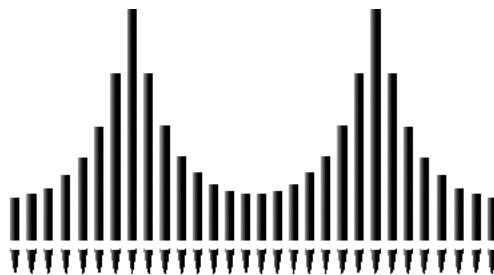


92ND ANNIVERSARY YEAR



FEBRUARY 2004

## February Chapter Event Presidents' Day Weekend Concert & Symposium

**St John's Presbyterian Church**  
2727 College Avenue at Garber, Berkeley

**Concert: Sunday, Feb. 15, 4:00 p.m.**

**Symposium: Monday, Feb. 16, 9:30 a.m.**

Please join us for a wonderful Presidents' Day Weekend Concert and Symposium at St John's Presbyterian Church in Berkeley. Davitt Moroney will present a concert on the beautiful Brombaugh organ on Sunday, February 15, at 4:00 P.M. Monday's symposium will be a stimulating variety of lectures by Jonathan Ambrosino, and master classes and demonstrations with Davitt Moroney. It promises to be a very exciting day, so come join your colleagues at 9:30 for brief morning snacks and plan on spending the rest of the day with us.

If you would like to play something in the morning master class with Davitt Moroney, please contact Angela Kraft Cross at (650) 368-6684 or at <krftcrss@pacbell.net>.

Public transportation is difficult, car advised. Parking: enter on Garber Street and park under the church. There is room for about forty cars.

### Schedule for Monday, February 16, 2004

- 9:30 A.M. Gather for donuts and juice
- 10:00 A.M. Symposium Lecture: Jonathan Ambrosino talks on G. Donald Harrison
- 11:15 A.M. Master Class with Davitt Moroney. Members will perform music of the Baroque and Classical literature on the Brombaugh organ
- 12:30 P.M. Lunch on your own in local cafes
- 1:30 P.M. Symposium Lecture: Jonathan Ambrosino talks on the History of West coast organ building
- 2:45 P.M. Lecture and Performance by Davitt Moroney on the works of Louis Couperin
- 4:00 P.M. Adjourn

### The Organ at St John's

*text by David R. Hunsberger and*

*John Brombaugh (abridged)*

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Brombaugh, Opus 20, 1979

#### Great (56 notes)

1. Præstant 8
2. Octave 4
3. Octave 2
4. Mixture (III-V) 1
5. Quintadena 16 (lowest C-E, F# from # 20)
6. Holpijp 8
7. Spitzflöte 4
8. Nasard 2 2/3 (half draw)  
Nasard/Tierce 2 2/3 + I 3/5 (full draw)
9. Trumpet 8
10. Vox Humana 8

#### Positive (56 notes)

11. Præstant 4
12. Sesquialter (II) I 1/3
13. Scharff (III) 1/2
14. Gedackt 8
15. Rohrflöte 4
16. Cigarflute 2
17. Dulcian 8

#### Pedal (30 notes)

18. Octave 8 (lowest 12 notes from # 1)
19. Octave 4 (lowest 6 notes from # 2)
20. Subbass 16 (highest 18 notes from # 6)
21. Posaune 16
22. Trumpet 8 (all notes from # 9)

Couplers: P/I P/II I/II

Tremulant



Organists and organ builders often delude themselves that a single organ can accommodate music from all times and countries in a stylistically faithful way, a remarkable notion considering that no other Western instrument has matured into as many

► *St John's Organ, continued on page 3*

## Certification Notes

Karen Haslag, SF/AGO Certification Chair

**A**pril 1, 2004, is the deadline for submitting applications to take exams toward professional certification for this year. Dates for taking exams during this year are:

SERVICE PLAYING: through April 30  
COLLEAGUE: June 2  
CHOIR MASTER: June 2  
ASSOCIATESHIP: June 3 and 4  
FELLOWSHIP: June 3 and 4

We have AGO members willing to serve as proctors and churches available for the Service Playing Exam. A complete outline of exam requirements was listed in the July 2003 TAO (p. 39). The January TAO had a feature article on the CAGO exam for 2004 (p. 72). Please review these articles if you are considering an exam in the future. Various SF/AGO members who have taken different levels of certification exams will be contributing articles for upcoming newsletters.

A SERVICE PLAYING EXAM WORKSHOP (sponsored by the Redwood Chapter AGO) will be held on Saturday, February 28 in Santa Rosa. Faye Manes, AAGO, will lead the workshop. SF/AGO members are welcome to attend. Registration is \$5.

For further information regarding location and time, please contact Beckie Henry, Redwood Chapter Sub-Dean, at (707) 526-5914. E-mail: <webhenry@pacbell.net>

Karen Haslag  
(707) 996-9113



## Senility Prayer

*Anonymous, via the Internet*

**G**od grant me the senility to forget the people I never liked anyway, the good fortune to run into the ones I do, and the eyesight to tell the difference. ☺

## Out-of-Area Recitals

by Paul Motter

### Hans Uwe Hielscher

February 28, 2004, 4:00 P.M. – Pacific Union College, Angwin  
IV/85 Rieger organ

February 29, 2004, 4:00 P.M. – Grace Episcopal Church, St Helena  
newly installed 4-manual Allen organ

“This guy is great, heard him last year there, on Saturday and the next day he performed at Grace. Herr Dr. Hielscherh is a fine organist!” [ed: *I concur with Paul. I heard him play in the early '80s at St Francis of Assisi Church in San Francisco on the then newly-enlarged and refinished 1926 Schoenstein instrument.*]

Hans U. Hielscher

Organist at The Marktkirche in Wiesbaden, Germany, and Municipal Organist at Wiesbaden Kurhaus Concert Hall

Studied at Detmold State Academy of Music and in Paris/Rouen, France

Studied Carillon at The Nederlandse Beiaardschool in Amersfoort, The Netherlands

Organ concert tours in all European countries, U.S.A. (34 tours), Bahamas, Israel, Iceland, South Africa, Australia, New Zealand, Hong Kong, Singapore

Radio and TV broadcasts, 18 records (Motette, Wergo, Organophon labels)

Author of the books “Alexandre Guilmant – Life and Work” and “Famous Organs in the U.S.A.”

Honored by the French government in Paris for his worldwide engagement in French organ music and nominated Chevalier de l'Ordre des Arts et des Lettres in 1985 ☺

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## Next Board Meeting

**T**he next SF/AGO Board meeting is being held at St Cecilia's Roman Catholic Church on Monday, February 23, at 7:30 P.M. The meeting room entrance is from the parking lot – look for “AGO Meeting” signs.

The church is located at the corner of 17th Avenue and Vicente in the Sunset District. There is ample street parking as well as a church/school parking lot, the entrance to which is located between the church and the school on Vicente Street.

Public transportation: Muni lines 28-19th Avenue, the K or M cars from West Portal Avenue, or the L car from 15th and Ulloa. ☺

## The Organ at St John's

► From page 1

regional and chronological types. Would anyone believe a chef who boasted the ability to prepare all the soups of every cuisine from a pantry of only ten seasonings and one stock?

Similarly, an artist with access only to oils necessarily fails when attempting to render effects best achieved with pen and ink or water colors.

Since the 1960s, a small but growing group of American organ builders has striven to create organs that focus stylistically on a single historical type of instrument. Such organs illuminate the literature of the chosen style and two or three closely related styles with breathtaking effect, far better than an organ that attempts to embrace all styles. Such focused organs also accommodate music of many other styles with rare beauty and character, if perhaps not with authenticity.

In 1972, St John's decided not to move its 1957 Æolian-Skinner to its new sanctuary. Instead, it turned to John Brombaugh, one of the pioneers among that group of builders and perhaps its most influential craftsman. In early 1979, St John's became the home of Mr Brombaugh's Opus 20, one of three organs built by him at the same time, from the same plans, and with nearly identical stop lists. (The others went to Tacoma WA and Storrs CT).

Opus 20 comprises 31 ranks, 22 stops, and 1418 pipes. Its musical and structural design reflects principles of organ building that prevailed in the Protestant countries of northern Europe during the 150 years that ended with the death of J. S. Bach. It presents much music from other times and places well, too, although differently from how the composers probably imagined. And one need attend only one service at St John's to know the power it brings to congregational singing.

The size, dimensions, and positioning of the keyboards and pedalboard resemble those familiar to 17th-century Dutch organists. The slider wind chests use a suspended mechanical ("tracker") key action and a mechanical stop action. Tracker action provides an especially smooth attack of wind to each pipe, which permits gentler and more responsive voicing than electrical actions allow. As a result, organists truly can play "on" the organ and control its response with their fingers; they no longer need to content themselves merely with operating the organ by electrical remote control. (Do any classical musicians other than organists settle for communicating with their instruments by telegraph?)

The wooden case, the façade pipes, and the pipe shades blend and project the sound the way a stereo console blends the sounds of the several speakers it contains, in contrast to the unfocused sound of unencased organs whose pipes may be scattered over an entire wall. The organ also stands in the same room as the listeners, as any indoor instrument should, but unlike organs of the early- and mid-20th century, which organ builders and architects often banished to an adjoining room (the organ "chamber"), and which spoke through wall openings. An organ in chambers usually sounds muffled, or requires loud and harsh voicing to make its sound loud enough to fill the room.

The lowest eight notes of the Subbass in the pedal division of St John's organ stand behind the case, and are made from alder wood. The case and the façade contain all the remaining pipes, made of a high-lead alloy that includes tin, antimony, copper, and bismuth, following ideas incorporated in 1540 by Hendrik Niehoff into his instrument for Schoonhoven, The Netherlands. The lower wind chest, spanning the entire width and depth of the case, holds the Great and Pedal divisions. The narrower and shallower upper chest holds the Positive (the upper manual). The case is made of hand-planed white oak which has been darkened with strong ammonia fumes to accelerate what is accomplished by natural aging. The upper back and side panels are of western red cedar, a stable wood with lively acoustical properties.

The pipe mouths and key nosings are gilded with 23 carat gold leaf. The pipe shades are carved Alaskan yellow cedar backed by western red cedar. The naturals of the keyboards are plated with cow shin bones. The sharps and stop knobs are of African ebony. The key cheeks are made from zebrawood, the pedal sharps from Brazilian rosewood, the pedal naturals and the stop rods from maple, and the black strip in the music rack from an oak dredged from a North German peat bog where it had soaked for many centuries. The keyboards and trackers are from sugar pine. The wind chests are from white oak, western red cedar, sugar pine, and sheep and cow leather. The reed shallots and tongues are of brass and some shallots are covered with lead plates and leather.

[The entire text of this article – and more – can be found at <[www.stjohns.presbychurch.net](http://www.stjohns.presbychurch.net)> Ed.]

Thanks to PAUL MOTTER for locating this information and making it available for the newsletter. 

## If Organists Wrote the Wedding Columns

*Source unknown, via the Internet*

On Saturday, the third of August, at well after the stated time of 2:00 P.M., Ann Jones and Bob Smith were married at Our Lady of Sorry Acoustics. The delay was attributed to the late arrival of an aunt of the bride and was deftly covered by organist Reginald Laudfuss (now celebrating his seventh month at the church) who improvised on an original theme for well over ten minutes. This improvisation was accomplished in all minor keys without the use of the organ's wholly unnecessary transposer. Mr. Laudfuss gives thanks to the church's wedding coordinator, Ima Thority, for flashing him a series of hand signals during the crisis.

Mr. Laudfuss chose a lightweight summer robe of shimmering burgundy to conceal his cutoffs and T-shirt. The organist's shoes, in tasteful black, were by Organmaster, accessorized with upgraded laces from Thom McAn. They are his third pair in about fifteen years. The wedding party wore the usual clothes.

The organ is the fourth or fifth rebuild of what was originally a dreadful 1920's theater organ from the Roxy. It now contains additional pipework from an Ox tracker, salvaged after that mysterious fire in a practice room at the University. Other stops have been added according to the tastes of organists who have come and gone. The Great Harmonic Flute was voiced by Harrison and purchased from the Cathedral of Ostentation during their 1977 project. The Wurlitzer Brass Trumpet (temporarily residing in place of the Swell Oboe) is the envy of the city; it is rumored to have been stolen (all 61 pipes!) from the now-shuttered Palace. The organ's combination action, unfortunately, is unreliable.

There were a sufficiently large number of attendants to build a lengthy processional upon, but despite last night's rehearsal they heedlessly hurried up the aisle, resulting in a drastic compression of the "Prince of Denmark's March." This critical number was therefore performed with no repeats, and Mr. Laudfuss pointedly ended on the dominant in protest. However, the 8' Tuba (purchased pre-voiced over the Internet and the central feature of the March) was a resounding success as could be measured by the smiles that spread throughout the congregation during the processional.


After a few minutes of talking by a clergy type, the organist played the first four phrases of the Schubert "Ave Maria" (in E-major to avoid a pulled pipe) on the shimmering Choir Gemshorn 8' (no tremolo) while the couple did something.

Later, somebody's female relative breathily sang "The Wedding Song." It appeared that this person's usual venue was a country-western bar, and some tension occurred during the solo. The soloist attempted to continue singing during the interludes. Mr. Laudfuss responded by trying to cover her error with cues from the Swell Trompette 8' (Wicks, 1940's, revoiced by Gantt in the 1958 rebuild) but she continued in her own misguided way forcing the organist to shuffle his music loudly. This contretemps prevented the congregation from enjoying the subtle chuff of the Choir Gedeckt 8', which would have been the only bright spot in a notoriously boring song.

The recessional was the Mendelssohn, chosen despite Mr. Laudfuss's counsel to the contrary. It was played on a satisfying plenum in A B A B A form to fit the available time. When the wedding party was finally out of the way Mr. Laudfuss presented the Widor Toccata as the postlude. The guests inconsiderately talked throughout the number, but the organist added stops as the noise level increased, masterfully maneuvering each drawknob, coupler and piston without missing a single note of the Widor. The sforzando button unexpectedly brought the Brass Trumpet into the ensemble but by now there was no turning back and the Widor ended breathtakingly. This noble feat did not go unnoticed by the congregation, who responded with audible sighs when the music stopped.

The bride and groom went to college somewhere, but they did not take any music. After their honeymoon they will blend into suburbia where they will produce children. The highlight of each year will be the replay of Mr. Laudfuss's work via a wedding video. ☹️





**Choral Evensong and Sermon**  
in celebration of the 75th Anniversary of St. Francis' Church Building

**Sunday, February 8, 2004 – 5:30 p.m.**  
St. Francis' Episcopal Church  
399 San Fernando Way (at Ocean Avenue), San Francisco  
Directions: [www.stfrancisepiscopal.org](http://www.stfrancisepiscopal.org)

The Right Reverend William Swing, Bishop of California, preaching  
Festive reception to follow in the Guild Hall


Music for choir, strings, and organ  
by Ralph Vaughan Williams and Peter Aston  
performed by the St. Francis' Choir  
Robert J. Kerman, Organist/Choirmaster

Premiere of two new compositions commissioned for this occasion  
from Dr. Carl Schalk, AGO Distinguished Composer Award winner:

*Jesus, Redeemer of the World*  
Evening Hymn for Congregation, Choir, and Organ

*All Creatures of Our God and King*  
Anthem for choir, organ, and strings

These pieces to be conducted by the composer.  
Please join us, and bring your friends.



## Olivier Latry at Grace Cathedral

The March 2004 SF/AGO Chapter event is a recital co-sponsored with Grace Cathedral. Next month's newsletter will contain a biography of Olivier Latry. Should you wish to have a preview of this fine organist's abilities, the discography below will point you in the right direction. ☺

OLIVIER MESSIAEN [New Release]  
*Complete Works for Organ*  
Deutsche Grammophon 471-480-2

MAURICE DURUFLÉ  
*Complete Organ Works*  
(St. Etienne-du-Mont, Paris)  
CD - BNL 112508 NVM

GASTON LITAIZE  
Cortège (Brass & Organ) Lied - Scherzo  
Epiphanie - Jeux de Rhythmes - Prelude  
et danse fuguée - Prelude liturgique -  
"Pentecote" (for 2 organs)  
(Notre-Dame, Paris)  
BNL 112768

THIERRY ESCAICH [New Release]  
*Concerto for Organ and Orchestra*  
Universal-Accord

LOUIS VIERNE  
*Symphonies 2 & 3*  
(Notre-Dame, Paris)  
BNL 112741 (CD)

J. S. BACH  
(Vol. VI)  
*"L'art de la transcription"*  
M. Giroud organ, Grand-Bornand  
BNL 112819

*24 Pieces de Fantaisie*  
(Notre-Dame, Paris)  
BNL 112742 A/B (two CDs)

MUSIQUE POUR ORGUE MECANIQUE  
Works of Handel, Haydn, Balbastre,  
Beethoven, Cherubini, Mozart  
"Mozart" organ of Kirchheimbolanden  
CD - BNL 11272

(Vol VII)  
*"Les six sonatas en trio"*  
M. Giroud organ, Saint-Jean de Grenoble  
BNL 112829

CHARLES-MARIE WIDOR  
*Symphonies 5 & 6*  
(Notre-Dame, Paris)  
CD - BNL 112617

## Virginia Hebel, Organist, Gave Music to Many

### Virginia R. Hebel (1930–2004)

Born: June 24, 1930, in Greencastle, Indiana

Died: Jan. 1, 2004, in Mountain View, California

Survived by: Husband Charles Hebel of Cupertino, California; son Howard Hebel of New Haven, Connecticut; daughter Janet Hebel Porter of Charlotte, North Carolina; son Glenn Hebel of Middletown, Rhode Island; and 7 grandchildren.

Services: A Service of Celebration for her life and work will be held Feb. 7th, at 1:30 PM, at First United Methodist Church of Palo Alto.

Virginia Hebel, 27-year resident of Cupertino, dedicated area musician, and choral accompanist at Los Altos High School for 20 years, has died at age 73. She died peacefully on New Year's Day, surrounded by a gathering of family and friends, at El Camino Hospital.

Described by many as sweet, nurturing, and uniquely giving, she was also devout and fiercely devoted to family and music. Born in small-town Indiana, where her father was a professor at De Pauw University, Mrs. Hebel never lost her "Hoosier-ness." Majoring in music at De Pauw, she built on childhood musical precociousness, mastering the pipe organ.

At De Pauw she also married her college sweetheart, Chuck Hebel, beginning a love story that spanned nearly 51 years and gave warmth and joy to many people. Together they raised three children: Howard, an architect in Connecticut; Janet, a nurse in North Carolina; and Glenn, a doctor in Rhode Island. In recent years the Hebels welcomed seven grandchildren, including a set of triplets.

A life-long church organist, Mrs. Hebel played at many local churches after moving to the Bay Area in 1976 when her husband came to Xerox's Palo Alto Research Center. Here she graced countless worship services, weddings, and funerals with her music, and supported the local chapter of The American Guild of Organists.


In 1983, as her youngest child left home for college, Mrs. Hebel began a long association with the choral programs of Los Altos High School, accompanying rehearsals and performances of thousands of students in whom she


delighted. Their cards and messages at the news of Mrs. Hebel's passing have reached from as far as Japan and the battlefields of Iraq. "I never realized until now how many kids my mother 'had' after raising my siblings and me" her son Howard observed.

A devoted grandmother, Mrs. Hebel regaled students and friends with photos of her grandchildren, whom she visited often in spite of her busy schedule. Her grandchildren's many musical endeavors have pleased her especially deeply.

Mrs. Hebel fought a long and often difficult battle against lung cancer with courage and optimism, a battle that few who heard her graceful music knew of. During that time she maintained a demanding schedule at Los Altos High School while substituting as organist at numerous churches, serving for two years as organist at First United Methodist Church of Palo Alto. The quality of her artistry never faltered.

Mrs. Hebel chose to keep her struggle a secret, wishing not to draw attention away from her music, or away from her students and the musical and life lessons she adored helping them discover for themselves. Mrs. Hebel loved supporting their musical efforts, admiring their courage in striving for excellence. She also lived for the many ways they returned her affections. Her devotion to her students often got her out of bed during the most difficult times.

As Mark Shaull, her partner at Los Altos High School for nearly 20 years, concluded his e-mail message to the generations of choral students who have worked with Mrs. Hebel, "In her quiet, ever present way, she taught us all, not only music, but, in light of what you now know of the last 10 years, she taught us so very much more: how to be courageous in the face of fear, how to give of ourselves regardless of adversity, how to sustain others through consistent encouragement, and how to show love through loyalty and commitment." 

<p style="text-align: center;"><b>Looking Ahead</b> Random Excerpts for <b>March 2004</b></p> <p><b>5 Friday</b> <b>Choral: Simon Berry</b>, director, John Walko, organ. Voices of Musica Sacra. <i>The Crucifixion</i>, by John Stainer; Kyrie, <i>Messe Solennelle</i>, by Vierne. <b>7:30pm FPC-B</b>. Repeats 3/6: <b>3pm St. Francis of Assisi Catholic Church</b>, 860 Oak Grove Rd, Concord</p>	<p><b>7 Sunday</b> <b>Stephen Tharp</b>, organ, with The Very Rev. Alan Jones, narrator. Dupré <i>Stations of the Cross</i>. <b>3pm GC</b></p> <p>Emma Lou Diemer, organ. <b>3:30pm CSMA</b></p> <p><b>14 Sunday</b> <b>James Welch</b>, organ. Music of Bach, Mozart, Reger, Wood, Pardini &amp; others. 650.854.6555 Tickets \$15/\$10. <b>3pm St. Bede's Episcopal Church</b>, 2650 Sand Hill Rd., Menlo Park</p>	<p>Daniel Zaretsky, organ (Russia). <b>3:30pm CSMA</b></p> <p>Jerome Lenk, organ. <b>6:10pm</b> (follows 5:30 Evensong) <b>SME-B</b></p> <p><b>21 Sunday (J. S. Bach's Birthday)</b> <b>Oliver Latry</b>, organ. Titular Organist of Cathedral of Notre Dame, Paris. Works by Bach, Franck, Widor, Liszt, Vierne, Messiaen, Dupré, and improvisation. <i>SF/AGO co-sponsored event</i>. <b>3pm GC</b></p> 
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**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. Send **Job Referrals** items and **For Sale** notices to: Simon Berry, 466 Duboce St., San Francisco, CA 94117; e-mail <berrysimon@aol.com>. Next issue submission deadline is **February 10, 2004**.

**Job Referrals**  
**Peninsula**

**Organist: St. Andrew's Lutheran Church, San Mateo.** Sundays at 9:30am, Wednesday rehearsals 7:30pm. Salary \$14,000 per annum. 1992 2-M&P Schlicker pipe organ, Yamaha G5 piano. Detailed job description available upon request. Contact Carole Ringoen, Worship Committee chairperson: 650.348.8480; or Rev. Jay A. Ford, Pastor: 650.345.1625.

**East Bay – Inland**

**Director of Music Ministry: San Ramon Valley United Methodist Church, Alamo.** Responsible for music leadership in traditional Sunday morning services, Chancel Choir, Youth Choir, and development of contemporary service. Salary range is 55-63K plus benefits. Contact Robin Hammond, SRVUMC, 902 Danville Blvd., Alamo, CA 94507; 925.828.4700 ext 238; or <robinh@merithr.com>.

**East Bay – Bayside (South)**

**Music Director/Organist: Holy Cross Episcopal Church, Castro Valley.** Quarter-time professional is sought to lead choir and congregational singing with organ (Allen Digital Organ, 2 ranks with MIDI) and piano. Sunday at 10:15am Bachelor's degree in Organ or Music, ChM or CAGO desirable. Salary \$10,000 per annum. Contact: David Heusdens, Rector's Warden. Holy Cross Episcopal Church, 19179 Center Street, Castro Valley, CA 94546. Church office: 510.889.7233; or <office@holycrosscv.org>

**For Sale**

**Yamaha 61 note keyboard model# PSR-260.** Like new; never used. Portable stand, AC/DC power supply, songbook & instructions included. \$90. Call Father Paul Hauge, 650.349.2586.

**Lowry Spinnet home/theater style organ, model SS Lincolnwood (1963).** \$375 OBO. Contact Rosemary Wedding, 650.367.0233.

SF/AGO 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. The deadline for receipt of newsletter items is the **10th of the month** prior to publication.

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 Chapter Website: <www.sfago.org>  
 The SF Chapter website contains a wealth of information, including past newsletters.

**Bay Area Concert Calendar** *Collected by Thomas A. Herman*

Events, dates, times and locations subject to change without notice. Compiled from flyers, press releases, and listings submitted by members and organizations. SF/AGO is not responsible for errors, although every effort is made to be accurate. Submission deadline for the next issue is **February 10**. Send listings to <AGOCalendar@yahoo.com>.

**Recurring Venues**

Churches and institutions offering programs on a regular basis are assigned abbreviations to save space in our calendar listings. The abbreviations are listed alphabetically with the full name of the venue. Please see page 92 in the **2003-2004 SF/AGO Chapter Directory** for full information.

- CPLH:** Calif. Palace of the Legion of Honor
- CSMA:** Cath. of St. Mary of the Assumption
- FPC-B:** 1st Presbyterian Church, Berkeley
- GC:** Grace Cathedral
- SJP-B:** St. John's Presbyterian, Berkeley
- SME-B:** St. Mark's Episcopal, Berkeley
- SMV:** St. Mary the Virgin (Episcopal)

**January 2004**

**24 Saturday**

**Organ Crawl, Stanford Memorial Church.** *SF/AGO Chapter event.* Arrive 9:30am for donuts and fellowship.  
**10am-noon.**

**Keith Thompson,** organ. Pops Concert, light classics & favorites from Hollywood & Broadway. **4pm CPLH**

**25 Sunday**

**David Higgs,** organ (Chair, The Eastman School of Music, organ department). **3pm GC**

**Malcolm Rudland,** organ (London, UK). **3:30pm CSMA**

**Keith Thompson,** organ. (Repeat: see 1/24) **4pm CPLH**

**31 Saturday**

**Robert Gurney,** organ. Music of Bach, Durufle & Purvis. **4pm CPLH**

**February 2004**

**1 Sunday**

**Malcolm Rudland,** organ (London, UK). Works by English & Hungarian composers. **3pm GC**

**Instrumental/Vocal:** California Baroque Ensemble with Ruth Onstad, soprano. **3:30pm CSMA**

**Robert Gurney,** organ. (Repeat: see 1/31.) **4pm CPLH**

**4 Wednesday**

**Kimberly Marshall,** organ. Stanford's organist from 1986 plays a program of Bach, Frescobaldi & others. \$10/\$5. **8pm Memorial Church**

**6 Friday**

**Sandra Soderlund,** organ. In recital on the newly renovated Whalley tracker organ. 707.894.2039 for Tickets: \$5 in advance, \$8 at the door. **8pm United Church of Cloverdale,** 439 N Cloverdale Blvd, Cloverdale

**7 Saturday**

**David Hegarty,** organ. Pops Concert, light classics & favorites from Hollywood & Broadway. **4pm CPLH**

**8 Sunday**

**John Karl Hirten,** organ. **3pm GC**

**Instrumental/Vocal:** Whole Noyse Renaissance Winds, **Michael Secour,** organ; April Scholten, alto; Fr. Jason Parkin, bass. Program of early German baroque music. **4pm SMV**

**David Hegarty,** organ. (Repeat: see 2/7) **4pm CPLH**

**Malcolm Rudland,** organ (London, UK). **6:10pm** (follows 5:30 Evensong) **SME-B**

**12 Thursday**

**Elaine Thornburgh,** harpsichord. Inaugural concert of Stanford's new harpsichord. Works by Bach, Byrd, Sweelinck & others. \$10/\$5. **8pm Memorial Church**

**13 Friday**

**John R. S. Walko,** organ. Works by Willan & Rheinberger. **Noon, Trinity Episcopal Church,** Reno NV

**14 Saturday**

**Mark Bruce,** organ. Music of Mendelssohn & Handel. **4pm CPLH**

**15 Sunday**

**Robert Gurney,** organ. **3pm GC**

**Eric Huenneke,** organ (Concord, MA). **3:30pm CSMA**

**Mark Bruce,** organ. (Repeat: see 2/14) **4pm CPLH**

**Davitt Moroney,** organ. President's Day Weekend Concert & Symposium. Music of Louis Couperin. *SF/AGO sponsored event.* **4pm SJP-B**

**16 Monday – Presidents' Day**

**Davitt Moroney & Jonathan Ambrosino,** master classes. *SF/AGO sponsored event.* **10am SJP-B**

**21 Saturday**

**John Karl Hirten,** organ. Music of Marcello, Franck, Mansfield, Joplin & Alain. **4pm CPLH**

**22 Sunday**

**Eric Plutz,** organ (Organist/Ch.M., Church of the Epiphany, Washington, DC). **3pm GC**

**Instrumental:** Harry Bernstein Ensemble. **3:30pm CSMA**

**John Karl Hirten,** organ. (Repeat: see 2/21) **4pm CPLH**

**28 Saturday**

**Keith Thompson,** organ. Pops Concert, light classics & favorites from Hollywood & Broadway. **4pm CPLH**

**Hans Uwe Hielscher,** organ. Organist and Carillonneur of the Marktkirchen in Wiesbaden, Germany. Works by Faulkes, West, Bedard, Ketelbey, Pasini & others. **4pm Pacific Union College, Angwin CA**

**29 Sunday**

**Susan Jane Matthews,** organ and Mitze Weiner, soprano. **3pm GC**

**Art Johnson,** organ and Mark Lord, trumpet. FREE (sponsored by San Jose AGO). **3pm St. Mark's Episcopal Church,** 600 Colorado St., Palo Alto

**Keith Thompson,** organ. (Repeat: see 2/28) **4pm CPLH**

**Hans Uwe Hielscher,** organ. Repeat: See 2/28. **4pm Grace Episcopal Church,** St. Helena CA

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