

May 2011

The American Guild of Organists San Francisco Chapter Newsletter

AGO Region IX Convention Worship: Celebration, Diversity, & Creativity

by George Emblom, AGO Region IX Worship Committee Chair

A rich, diverse, and exciting set of worship services awaits you at the AGO Region IX Convention in San Francisco this summer, July 3–7. The convention begins in an exciting way with an **Interfaith Service of Thanksgiving** at beautiful and historic Temple Emanu-El in San Francisco, to celebrate the opening of the convention, commemorate the 100th anniversary of the SFAGO, and honor our country's

annual Independence Day observance—all in one hour!

Temple organist Rodney Gehrke will play pre-service music by Jewish composers. Other selections feature music by San

Francisco composers John Karl Hirten, David Conte, and Mark Wings (with compositions by Conte and Wings especially commissioned and premiered at this service), along with a hymn by current SFAGO Dean George Emblom. Adding to this mix is a musical reflection by jazz pianist Ken Muir. In observance of the July 4th holiday, we will join in singing "America the Beautiful," led by the temple's Skinner organ. We are privileged to have resident cantor Roslyn Barak and the Temple Emanu-El Choir lead the congregation in prayer. Other highlights include a Muslim call to prayer and a reading in Hebrew by AGO Executive Director James Thomashower. The featured speaker is The Very Reverend Dr Jane Shaw, recently appointed Dean of Grace Cathedral in San Francisco. SFAGO chaplain


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Executive Board Meeting

Monday, May 9, 7:30 p.m.
St Monica's Catholic Church, San Francisco

All members are welcome to attend

Pre-Convention Dinner Cruise Saturday, July 2 — 7:00 p.m.

The Hornblower Yacht *California* departs from San Francisco Pier 3 at 7:00 p.m. Cost is \$55.00. Purchase tickets and find additional details at <www.sfago2011.org> by clicking 'Cruise'. **Deadline for sign-up is June 14, 2011.** If you have questions or need assistance, please e-mail support@sfago2011.org, or call (415) 389-1515. 

Still Time To Support the Convention

by Douglas Franks, AGO Region IX Gifts and Grants Chair

Sign-ups for the AGO 2011 Region IX Convention in San Francisco have been steadily pouring in. What a thrill to know that so many of our colleagues from throughout the region and across the country will be joining us at the convention next July. Clearly, it will be a grand gathering.

Whether you're attending or not, we want to invite you once again to come to the financial aid of the convention, if you haven't done so already. We are on fairly sound footing thanks to the goodly number of registrants, but we could still use additional support to achieve "fail-safe" financial solidity. Unforeseen expenses inevitably crop up, and we want to be ready for them.

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Submission deadline for the **June** issue is **May 10, 2011**

SF/AGO May Chapter Event

Sunday, May 8, 2011
5:30 p.m. Choral Evensong offered by
St Mark's Choir Association
in observation of the feast of
St. Mark the Evangelist

The Rev. Michael T. Hiller, Interim Rector
George Emblom, Director of Music
Music of Lehman and Stanford

6:10 p.m. Organ Recital offered by David Higgs



Program

Toccata in F, BuxWV 156

Dieterich Buxtehude (1637-1707)

Sechzehn Praeludien

Johann Christian Kittel (1732-1809)

VII. E-flat major

VIII. E-flat minor

Deux Danses a Agni Yavishta

Jehan Alain (1911-1940)

1. Allegro

2. Pas vite; molto rubato

Fantasmagorie

(in honor of the composer's 100th anniversary)

Fantasy and Fugue in g, BWV 542

Johann Sebastian Bach (1685-1750)

Pastorella, BWV 590

Pastorale

Allemanda

Aria

Giga

Sonate I in F

Felix Mendelssohn Bartholdy (1809-1847)

Allegro moderato e serioso

Adagio

Andante recitativo

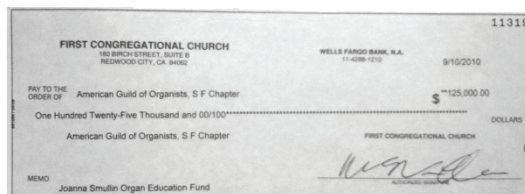
Allegro assai vivace

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The Joanna Smullin Organ Education Fund

by David Howitt

On Sunday, September 19, 2010, the First Congregational Church, United Church of Christ, Redwood City, CA, gave the San Francisco Chapter of the American Guild of Organists a bequest of \$125,000 in memory of their organist, Joanna Smullin. Joanna was the organist for the



First Congregational Church (FCC) from 1957 to 2001 and was simultaneously organist for Congregation Beth Jacob, Redwood City from 1957 to 1997. She was my first organ teacher, mentor and friend for nearly forty years.

The following is a brief biography and appreciation of Joanna (Jo) by Charles Jay Selby, music director of FCC, members of the FCC and Congregation Beth Jacob choirs, and me. It is important to note that ten of the workshops that will be presented this summer at the Regional Convention are being paid for by the Joanna Smullin Organ Education Fund.

Joanna was born in Los Angeles in 1921. Following piano studies, she began studying the organ in her teens with Clarence Mader, with whom she also studied following college. Joanna attended the University of Redlands, was graduated with degrees in Music and English, and studied organ with Leslie Pratt Spellman. Later, after marrying her husband Dallas, an elementary principal and high school math teacher, she moved to Redwood City. Joanna and Dal had two children, Al and Peggy. Prior to her position at the Congregational church she was the organist at the Woodside Village Church, UCC, Woodside, CA, and St Peter's Episcopal Church, Redwood City. Joanna also studied for many years with Harold Mueller, a longtime member and former Dean of the SFAGO.



Joanna Smullin

Joanna was a consummate musician and was appreciated as much for her accompanying skills as she was as a

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Chaplain's Message: Winds of Change

by Father Robert Rien, Chaplain

The organists and choral directors of our Roman Catholic churches are aware that a significant change is coming in the celebration of our liturgy, but our other colleagues may not be aware of these changes. For the past nine years, work has been done by an international commission of scholars who have been preparing a "new" Roman Missal. The project has not been without major controversy over agendas and translations. However, the new altar book goes into use on the First Sunday of Advent, November 27, 2011.

The translation issue has focused on the difference between "formal equivalence" and "dynamic equivalence." Formal equivalence translates the original Latin texts word for word while dynamic equivalence takes into consideration linguistic style and uses wording that gives the sense of the original translation but tends to make more sense in English and is actually easier to speak. One of the major "agenda" issues has been to create a liturgical language which differentiates the wording used in liturgy from speech outside of worship.

Our local archdiocese and dioceses have been preparing for the implementation and will be sponsoring workshops, seminars, and materials to introduce parishioners to new responses and sung acclamations. Composers have been hard at work creating new settings of the sung parts of the Eucharistic Liturgy to accommodate the change in texts. Some of the settings that have been sung over the past forty years have been adapted to allow for the change in texts while other completely new settings will be introduced. The change in sung portions affects the Glory to God, the Preface Dialogue, The Holy, and the Memorial Acclamations. One of the biggest challenges that our parishes will face is learning all of the sung dialogues between the presider and the assembly since the new Missal carries with it the expectation that those dialogues are to be sung, an expectation that is reinforced by one of the latest documents on Music in Catholic Worship, "Sing to the Lord!"


Introducing new responses, both spoken and sung, can be challenging, but it also provides us an opportunity to do liturgical catechesis to help Catholics renew and deepen their understanding of, appreciation for, and participation in the celebration of Eucharist. For those colleagues who do substitute work in Catholic Churches, it will be important for you to be aware of the coming changes, to obtain and learn the new settings, and be ready to accompany our liturgies accordingly. 

A Call for Hospitality Desk Volunteers

by Karen Haslag, AGO Region IX Hospitality Desk Chair

Please consider volunteering to help at the Hospitality Desk for the AGO Region IX Convention this July 3-7 in San Francisco. We need volunteers to assist in providing information for our guests in several areas: public transportation, restaurant suggestions, cultural events in San Francisco during our convention week, and other normal tips tourists in San Francisco may need.

All you need is a friendly smile and a few hours a week to help! All pertinent information has already been gathered. The open hours of the desk vary from day to day. This would be a great way to meet convention guests and connect with old friends. We want our hospitality to make this convention memorable!


Please contact Karen Haslag to volunteer at karenhaslag@comcast.net, or leave a message at (707) 996-9113, and you will be contacted about the schedule and your time preferences. A get-together to familiarize volunteers with the information will be held in June at a convenient location in San Francisco. 

Support the Convention, from page 1

Many local AGO members have donated to the convention. Sadly, many haven't. Even if you can't be there in person, your inclusion among the roster of donors in the program book will identify you as an active, loyal and generous AGO member who helped make the convention possible.

If you haven't registered for the convention yet, we encourage you to do so. It promises to be a spectacular showcase of great performances and a treasure trove of learning opportunities.

Now is the time to act. Please help ensure the financial success of the convention with a contribution of any amount. Every single dollar counts. Join your many colleagues who, like you, know what true commitment to their calling is and how to express it in a meaningful fashion.

To donate online, go to <www.sfago2011.org> and click on the "donate" link. If you'd prefer a paper donation form to mail in, contact Douglas Franks at <dohfra@earthlink.net> or (650) 560-4850. Many thanks! 

Taylor Organ Competition

from Sarah Martin, Atlanta AGO

The Atlanta Chapter AGO is pleased to announce the establishment of the Taylor Organ Competition to take place on April 21, 2012, and every three years thereafter. The first prize carries a cash award of \$10,000 and a solo recital for the winner in Atlanta. The second prize consists of a cash award of \$5,000. The Taylor Competition Committee kindly requests that you notify the Deans and the Universities in your respective regions of this opportunity for organ students.

Complete information, including the rules and the application form, is available at the competition web-site: <taylororgancompetition.com>.

Sarah Martin, Chair / e-mail: jsbach369@aol.com
Sarah Hawbecker,
Robert Mays,
James Mellichamp,
Charlene Ponder,
Arlan Sunnaborg,
Timothy Wissler

Schoenstein Updates Website

by Jack Bethards

Schoenstein & Co. Organ Builders have added nearly 50 detailed stop lists to their website. These are arranged in order of size starting with organs of up to 10 voices, followed by those of 11–20 voices and so on. They are in PDF format and can be downloaded and printed.

“Organizing stop lists by size allows organ committees to study several different alternative approaches to the size of instrument they are contemplating”, said Jack Bethards, president and tonal director of the company.

The website has been updated with new information on company projects as well as articles and books about the firm. Links to the websites of Schoenstein clients have been updated as well.

The website address is: <www.schoenstein.com>.

Sneak Preview of the David Higgs Masterclass

Saturday May 7 at 2 PM

St Mark's Episcopal Church in Berkeley

As of April 15, this is how the playlist looks for David Higgs' Masterclass:

Nahri Ahn	J.S. Bach, Toccata and Fugue in D minor
Jim Armstrong	J.S. Bach, Prelude in C “9/8” or Mendelssohn Sonata 3, mvmt 1
David Dehner	Robert Schumann, Fugues, Opus 60, excerpted
Katya Kolesnikova	J.S. Bach, Prelude and Fugue in B minor
Angela Kraft Cross	J.S. Bach, Prelude and/or Fugue in E-flat “St. Anne”
Alan Montgomery	J.S. Bach, Fantasie in g minor
Natsuko Murayama	Dietrich Buxtehude, Praeludium in F or in C
William Rehwinkel	J.S. Bach, Wo soll ich fliehen hin (Schübler)
Jane Rosenblum	Dietrich Buxtehude, Praeludium in g minor, (BuxWV 150)

Upcoming SFAGO Events

Program Year 2010–2011

May 7–8 (Weekend)

Saturday: 2:00 p.m.

David Higgs Masterclass on Repertoire
at St Mark's Episcopal Church, Berkeley

Sunday: 6:10 p.m.

David Higgs Organ Concert
as part of 25th Anniversary series at St Mark's
Host: George Emblom

June 11 (Saturday)

3:00 p.m. Annual Meeting

4:00 p.m. Composers' Concert

for both Organ and Choir,
led by Jay Pierson, at Old First Church,
followed by Reception
(No Dinner)

Host: Jay Pierson

Misadventures of a Touring Accompanist

by T. Paul Rosas

***First in a Series:* Sacre Coeur Catholic Church, Montreux, Switzerland 3-manual electro-pneumatic**

During the summer of 2007 I accompanied the Symphony Silicon Valley Chorale on their choir tour in Europe. This was my fifth international tour accompanying a Bay Area choral group. The three main pieces with organ accompaniment were "Magnificat" by C.P.E. Bach, "Cantique de Jean Racine" by G. Fauré and "Chichester Psalms" by L. Bernstein.

We were very impressed with the beautiful scenery as the tour bus drove the winding roads from Geneva airport to the medieval town of Montreux. The last several miles paralleled the shore of the beautiful Lake Léman. The tour director informed us that the forested land on the other side of the lake was France. It was amazing to think that another country was such a short distance away. The city showed us an eclectic mix of homes and buildings that were hundreds of years old next to hotels and businesses built after World War II. Montreux is also the center of an international jazz festival every summer.

Our first concert was in Sacre Coeur Catholic Church near the center of the town and easy walking distance from the hotel near the lake. The director, Dr Elena Sharkova, had scheduled the first rehearsal two hours before the concert and our tour director assured me that I would meet with the local organist an hour before the choir was scheduled to begin rehearsal.

"Great", I thought. Dressed in my tuxedo, I carried my official choir tour music bag and set off on foot for the church. The warm summer day greeted me as I enjoyed looking at the wide variety of international restaurants along the way. The church had a very plain white exterior and the interior was very modern with its clean lines and simple décor.

The piano was being tuned when I arrived at the church. I looked for the organist and saw a couple of people in the sanctuary but they appeared to be praying or setting up for the concert. When I went to the entrance to the organ loft, the door was locked. The tuner finished his job and we talked about the upcoming concert. He did not know who the organist was so I thought that if I sat and played the piano, the organist would show up and let me into the loft.

I waited for 45 minutes. I had time to appreciate the beautiful acoustics of the room. The church seated about 300 people and had simple clean structure, high vaulted ceilings with light colored stone walls. "Where is the organist?"

The choir members began to arrive and I was exasperated at not even having a chance to look at the instrument before the rehearsal. When the tour director finally arrived, I said I hadn't seen the organist and couldn't get into the organ loft. He looked around and said "I see him. I'll get the key." He pointed to a man who had been sitting in a prayerful attitude the entire time but never came forward. The tour director talked to him and the organist disappeared into a back room. He returned with the key, unlocked the door choir loft and, to my shock, simply left.

By the time I walked upstairs to the loft, my time to get acquainted with a new organ was nearly gone. The pipe chamber was centered against the back wall, with all of the pipes enclosed in the plain dark brown box. There was a space of about 6 feet between the wall of the pipe chamber and the organ console that faced the altar downstairs. The console was a mishmash of pistons, rocker tabs and pull stops with labels that were difficult to read situated just above the individual stops. I had no site line with the director downstairs. The problem was that I could not see any of the activity downstairs when sitting at the console. A large mirror was solidly and inflexibly mounted on the right column and it was of no use whatsoever to me.

With 5 minutes to go until rehearsal started, I examined the pull stops, stop tabs and 6 general pistons. Most of the tab stops had notes missing, and the pull stops also had notes missing. Luckily, they were not all missing the same notes, so combining the stops gave complete octaves. It also seemed that the organ had not been tuned in a while because the entire organ was badly out of tune, especially the reeds.

"OK," I said to myself, "do the general pistons work?" "Yes." Piston #1 was softer, and each piston got louder in sequence. "Ahh, good."

Now 3 minutes to go. I pushed Piston #1 again and played the beginning of the Bernstein. 20 seconds into the piece, the piston slid out and the sound stopped!

"WHAT?!" Each piston did the same thing. Just above the pedals were 4 metal cross hatched pads that slid down and locked in place when they were slid to the left (like a backwards L). These were the same as the general pistons on the manuals, so now I had an good alternate choice

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Misadventures, from page 5


to use for the concert.....5 seconds...does the crescendo pedal work? "Yes!"

The choir began rehearsing the a cappella pieces downstairs. During that time I explored the choir loft and discovered two pictures on the wall of the organ chamber. Louis Vierne had played at the church in 1917 and Marcel Dupré had played a concert in 1926. I couldn't help but wonder what they thought of the instrument at that time.

The choir trooped upstairs to quickly rehearse the pieces with organ and crowded into the choir loft, struggling to find a spot to see the director while singing. I had no time to check registration on the organ solo in Bernstein's "Chichester Psalms," which requires dramatic contrasts and quick registration changes. My solution was to use the crescendo and the pedal general pistons. This solo has dissonant chords and that evening they were especially dissonant because of the tuning problems with the organ.

I had a tough decision to make. Do I consider the tuning and play everything softer, or do I consider the character of the piece and use the dissonance in the organ to express the pain of the music?

I did the latter, but the director told me afterwards she wasn't sure that she should have allowed the organ solo to happen. Unfortunately, "Chichester Psalms" was not scheduled for another performance during the rest of the tour. I would have loved the opportunity to play the piece on a better organ.

The rest of the concert was shared by the local choir (Couleur Vocal) and our choir. The American part of the evening concert was lively, boisterous at times, with a wide ranging variety of styles. The local choir sang music that included Palestrina and Bach chorales, using the reverberant acoustics and gentle well tuned singing to create a sense of timeless wonder. It was easy to imagine their link to the people who had lived in Montreux hundreds of years ago. The people in attendance enjoyed the variety of music presented that evening. I left the concert happy to have survived the experience and looking forward to next concert. 


The next article in this series will appear in the Summer issue. Editor.

Convention Worship, from page 1

Father Robert Rien will lead a Litany of Thanksgiving for the 100th anniversary of the Chapter. All this, plus a festive catered reception in the stunning Temple foyer following the service, make this an event not to be missed!

On Wednesday morning, a traditional service of **Morning Prayer** will be held at St Mark's Episcopal Church in Berkeley, beginning with Renaissance music played by the *Sex Chordæ Consort of Viols*. The organist for this service is Lenore Alford from St John's Episcopal Church, Ross, CA, who will offer music by Elisabeth Jacquet de la Guerre, Margaret Sandresky, and Emma Lou Diemer on St Mark's two-manual 23-rank Flentrop (1971, enlarged by Flentrop in 2002). The preacher is The Rev. William Countryman, retired Professor of New Testament at The Church Divinity School of the Pacific in Berkeley. The canticles are from the "Dorian Service" by Thomas Tallis and sung by members of St Mark's Choir Association, George Embloom, director. The congregation join together to sing the beautiful and familiar "If ye love me," by Thomas Tallis. At this service we will also sing "As newborn stars were stirred to song," to the tune *Alexandra*, composed by John Hirten, the winner of a hymn competition sponsored by the SFAGO and St Mark's, Berkeley, in 1995.

On Wednesday afternoon, a Roman Catholic **Vespers** (evening prayer) will take place at St Mary's Cathedral in San Francisco. Father Robert Rien, SFAGO chaplain, will be the homilist and Officiant. Samuel Salvador Soria, organist at The Cathedral of Our Lady of the Angels in Los Angeles, will serve as organist for the service, and will offer improvisations based on music and texts used during the service on the cathedral's Ruffatti organ. The Psalmody is from the *Antiphonale Monasticum*, with Gregorian antiphons sung by the choir, who will also sing the motet "Ave regina caelorum" composed by Josef Rheinberger. Stephen Walsh is the cantor, and cathedral music director Christoph Tietze will direct the Cathedral Choir.

We have worked hard to make these worship services worthwhile experiences, both musically and spiritually. We look forward to an energizing week of wonderful music making, worship, and collegiality. If you have not registered to attend the AGO Region IX Convention in San Francisco, July 3-7, 2011, it's not too late. Go to <www.sfago2011.org> and sign on now! 



Smullin Fund, from page 2

soloist. Charles Jay Selby, the director of music at the FCC from 1964 to 1999 writes,

"Jo and I were simpatico. We were in tandem for 35 years. I had served in three other churches before accepting a position at FCC and Jo was the first who made me feel so welcome and provided a basis for being successful as the director of music. Jo saved a performance more than once and, when certain key choir members were absent and a quick substitute choral piece was needed, never blinked an eye and never fell short in accompanying that certain anthem. Joanna was a solid accompanist for many instrumentalists, and gave many students a great sense of confidence because they always knew that she would be there."

Besides her excellent musicianship, accompanying and solo organ playing skills, many former choir, church and temple members remembered her infectious laugh — she was just plain fun to be with! Of equal importance was her quality as a person. One choir member and violinist wrote,

"Jo was my mentor and buddy not only as a great organist, but also as a person. She was incredibly patient and humble. I never knew her to let anyone down. Jo and I were together at the First Congregational Church as well as at Congregation Beth Jacob in Redwood City. She enriched so many lives with her music. It's one thing to be an outstanding musician, but to be that and a wonderful person like Jo is incredibly rare."

I first met Joanna when I was eight years old and my parents joined FCC. Being the youngest in my family, and having active older siblings who were either working or involved in high school activities, I was frequently taken to my parent's choir rehearsals at the church. I remember being fascinated by the rehearsal process and how a choral piece could sound pretty God-awful when first heard and how quickly it became better and better. Moreover, I could stand behind the organ console (the choir was in a semi-loft at the rear of the church) and watch Joanna's pedaling technique. As an eight-year-old I was totally amazed that Joanna could play far better with her feet than I with my fingers! I think that it was during these rehearsals — and while running from Sunday school to the sanctuary to hear the postlude — that I decided that I must study the organ. I did have to wait a few years because I was rather short and my legs didn't reach the pedals yet.

During these years, the FCC choir — often augmented by choir members from Congregation Beth Jacob and Trinity Episcopal Church, where Joanna's teacher, Harold Mueller, was the music director — presented a wide range of choral masterpieces. I vividly recall going to rehearsals

and concerts featuring Poulenc's *Gloria*, Bach's *Christmas Oratorio*, Menotti's *Amahl and the Night Visitors*, and numerous *Messiah* performances. Joanna accompanied them all, sometimes with a chamber orchestra but more times than not by herself.

When my legs grew sufficiently, I began organ study with Joanna and got to practice in the FCC sanctuary — a great thrill! After correcting my 13-year-old personal fingering philosophy ("Any finger will do at any time") and getting my legs not to flay apart, Joanna had me study not only the standard pieces, but also hymns, chant accompaniment and figured bass as a regular part of my lessons. Joanna was fond of the twentieth century French repertoire, and I recall studying several pieces by Vierne, Alain, Langlais and Messiaen. Lessons were not only filled with the usual good advice on how to play a certain passage, or how to interpret a certain piece, but on how to be a good musician and to always play with musical integrity. All of this was dispensed with the proper mix of seriousness and humor along with an occasional pithy observation regarding the clergy! In short, Joanna was, as alluded to above, a superb organist, consummate musician and a wonderful person. I consider myself to be very fortunate to have known her.

By the end of 2004, as with many liberal mainline churches, FCC had a dwindling membership. After a long and prayerful review of how they might transform into a new and vital church for a new culture, they decided to sell their church buildings and land with the intent on using the proceeds to support programs within the church community and to support local efforts. The church set aside ten percent of the sale proceeds to help others in the community. To date, FCC has given \$560,000 to various church and community organizations, including One Great Hour of Sharing, Casa de Redwood (a low cost senior housing development), and a Youth and Adult Education and Recreation Fund (through the California/Nevada, United Church of Christ) in addition to the Joanna Smullin Organ Education Fund.

I initially received a phone call and a subsequent e-mail in November 2009, from an FCC representative saying that the church would like to establish a \$25,000 scholarship for a student interested in studying the organ, preferably at a local college. At the time I was the Sub Dean of the SFAGO and I suggested that perhaps more people could be served



George Emblom accepts the check from Annette Howitt

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May Event, from page 2

BIOGRAPHY: DAVID HIGGS

courtesy of Karen McFarlane Artists, Inc.




One of America's leading concert organists, David Higgs is also Chair of the Organ Department at the Eastman School of Music. He performs extensively throughout the United States and abroad, and has inaugurated many important new instruments including St Stephan's Cathedral, Vienna; the Meyerson Symphony Center, Dallas; St Albans Cathedral, England; St Canice's Cathedral, Kilkenny, Ireland; and the Church

of St Ignatius Loyola in New York City. His performances with numerous ensembles have included the Chamber Music Society of Lincoln Center, the Orpheus Ensemble, Chanticleer, and the Empire Brass. Since his 1987 debut with the San Francisco Symphony, he has played many Christmas concerts to capacity audiences at San Francisco's Davies Symphony Hall, and in recent years, he has continued this tradition at the Walt Disney Concert Hall in Los Angeles.

Mr Higgs performs, teaches, and adjudicates at festivals and competitions throughout the world, including the International Organ Festivals and Competitions of Bremen, Germany; Calgary, Alberta; Dublin, Ireland; Odense, Denmark; Redlands and San Anselmo, California; and the Gilmore International Keyboard Festival. In England he has appeared several times at the Oundle International Festival and Organ Academy, the St Albans International Festival and Competition, and the Cambridge Summer Festival. His performances for colleagues include national, regional and pedagogy conventions of the American Guild of Organists, as well as national conventions of the American Pipe Organ Builders Association, the American Institute of Organbuilders, the Westfield Center, and the Organ Historical Society; and in London, the Annual Congress of the Incorporated Association of Organists, and the International Congress of Organists.

A native of New York City, Mr Higgs held his first position as a church organist at age ten; as a teenager, he performed classical music as well as rock, gospel, and soul music. He earned the Bachelor and Master of Music degrees at the Manhattan School of Music, and the Performer's Certificate from the Eastman School of Music. His teachers have included Claire Coci, Peter Hurford, Russell Saunders, and Frederick Swann. In New York City, he was Director of Music and Organist at Park

Smullin Fund, from page 7

rather than one individual if they gave the money to an AGO chapter(s) who would like to sponsor a POE (Pipe Organ Encounter). "What are those?" they asked. Over the next several months I explained the purpose of the AGO and the local chapter programs. A member of the committee attended a couple of SFAGO programs and was enthusiastic about what the AGO had to offer. Additionally there are several videos on YouTube which helped to solidify the church council's opinion regarding the AGO. Over a ten month period, the amount of the bequest grew and grew. As one member said, *"To was the steady rock at our Redwood City church. Her selections were of the highest quality, and through the years she 'educated' the congregation in what good music was. We absolutely loved her!"* 

Avenue Christian Church, and later Associate Organist of the Riverside Church, where he also conducted the Riverside Choral Society. After moving to San Francisco in 1986, he became Director of Music and Organist at St Mark's Episcopal Church in Berkeley, Director of Church Music Studies at the Church Divinity School of the Pacific in Berkeley, and Organist/Choir Director at Temple Emanu-El in San Francisco.

In addition to his significant performing career, Mr Higgs has distinguished himself as a pedagogue. He was appointed to the faculty of the Manhattan School of Music upon graduation from that institution, and has been a member of the faculty of the Eastman School of Music since 1992. His students have won prizes in prestigious international competitions, and hold important positions in leading academic and religious institutions.

Mr Higgs has recorded for Delos International, Pro Organo, Arsis, Loft, and Gothic records.

A festive reception will follow the recital.

The SFAGO Organ music collection will be available for sale following the reception.

St Mark's Episcopal Church
2300 Bancroft Way at Ellsworth
Berkeley, CA 94704
www.stmarksberkeley.org

Free parking is available in the parish lot
at the corner of Ellsworth and Durant
Bart Station: Downtown Berkeley



Classified Ads

Collected by Robert J Kerman

This information is provided as a service to SFAGO members and the employing institutions. Inclusion of information in this column does not imply endorsement by the SFAGO.

Send **Job Referrals** items, **Substitutes Available** notices, and **For Sale** items to: Robert J Kerman; sfago.classifieds@gmail.com. Deadline for the **June** issue is **May 10**.

Job Placement

Peninsula

Organist and/or Choir Director: Los Altos Lutheran Church is seeking an Organist and/or Choir Director. Liturgical service of mixed musical styles, 10 hours per week; possibility of flexible schedule with use of MIDI. One weekly Sunday service; special services on Christmas Eve, Christmas Day, Ash Wednesday, Maundy Thursday, Good Friday, Easter Vigil, Easter Sunday, and Thanksgiving Eve; Wednesday Evening Prayer Services during the 5 weeks of Lent. Choirs: adult choir of 15+ members; adult handbell choir. Three manual 1997 Allen Digital Organ; three octaves of Malmark bells; three octaves of hand chimes. Qualifications: accomplished organist and pianist; for combined position, also experienced in directing choirs, worship service coordination, and selecting music appropriate to the lectionary and season. Salary negotiable, based on experience and qualifications. Send cover letter, résumé, and CD/DVD (if available) to: David K. Bonde, Pastor, Los Altos Lutheran Church, 460 South El Monte Avenue, Los Altos, CA 94022 or pastorbonde@losaltoslutheran.org

East Bay – Bayside

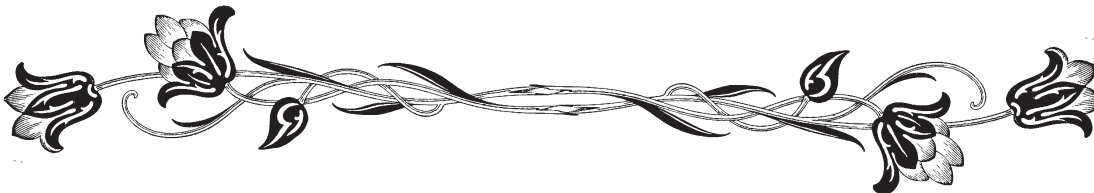
Part-time Organist: First Church of Christ, Scientist, Hayward, is seeking a part-time Organist. Responsibilities include rehearsing with soloist at 9 am on Sundays and playing for service at 10 am on Sundays. The pipe organ is a 2M/P Moeller. Please indicate your interest to Peggy Barthol, plbarthol@sbcglobal.net, 510.889.0238, or Sylvia Medeiros, sylviamedeiros@gmail.com, 510.581.2323

East Bay – Inland

Part-time Organist/Accompanist: John Knox Presbyterian Church, Dublin, CA, is seeking a part-time organist/accompanist. The organist is responsible for playing service music and accompanying hymns for the Sunday service, and special seasonal services. He/she is also responsible for accompanying the Chancel Choir at weekly rehearsals. The Chancel Choir sings September through June. A qualified candidate will be proficient in classical presentations, hymn accompanying and arrangements. Occasional assistance is needed with the contemporary band as well. Salary and vacation are commensurate with experience and desired schedule. Send résumé / cover letter to Dean Christman, Director of Music Ministries, <deanchristman@sbcglobal.net>, or John Knox Presbyterian Church, 7421 Amarillo Rd., Dublin, CA 94568. Call 925.984.2860.

For Sale

Tracker Organ: 12-stop Dobson tracker organ with 8' Principal. 13' - 9" tall. See details on <www.dobsonorgan.com> under Instruments. \$236,000. Richard Wanner, Berkeley, Calif. 510.841.4382



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Obituary Listings: James Aylward, 415.333.5702
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2010-2011
Last updated 09/17/2010

Bay Area Concert Calendar

Collected by Brian Swager

2011 May

Events, dates, times, and locations subject to change without notice. Compiled from flyers, press releases, and listings submitted by members and organizations. SFAGO is not responsible for errors, although every effort is made to be accurate. Submission deadline for the **June** issue is **May 10**. Send event listings to sfagocal@gmail.com

Recurring Venues

Churches and institutions offering programs on a regular basis have been assigned abbreviations so as to save space in our listings. Abbreviations are listed below with the full name of the venue. When no city is stated, San Francisco is assumed.

CPLH: Calif. Palace of the Legion of Honor

CSMA: Cath. of St Mary of the Assumption

SFE: St Francis' Episcopal Church

SME-B: St Mark's Episcopal Ch, Berkeley

May

1 Sunday

3pm. Music by Women Composers. Resurrection Lutheran Church, Oakland.

3:30pm. Aaron Grafton, Cello; Chun Mei Wilson, Piano. Music of Poulenc and Beethoven. CSMA

4pm. Brian Swager, Organ. CPLH

7 Saturday

Masterclass with David Higgs. *SFAGO Event*

4pm. David Hegarty, Organ. CPLH

8 Sunday

3:30pm. David Brock, Organ. CSMA

4pm. David Hegarty, Organ. CPLH

6:10pm. David Higgs (Eastman School of Music), Organ. Preceded by 5:30 Evensong. SME-B *SFAGO Event*

14 Saturday

4pm. Robert Gurney, Organ. CPLH

15 Sunday

3:30pm. Bay Area Youth Harp Ensemble. CSMA

4pm. Handbell Spring Concert. Jane Patty, Director; Natsuko Murayama, Organ/Piano; Courtney Nippa, Flute; John Smith, Percussion. Walnut Creek United Methodist Church, 1543 Sunnyvale Ave, Walnut Creek

4pm. Robert Gurney, Organ. CPLH

5pm. Philip Brisson, Organ. Free-will offering. CCL-O

21 Saturday

4pm. John Karl Hirten, Organ. CPLH

8pm. San Francisco Bach Choir. JS Bach's *Mass in B Minor*. \$20-\$35. Calvary Presbyterian Church

22 Sunday

3:30pm. Larry Palmer, Harpsichord. Music of Davenport, Fischer, Martinu, Bach, Kreisler, Buxtehude, Spring, and Chopin. \$10-\$25. Resurrection Parish, 303 Stony Point Road, Santa Rosa

4pm. John Karl Hirten, Organ. CPLH

4pm. San Francisco Bach Choir. JS Bach's *Mass in B Minor*. \$20-\$35. Calvary Presbyterian Church

28 Saturday

4pm. Keith Thompson, Organ. CPLH

29 Sunday

3:30pm. Cathedral Choir of Boys and Girls, St. Brigid School Honor Choir. CSMA

4pm. Keith Thompson, Organ. CPLH

Looking Ahead June

4 Saturday

4pm. David Hegarty, Organ. CPLH

5 Sunday

3:30pm. James Welch, Organ. Music of Wagner and his contemporaries. CSMA

4pm. David Hegarty, Organ. CPLH

11 Saturday

3pm. Annual Meeting and Composers' Concert. Old First Presbyterian Church *SFAGO Event*

4pm. Robert Gurney, Organ. CPLH

12 Sunday

3:30pm. Christoph Tietze, Organ. CSMA

4pm. Robert Gurney, Organ. CPLH

5:30pm. Choral Evensong: St Francis' Choir and Chamber Orchestra. Robert Kerman, Director; Rodney Gehrke, Organ. Music by D. Ashley White, H.W. Zimmermann, H. Sumsion, Rutter; Britten's *Rejoice in the Lamb*, and Vaughan Williams' *Charterhouse Suite*. Reception to follow. Free-will offering. SFE

6:10pm. Marilyn Keiser (Indiana University), Organ. Preceded by 5:30 Evensong. SME-B

18 Saturday

4pm. John Karl Hirten, Organ. CPLH

19 Sunday

3:30pm. David Hatt, Organ. CSMA

4pm. John Karl Hirten, Organ. CPLH

25 Saturday

4pm. Keith Thompson, Organ. CPLH

26 Sunday

3:30pm. Robert Gurney, Organ. CSMA

4pm. Keith Thompson, Organ. CPLH

July

2 Saturday

4pm. David Hegarty, Organ. CPLH

3 Sunday

3:30pm. Katya Gotsdiner, Organ. CSMA

4pm. David Hegarty, Organ. CPLH

9 Saturday

4pm. Robert Gurney, Organ. CPLH

10 Sunday

3:30pm. Caroline Robinson, Organ. CSMA

4pm. Robert Gurney, Organ. CPLH

16 Saturday

4pm. John Karl Hirten, Organ. CPLH

17 Sunday

3:30pm. Leo Abbott, Organ. CSMA

4pm. John Karl Hirten, Organ. CPLH

23 Saturday

4pm. Keith Thompson, Organ. CPLH

