

The 2007-2008 Season Opens

Rodney Gehrke, *Sub Dean*

Recital, Hymn Sing, and Installation of Officers

William Porter, Organist

September 30, 2007 – 4:00 p.m.

St Mark's Lutheran Church

1111 O'Farrell Street, San Francisco

On Sunday, September 30, at 4:00 p.m., organist William Porter, Professor of Organ and Harpsichord at the Eastman School of Music, will perform and lead a Hymn Sing on the new Taylor & Boody tracker organ at St Mark's Lutheran Church, San Francisco, newly restored and seismically retrofitted. The event will also include the installation of AGO officers, led by our chaplain, the Rev. Rosa Lee Harden, and Region IX Councillor, Dr Frances Nobert.

William Porter is a wizard at improvisation in many different styles. His extensive experience on historic organs in Europe gives him the tools to create evocative introductions and interludes in Renaissance and Baroque styles as well as Romantic and contemporary modes. Bill is also organ consultant for the Constellation Center, a new performing arts center to be built in the Boston area, which will house several organs in different styles. He has recorded on historic instruments, old and new, for the Gasparo, Proprius, BMG, and Loft labels.

Bill will frame the event with two major works in F Major: *Buxtehude's Praeludium in F* (BuxWV 145) and J.S. Bach's

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Submission deadline for the October issue is
September 10, 2007 – No Exceptions

2007–2008 Chapter Program Year-at-a-Glance

September 30, 2007 – 4:00 p.m.

Guild Service and Hymn Sing

William Porter, Organist

St Mark's Lutheran Church, San Francisco

October 26, 2007 – 8:00 p.m.

Music of Jean Langlais

Ann Labounsky, Organist

October 27, 2007 – 9:00 a.m.

Workshop and Masterclass

Old First Presbyterian Church, San Francisco

November 4, 2007 – 4:00 p.m.

Member Composer Concert

St Stephen's Episcopal Church, Belvedere

January 28, 2008 – 7:30 p.m.

Member Organ Recital

St John's Presbyterian Church, San Francisco

February 18, 2008 – 4:00 p.m.

Millennia Consort: Presidio Brass

with organist Alison Luedecke

First Congregational Church, Berkeley

March 10, 2008 – 7:30 p.m.

Sandra Soderlund introduces her new book on keyboard technique:

How Did They Play? How Did They Teach?

St Mark's Episcopal Church, Berkeley

April 19, 2008

Training Children's Voices

Kevin Fox and Pacific Boychoir

Workshop - 3:00 p.m.

Evensong - 5:00 p.m.

with Susan Matthews and Choirs

St Paul's Episcopal Church, Burlingame

May 17, 2008

Annual Dinner and Meeting - 5:00 p.m.

Recital with James David Christie - 7:30 p.m.

St Mark's Lutheran Church, San Francisco

Dean's Note

It's September and we have a fabulous program year in store this 2007-2008 season. I do hope you will allow yourself to be enriched and refreshed by the eight absolutely first-rate offerings of this diverse season. Including a hymn sing, concerts by guest artists and members, an organ masterclass, and workshops on keyboard technique and training children's voices, the year is full with good things for all.

In fact, on behalf of the program committee, I'd like to challenge you to: *Strive for eight*. I'm not referring to a new fad diet, but rather striving for attendance at all eight programs of the upcoming season. And, to encourage you to avail yourself of this challenge, members attending all eight programs will be presented with a unique prize at our May 17th annual meeting. Just check in at the welcome table at each program with your membership card. Though, I do believe, the true rewards will come to you in the experiences along the way. *Strive for eight in 2007-08!*

Calling all 20/30 somethings. While I still can claim membership in the latter decade, I'd like to try to gather members from these two decades together for a bit of brainstorming and comradery. I know you are out there, though well hidden. Please drop me an e-mail if you are interested in getting together with other 20/30 something SF/AGO members.

See you on September 30th. I look forward to raising the roof with you at #1 of 8: the Hymn Sing with William Porter at St Mark's fabulous new Taylor & Boody.

All the best to each of you-
Susan

Season Opener, from page 1


Toccata and Fugue in F (BWV 540), in order to highlight the historically informed sounds and Kellner temperament of St Mark's Taylor & Boody organ. Buxtehude's and Bach's careful and dramatic use of dissonance, consonance, and surprise will be clearly heard on the new instrument. See the church website for extensive information on the organ: <http://stmarks-sf.org/Music/TandBOrgan.htm>.

The major portion of the afternoon will be devoted to the singing of four hymns, before, during, and after which Porter's incomparable improvisations will enlighten and delight all who participate. Bill has chosen one hymn in advance – "New Songs of Celebration Render" (Hymnal 1982, #413; text by Erik Routley set to RENDEZ À DIEU) – but wishes not to


Regional Councillor's Corner

by Frances Nobert, DMA, Region IX Councillor

Exciting activities with young people occurred in Region IX during the Spring and on June 23. Five chapter-level AGO/Qumby Regional Competitions for Young Organists (RCYO) were held in early spring, and the winners moved on to the final competition at Concordia University in Irvine, CA, on June 23. Representing the chapters were Hannah Brewer from Los Angeles, Victor Li from Orange County, Clayton Roberts from Salt Lake City, Keenan Boswell from San Diego and Charles Guiam from San Francisco. The first prize of \$1,000 plus performances at the Region IX Midwinter Conclave in Tucson in January and at the National Convention next summer in Minneapolis went to Keenan Boswell, a student of Paul Jacobs at Juilliard. Second place of \$500 was awarded to Clayton Roberts, who studied with Dr Kenneth Udy and will be at Rice University in the Fall. All participants were awarded a year's membership in an AGO chapter. Judges for the final competition were Peter Bates, Dr Orpha Ochse, and Darrell Orwig, with Fran Johnston and Dr Williametta Spencer serving as alternates.

Thanks to Ingrid Hersman (SLC), Dr Susan Jane Matthews (SF), Dr Ron Sinanian (LA) and Leslie Wolf Robb (SD) for organizing the chapter level competitions. Kudos to Coordinator Alicia Adams for the enormous amount of work she did to present both the Orange County competition and the Concordia University event. 

Personnel Changes

Robert Kerman will take the position of Newsletter Editor as George Morten retires. After September 20, please contact Mr Kerman for all newsletter-related matters. 

know the other three until he arrives in San Francisco, in order to keep his ideas fresh and exciting.

The program will be followed by a complimentary wine and cheese reception in the church's Heritage Hall, prepared by Cordon Bleu-trained chef Dean Atkinson, a member of St Mark's.

St Mark's Lutheran Church is directly across Gough Street from St Mary's Cathedral. Turn left into the St Mark's Square parking lot one-half block south of the intersection of Geary and Gough. There is extensive free parking. Geary and Van Ness buses are one block away. The church is wheelchair accessible.

Invite your friends to this exciting event! 


Paul Ellison to Leave Church of the Advent, S.F.

from Paul Ellison

Paul M Ellison has resigned as Director of Music at Church of the Advent of Christ the King after a ministry of seventeen years. He will leave on September 30 to devote more time to his teaching career at San Francisco State University, where he lectures in music history, and St Matthew's Episcopal Day School, San Mateo, where he teaches music and directs the chapel choir. He will remain as assistant editor of *The Beethoven Journal*, and also plans to complete his thesis for the PhD at Cardiff University, Wales, on tonality and meaning in Beethoven's vocal music.

Under his leadership, the program at Advent grew to achieve both a local and national reputation for quality of choral interpretation and scope of repertoire. During his tenure, Mr Ellison established a four-part SATB choir, subsequently known as the vocal ensemble *Schola Adventus*, which he directed at many liturgies and concerts at the church. The annual Advent Liturgy—a candlelit procession with readings and carols begun by him in 1991—was a highlight of the program, and one enjoyed by many visitors from far and wide. They sang Choral Evensong twice at Grace Cathedral, and performed on several programs in the Bay Area. They also welcomed the 1998 Annual Conference of the Association of Anglican Musicians to hear the choir at a pre-conference Evensong to great acclaim. They gave several first performances and US premiers of works both old and new, including a commission by David Conte for Ellison's fifteenth anniversary at Advent: *Two Hymns in Honor of the Blessed Sacrament: O Salutaris hostia; Tantum Ergo*, subsequently published by E. C. Schirmer. *Schola Adventus* toured southern England in December 2005, singing Evensong at Christchurch Cathedral, Oxford, and a major concert entitled *Hodie Christus Natus Est* at St John's, Smith Square, as part of the 20th Hazard Chase Christmas Festival. They released their first CD, *Palestrina for Eight Voices*, in November 2006 on the Four Winds label to critical acclaim.

Mr Ellison also established a Gregorian *Schola Cantorum* to sing at Advent's twice-monthly Latin Chant Mass, and a volunteer choir to lead services in the summer months. The Third Sunday Series, now entering its fourth season was his brainchild, successfully combining traditional Anglican Evensong and Benediction with a varied series of organ recitals and vocal and instrumental concerts.


He was SF/AGO Sub Dean from 1995 to 1996, and on the program committee for the year 1996–1997. He will direct *Schola Adventus* a final time at Solemn Evensong and Solemn Benediction for the Feast of St Michael and All Angels (transferred) on Sunday, September 30, at 6:00 p.m. 

Come to Tucson January 20–24, 2008

... and enjoy the AGO Region IX Mid-Winter Conclave!

- Discover new organ and choral music.
- Explore ways to re-energize church music.
- Reconnect with friends and colleagues.
- Enjoy music and hospitality with a southwestern flair.
- Come away renewed and refreshed!

The conclave will include great organ music from such superb artists as Paul Jacobs, Pamela Decker, Richard Elliott, and Kimberly Marshall; an inspiring hymn festival led by Michael Burkhardt; an intimate recital by Millennia Too! with organist Alison Luedecke and oboist Susan Barrett; and wonderful choral music from the Arizona Choir, the Phoenix Bach Choir, and the Tucson Arizona Boys Chorus. Renowned Theater organist Ron Rhode will enliven a silent movie, and mariachi singers will bring festivity to a picnic lunch. In addition, conclave attendees may choose from a splendid array of 16 workshops.

The saguaro cactus pipes that surround beautiful Tucson echo the conclave theme of Pipes in the Desert. Please visit the conclave web site at www.agojax.com and read all about it, then print the registration form and send it in! Special registration rates are available until November 15, discounted hotel rates until December 20. 



Langlais Masterclass Still Open

Rodney Gehrke, Sub Dean

While several organists have committed to playing for Langlais scholar Ann Labounsky on Saturday morning, October 27, at Old First Presbyterian in San Francisco, the event can still accommodate more players. If you or a student of yours is interested in participating, please e-mail me immediately. Include the title(s) you wish to play.

Rodney Gehrke
rgehrke@sbcglobal.net 

Announcing the 2007–2008 Choral Evensong Series at St Francis Episcopal Church, S.F.

Robert J. Kerman

St Francis' Episcopal Church in San Francisco (The Rev. Bente Carter, Rector) announces its ninth season of Choral Evensongs, under the direction of Robert J. Kerman, Organist and Choirmaster. Four Evensongs will be presented during the 2007–2008 academic year.

On October 7, 2007, at 5:30 p.m., the season will begin with **Choral Evensong for the Nineteenth Sunday after Pentecost**, a commemoration of St Francis of Assisi, for whom the parish is named. The string ensemble will perform the haunting *Prelude for Strings* by Gerald Finzi (1925), and the choir will sing music by Finzi, Grayston Ives, and *Praise from All Creation*, an anthem written for the St Francis' Choir by James Hurd. The featured work will be *O sing unto the Lord* (Z44, 1688) by Henry Purcell, and the orison will be Jeffrey Rickard's beautiful *Prayer of Consecration*. Participating in this service are organist Rodney Gehrke, and vocal soloists Ellen Kerrigan, Baker Peeples, and Boyd Jarrell.



On February 3, 2008, at 5:30 p.m., **Evensong for the Last Sunday after the Epiphany** will be sung. The ensemble of strings and woodwinds will play the *Suite (Overture) in C*, BWV 1066, by J.S. Bach. The choir will sing Bach's motet *O Jesu Christ, meins Lebens Licht*, BWV 118. Other music will include the *O nata lux* by Morten Lauridsen, Anglican Chant Psalm settings by William Harris and Herbert Murrill, the *Evening Canticles (Third Service)* by British composer Philip Moore, and the orison *May the grace of Christ our Savior* by George Guest.

On March 9, 2008, at 5:30 p.m., **Evensong for the Fifth Sunday in Lent** will be sung. The strings will play the *Capriccio in E minor*, op. 81, no. 3, by Felix Mendelssohn, and the choir will sing

Mendelssohn's rarely heard cantata, *Christe du Lamm Gottes*. The canticles will be *The Truro Service* by Gabriel Jackson, and the service will begin with John Hirten's *Let my prayer arise like incense*. Music by Philip Marshall and Peter Hurford will also be included.

Evensong for the Fourth Sunday after Pentecost will take place at 5:30 p.m. on June 8, 2008. This final Evensong of the season will feature music for strings, woodwinds, and harpsichord. Music to be performed includes the *Capriol Suite* by Peter Warlock and the *Evening Canticles in F* by George Dyson. The major work to be sung is the cantata *Now let all loudly sing praise to God* by Jan Bender, written in 1937 as a thank-offering for the composer's release from a German concentration camp.

These hour-long services, each followed by a reception in the Guild Hall, are offered free to the public (a free-will offering is collected at each Evensong to benefit a designated charity or project). St Francis' Episcopal Church is located at 399 San Fernando Way (at Ocean Avenue) in San Francisco. There is ample street parking at the church, and the buildings are wheelchair accessible. For more information or directions to the church, call (415) 334-1590 or visit www.stfrancisepiscopal.org.

Photo by Michael Devitt. All rights reserved. Used by permission.



The First Congregational Church of Palo Alto
Proudly Presents
John Walker
In Concert
Sunday, September 30, 4:00 p.m.

Dedicatory Recital of the New
Letourneau Organ, Op. 101, 49 Stops
Free Admission

First Congregational Church
1985 Louis Road
Palo Alto, CA
www.fccpa.org

The Grand Organ of Sydney's Town Hall — Part 1

by Robert Ampt — Used with permission of the author

During the nineteenth century it was customary for the civic halls of England and her colonies to be provided with organs of imposing dimensions; dimensions which in themselves spoke of the city's pride and aspirations. With Sydney's own Town Hall itself a structure of lavish proportions, it is no surprise that the original designers of the organ conceived an instrument on the grandest possible scale.

As early as 1879, when plans were first being drawn up for the hall, an organ scheme from messrs. William Hill and Son of London was already under consideration. This scheme provided for an instrument of fifty-nine speaking stops, and was to cost 5,000 pounds, "packed in zinc lined cases and delivered at the docks." The proposal, although creating interest, provoked no immediate action, perhaps because it was considered too modest for the "London of the South Seas."

Drawing up a specification for the proposed organ proved a mammoth undertaking, and for this task an Organ Committee of Sydney organ specialists was formed. The consequent recommendation was for an instrument of unprecedented proportions with five manuals and pedals, and nearly 150 stops and couplers. The Organ Committee also suggested that only two English organ builders — William Hill and Son and Henry Willis and Son — be invited to tender, although the City Council decided to call for tenders on a completely open and unrestricted basis.

In the final selection, the choice narrowed down to two builders — William Hill and Son, and Gray and Davison. Adopting a comprehensive system of calculation involving freight charges, insurance and interest payments, the final cost of erecting and then maintaining the organ for twelve months was, in the case of Hill's tender, estimated to be 14,241 pounds, just 1,266 pounds higher than the all inclusive Gray and Davison tender. Yet the Organ Committee argued that because of certain costly modifications suggested by Hill (e.g., the inclusion for the first time ever of a full-length 64 foot pedal stop), the real difference was only 716 pounds. The Organ Committee favored Hill, and it was the Hill tender which the Council accepted.

When the organ was finally completed in Hill's London workshop, and before it was dismantled for shipping to Australia, prominent English organists were invited to test it. The famous Mr W. T. Best (who subsequently opened the organ) found it, "...a marvel of excellence in both tone and mechanism." Similarly, Mr Hoyte enthusiastically pronounced it, "...the very finest organ in every respect I have ever played upon," while the organist of Westminster Abbey, the redoubtable Dr Bridge, simply considered it, "...the finest organ ever built by an English organ builder"; sentiments which must have inspired eager impatience on the other side of the globe in Sydney.

At the time of submitting his tender, Hill had, at no extra charge, also submitted a drawing for an organ case. However, the City Architect felt that the essentially historical design put forward by Hill clashed with the modern character of the hall, so he suggested "some trifling alterations." But when this altered version was sent to Hill for comment, a disappointed and angry response was immediately forthcoming. Hill wrote, "We observe, however, with regret, that the (case) design submitted to us for estimate is entirely different from that prepared by us with so much care." The revised design swept away the pipe shades, the canopied turrets at the top of the case, and the characteristic V-shaped towers which were intended to impart a sense of scale to the large 32 foot pipes in the case center. Hill's design was based on a c.1660 organ case in the Church of St Nicholas, Stralsund, and so the modern details of the City Architect's revised plan were considered out of character with the historically inspired original.

The Organ Committee sided with the organ builder, and in a stirring letter to the City Council wrote:

"With regard to the choice of a design ... the theory that the architecture of an organ should always closely correspond to that of the building in which it stands, is fairly balanced by another view, viz. that the King of Instruments (and we think that if any organ merits that appellation, it may well be attached to an organ so large and magnificent as that we look forward to possess for the City of Sydney) is entitled to its own characteristic garb ...; thereby gaining in individuality and power of contrast with the surrounding hall — a contrast by which the latter need not lose, but may very largely gain."

Almost immediately the Hill organ was accepted, with the result that the Town Hall came to possess an organ case which, in splendor and beauty, can be compared with the greatest organs of the world.

The opening of the Grand Organ took place on Saturday, August 9th, 1890. For this occasion, and at considerable expense, the City Council engaged the services of the one considered by many to be the finest concert organist in the world — Mr W. T. Best, the City Organist of Liverpool. For this concert the hall was packed with 4,000 invited guests; members of parliament, judges and lawyers, the admiral's suite, aldermen, church leaders, and many other prominent citizens. But in the bustling post gold-rush days of Sydney, with Ned Kelly dead barely ten years, not all of these audience members were able to boast a rich and cultivated musical understanding. It was reported that some of them kept up a discourse throughout much of the concert, while at times random whistling was even heard. Still, the concert was a resounding success.

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This article will be concluded in the October issue.



Third American Classic Organ Symposium, Salt Lake City, April 2007 Part 2 of 3

Brent Peterson, Organist and Director of Music, First United Methodist Church of Fremont

The first installment of this article left off with a discussion about the renovation of the interior of the Tabernacle.

The First Presidency of the Church had mandated that nothing be discarded that could be reasonably used again. The contractors followed this directive even to the bolts and washers in areas where they are never seen. Oddly enough however, the most noticeable pieces of hardware in the building—the pews—were replaced by modern replicas. Getting rid of 1860's handcrafted Pioneer pews created quite a stir of controversy last year, but the decision has been made and the new benches are installed. Even more odd is the fact that the new pews are almost indistinguishable from the old. They left two rows of original pews in the rear of the Tabernacle, and whether visually or “by the seat of your pants” sitting in one and then other, one is hard-pressed to notice any difference. Only after the tour guide points to a slight “lumbar support” in the new benches does one notice a very slight (and I do mean slight) difference. The new pews are still hard and uncomfortable, lumbar support notwithstanding. They reduced the number of pews to allow an increase in legroom from 9 to 14 inches, and that change is indeed noticeable and welcome.

Noontime recital by Clay Christiansen featured the *Chorale No. 1 in E Major* by Franck, and *Festival Toccata on St Anne* by Frederick Swann.

For the first afternoon session we sat in the Tabernacle Choir seats for a closeup view of the console and enjoyed a demonstration by Ken Cowan. His lecture was entitled “The American Classic Organ as an Accompanying Instrument.” He emphasized that phrasing in accompaniment is far more important than hitting every note, especially inner notes in thick textures, and that the main purpose of accompanying hymns is to make people pay attention to the text.

Back to the Assembly Hall we went for a lecture by Joseph Dzeda, curator of organs at Yale University: “Smuggling a Masterpiece Past Customs; Preserving and Restoring the Early 20th Century American Organ.” Many and varied were his interesting stories and insights of preserving and restoring historic organs. The problem is not organs that are hundreds of years old; they are well-known and protected as classics. The problem is organs that are just beyond the age of obsolescence and current taste (for example, Skinners of the 1920's). They are in severe danger of being junked, or at best, heavily modified. Mr Dzeda argues they should be preserved and restored in their precise original form, including original console, etc. He is a purist's purist, and he has an entertaining way with words—for example, “Organists have the most expensive hobby in the world, and we rely on others to support it.” And in response to one participant's question about what he thought of electronic enhancements: “They're like silicone implants.”

Thursday evening we attended open rehearsal of the Tabernacle Choir for 90 minutes, and as a small-time church choir director myself, I was anxious to see how this volunteer organization worked in the “real world” of rehearsal. Did they show up on time? Yes! Did they work hard? Absolutely. Did they “dink around”? Very little! (I was amused that once, and only once, the director said: “I don't know what you Brethren are whispering about up there, but I certainly hope it's about the music.”) I have seen the tests and auditions the choir members undergo nowadays (they even have to pass a music theory and history examination) ... and so I was curious whether the director still had to remind them to count, to watch, to breathe properly, pay attention to phrases, to lay off their R's in general. The answer: YES! In short, it is just like any other American choir. They are very good, but they are still human.

Friday morning at 9:00 we heard a lecture entitled “4000 Broadcasts and Counting,” a discussion of the Mormon Tabernacle Choir's 78 years of broadcasting. Begun in 1929, Music and the Spoken Word is the longest continuous program in broadcast history, and one of the few truly live broadcasts left in the world. The Choir performs 22 minutes of music per broadcast, 300–400 pieces per year. A member can be in the Choir up to 20 years, or until 60 years of age, whichever comes first. (Can you imagine limiting your church choir to those under age 60?) The broadcast program is also the only one of its kind to not do any fundraising during broadcast. Broadcast time is donated as a public service, remarkable even more now as stations are no longer required by the FCC to provide free public service time.

The broadcasts are non-denominational, which is welcome to those of us who are not LDS. (In fact, I have to say that in this entire Symposium, which was entirely funded by the LDS church, not once did I have to sit through any missionary presentations of any kind.)

The broadcast format has evolved only slightly to keep up with current tastes. They do want to appeal to a wide audience. People asked for an orchestra, so now there is an “Orchestra at Temple Square.” The music still leans toward classical, and is pleasant and accessible. (You will have to look elsewhere for Messiaen.)

The next lecture was entitled “Protecting the Tabernacle Organ during the Building Renovation: Damage Prevention, Maintenance and Modifications.” There followed the noon recital by Rick Elliott, including *Toccata* from *Symphonic Concertate* by Joseph Jongen.

Thank you to new member Brent Peterson for sharing his notes and impressions of the Symposium. [Ed.]

This article will be concluded in the October issue.



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, **Substitutes Available** notices, and **For Sale** items to: Simon Berry, 466 Duboce St, San Francisco, CA 94117; e-mail berrysimon@aol.com. Next issue deadline is **September 10 for the October issue**.

Job Referrals

East Bay - Bayside

Music Director: Christ Episcopal Church, Alameda. Primary responsibilities include leading the adult choir and orchestrating the talents of children, youth and instrumentalists. 2 M&P manual Schlicker pipe organ and a grand piano. Half-time position (with room for growth). No salary quoted. Contact: Paula de Boer, Parish Administrator, office@christchurchalameda.org 1700 Santa Clara Ave., Alameda, CA 94501; 510.523.7200

East Bay - Inland

Organist: St. John's Episcopal Church, Clayton. Sunday morning worship, with one Sunday off each month. Six rank Schlicker pipe organ. Small "seasonal choir" for Advent/Christmas and Lent/Easter. Salary \$750/month; mileage reimbursement negotiable. Contact: Jim Stickney, Interim Pastor, jimstickney@mac.com; 925.672.8855. Visit our web site: www.saintjohnsparish.org



Looking Ahead, from page 8

11 Sunday

3:30pm. David Bergeron, Karen Hastings Flegel, Elna Johnson, Christoph Tietze, lecturers and organ. Langlais: Composer, Organist, Teacher. Suggested donation \$5 per session/\$10 both. 3:30pm lecture, 5pm concert. CSMA

16 Friday

8pm. San Francisco City Chorus, Larry Marietta, conductor, John Walko, organ. "Sacred and Profane:" Mendelssohn's Die erste Walpurgisnacht, Op. 60 with premiere of organ & piano accompaniment; arr. Gaylon Babcock; Durufle Requiem. FCC-B

18 Sunday

4pm. Leo Abbott (Holy Cross, Boston), organ. GC

3pm. San Francisco City Chorus, Larry Marietta, conductor, John Walko, organ. (Repeat: see 11/16). TE

25 Sunday

4pm. Benjamin Bachmann, organ. Works for Thanksgiving by Karg-Elert, Reger, Vierne and others. GC

December

4 Tuesday

7pm. James Welch, organ, Barbara Cramer, soprano. Christmas Creche Exhibit. LDS Church, 3865 Middlefield Road, Palo Alto.

9 Sunday

11:30am. Larry Marietta, organ. Dedication of Sanctuary Renovations and New Organ. FCC-B

4pm. John Karl Hirten, organ. Charles-Marie Widor's Symphonie Gothique. GC

31 Monday

7pm/10pm. Dorothy Papadakos (New York), organ. Phantom of the Opera, 1925, starring Lon Chaney. Tickets at www.gracecathedral.org. GC

8pm. James Welch, organ. Annual New Year's Eve Concert: Music by B-A-C-H in D-E-F-G. \$10 at the door. St Mark's Episcopal Church, 600 Colorado Avenue, Palo Alto.

January

28 Monday

7:30pm. Member Organ Recital. SF/AGO Chapter Event. St John's Presbyterian Church, SF

February

3 Sunday

5:30pm. St Francis' Choir and instruments, Robert J. Kerman, director, Rodney Gehrke, organ. Choral Evensong: music by J.S. Bach, Philip Moore, George Guest, Lauridsen, Harris, & Murrill. Reception to follow. Details & directions: www.stfrancisepiscopal.org or (415) 334-1590. SFE

10 Sunday

4pm. James Welch, organ. 50th anniversary of St Mark's Casavant organ. St Mark's Episcopal Church, 600 Colorado Avenue, Palo Alto.

18 Monday

4pm. Millennia Consort: Presidio Brass with organist Alison Luedecke. SF/AGO Chapter Event. FCC-B



SF/AGO Newsletter is published monthly, **except July**, by the San Francisco Chapter, American Guild of Organists. Opinions stated herein are those of the individual contributors and does not necessarily reflect official policies of this Chapter. The deadline for receipt of *all newsletter items* is the **10th of the month** preceeding publication.

2007-2008
Last updated 07/25/2007

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Newsletter Departments: Send your entries to the appropriate editor; all submissions due by 10th of the month
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Bay Area Concert Calendar *Collected by Robert T Adams*

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 **September 10 for the October issue**. Send event listings to AGOCalendar@yahoo.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. Refer to pages 86–87 in the **2006–2007 SF/AGO Chapter Directory** for full address and contact information.

- CACK:** Church of the Advent
- CSMA:** Cath. of St Mary of the Assumption
- FCC-B:** First Congregational Ch, Berkeley
- GC:** Grace Cathedral
- SFE:** St Francis' Episcopal Church
- TE:** Trinity Episcopal Church

August

25 Saturday

4pm. Vaughn Jones, organ. Suggested donaton \$10/\$5 seniors and students. **Episcopal Church of the Incarnation**, 1750 29th Avenue.

8pm. San Francisco Lyric Chorus, Robert Gurney, director, Robert Adams, organ. Beach *Grand Mass in E-Flat*, works by Blow and Purcell. Tickets: www.sflc.org or at door. **TE**

26 Sunday

3:30pm. Gerard Leclerc (Geneva, CH), cello, with Muriel Slatkine, piano. **CSMA**

5pm. San Francisco Lyric Chorus, Robert Gurney, director, Robert Adams, organ. (Repeat: see 8/25). **TE**



1 Saturday

5pm. Schola Cantorum, Paul M Ellison, director. Latin Chant Mass for the Eve of Pentecost XIV: Missa de angelis and the Propers of the Day. A reception follows. **CACK**

2 Sunday

3:30pm. Christoph Tietze, organ. **CSMA**

9 Sunday

3:30pm. Eric Dalest (France), organ. **CSMA**

14 Friday

6:30pm. Schola Adventus, Paul M Ellison, director. Procession and High Mass for Holy Cross Day: Music of Nanino, Roger-Ducasse, and Victoria. **CACK**

15 Saturday

5pm. Susan Jane Matthews, organ, Beverly Hock, narrator. *Introduction to the King of Instruments: Music for Organ and Narrator*, with Akerly's *A Sweet for Mother Goose* and music for ages 5 to 105 by Bach, Burton, Mozart, Saint-Saëns, Bolcom, and Widor. **St Paul's Episcopal Church**, 415 El Camino Real, Burlingame.

5pm. Schola Cantorum, Paul M Ellison, director. Latin Chant Mass for the Eve of Pentecost XVI: Missa de angelis and the Propers of the Day. A reception follows. **CACK**

16 Sunday

3pm. Schola Cantorum San Francisco, Jay Moorhead, director. Third Sunday Series: Music of Palestrina, Pärt and Poulenc. A reception follows. **CACK**

3:30pm. Dave Hatt, organ. *The Eighteen Chorales* of J. S. Bach, Part I. **CSMA**

22 Saturday

4pm. Charles Rus, organ, Nancy Xie, piano. Suggested donaton \$10/\$5 seniors and students. **Episcopal Church of the Incarnation**, 1750 29th Avenue, SF.

23 Sunday

3:30pm. Dave Hatt, organ. *The Eighteen Chorales* of J. S. Bach, Part II. **CSMA**

30 Sunday

3:30pm. Allan Blasdale, organ. Franck's *Three Chorales*. **CSMA**

4pm. William Porter, organ. **SF/AGO Chapter Event:** Guild Service and Hymn Sing. **St Mark's Lutheran Church**, SF.

6pm. Schola Adventus, Paul M. Ellison, director. Solemn Evensong and Solemn Benediction for the Feast of St Michael and All Angels: Music of Conte, Deering, Henshell, Howells, and Tomkins. **CACK**



Looking Ahead

October

7 Sunday

3pm. James Welch, organ. Fisk Organ, Christopher Cohan Center, Performing Arts Center, Cal Poly University, San Luis Obispo. \$18/\$14 students at www.pacslo.org or 888.273.2787.

4pm. Jeffrey Smith, organ. Works of Louis Vierne, including the Third Organ Symphony and the song cycle, Les Angelus. **GC**

5:30pm. St Francis' Choir & string ensemble, Robert J. Kerman, director, Rodney Gehrke, organ. Choral Evensong: music by Finzi, Hurd, Callahan, Grayston, Ives, & Henry Purcell. Reception to follow. **SFE**

14 Sunday

4pm. George Baker (SMU), organ. Works by French composers. **GC**

7pm. James Welch, organ. Danville LDS Church, 655 Old Orchard Drive, Danville.

26 Friday

8pm. Ann Labounsky, organ. Music of Jean Langlais. Old First Presbyterian Church.

27 Saturday

9am. Ann Labounsky, organ. SF/AGO Chapter Event. Workshop and Masterclass: Music of Jean Langlais. Old First Presbyterian Church.

31 Wednesday

8pm. James Welch, organ. Annual Halloween concert. St Mark's Episcopal Church, 600 Colorado Avenue, Palo Alto. \$10 at the door.

November

4 Sunday

4pm. Member Composer Concert. SF/AGO Chapter Event. St Stephen's Episcopal Church, Belvedere.

10 Saturday

7:30pm. Vox Dilecti Chamber Choir of SF City Chorus, Larry Marietta, conductor, John Walko, organ. "Romancing the Renaissance: " Works by Schütz, Byrd, Tallis, Palestrina. **TE**

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