

October Chapter Event

Members' Recital & Wine/Cheese Social

Lakeside Presbyterian Church, San Francisco
Saturday, October 18, 2003, 4pm

SAN FRANCISCO CHAPTER is very proud and pleased to present three of its talented members in a special Members' Recital on the newly-built Robert Pearson organ at Lakeside Presbyterian Church. This year's featured artists are host Craig Benner, Randy Wurschmidt, and James Aylward. After the concert, come mingle and meet new friends at the wine and cheese social held in the fellowship hall. Don't miss this enjoyable afternoon of music and socializing, and this wonderful chance to experience a great new organ in San Francisco!

Artists' Biographies

JAMES AYLWARD holds an MA in music from San Jose State University, a certificate in Gregorian chant from the Gregorian Institute of America and a DMA in organ performance from Catholic University of America. Currently, he lives in San Francisco composing and acting as a consultant in Gregorian chant in performance and matters liturgical.

CRAIG BENNER, a California native, received degrees in Organ Performance from San Francisco State University and Mills College where he studied with Dr. Sandra Soderlund. Since 1997 he has been Director of Music at Lakeside Presbyterian Church in San Francisco. In 1983 Mr. Benner was awarded first prize in the San Francisco Area's Young Artist Competition. He has performed at St. Mary's Cathedral in San Francisco, St. Mark's Episcopal in Berkeley, and Trinity Episcopal in Boston.

RANDY WURSCHMIDT is currently Director of Music at West Portal Lutheran Church and School, where he has served since 1999. He has degrees in Music History from the University of the Pacific and from Boston University. In 1989-1990 he was granted a Fulbright scholarship to study organ at the Musikhochschule in Lübeck, Germany. He is currently Dean of the Peninsula chapter of the AGO, and also serves on the board of the San Francisco chapter. In June 2004, Randy plans to move to Ft. Wayne, Indiana, for study at Concordia Theological Seminary.

About the Instrument

by Craig Benner

The new 3 manual 43 rank Robert Pearson Pipe Organ at Lakeside Presbyterian Church in San Francisco has been many

years in the making. Over twenty years ago people began talking about replacing the old organ, but it took a letter from the company that had been maintaining our aging instrument to finally get things moving. The letter simply read, "the time has come to decide whether to rebuild this organ or replace it." As is often the case, one thing led to another, and that letter put into motion plans which eventually led to a new organ, chancel, elevator, emergency staircase, roof, exterior and interior paint, and improved lighting, acoustics and sound.

The result of all this hard work is a wonderful place for worship and music. Robert Pearson has designed an organ that enhances worship each week with warm and colorful sounds. This is an instrument that is able to support congregational and choral singing as well as play a wide variety of organ literature. The craftsmanship and attention to detail of Mr. Pearson and his associates Gerald Lindberg and Andrew Grose can be seen and heard in every aspect of this organ. The congregation at Lakeside is very excited about their new instrument, and they look forward to sharing it with San Francisco AGO. ☺

New Positions/Musical Chairs

One of our members confessed that a most embarrassing moment had occurred recently when talking to a colleague in not knowing that this person had changed church positions. I imagine most of us have found ourselves in this same situation at one time or another.

That all might know about changes in musical leadership among our ranks, we will start a new feature in the next issue. Please send your recent or upcoming job change to our newsletter editor. Keep your news item brief: old position (if you so choose), new position, and effective date. We will list your new position in the next issue after we receive it. ☺

From the Dean's Keyboard

There are always many things for which we need to thank people for contributing to the SF/AGO cause. We receive things which seem to be a part of our expectations and we forget what it took to create this thing we took for granted.

You will receive in the near future a new 2003–2004 SF/AGO directory. When you see it you will find it to be something of BEAUTY, a work of ART. This did not just happen: it took many hours of work and rework, design of the cover, layout, checking and double checking. We may even find something which slipped by. However, if that happens, know that every attempt was made to catch it. Think of it as you do when you play a wrong note and you hope no one else noticed it, but most people in the pews are willing to forgive us, and because they like us so much, it is forgotten.

Our newsletter Editor, George Morten, has given weeks to getting this ready (including half of his vacation time) and more besides. If we had this kind of support in the Chapter from everyone, what a group we would have. There are others who have contributed much along these lines this year. Justin Kielty, our Registrar, has done the same. Thank goodness he is semiretired or he would have had to quit his job to convert all the information we received from Rob Kerman. Rob had done this job for eight years, and how many of us ever thanked him? Paul Mauk, who took over the advertisement sales, was able to generate well over \$3000 in sales, with many phone calls, mailings, etc., but we have seen no bill from him for anything.

THANK YOU FOR ALL YOUR HELP. We could not be a Chapter going somewhere without your help. Many others are also working hard to make it happen: *THANK YOU* also.

Paul Alan Rosendall, Dean
(415) 587-8578
e-mail <paulrosendall@aol.com>

Request for Newsletter Articles

Newsletter Editor

Do you enjoy writing about buildings, instruments, or personalities that may be of interest to others? To make the newsletter of value to our members, we need contributions of time and talent from those who are willing to share their scrivener's art.

We give high priority to articles about Bay Area instruments in somewhat out-of-the-way settings, perhaps not well-known to the general public, such as those in monasteries, or little gems known primarily to their congregations and those who play them; also articles about the buildings that house those instruments, if of special interest.

Also welcome are (a) reviews of the music of a composer whose works have appeal, or (b) articles about the composer.

Send your suggestions to George Morten, include "AGO NEWS" in the subject line of your e-mail. *Do not send unsolicited articles.* I will contact you for further information and details. See the Information box (on page 7) for my e-mail. ☺

Board Meeting

The next Executive Board Meeting is scheduled for **Monday, October 20, 2003**, at 7:30 p.m. It will be held in the lower hall of St. Cecilia's Church, located at Vicente and 17th Avenue in the Sunset District. Members are always welcome to attend.

Humor

Attention Church Musicians! New service—MISSION STATEMENT WRITING! These days, it's not enough to be a superb player and decent human being. Sooner or later you will be required to produce a mission statement. Your mission, of course, is not to be a skilled musician and effective, personable choir leader who produces quality music—it is to be a Spirit-filled team player, problem solver, and consensus builder who knows what's on the radar screen and who can reach for the low-hanging fruit on the faith journey. Our exclusive new service will create a mission statement for you that will keep the committee members off your back for a long time. Let us describe how you can light the fire of excellence, develop your tool kit and core competencies, and alleviate fallout to empower the paradigm shifts. Bonus: With every mission statement, receive our free booklet, "Talk Like a

Pro," an easy-to-use guide showing you how to pepper your speech with phrases that let 'em know you can think outside the box. A snazzy mission statement and the right verbal buzz-words let the praise band supporters think you're one of them, thereby freeing you up to actually do your job. Order yours today! Box Buzz, jrobinson@sgcmail.com.

This ad originally appeared in *The Diapason*, July, 2003, and is reprinted with permission.

SF/AGO Chapter members are invited to request a free sample copy of *The Diapason*; send requests to Jerome Butera at <jbutera@sgcmail.com>. ☺

St. Francis' Evensong Series Features Newly Commissioned Music

by Robert J. Kerman
Organist/Choirmaster,
St. Francis' Episcopal Church, San Francisco

ST. FRANCIS' CHURCH IN SAN FRANCISCO announces a series of four Choral Evensongs for the 2003-2004 season. This year marks the fifth year for this series, under the direction of Robert J. Kerman. The Rev. Bente Carter is rector of St. Francis' Church.

On October 5, 2003, at 5:30 p.m., Evensong for the Feast of St. Francis, the parish's patronal feast, will take place. Music will include a *Phos hilaron* by David Ashley White, the *Evening Canticles in C* by C.V. Stanford, and the *Cantique de Jean Racine* by Gabriel Fauré. A string quartet will perform selections from Bach's *Art of Fugue*.

On February 8, 2004, at 5:30 p.m., an exceptional Choral Evensong will take place to mark the 75th Anniversary of the completion of the church building. This service will include a sermon, and the Bishop of California will preach. The choir will sing the *Evening Canticles in F* by Peter Aston. There will also be two premieres of music commissioned for the occasion: an anthem and a new hymn, both by Carl F. Schalk, an American Guild of Organists national Distinguished Composer Award Winner.


On March 14, 2004, at 5:30 p.m., Evensong for Lent III will be sung. The choir will sing the Evening Canticles from the *Short Service* by Orlando Gibbons, and a movement from *Cantata 75* by J.S. Bach. Music by Peter Hurford will also be performed.

The final Choral Evensong of the season will take place at 5:30 p.m. on May 16, 2004. The choir of St. Mark's Lutheran Church, San Francisco (Rodney Gehrke, Director of Music and Liturgy), will join with the St. Francis' Choir for this service. Music by Bryan Kelly, Dietrich Buxtehude, and William Byrd will be offered.

At each Evensong, the choir sings the Psalms to Anglican Chant, the Evening Canticles to choral settings from the Anglican tradition, one or more anthems, and an orison. In addition, a professional string ensemble and other instruments such as oboe and harpsichord perform. The congregation joins in singing hymns, Plainsong Psalm settings, and the Suffrages. Program notes on the music and

CHORAL EVENSONG

Sundays; 5:30 p.m.
Reception following in the Guild Hall



October 5, 2003
EVENSONG FOR THE FEAST OF ST. FRANCIS
Choral and instrumental music by
David Ashley White, C.V. Stanford & Gabriel Fauré

February 8, 2004
EVENSONG FOR EPIPHANY VI
75th Anniversary Evensong with the Bishop of California
Premiere of commissioned anthem and hymn by Carl F. Schalk,
AGO Distinguished Composer Award Winner.
Choral and instrumental music by Peter Hallock & Peter Aston

March 14, 2004
EVENSONG FOR LENT III
Choral and instrumental music by
Orlando Gibbons, J.S. Bach & Peter Hurford

May 16, 2003
EVENSONG FOR EASTER VI
Choral and instrumental music by
Bryan Kelly, Dietrich Buxtehude & Heinrich Schütz

ST. FRANCIS' EPISCOPAL CHURCH
399 San Fernando Way, San Francisco CA 94127
(415) 334-1590 - www.stfrancisepiscopal.org

The Reverend Bente Carter, Rector
Robert J. Kerman, Organist & Choirmaster

composers, as well as liturgical notes, illuminate the musical and liturgical offerings. A reception with sherry and other refreshments takes place in the Guild Hall following each Evensong.

These hour-long services and the receptions are offered free to the public (a free will offering is collected at each Evensong to benefit a designated charity).

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. For more information or directions to the church, visit www.stfrancisepiscopal.org on the Internet, or call (415) 334-1590. ☺

2003–2004 French Organ Music Series
Sophie-Veronique Cauchefier-Choplin, organ
Old First Concerts
Friday, October 24, 8 p.m.

Improvisation on a given theme in the form of variations

by S-V Cauchefier-Choplin

Sonata No. 6 ("Our Father") by Felix Mendelssohn

Choral-Poem No. 2 by Charles Tournemire

Suite Gothique by Leon Boellmann

Artizarra (fantasia on a popular Basque song) by Daniel Roth

Improvisation on a given theme in free form by S-V Cauchefier-Choplin

SOPHIE-VERONIQUE CAUCHEFIER-CHOPLIN will make a rare visit to California for a concert and masterclass at Old First Presbyterian Church. The concert, on the church's 60 rank 1995 Visscher rebuild of the original 1912 Hutchings, will take place on Friday, October 24. The masterclass is scheduled for Saturday morning, October 25. Those interested in playing for the masterclass should contact Kenneth Matthews at 415.776.5552, ext. 306, or <ken@oldfirst.org>.



Sophie-Véronique Cauchefier-Choplin was born in 1959 in Nogent-le-Rotrou, France. She grew up in a musician family where she received piano instruction as a small child. After completing piano, organ and harmony courses at the Ecole Nationale de Musique of Le Mans, she entered the Conservatoire National Supérieur de Musique of Paris where she studied the organ with Rolande Falcinelli. She was awarded the first prize in organ, improvisation, harmony, fugue and counterpoint. Her academic success was rewarded in 1980 with a prize from the French Ministry of Culture.

Sophie-Véronique Cauchefier-Choplin was named titular of the Great Organ of Saint Jean-Baptiste de la Salle in Paris in 1983. In 1985, she added the position of co-titular of the Great Organ of Saint Sulpice in Paris. In that same year, she became the first woman to win the 2nd prize of improvisation at the Chartres International Organ Improvisation Competition.

Sophie-Véronique has an extensive international career. She plays recitals in Europe, Russia, Japan, United States and Canada. Since 1998, she often gives master classes of improvisation. She is regularly demanded as a judge in national and international organ competitions.

She is considered by her peers as one of the best improvisers of her generation. Her CDs of Bach, Mendelssohn, Brahms, Franck, Rheinberger, Messian, Grunenwald, Roth along with her recorded improvisations have garnered high praise.



Co-presented with the San Francisco Chapter of the American Guild of Organists. This program is part of the 2003–2004 French Organ Music Series which will feature Kenneth Matthews (organist of Old First) and Pierre Pincemaille (organiste titulaire of the Basilica of St. Denis, home of Cavallé-Coll's seminal French romantic organ). ☞

OLD FIRST CONCERTS

1751 Sacramento Street (at Van Ness Avenue)
San Francisco, California 94109
(wheelchair accessible)
Telephone ~ 415.474.1608
Facsimile ~ 415.474.6533
Email ~ concerts@oldfirstconcerts.org
Web site ~ www.oldfirstconcerts.org

OLD FIRST PARKING GARAGE

1725 Sacramento Street (between Van Ness Avenue and Polk Street) ~ \$5.25 for four hours with validation available at concert Box office

PUBLIC TRANSPORTATION

The California Street Cable Car
MUNI lines 1, 19, 47 or 49

CONCERT TICKET PRICES

General Admission ~ \$12
Students and Seniors ~ \$9
Members ~ \$6

San Anselmo
Organ
Festival

John Karl Hirten
Sunday, October 19
4:00 pm

St. Stephen's Church, Belvedere
3 Bay View Avenue

Free
www.ststephenschurch.org

Bach Franck Ives Alain Improvisation

Frobenius Organ

Committee on Teaching

by Justin Kielty

Last month, we announced the creation of a Committee on Teaching, composed of Dr. Angela Kraft-Cross, Justin Kielty, and Vaughn Jones. We received an almost immediate response from about a dozen members who teach students at various levels. Their names will appear in a new section of the annual chapter directory under the heading "Organ Teachers," arranged by city.

If you currently teach organ students, or are interested in teaching in the future, contact one of the committee members listed below to have your name added to the list of organ teachers in the Bay Area. List the level of student you will take, and the area where you teach.

E. Vaughn Jones	(650) 756-6795 <evaughn318@aol.com>
Justin Kielty	(415) 621-5166 <jkielty@sbcglobal.net>
Angela Kraft-Cross	(650) 368-6684 <krftcrss@pacbell.net>

► continued next column

If additional listings of teaching members are received, they will appear in a supplemental page to this year's annual directory, currently being printed. ☺

2003–2004 Directory

Newsletter Editor

This year's directory contains several new sections which we think will increase its usefulness. **New & Recent Members** – those who have joined within the past few years – and **Long-Time Members** – those who have been chapter members for 30 or more years – are given their due: the former that we may make our newer members feel welcome; the latter that we may recognize them for their contributions over the years. A condensed listing of our **Online Members** is provided to make it easier to identify colleagues addressable via e-mail. Finally, if you, or someone you know, has ever looked for an **Organ Teacher** – well, look no further: we now have that, too, broken out by city.

The directory will be mailed around the end of September, along with your membership card and a convenient tear-off calendar of chapter events for 2003–2004. ☺

A Case For Continuity In Our Worship Experience, Part III *(conclusion)*

Keynote Address, Jerold Ottley
American Guild of Organists
Far West and Pacific Northwest Convention
Assembly Hall on Temple Square, Salt Lake City, Utah
Monday, June 16, 2003 at 9:00 A.M.

► Part I of this article appeared in the July/August newsletter;
Part II appeared in the September newsletter.

It became apparent that to remain viable we would be obliged to perform a wide variety of music, incorporating many genres and styles. It was also apparent that historical precedents would continue to influence the direction of the organization. Accordingly, we determined that, in spite of the many uncontrollable influences upon the choir's life, we would guide the selection and performance of all our music with as much artistic integrity as we could muster. We also promised to honor past accomplishments even as we questioned the viability of some of the choir's hallowed traditions.

Now, nearly thirty years later, after seventy-four years of continuous radio broadcasting, the Mormon Tabernacle Choir's program remains a lone survivor in the electronic media. Billed as the longest continuing network radio broadcast in the world, *Music and the Spoken Word* continues to endure, a phenomenon that puzzles even the most astute industry observers. Despite network realignments, changes in broadcast technology, radical revamping of programming formats, and the intrusion of sporting events and paid advertising, the program continues to satisfy a loyal clientele, at the same time consistently remaining at the top of the ratings charts in its category. For many broadcasters and their listeners, *Music and the Spoken Word* has become a national institution; for others, it represents an ongoing conundrum. What is the secret of its success? How has it survived? Why aren't there other examples of this kind of broadcast longevity?

As steward of this broadcast for nearly twenty-five years, I was obliged often to justify its content and format to those who sought change and modernization. However, the CBS Radio Network, the program's affiliate sponsor since 1932, advised against too much tinkering with a format that has remained virtually unchanged for more than sixty years. They noted that such tinkering usually leads to radical change. Historically, major change in a broadcast format is the precursor to a program's cancellation.

Without specific reference to all of the machinations of the broadcast industry in the last fifty years, one can say this: a program that attempts to perpetuate musical and social values to a society that is generally suspicious of tradition is constantly in jeopardy. While the Tabernacle Choir is an arm of a specific religious institution, it has managed to retain a neutral position by presenting, as the verbal masthead of the

broadcast states, "a program of *inspirational* music and spoken word." Given the concession that most of the program's listenership is Judeo-Christian by tradition, the musical and verbal messages are drawn from compatible genres. The repertoire, whether classical, sacred, patriotic, folk, or popular, is carefully screened for inspirational content without regard to sectarian issues. Such an approach inevitably becomes populist, covering a wide spectrum of potential listenership.

The demographics of the choir's surveyed audience indicate that its listeners are people who appreciate content that reinforces more mature and traditional value systems. As a result the program features musical literature more often nostalgic than contemporary. The spoken-word messages, however, tend to deal with present concerns and attitudes in daily life. The evidence is that the choir's listenership seeks stability. They appreciate a program that is consistent and recognizable from week to week. They require something of consistency in a constantly changing world.

If there is a secret to the choir's success, it appears to be because it, and its broadcasts, recordings and concerts are the antitheses of our societal penchant for change, innovation, and what we call "progress." There exists in every soul a need for consistency, for some unchanging values that foster stability and continuity in a frantic world, for a modicum of familiar ritual that anchors new ideas and trends to our current reality. Although this broadcast program is not a religious service, it seems to fulfill a basic human need.

So, here is my question. Is the Tabernacle Choir's experience justification for more stability and continuity in our worship experience? I believe it is. The late Howard Hanson wrote, "Music is a curiously subtle art with innumerable, varying emotional connotations. It is made up of many ingredients, and according to the proportions of these components, it can be soothing, or invigorating, ennobling or vulgarizing, philosophical or orgiastic. It has powers for evil as well as good." (*American Journal of Psychiatry*, Vol. 99, p. 317)

A scripture that I revere seems to support my contention that we might be a little less innovative and contemporary in our presentation of music in the worship experience.

Lord, thou hast been our dwelling place in all generations.
Before the mountains were brought forth, or ever thou
hadst formed the earth and the world, even from everlasting
to everlasting, thou art God.

Psalms 90:1-2

If we fulfill our human need for worship in ways consistent with the everlastingness and unchanging nature of our God, perhaps then, as the theme of this conference implies, "All [Our] Creation Praises God." ☪

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 **October 10**.

Job Referrals

Peninsula

Organist/Pianist: St. Andrew's Lutheran Church, San Mateo. Sundays at 9:30am, Wednesday rehearsals 7:30pm. 9–12 hours/wk. No salary quoted. 2 M&P Schlicker pipe organ (1992), Yamaha No.G5 piano. Position available: December 2003. Response deadline: October 15, 2003. Detailed job description available upon request. Contact: Carole Ringoen, 650.348.8480; fax: 650.403.1627; <gringoen@yahoo.com>.

East Bay – Bayside

Organist/Pianist: St. Mary Magdalen Catholic Church, North Berkeley. For its traditional choir. Thursday rehearsals, 7–9 pm, 10:30am Sunday for 11:00am Mass. Allen organ and an electric keyboard, and are beginning a drive to get a baby grand piano. Excellent sight-reading a must. The ideal candidate would also be interested in singing with us on our acapella pieces. Pay starts at \$400/month, DOE. Contact: Lisa Mischke, 510.526.4811 (w), 510.985.0189 (h); <lisamis@tahoesnow.com>.

Organist/Choir Director: First Baptist Church, Oakland. Historic Baptist Church designed by Julia Morgan. Sunday rehearsal 10:15am, service 11am, bi-weekly rehearsal Wednesday 7–8:30 PM. 3 M&P 49 rank Murray Harris organ. Salary \$9,000–\$10,000. Position open immediately. Contact: Alodia Corpus, 510.832.4326.

East Bay – Inland

Organist: Christian Science Church, 22 Orinda Way, Orinda. Permanent position for Sunday Service, 10am. 2 M&P Allen Electronic, MDS-11. \$100/Sunday. Contact: Martha, 925.736.6257.

Choir Director: Holy Cross Lutheran (Missouri Synod), Concord. 10:30am service twice monthly, plus church feast days. Allen digital organ. New Baldwin-Hamilton vertical. Tuesday rehearsals. No salary quoted. Résumé and references to: Holy Cross Lutheran Church, 1092 Alberta Way, Concord 94521. Phone: 925.686.2000; Fax: 925.686.6894; <holycrossconcord@aol.com>.

Organist: Walnut Creek United Methodist Church. Part time position for a 650 member open and welcoming church. Swain & Kates 2 M&P 13 rank pipe organ. 45 voice choir. Salary \$10,000–12,000 depending on experience. Contact Carol Morris, 925.939.3220; <cmorrispla@aol.com>. Résumés may be faxed to 925.934.1492 (attention: Organist Search Comm.) before Oct. 31, 2003.

Substitute Organist: St. John's Episcopal Church, Clayton. We are seeking a qualified organist for long term substituting on a regular basis for 3 Sundays per month, one service per Sunday. Episcopal hymnal/liturgy, no choir obligation. 2 M&P Schlicker/Schoenstein 9 rank pipe organ. St. John's Parish is located in Clayton (Concord/Walnut Creek area). \$100–\$150/service. Contact: The Rev. John W. Bennison, Rector, St. John's Episcopal Parish, 5555 Clayton Road, Clayton, CA 94517. E-mail: <jb@saintjohnsparish.org>; website: <www.saintjohnsparish.org>; 925.672.8855; Fax: 925.672.7673.

Free

Free Organ: Wurliizer model 630, three manual, excellent condition, free to a church. Now stored in Danville. You pick up and transport. Contact Raymond Trembath, 510.352.9707.

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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The SF Chapter website contains a wealth of information, including past newsletters.

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

OCTOBER

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 **October 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. These abbreviations are listed alphabetically here, along with the full name of the venue.

Starting with this month's newsletter, this list omits contact information and directions. Please see page 92 in the new **2003-2004 Chapter Directory** for information formerly found here.

- CPLH:** Calif. Palace of the Legion of Honor
- CSMA:** Cathedral of St. Mary of the Assumption
- FPC-B:** First Presbyterian Church of Berkeley
- GC:** Grace Cathedral
- NSSF:** National Shrine of St. Francis
- SJP-B:** St. John's Presbyterian Church, Berkeley
- SME-B:** St. Mark's Episcopal Church, Berkeley

September

28 Sunday

Susan Jane Matthews, organ, and special guests. Full concert of wedding & ceremonial music for organ, trumpets & voices. **3pm GC**

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

Instrumental: Paradigm, Brass Ensemble. Music of Bruckner, Tomasi & Liszt. **4pm NSSF**

Keith Thompson, organ. All-Purvis program. **4pm CPLH**

October

3 Friday

Choral: Solemn Vigil of the Feast of Saint Francis. The Schola Cantorum. **7:15pm NSSF**

James Welch, organ. Recital marking 10th anniversary as Santa Clara University organist. **8pm Santa Clara University Mission Church**

4 Saturday

Choral: Solemn Mass for The Feast of Saint Francis of Assisi. The Schola Cantorum. **12:15pm NSSF**

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

5 Sunday

Choral: Music for St. Francis Day. The Gentlemen of the Grace Cathedral Choir. Music by Poulenc & others. **3pm GC**

Angela Kraft Cross, organ. **3:30pm CSMA**

David Hegarty, organ. (repeat see 10/4). **4pm CPLH**

Brian Swager, organ. *Symphonie II* of Louis Vierne. **4pm NSSF**

Choral: Evensong for the Feast of St. Francis. **Robert Kerman**, director. Music by David Ashley, White, Stanford, Bach & Fauré. Reception following. Free will offering. **St. Francis' Episcopal Church**, 399 San Fernando Way at Ocean, San Francisco. (415) 334-1590. <www.stfrancisepiscopal.org>. **5:30pm**

11 Saturday

Angela Kraft Cross, organ. **Church of the Incarnation**, Santa Rosa. TTBD

12 Sunday

Ian Quinn, organ. "Tsar of Instruments: Organ Music from Russia" — rarely-heard music. **3pm GC**

Instrumental: Colin Stetson, Saxophone. Improvisation. **4pm NSSF**

Robert Bates, organ (Moore School of Music, University of Houston). **6:10pm** (follows 5:30 Evensong) **SME-B**

17 Friday

Douglas Franks, organ. Works by Buxtehude, Walther, Saint-Saens, Howells and Bach. **Messiah Lutheran Church**, Valota and Woodside Rds., Redwood City. **7pm**

18 Saturday

Members' Recital: SF/AGO Chapter Event. **Lakeside Presbyterian Church**, San Francisco. **4pm**

Robert Gurney, organ. **4pm CPLH**

19 Sunday

David Hatt, organ, and Richard Riley, tenor, with Michael Moreskine, piano. **3:30pm CSMA**

Robert Gurney, organ. **4pm CPLH**

Choral: "The Three Sopranos." Members of the Schola Cantorum. Britten & others. **4pm NSSF**

John Karl Hirten, organ. Bach, Franck, Ives, Alain, Improvisation on Submitted Themes. **St. Stephen's Episcopal Church**, 3 Bay View Avenue, Belvedere. Free. **4:00 pm**. Directions and Map at <www.ststephenschurch.org>

David R. Hunsberger, organ. Recital series celebrating 25th anniversary of the Brombaugh organ. **7pm SJP-B**

24 Friday

Sophie-Veronique Cauchafer-Choplin, organ. **Old First Presbyterian Church**. *Co-presented with SF/AGO*. Ticketed event. *See article, p.4.*

25 Saturday

Master Class with Sophie-Veronique Cauchafer-Choplin. **Old First Presbyterian Church**. Free. **9:30am**. Contact Kenneth Matthews <ken@oldfirst.org> or 415.776.5552 ext. 306 if you wish to play. *See also article, p.4.*

Keith Thompson, organ. **4pm CPLH**

26 Sunday

Ansgar Wallenhorst, organ. Winner of 2000 Grand Prix at the Haarlem Improvisation Competition. Music of Alain, Liszt & improvisations. **3pm GC**

Allan Blasdale, organ. **3:30pm CSMA**

John Renke, organ, and Matthew Brooks, trumpet. Music of Bach, Vivaldi & Tomasi. **4pm NSSF**

Keith Thompson, organ. **4pm CPLH**

