Union-Stockton; #10 Townsend (to Sansome & Broadway; approx. 4 block walk to Columbus & Vallejo). Free.

SAOF: San Anselmo Organ Festival. 1st Presbyterian Church, 72 Kensington Rd., San Anselmo. \$12 & \$15 at the door. \$8 w/AGO Calendar. Information: 415.922.7336.

SME-B: St. Mark's Episcopal Church, 2300 Bancroft Way at Ellsworth, Berkeley. 510.845.0888.

SMV: Episcopal Church of St. Mary the Virgin, 2325 Union St. (at Steiner), SF. #22 Fillmore, #41 Union,

#45 Union-Stockton; or #30 Stockton, #28-19th Ave., #43 Masonic (get off at/near Steiner, walk south 3-4 blocks to church. 415.921.3665 ext. 310.

SPE-O: St. Paul's Episcopal Church, 114 Montecito, Oakland.

WCP: Walnut Creek Presbyterian Church, 1801 Lacassie Ave, WC. Lacassie is 1-2 blocks s. of Walnut Creek BART station on California Blvd. From SF after Bay Bridge, take 24E, 680N briefly (right lane), Ygnacio Valley Rd exit, right off exit. Next right at California. Right on Lacassie almost to end of road. Left at WCP sign into apartment parking lot which leads to church parking lot. Walk beyond school buildings to church.

March 2003

1 Saturday

David Hegarty, organ. Pops Concert, light classics; favorites from Hollywood and Broadway. Repeats 3/2 **4pm CPLH**

Choral Schola Cantorum, Paul Ellison directs. Latin Chant Mass (Anglican Rite). *Missa de Angelis* and plainsong propers for the Last Sunday after the Epiphany. **5pm CACK**

Michael Moran, organ. Inaugural Dedication Recital, Visscher Tracker Organ, Church of Our Saviour <www.oursaviourmv.org>, Mill Valley, **5pm**

2 Sunday

Davitt Moroney, harpsichord & virginal. Chapel of Grace. Ticketed event. **3pm GC**

Ron McKean, organ. A benefit organ recital at Bernard Maybeck's Masterpiece, First Church of Christ, Scientist, 2619 Dwight Way, Berkeley. <www.FriendsofFirstChurch.org> \$30 **3pm**

Claudia Appiani (Germany), soprano, & other artists, accompanied by Michael Moreskine. Opera Prayers and

other Sacred Repertoire. **3:30pm CSMA**

Piano 4 Hands Patricia and Vera Purcell. Russian masterworks including *The 1812 Overture*. Offering. **4pm SMV**

David Hegarty, organ. See 3/1. **4pm CPLH**

5 Wednesday

Ron McKean, organ. EVERY Wednesday at 12:10 noon. **FPC-O**.

Choral-Organ Paul Ellison, dir. High Mass w/Imposition of Ashes for Ash Wednesday. Allegri, Gluck, Lassus, Purcell. **6:30pm CACK**

7 Friday

Susan Matthews, organ. Opening concert, 10th Annual Lenten Recital Series. Works of Demessieux, Duruflé, others. Reception follows. **7pm FPC-B**

8 Saturday

Jonathan Dimmock, organ. Copland, Messiaen, Hampton. Repeats 3/9. **4pm CPLH**

9 Sunday

David Schofield, organ. Tournemire *Sept Chorale-Poemes sur les Sept Paroles du Xrist*. Begins with Evensong. Men of GC Choir, at **3pm GC**

Organ Workshop in Concert (14th Annual). Contra Costa Performing Arts Society presents 8 local organists performing Alain, Auerbach, Barie, Boellmann, Franck, Handel, Rogers, and Sousa, and ensemble works for brass & organ, piano & organ, and choir & organ. \$5 donation. Info.: Dave Messinger, 925.283.8741. **3pm WCP**

(Continued from page 9)

Jonathan Dimmock, organ. See 3/8. **4pm CPLH**

John R. S. Walko, organ. *Six Psalm Preludes* by Herbert Howells. Choir sings various forms of psalmody. St. Mary's College Chapel, Moraga. Free. 925.631.4325 **4pm**

Thomas Brown (University Presbyterian, Chapel Hill), organ. Follows service of Evensong at **5:30pm. SME-B**

14 Friday

Christopher Putnam, organ. Marchand, J.S. Bach, Locklair, improvisation. Reception follows. **7pm FPC-B**

15 Saturday

Robert Gurney, organ. Bach, Anderson, Franck. Repeats 3/16. **4pm CPLH**

16 Sunday

Dave Wickerham, organ. Nor-Cal TOS. <www.theatreorgans.com/norcal> Berkeley Community Theatre. \$12. **2:30pm**

Choral UC Berkeley Chamber Chorus. Ticketed event. **3pm GC**

Choral-Organ. Schola Adventus, Paul Ellison directs. Solemn Evensong and Benediction of the Blessed Sacrament for the Second Sunday in Lent. Duruflé, Walton, Tallis, Tomkins. **3:30pm CACK**

Doug DeForeest, organ. **3:30pm CSMA**

SF AGO Member's Recital. Notre Dame des Victoires Church, 556 Bush, SF. **4pm.**

Choral Festival Singers, Keenan

Boswell, organ. **4pm SAOF**

Choral John Renke directs the Schola Cantorum. Music of Tallis. **4pm NSSF**

Robert Gurney, organ. See 3/15. **4pm CPLH**

21 Friday

John R. S. Walko, organ. DeGrigny, Fleury, Peeters, Whitlock. Reception follows. **7pm FPC-B**

22 Saturday

John Karl Hirten, organ. Karg-Elert, Franck, Verdi, Daquin, Vierne. Repeats 3/23. **4pm CPLH**

23 Sunday

Burt Weaver and **James Warren**, organ; **Mark Jordan**, violin; St. Luke's Choir. St. Luke's Episcopal Church, Van Ness & Clay, SF. Free. 415.673.7327 **2pm**

Emma Lou Diemer presents and performs *Compositions of Emma Lou Diemer*. Sunnyvale Presbyterian Church, 128 W. Fremont Avenue @ Hollenbeck Sunnyvale. Fee: tbd **2:30pm**

Choral Grace Cathedral Choir of Men and Boys "Spring Concert" with full orchestra. Haydn *Paukenmesse* and Vaughan Williams *Five Mystical Songs*. Ticketed event. **3pm GC**

California Baroque Ensemble, Ruth Onstad, Soprano. Program commemorating Bach's Birthday. **3:30pm CSMA**

John Karl Hirten, organ. See 3/22. **4pm CPLH**

Compline MarkBruce, dir. **8pm SPE-O**

25 Tuesday

Choral-Organ Paul Ellison, directs. Procession and High Mass for the Feast

of the Annunciation of Our Lord Jesus Christ. *Missa Maria Magdalena* Alonso Lobo, music of Guerrero, Parsons and Poulenc. **6:30pm CACK**

28 Friday

Choral Voices of Musica Sacra, Simon Berry, conductor, John Walko, organ. Bernstein *Chichester Psalms*, plus Brahms, Parry, Mozart & Schubert. Repeats in Concord, 3/30. **730pm**. St. Paul's Episcopal Church, Walnut Creek

29 Saturday

James Welch, organ. An English Sojourn: Dunstable, Elgar, Holst, Parry, Walton, others. Repeats 3/30. **4pm CPLH**

Choral Medieval & Renaissance Music for Lent. Diana Dallman Silva directs *Voci del Tesoro* with Shira Kammen, Medieval Fiddle & Harp. Gregorian Chant, music of Alfonso el Sabio, Hildegard of Bingen, Obrecht, Lassus, Palestrina, Sheppard, songs from the *Llibre Vermeil*. Repeats in Woodland, Ross, and Orinda. St. Charles Borromeo Church, 1315 Lomitas Ave., Livermore. Free. Donation. **8pm**

30 Sunday

Christoph Tietze, organ. Elgar, Bairstow. Begins with Evensong, Men of GC Choir, at **3pm. GC**

Choral Voices of Musica Sacra, Simon Berry, conductor, John Walko, organ. (see 3/28). **3pm St. Francis of Assisi, Concord**

Michael Moreskine, organ. **3:30pm CSMA**

Choral Schütz *Seven Last Words of Christ on the Cross*. St. Mary's Choir, strings, organ. Michael Secour directs. **4pm SMV**

James Welch, organ. See 3/29. **4pm CPLH**

Members' recital at NDV

(Continued from page 3)

concerts in 1989, 1990, and 1991. His Bach performances have been featured on National Public Radio's Pipedreams.

Schofield founded the Notre Dame Choir in New York in 1985 and has conducted numerous concerts with this ensemble, notably at St. Patrick's Cathedral, St. Paul's Chapel, Columbia University, and the Westminster Choir College in Princeton. He served as Music Director of the Ars Choralis Chorus and Orchestra from 1988-1990. He conducted the Schola Nova, a group dedicated to chant and organum from 1996-1999, giving performances at Trinity Church, Wall Street, St. Malachy's Actors' Chapel, and Columbia University. He is General Editor of the NDC Editions for C.F. Peters Corporation. Schofield has recorded on Cathedral Records conducting the New York Madrigal Singers and on Globe Records with The Musicians of St. Dominic's.

Dr. Schofield attended the University of Cincinnati and the Manhattan School of Music where he studied composition with Lukas Foss and John Corigliano, and organ with John Walker.

While at the Sorbonne, in 1977, the organs of Paris, particularly Notre Dame and the improvisation of Pierre Cochereau, left a lasting impression upon him. He served as cantor at St. Ann's Catholic Church on Manhattan's lower east side from 1980-82 and it was there that he began organ study. In 1983, Dr. Schofield was appointed Music Director at the Church of Notre Dame on Columbia University's east campus. In 1988 he was appointed Chaplain's organist at Columbia University and Director of the Sacred Concerts, also at Columbia. In 1999, he left New York to become the Director of Music and Liturgy at St. Dominic's Church and Music Director of the Arts at St. Dominic's concert series in San Francisco.

The program:

Brian Swager plays

Carillon Marcel Dupré (1886-1971)

Variations sur un vieux Noël, opus 20 (1922) Marcel Dupré

David Schofield plays

Pentecost Suite Charles Tournemire (1870-1939) from *L'Orgue Mystique*

T. Paul Rosas plays

Seven Palette Sketches of Utrillo Robert Hebble (1982)

1. Rue des Saints-Pères
2. Lapin Agile Sous la Neige
3. L'Eglise Saint-Severin
4. Paris, Vu du Square Saint-Pierre
5. L'Eglise Boissy Saint-Antoine
6. La Chapelle de Beaulieu
7. Crépuscule, golfe du Monbihan

Susan Matthews plays

Symphony VI in g Charles-Marie Widor (1844-1937)

- I. Allegro
- IV. Cantabile
- V. Finale

A reception follows.

Classified Ads Collected by Simon Berry

This information is provided as a service to SF AGO members and the employing institutions. Inclusion of information in this column does not imply endorsement by the SF AGO. Items for **Job Referrals** and **For Sale** notices should be sent to Simon Berry, 466 Duboce, SF, CA 94117 or e-mail <berrysimon@aol.com>.

Deadline for the April issue is March 10. Listings for non-members are \$15 per ad per issue.

Job Referrals

San Francisco

Organist: First Church of Christ, Scientist, San Rafael. Sunday service 10 a.m. Pay: \$140/service. 2M&P Moller pipe organ. Contact: Diane Bolman 415.883.8314.

East Bay

Organist/Accompanist: Shell Ridge Community Church, Walnut Creek . Organ and Piano skills, understanding of Christian worship, flexibility, good humor and eclectic musical tastes are desired. Sunday mornings and Wednesday evenings (choir rehearsal). Sundays only in summer. \$175/week. Organ: Allen ADC-4100. Contact: Rev. Greg Ledbetter at 925.935.3250, <greg@shellridge.org>

Choir Director: All Saints Episcopal, San Leandro, is seeking a trained director for a small adult choir Sundays at 10 AM. We like roots and gospel sounds as well as the English choral music and plainsong that are traditional for Episcopalians. The parish has about 200 members and is diverse, ethnically and otherwise. PAY: \$125-\$150 a week (\$5,000-\$7,000 a year), depending on experience. Contact: Mary Nelson, 510.583.5176 evenings and weekends; <m.nelson@comcast.net>.

Substitute Organist. St. John's Episcopal Parish, Clayton (Concord-Walnut Creek area) One Episcopal service Sunday mornings, 3x per month, or on a per deum basis. Schlicker/Schoenstein 9 rk 2 MP pipe organ. Contact The Rev. John W. Bennison, Rector, St. John's Episcopal Parish, 5555 Clayton Road, Clayton, CA 94517. Ph. 925.672.8855 Fax: 925.672.7673 <jb@saintjohnsparish.org> website <www.saintjohnsparish.org>.

Choir Director: Holy Cross Lutheran, (Missouri Synod), Concord. 10:30 Sunday service plus midweek rehearsal. Allen organ. Salary \$6000 for 10 months (Sept-June). Send resumé and references to: Cross Lutheran Church, 1092 Alberta Way, Concord (Clayton) 94521 925.686.2000, fax 925.686.6894.

SF AGO NOMINATING COMMITTEE REPORT

APPOINTMENTS:

Dean: Paul Alan Rosendall; Sub Dean Elect (Program 2004-2005): Stephen vonCramm; Sub Dean (Program, 2003-2004): Angela Kraft Cross; Secretary: Randall P. Wurschmidt; Treasurer: R. Jay Williamson (1 year extension); Member-at-large: (2005) William T. Armstrong (replacement for Sandra Soderlund who resigned); Auditor: Dora Burdick; Auditor: Steven R. Rausch; Special Projects: (2006) R. Jay Williamson; Certification/Education: Karen Haslag; Chaplain: Father Robert Rien; Registrar: Justin Kielty; Exposition Organ: Cheryl C. Arnold; Hospitality: _____; Newsletter Calendar: Thomas A. Herman; Newsletter Editor: Jay Martin; Mailing Coordinator: Stephen Wallace; Newsletter Obituaries: Mary Wallmann; Job Placements Listings: Simon Berry; Professional Concerns: Craig Benner; American Organist Reporter: Gail Y. Valeskie; Young Organists Outreach Committee: Jean Struble, Jean Fisk, and Sandra Soderlund, co-chairs; Advertising: Dr. Paul E. Mauk.

VOTE:

Board of Directors Member-at-Large (2006) Vote for four (4) only:

Craig Benner; Allan Blasdale; William J. Catherwood; Dr. Paul E. Mauk; George Morten; Jason W. McGuire; Blaine Ricketts; Michael W. Secour; Gerald R. Skeels; James L. Wallmann.

Members may submit written nominations for any position within 30 days. Each nomination must be signed by five members. Ballots for voting will be included in the April or May newsletter.

Respectfully Submitted,

William T. Armstrong (Chairman), James Bisbing, Eugene H. Clark and R. Jay Williamson