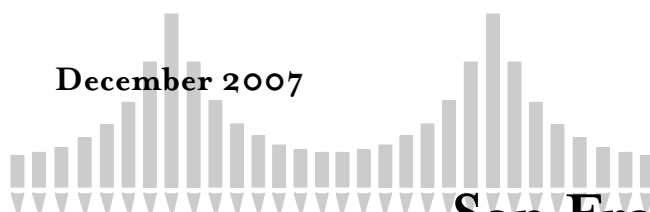


December 2007



American Guild of Organists San Francisco Chapter Newsletter

THE DEAN'S LETTER

Susan Jane Matthews

Dear Colleagues,

In this month of December, full with all the liturgical year and Saint Nicolas bring to the vocation of our membership, we look to a theme in this newsletter of practical tips on surviving in a vocation that demands the most work while the rest of the world recreates.

I must confess that I spent quite a bit of time attempting to discern if I really had a response worthy of sharing with you. While I certainly know what might be recommended, and what might be commonly considered reasonable and creative approaches to a balanced and healthy lifestyle, I'm not very good at doling out advice that I don't live out.

So instead, I must confess the way I personally survive is essentially anchored in these things:

- a passion for what I do and a belief it is a worthwhile contribution
- finding opportunities for re-creation in the in-between ordinary moments
- working with children, and being continually renewed by the challenges of teaching children and their insights into life
- offering the best music possible
- random acts of kindness from others known and barely known to me

I would like to extend to you heartfelt gratitude and support for all of the beauty that you bring into the lives of those around you throughout the year— for the offerings you give with abandon that bring glimpses of true beauty into the lives of people.

Here's to a holiday season full with many good things for each of you. May you not simply survive but thrive in giving of yourself.

Sincerely,
Susan

2007–2008 SF/AGO CHAPTER PROGRAM YEAR

January 28, 2008 – 7:30 p.m.

Member Organ Recital
St John's Presbyterian Church, San Francisco

February 18, 2008 – 4:00 p.m.

President's Day Event
Millennia Consort: Presidio Brass
with organist Alison Luedecke
First Congregational Church, Berkeley

March 10, 2008 – 7:30 p.m.

Sandra Soderlund's new technique book:
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.
Kevin Fox, Pacific Boychoir Academy
Pacific Boychoir & St. Paul's Choristers
St. Paul's Episcopal Church, Burlingame

May 17, 2008

Annual Dinner and Meeting - 5:00 p.m.
James David Christie recital - 7:30 p.m.
St Mark's Lutheran Church, San Francisco

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SCHOENSTEIN & Co.

OPEN HOUSE

by Cindy Smith

Please join us on Sunday, January 13, from 3-5 p.m. at our new state-of-the-art plant located in Benicia. We will have three different instruments for your viewing and playing pleasure. The three-manual, fifteen rank instrument for Christ & St. Stephen's Episcopal Church in New York City will be playing and available for open console. Two other instruments, also destined for New York City, will be in process in our



NOVEMBER THANK YOUS

by John Karl Hirten

The San Francisco Chapter's November offering was a concert of choral works by Chapter members, presented by the choir of St Stephen's Episcopal Church, Belvedere, directed by John Karl Hirten, the parish's music director.

The choir performed for a packed church and presented music by AGO members David Schofield, Layten Heckman, Br. Martin Yribarren, FSC, Michael Moran, Alan Struck (son of member Michael Struck), Rosemary Wren, Jean Fisk, Angela Kraft Cross, Mark Winges, Gerard Montana, David Howitt, Royetta Rule, Ann Callaway, Charles Rus, Robert Train Adams, Matthew Walsh and John Karl Hirten.

There was a wonderful party afterwards in the church's nearly new parish hall, in which appetizers were provided by SFAGO members, with wine and salad generously provided by Stephan von Cramm, and a delicious dinner was provided Gordon and Elizabeth Zentner. Our hearty thanks to all who participated in making the evening a great success!

erecting room. Refreshments will be provided.

Schoenstein & Co. is located at 4001 Industrial Way in Benicia, CA 94510. Our phone is (707) 747-5858.

Directions: *From 80:* At Vallejo take 780 toward Benicia. After East Fifth Street Exit, get in right lane. Exit on to 680-North (Exit 7A). *From 680:* At Benicia, take Lake Herman Road (Exit 61). Go East (toward the water) on Lake Herman Road. Go over railroad overpass. Take first right onto Industrial Way. Go 1.3 miles. Plant is on the right just past a curve (look for the 42' tall erecting room!).

The **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 do not necessarily reflect official policies of this Chapter. The deadline for receipt of all newsletter items is the 10th of the month preceding publication.

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COPING WITH THOSE BUSY TIMES

by Robert Kerman, Newsletter Editor

The somewhat wordy theme for this month's newsletter is "taking care of yourself when you are under pressure and the rest of the world is enjoying the holidays." This describes the dilemma most church musicians face several times during each year: at Christmas, during the High Holy Days, at Holy Week and Easter. It is a time of socializing and family gatherings in the wider culture, but often we church musicians are not able to join in because of our duties as musicians.

FOUR CONSIDERATIONS

What can we do to cope with the demands and stresses of those busy times? For myself, coping involves several things, all of which require thought and planning well in advance of the "crunch times."

Planning: I find it necessary to plan well in advance to maximize success, and also to control my workflow. I think about Christmas music in June; I think about Easter music in September. I hire instrumentalists well in advance to avoid the stress and uncertainty of last-minute arrangements. I'm sure this is not a new idea to you, but it is worth reminding ourselves of the importance of planning well in advance.

Resting: I think it is important to take time off *before* those busy times rather than after. Finishing up the Advent and Christmas cycle usually comes with a built-in reward of a few days off, but just as important is to begin the cycle rested and ready to go. A Sunday off in October or November is a good way to prepare for the holiday season, if you can afford to do it. This requires calendar management, planning ahead, and getting a substitute booked. I take time in July to map out possible Sundays throughout the coming year when I can be away from the job, based on the demands of the Church year, parish expectations, and the choir season. Then I write them into the calendar as I plan the music for the coming year.

Relationships: We should actively work at getting along with people and doing it in the context of a healthy relationship, especially in busy times when small annoyances can easily grow into big ones.

Inspiration: Busy times are the best times to refocus our commitment to our work, reminding ourselves why we do what we do as church musicians. Scripture, your service book, prayer book, and hymnal are obvious

sources of inspiration and renewal, and nurturing relationships with colleagues are of inestimable value in this area.

SOME RESOURCES

Based on all this, here are some resources that might be useful in preparing for all those future Decembers. What follows is a brief booklist, along with some background quotes from the Amazon.com website. If you have other resources, please share them with me for future newsletters.

1. Time Management

Time Management From the Inside Out by Julie Morgenstern (Henry Holt, 2000 - ISBN-10: 0805064699).

Amazon.com comment: Those who fear "time management" because they worry about living uncreative or overly scheduled lives will find themselves reassured by Morgenstern's ability to customize her system. The most important thing readers must do, she emphasizes, is to create a time management system that fits one's personal style--whether it be spontaneous and easily distracted or highly regimented and efficient.

2. Physical Health & Stress Management

What Every Pianist Needs to Know About the Body by Thomas Mark, Roberta Gary, Thom Miles (GIA Publications, 2004 - ISBN-10: 157992064).

Amazon.com comment: This is simply the best book presently on the market for understanding and acquiring the principles of healthful, injury-preventive keyboard technique. Although nothing substitutes for hands-on training with a knowledgeable teacher, this book will be remarkably helpful to the injured or inquiring keyboardist. It is clear, succinct, and written in accessible, non-tedious language. Informative illustrations abound.

Take Good Care of Yourself! Simple Things You Can Do Right Now, by Karen L. Rose. (Blossoming Rose Press, 2004 - ISBN-10: 0974818100).

Amazon.com comment: *Take Good Care of Yourself!* is unique among books of this ilk. It is actually written by a person who has done everything suggested in the book. It takes a subject that is basically simple (helping yourself) and treats it without all the pseudo-scientific mumbo jumbo that is so commonly seen. When Karen

(CONTINUED ON PAGE 4)

tells you to visit a spa, she details her experience and what it did for her.

3. Interpersonal Relationships

Coping with Difficult People: The Proven-Effective Battle Plan That Has Helped Millions Deal with the Troublemakers in Their Lives at Home and at Work by Robert M. Bramson (Dell, 1988 - ISBN-10: 0440202019).

Amazon.com comment: *Coping with Difficult People* is an amazingly useful book. Difficult people are all around you, even when you're alone: Most people don't realize just how difficult and unconstructive they can be! This book helps you identify difficult behavior, and advises

on how to get around it.

4. Inspiration & Renewal

The Church Musician by Paul Westermeyer (Augsburg Fortress Publishers, 1997 - ISBN-10: 0806633999)

Amazon.com comment: The musician as a leader of worship has an enormous responsibility of leading the worshippers in prayer, which he shares with the other ministers. The contents of the book are relevant for anyone who is working at the act of worship in our churches including pastors, choir directors, organists, cantors, choir members etc. The scope of this book goes beyond any particular denomination.

other patrons who merely write checks.

Paulus has had several pieces commissioned by the club, including his *Dramatic Suite*. It was written expressly for the Lincoln Center Chamber Music Festival in New York. Paulus says it premiered at the prestigious Avery Fisher Hall, and was reviewed.

"It could have been premiered in some out-of-the-way place, no review, no memorable hall, and it dies," he says.

Thanks to the Commissioning Club, the piece was performed dozens more times and ended up being published and recorded.

"That's not delivering one thing," he says, "that's delivering dozens of things, which has a huge influence on a career."

Linda Hoeschler says many individuals have been

inspired by the club to start commissioning music. But as far as she knows, there are still no groups like hers anywhere.

Hoeschler thinks it's partly because of the amount of work that's involved, and the fact that too many people aren't confident enough in their own tastes to share them with others. She believes the club is setting the right example though.

"We feel that we've become a kind of historic group," she says. A small piece of history albeit, but really an important one, and a model to think about "how can you support the arts?"

Hoeschler says outside of raising two great kids, The Commissioning Club is the most important thing she and her husband have ever done.

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CLASSIFIED ADS

Collected by Simon Berry

This information is provided as a service to SF/AGO members and the employing institutions. Inclusion of information in this column does not imply endorsement by the SF/AGO. Send Job Referrals items, Substitutes Available notices, and For Sale items to: Simon Berry, 1035 Fell St, San Francisco, CA 94117; email berrysimon@aol.com. Next issue deadline is December 10 for the January issue.

Organist: Trinity Lutheran Church, 3301 Morningside Drive, Richmond, CA, a small congregation, is seeking an organist to play for a single Sunday morning service at 10:00am and for some seasonal services. The salary is \$5000+ along with paid vacation days. The organ is a Werner Bosch tracker-action pipe organ. The congregation uses the liturgies of the *Lutheran Worship* hymnal. www.trinitylutheranrichmond.org. Email: trinityrichmond@sbcglobal.net. 510-223-8822. Contact Rev. Wayne Brockman.

THE MINNESOTA COMMISSIONING CLUB HELPS CREATE NEW MUSIC

by Chris Roberts, Minnesota Public Radio (November 21, 2003)

Last month our newsletter included thoughts on commissioning new music. As a follow up, this article from Minnesota Public Radio, although several years old, describes a thought-provoking and inspiring model for bringing new music into being. Anyone interested in forming a "Commissioning Club" here in the SFAGO? --Editor

St. Paul, Minn. — When the Minnesota Orchestra performed the world premiere of the score of Debra Frasier's celebrated childrens' book "On the Day You Were Born," it was a watershed moment for the composer, Stephen Heitzeg.

"It really made a tremendous difference in my career," Heitzeg says. "It was the first really large commission for me and then it was also the first world premiere for me with a major orchestra."

Heitzeg was paid by the Twin Cities based Commissioning Club. The Commissioning Club started 13 years ago, the brainchild of Jack and Linda Hoeschler of St. Paul. They had been avidly commissioning music for years. Linda Hoeschler says lots of people would heap praise on the couple for their efforts, but few followed their lead. Early one morning she says, her husband Jack awoke with an idea.

"And I said what's that," Hoeschler says. "And he said, well, it's like an investment club. He said 'We'll get couples together, and we'll ask them each to put in a set contribution every year, and we'll invest in a composer.' And so I said 'Go back to sleep. Let me see how it sounds in the morning!'"

The Hoeschlers eventually contacted four other like-minded couples to explore the idea. They came over for dinner, had a great time talking music and the club was born.

"We ended up doing kind of a code of how we'd operate," Hoeschler says, "And that was we would start with the premise of, what kind of music does the group think needs to be written? Then we would decide who was the best composer for that piece, then who are the musicians we'd want to play it and then where should it be performed."

Which club members acknowledge is quite a bit of work. It requires a lot of preparation, research, tape listening time and debate. But for them it's time spent doing something they truly enjoy. While they prefer to describe themselves purely as active concert goers,

several of the members have serious musical backgrounds. It's not a young group, some are nearing retirement age. The Commissioning Club meets four times a year. Each couple's annual contribution is two thousand dollars. Thus far, the club has commissioned 12 pieces.

"I think this is the most fun I've ever had spending money," club member Judy Ranheim says.

She likes the idea that she can, in a small way, influence the course of new music by being a part of its creation. And, as Jack Hoeschler puts it, the group is united by a desire to create more listenable contemporary music with more emotional content.

"It is music that we like to listen to," he says. "And I make that distinction between the squeaks and the squawks that we used to hear in the 60s and 70s that we were told was the latest thing and in fact the way music was going. But none of us, or at least much of us, couldn't believe it. And a lot of people didn't like it and simply walked out and never came back."

Before the Commissioning Club selects a composer, it has to decide what music needs to be written. David Ranheim says the club bases that decision not on whole categories of music, but mainly on individual groupings of instruments.

"Was there somebody that was doing an oboe concerto?" he says. "Was there somebody that was doing a wind quintet piece? Was there somebody that really hadn't thought about doing something for the Chamber Music Society of Lincoln Center, which could be any combination of instruments. So it was really more a matter of the groupings of instruments and the repertoire for those groupings of instruments, rather than saying we see a dearth in a particular genre of music."

Because of that, most of what the club has commissioned so far has been solo or chamber works. After it's written, the Commissioning Club lets the composer have the rights to the music he or she creates. Then club members take on the role of executive producers and shop the piece around, to make sure its premiere isn't just a one night stand.

For Minnesota composer Stephen Paulus, all this extra effort is what separates the Commissioning Club from

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“PIPES IN THE DESERT”

WORKSHOPS

by the Region IX Mid-Winter Conclave Committee

The AGO Region IX Mid-Winter Conclave (Pipes in the Desert) will be held in nice, warm Tucson, Arizona, January 20–24, 2008. In addition to a rich array of solo and choral concerts, a variety of workshops will be offered. There are workshops on hymn-singing and playing; Bach performance practice at the organ; choral conducting; handbells in worship; Mexican organ culture; organ and instruments; presentation of the work in progress on the historic organ at St. John the Divine in New York City; organ music of Brahms; organ master class; accompaniment styles for leading congregational singing; children’s choir techniques; new service music for the organ; and others.

Two composers with anniversaries in 2008 will be featured in the workshops. Johannes Brahms (175th anniversary of his birth), will be presented in a workshop by Dr. John Brobeck, focusing on Brahms’s organ music. Some of the organ music of Olivier Messiaen (100th anniversary of his birth), will be heard at the master class with Paul Jacobs.

Did you know that Paul Jacobs has performed all 9 hours of Messiaen’s complete organ works?

Please visit the conclave web site at www.agoixaz.com and read all about it. Then print the registration form and send it in! Discounted hotel rates are available until December 20.



WALSH (CONTINUED FROM PAGE 7)

One cannot be in a British cathedral for very long without hearing some cherished British cathedral music. Mr. Walsh whisked us back from the Gallic corner of the Continent to very close to home. The Sussex composer and violist Frank Bridge, who wrote the penultimate piece of the concert, *Adagio in E*, was born and died just a few miles east of Chichester. His organ *Adagio* is a favorite of British organists and most likely a particular favorite of those listening to it that Thursday evening in mid-July. Choosing this gem, with its meditative yet steady ascent to a mighty climax, then expeditious descent back to a quiet, peaceful, exquisitely introspective hush, has to have been Colin Walsh’s benediction upon the place he was performing in and the people for whom he was performing.

He sent us on our way with a traditional French toccata, the *Final* from Symphony No. 3 by Louis Vierne, the third French luminary occupying a place of honor in Mr. Walsh’s repertoire. It was a final dazzling display of virtuosity infused with musical sensitivity and intelligence by this master British organist. Small wonder his career as an organist took him from St. George’s Chapel (Windsor Castle) and Christ Church Cathedral (Oxford) to Salisbury and St. Alban’s cathedrals to, finally, Lincoln Cathedral where he presently is Organist Laureate. I’ve heard the organ at Chichester Cathedral played numerous times by different organists, and never had the four-manual Mander (of Hill and Hele origins) sounded so fully utilized and brilliantly showcased as it did that evening with Colin Walsh at the helm.

It’s a pity his appearance at Grace Cathedral in San Francisco last season had to be cancelled for some reason. If he should ever be scheduled again to give a recital in San Francisco, consider it a must-see. He was a highlight among highlights at this year’s Southern Cathedrals Festival. Another highlight: Actress Patricia Routledge—who is closely associated with Chichester and an avid supporter of the choral program at Chichester Cathedral—was one of the readers in a concert of readings and music sung by the girl choristers of Salisbury Cathedral. Yes, Patricia Routledge of “Keeping Up Appearances” fame—you know, the “Bucket woman” and “Lady of the house speaking!” The SCF is a major international musical event well worth wanting to return to more than once, never mind the ever-plummeting dollar! Next year’s venue: Winchester Cathedral! (See www.southerncathedralsfestival.org.uk.)

COLIN WALSH BRINGS “UN MORCEAU DE LA FRANCE” TO SOUTHERN ENGLAND

by Douglas Franks

The Southern Cathedrals Festival in England is one of the major “three choirs” choral and organ music festivals that enrich summers in Great Britain. It takes place every July, migrating cyclically among the three “southern” cathedrals of Chichester, Winchester, and Salisbury. This year’s Festival was held in Chichester, the southernmost (and easternmost) cathedral town of the three. As one of the fortunate attendees of the SCF, I was privileged to enjoy four days of choral concerts sung by the cathedral choirs of Chichester, Winchester, and Salisbury—individually and combined—variously made up of men, boy, and girl choristers, along with workshops, a regular succession of exquisite choral services, and a celebrity organ recital by Colin Walsh, organist of Lincoln Cathedral.

Sponsored by the Chichester Cathedral Choristers’ Association, Mr. Walsh’s recital was the opening evening concert of the Festival. Having studied for three years with Jean Langlais at Sainte-Clotilde in Paris, he specializes in symphonic and 20th-century French repertoire, particularly the works of Franck, Vierne, and Langlais. These three figured prominently in his program, complemented by other French and German composers.

Throughout the vast reaches of Chichester Cathedral (oddly, the Dean of the cathedral apologetically stated in the program booklet, “I hope the modest size of our Cathedral will be outweighed by the warmth of the welcome you receive”), ticket holders gravitated to their seats in the nave, side aisles, quire, and transepts, hundreds of us altogether. As he performed, the organist was hidden by a fabric curtain just behind the organ bench perched high above the north side of the quire, but video monitors placed strategically throughout the cathedral enabled us to see his televised image as he played. Fascinating—and instructive!

Grand Choeur alla Handel by Alexandre Guilmant got the concert off to a rousing start. A near-contemporary of Widor, Guilmant was organist at Sainte-Trinité in Paris for thirty years, a post later held by Messiaen. This showpiece, with its massive chordal textures and powerful rhythmic drive, was tossed off with ease by Mr. Walsh, creating excitement and confidence that he would not fail to hold us spellbound for the duration.

In tribute to the 300th anniversary this year of Dieterich Buxtehude’s death, he treated us next to that composer’s well-known Fugue in C, Buxtehude’s own “precursor” to Bach’s popular “Jig” fugue, effervescently executed in the airy cathedral acoustics. J. S. Bach’s Prelude and Fugue in G (BWV 541), initially dating from Bach’s youthful Weimar period and probably revised in later years, was an excellent foil for Mr. Walsh’s virtuosic command of the organ, with the exuberant, toccata-like figuration in the prelude and the Buxtehude-like repeated-note subject of the fugue set against continued 16th-note figuration in the countersubject. The delicate precision of the artist’s finger work was impressive.

He couldn’t have prepared us better for the reposeful, spacious outlines of the next piece, César Franck’s Choral No. 1 in E, the first of Franck’s *Trois Chorals*. As in the other two *Chorals*, Franck’s final compositions before his untimely death in 1890, he explores the incredible tonal and dynamic range of the organ in the context of a harmonically and contrapuntally complex extended work. Thus began Colin Walsh’s homage to three of his favorite composers.

Fantaisie-Improvisation sur L’Ave Maris Stella by Charles Tournemire (transcribed/arranged by Maurice Duruflé), the last and youngest pupil of Franck and successor to Franck at Sainte-Clotilde, was an absolute stunner. One was instantly drawn into the musical vortex set in motion by Mr. Walsh’s deep understanding of Tournemire’s music and his ability to project it. His interpretation had much to convey, and the musical eloquence of his playing did just that, in abundance.

Two pieces by Jean Langlais, whose birth centenary we likewise celebrate this year, were next on the program. They came, quite appropriately, just after Tournemire’s *Fantaisie-Improvisation*, as Langlais was among those in the generation following Tournemire who were markedly influenced by Tournemire’s music. *Evocation* and *Arabesque sur les flutes* gave us two contrasting examples of Langlais’ organ music, each uniquely echoing medieval ecclesiastical modality while fervently embracing modern conventions of dissonance, polytonality, rhythmic asymmetry, extremes of texture, and the like.

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including Boles, Adam lay ybounden, Poston, Jesus Christ the apple tree, Gardner, Tomorrow shall be my dancing day, Carter, A maiden so gentle. Saint Paul's Episcopal Church, 415 El Camino Real, Burlingame.

8pm. David Higgs, organ. Holiday organ concert: "Pipe Dreams with David Higgs." Davies Symphony Hall, San Francisco. Tickets available through www.sfsymphony.org.

15 Saturday
3pm. Grace Cathedral Choir of Men and Boys. A Cathedral Christmas Diamond Anniversary. Tickets www.ticketweb.com or 866-468-3399. GC

16 Sunday
3pm. Grace Cathedral Choir of Men and Boys. (Repeat: see 12/15) GC

3:30pm. C.A. Jordan, soprano, Matthew Walsh, organ. CSMA

4:30pm. St. Mark's Choir Association, George Emblom, director. The Sixty-Fifth Festival of Nine Lessons and Carols (early-seating advised). SME-B

18 Tuesday
7:30pm. Orchestra, choir and organ. A Romantic Christmas. St. Dominic's Catholic Church, 2390 Bush Street, SF. Ample free parking. www.stdominics.org (415) 567-7824

20 Thursday
7pm. David Hegarty, organ, with Grace Cathedral Carolers. Christmas Pops with David Hegarty. Tickets www.ticketweb.com or 866-468-3399. GC

21 Friday
7pm. Grace Cathedral Choir of Men and Boys. (Repeat: see 12/15) GC

22 Saturday
3pm. Grace Cathedral Choir of Men and Boys. (Repeat: see 12/15) GC

23 Sunday
3pm. Grace Cathedral Choir of Men and Boys. (Repeat: see 12/15) GC

30 Sunday
3:30pm. David Hatt, organ. CSMA

31 Monday
4pm. Michael Secour, organ. "Organ in Sanity and

Madness." Virgil Thomson's "Variations on 'Shall we gather at the river,'" Hewitt's "The Battle of Trenton," Copland's "Fanfare for the Common Man," and much more. SMV

7pm and 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

6 Sunday
2pm. Susan Jane Matthews, organ. Suggested donation \$10/\$5. SML

3:30pm. Cathedral Choir of Boys and Girls. Epiphany Lessons and Carols. CSMA

13 Sunday
4pm. Anthony Newman, organ. GC

5:30pm Evensong, 6:10pm recital. Ray Cornils (Portland, Maine), organ. Parking in parish lot at Durant and Ellsworth. Admission free, donations welcome. Festive reception follows. SME-B

3:30pm. Jonathan Dimmock, organ. CSMA

4pm. Karen Christianson (Philadelphia), organ. GC

27 Sunday
3:30pm. Bonnie Rasmusen, violin, Jeanette Wilkin Tietze, piano. Brahms Violin Sonata. CSMA

4pm. Sandra Soderlund, organ. GC

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

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

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10 Sunday

2pm. Rodney Gehrke, organ. Suggested donation \$10/\$5. SML

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

5:30pm Evensong, 6:10pm recital. Bruce Barber (Chicago), organ. Parking in parish lot at Durant and Ellsworth. Admission free, donations welcome. Festive reception follows. SME-B

17 Sunday

5pm. Yoon-Mi Lim, organ. Gifts from Above. Tickets and information at 707-824-5611 or www.CreativeArtsSeries.com. Knox Presbyterian Church, 1650 West 3rd Street at Stony Point Road, Santa Rosa.

18 Monday

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

MARCH

9 Sunday

5:30pm. St. Francis' Choir & string ensemble, Robert J. Kerman, director, Rodney Gehrke, organ. Choral Evensong: music by Mendelssohn, Hirten, Marshall, Jackson, & Hurford. Reception to follow. Details & directions: www.stfrancisepiscopal.org or (415) 334-1590. SFE

5:30pm Evensong, 6:10pm recital. Angela Kraft Cross, organ. Parking in parish lot at Durant and Ellsworth. Admission free, donations welcome. Festive reception follows. SME-B

10 Monday

7:30pm. Sandra Soderlund, keyboards. SF/AGO Chapter Event. *How Did They Play? How Did They Teach?* SME-B

APRIL

6 Sunday

2pm. Ron McKean, organ. Suggested donation \$10/\$5. SML

11 Friday

8pm. James Welch, organ. Kern County AGO Chapter event. Tickets \$10/\$5, 661-832-9661. St. Paul's Episcopal Church, 2216 17th Street, Bakersfield.

13 Sunday

5:30pm Evensong, 6:10pm recital. Benjamin Bachmann, organ. Parking in parish lot at Durant and Ellsworth. Admission free, donations welcome. Festive reception follows. SME-B

19 Saturday

3pm. Pacific Boychoir, Kevin Fox, director. SF/AGO Chapter Event. Training Children's Voices.

5pm. Evensong with Susan Matthews and Choirs. St. Paul's Episcopal Church, Burlingame

27 Sunday

2pm. Emanuele Battisti, organ. Suggested donation \$10/\$5. SML

MAY

11 Sunday

5:30pm Evensong, 6:10pm recital. Kenneth Mansfield, organ. Parking in parish lot at Durant and Ellsworth. Admission free, donations welcome. Festive reception follows. SME-B

17 Saturday

7:30pm. James David Christie, organ. SF/AGO Chapter Event. Recital preceded by SF/AGO annual dinner and meeting 5pm. St. Mark's Lutheran Church, San Francisco

JUNE

1 Sunday

2pm. John Karl Hirten. Suggested donation \$10/\$5. SML

8 Sunday

5:30pm. St. Francis' Choir & instruments, Robert J. Kerman, director, Rodney Gehrke, organ. Choral Evensong: music by Warlock, Hallock, Vann, Dyson, Bender & Rickard. Reception to follow. Details & directions: www.stfrancisepiscopal.org or (415) 334-1590. SFE

5:30pm Evensong, 6:10pm recital. Harry Huff (Harvard University), organ. Parking in parish lot at Durant and Ellsworth. Admission free, donations welcome. Festive reception follows. SME-B

BAY AREA CONCERT CALENDAR | DECEMBER 2007

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 **December 10 for the January issue**. Send event listings to AGOCalendar@yahoo.com.

DECEMBER

1 Saturday

5pm. Soli Deo Gloria, Allen H. Simon, director. "Time Enough for Joy," including works by Kodaly, Praetorius, Victoria, Britten, and Mendelssohn. Information or tickets at 888-SDG-SONG or www.sdgloria.org. First Lutheran Church, Palo Alto.

8pm. San Francisco Lyric Chorus, Robert Gurney, director, Robert Train Adams, organ. Magnificats by Durante, Schubert, Howells, Part; Poulenc Gloria; Howells Hymn for Saint Cecilia. Tickets at 415-721-4077 or www.sflc.org. TE

2 Sunday

3:30pm. Arthur Johnson (Reno), organ. CSMA

3:30pm. Soli Deo Gloria, Allen H. Simon, director. (Repeat: see 12/1) SML

5pm. San Francisco Lyric Chorus, Robert Gurney, director, Robert Train Adams, organ. (Repeat: see 12/1) TE

7:30pm. Advent Lessons and Carols. St. Dominic's Catholic Church, 2390 Bush Street, SF. Ample Free Parking. www.stdominics.org (415) 567-7824

4 Tuesday

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

8 Saturday

8pm. Voices of Musica Sacra, John Kendall Bailey, director, John Walko, accompanist. "Caroling, Caroling" featuring the complete Alfred Burt carols plus works by Rutter, Distler, Holst, De Victoria and others. Tickets and information at 925-944-5239 or www.vmschorus.org. Santa Maria Catholic Church, 40 Santa Maria Way, Orinda. Reception follows.

9 Sunday

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

3pm. Voices of Musica Sacra, John Kendall Bailey, director, John Walko, accompanist. (Repeat: see 12/8) St. Paul's Episcopal Church, 1924 Trinity Avenue, Walnut Creek.

3:30pm. Vytenis Vasyliunas (Germany), organ. CSMA

3:30pm. Soli Deo Gloria, Allen H. Simon, director. (Repeat: see 12/1) St. Phillip Neri, Alameda.

4pm. John Karl Hirten, organ. Shepherds & Bells, a program of unusual seasonal music, featuring music of Bay Area composers Mark Wings and David Hatt, plus a new work by John Karl Hirten. GC

5:30pm Evensong, 6:10pm recital. Christopher Putnam, organ. Parking in parish lot at Durant and Ellsworth. Admission free, donations welcome. Festive reception follows. SME-B

10 Monday

7pm. Bay Brass, Donald Runnicles, director. A Brass & Organ Christmas. Tickets www.ticketweb.com or 866-468-3399. GC

15 Saturday

5pm. St. Paul's Choristers & Chancel Choir; Susan Jane Matthews, director. Advent Lessons and Carols,

(CONTINUED ON PAGE 8)

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 82-83 in the 2007-2008 SF/AGO Chapter Directory for full address and contact information.

CACK: Church of the Advent

CSMA: Cathedral of St Mary of the Assumption

FCC-B: First Congregational Ch, Berkeley

GC: Grace Cathedral

SFE: St Francis' Episcopal Church

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

SML: St Mark's Lutheran Church

TE: Trinity Episcopal Church