

# Newsletter

OF THE PALO ALTO/PENINSULA CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

<http://www.geocities.com/agopeninsula>

March/April 2006

## Notes from the Dean: Each One, Reach One!

**W**ELCOME ONCE AGAIN TO OUR BIMONTHLY newsletter. Our organization is run by volunteers, and we are forming a Nominating Committee to elect new officers. We would love to have your help in finding members who would be willing to serve our Chapter Board. Please contact Bob Stewart (650/941-6699) to help begin the process. We are looking for a new Dean, Sub-Dean (program coordinator), possibly Treasurer/Registrar, and one new Member-at-Large. There are so many things that we can do to help energize our Chapter, so please consider doing your part to give new life to our group. Elections are in May. You will be reading an article in this newsletter by Dr. Alison

*(continued on page 8, bottom)*

## Next Chapter Event: April in San Francisco!

**I**F YOU CAN'T MANAGE APRIL IN PARIS THIS YEAR, do consider April in San Francisco. Join your Peninsula Chapter cohorts for a field trip to Grace Cathedral on Sunday afternoon, April 2. The Grace Cathedral Choir will sing an Evensong for the Fifth Sunday in Lent at 3:00 p.m. Brian Swager will give a recital on the 125-rank Æolian-Skinner organ at 4:00. His program will feature the *Three Preludes and Fugues, opus 7* by Marcel Dupré and Franz Liszt's *Fantasy and Fugue on the Chorale "Ad nos, ad salutarem undam."* Since organ music always seems to make us hungry and thirsty, we'll rendezvous afterwards for dinner. Bob Stewart (650/941-6699) is helping to coordinate carpooling to San Francisco.

*(continued on page 9, top left)*

### David Babbitt—Organist, Choral Conductor, Scholar, and Composer

**David Paul Babbitt, a noted church organist, choral conductor, composer, and scholar who brought forth little-known works of Baroque music for choir and instruments, died at his Oakland home on Saturday, February 4 after a long battle with diabetes. He was 58. Mr. Babbitt, a Lutheran liturgist who served as musical director and organist at several Bay Area churches for 35 years, was artistic director and conductor of the San Francisco Bach Choir since 1981. He was credited with turning the choir into a nationally admired ensemble known for its performance of rare, early north German choral music.**



Mr. Babbitt also wrote and performed new organ music in the style of Bach and other major liturgical composers. He was the founding director of the Bay Area Lutheran Chorale, now Soli Deo Gloria, and for the past 14 years was music director and organist at Zion Lutheran Church in Piedmont.

Mr. Babbitt was born in the Orange County town of Southgate. His parents were in the life insurance business and did not play instruments, but they soon realized their son had musical talent, said his wife of 34 years, Patricia Babbitt. By the age of 8, he was playing the organ at Lutheran church services. After studying music at Pomona College, Mr. Babbitt was appointed musical director and organist at San Francisco's old German-American St. Paulus Church, the Lutheran mother church for Northern California, where he served for 19 years. In recognition of his work, Mr. Babbitt received the German Friendship Award from the German Consulate here.

The family requests donations be made to either the David P. Babbitt Memorial Fund, c/o the San Francisco Bach Choir, 3145 Geary Blvd., No. 210, San Francisco, CA 94118-3300, or to the Zion Church Organ Fund, 5201 Park Blvd., Piedmont, CA 94611.

*(Excerpts used here with permission from Jesse Hamlin, S. F. Chronicle Staff Writer, and the San Francisco Chronicle.)*

This newsletter is published by the Palo Alto/Peninsula Chapter of the American Guild of Organists. Opinions expressed in these pages are those of individual contributors and do not necessarily reflect official policies of the Chapter or the AGO at large.

☛ **E-mail articles, job listings, and calendar items** to Douglas Franks at <dohfra@earthlink.net>. Unformatted text only, please (tabs and paragraphs okay). Send as e-mail text or MS Word attachment. Include phone number and some brief biographical information if submitting a signed article. Inclusion is at discretion of Editor and Dean and subject to space limitations.

☛ **Next Deadline: April 15 for May/June 2006 issue**

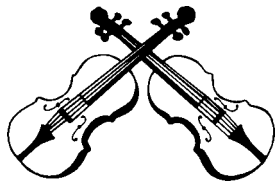
☛ **Send address changes** to Jill Mueller, 777-40 San Antonio Rd., Palo Alto, CA 94303, or <sjillmueller@earthlink.net>.

**Board Officers —**

DEAN: T. Paul Rosas <tpaulrosas@comcast.net>  
SUB-DEAN: (vacant)  
REGISTRAR/TREASURER: Jill Mueller <sjillmueller@earthlink.net>  
SECRETARY/  
NEWSLETTER EDITOR: Douglas Franks <dohfra@earthlink.net>

**Board Members-at-Large —**

Albert Campbell ('06) <5882campbell@comcast.net>  
Robert Huw Morgan ('06) <rhmorgan@stanford.edu>  
Frank Saunders ('06) <fsaund2161@aol.com>  
Andrew Nelson ('07) <andrew.nelson@stanford.edu>  
Brian Swager ('07) <quasimodo@sprynet>  
Phil Winters ('07) <wintersdds@sbcglobal.net>  
Beverly Dekker-Davidson ('08) <bdekker-davidson@co.sanmateo.ca.us>  
Joel Smeby ('08) <jsmeyby@mindspring.com>  
Robert Stewart ('08)  
Dorothy Wurlitzer ('08) <wurlitzer@comcast.net>  
WEBSITE MANAGER: Paul Zawilski  
<zedmusic@earthlink.net>



☛ **Next Newsletter Deadline:  
April 15 for May/June 2006 Issue**

## ☛ Directory Update

### CHANGE OF ADDRESS:

**Alison Luedecke**  
5 Stadler Dr.  
Woodside, CA 94062  
tel: (650) 851-2428  
<alison@lawthers.com>

**Welcome to our newest members!**  
And thank you all for keeping us posted about any e-mail or address changes.

### SUBSTITUTE ORGANIST AVAILABLE:

**Barbara-Sue White**, a professional organist, is interested in substitute work in the San José and Peninsula areas. Available from February to May and again from mid-August into the fall. Has played organ and directed choirs for many denominations; has also played the organs at Salisbury, Winchester, and Exeter cathedrals in England. Can be contacted by calling (408) 243-1071 from February to May and mid-August into the autumn, or (609) 683-1112 at other times.

### New Chapter Board Members Needed!

If you are interested in helping our Chapter find candidates for Board position openings or if you are interested in becoming a candidate yourself, please telephone Dr. Bob Stewart at (650) 941-6699. We need your active participation to function successfully. Thank you for your support!

## ☛ Premiere Performance of AGO Member's Work

The first performance of a ten-movement *Requiem* (Latin texts) by Peninsula AGO chapter member **Lothar Bandermann**, takes place Sunday, March 26 at 7:30 p.m. at St. Joseph of Cupertino Catholic Church. The work is for solo, SATB, organ, and orchestra and will be performed by the combined De Anza College choirs under the direction of **Roger Letson**, head of the De Anza College Vocal Department, with organist **Berdie Bowlsby**, another Peninsula AGO Chapter member. Suggested donation is \$7 general, \$5 seniors and students. St. Joseph Church is located at 10110 N. De Anza Boulevard in Cupertino. Lothar Bandermann's choral works are published by Cantus Quercus Press, <<http://cantusquercus.com>>.



# Mid-Winter Conclave in Las Vegas—A Sure Bet!

plays with great virtuosity

By ALISON J. LUEDECKE ☺

THE RECENTLY CONCLUDED MID-WINTER CONCLAVE in Las Vegas, Nevada was well organized by the local committee. The people I had the most contact with were Paul Hesselink, organ professor at UNLV, and The Rev. Bede Parry, organist at All Saints Episcopal Church. They were amazing hosts in everything they did, from chauffeuring me around, getting me fed, and just making me feel loved! They must have taken their “bilocation pills” early on because it was phenomenal how much both of them—and the others on the steering committee—did. The other committee members I met were always cordial, helpful, and had smiles on their faces which couldn’t have been easy: Steve Wright, Jan and Scott Bigler, Michael Link, Shireen Beaudry, Barbara Giles, Raymond Barnes, and Frances Nobert, Region IX Councillor.

There were several outstanding concerts during the week. Among my favorites were the following, listed in the order we heard them.

Chelsea Chen has been working hard at the organ ever since her first POE back in 1997 in San Diego. She has a natural talent and skill that is truly remarkable. She

and usually by memory. She is able to couple this with musicality and thoughtful attention to phrasing. She treated us to some favorites but included pieces by a couple of Julliard composer friends.

Another was “Pipedreams Live Around Bach” with host Michael Barone. Performers included San Francisco Bay Area favorite John Karl Hirten, Jeffrey

Campbell, Melody Steed, Nancy Metzger, Mark Ramsey, Martin Green, Dorothy Young Riess, and Linda Margetts. They performed music unfamiliar to us that Michael had chosen. All played well and showed off different voices of the Beckerath organ at UNLV.

Ann Labounsky got us thinking about what Langlais pieces we were going to prepare for the Langlais centenary next year, both in her fabulous presentation and later in concert. Wow! I was amazed how she made the Beckerath put on quite an effective French face under her talented hands and feet.

The Orff program surprised me at how fabulous it was. I

had never experienced one before. There were numerous types and sizes of percussion instruments,

*(continued on page 7)*



Susan Barrett and Alison Luedecke (organ) in recital (photo/Dorothy Young Riess)

## ► Schola Cantorum Presents “The Many Moods of Russia”

**Schola Cantorum (Gregory Wait, Music Director) is proud to present a sweeping all-Russian celebration in song,** featuring the music of Tchaikovsky, Chesnokov, Titov, and other outstanding Russian composers, including Rachmaninov. The 120 voices of Schola Cantorum will perform Tchaikovsky’s vibrant *Liturgy of St. John Chrysostom* and music of the Russian Baroque and other works in the rich harmonic tradition of Russian choral music.

*The Many Moods of Russia* will be presented on Saturday, March 25, 2006 at 8 p.m. at First United Methodist Church, 625 Hamilton Avenue, Palo Alto. The same program will be performed on Sunday, March 26, 2006 at 4 p.m. at Los Gatos United Methodist Church, 111 Church Street, Los Gatos.

Tickets are \$22 (\$18 for seniors and students) and may be ordered from the Schola Cantorum office, 1605 W. El Camino Real, Suite 200, Mountain View, CA 94040, or by calling (650) 254-1700. Tickets and information, including maps, are available on our website, <[www.scholacantorum.org](http://www.scholacantorum.org)>.

# FOR IMMEDIATE RELEASE: NATIONAL AGO NEWS

## GIA Publications Supports Hurricane Relief Efforts of the AGO and National Association of Pastoral Musicians

THE AMERICAN GUILD OF Organists (AGO) and the National Association of Pastoral Musicians (NPM) have been notified by GIA Publications of Chicago, Illinois that revenue generated by *Mercy, Mercy!*, a CD benefiting church musicians affected by natural disasters, will be donated to the AGO and NPM hurricane relief funds. GIA is selling the recording for \$20. Each organization will receive 50% of the CD sales revenue.

"The CD features music by an eclectic mix of composers, arrangers, and performers who, for the most part, share a common thread," stated GIA Executive Producer Michael Cymbala. "Many of the selections were composed or performed by those who suffered loss during the disaster in the Gulf Coast region. Other pieces have a special musical connection to that area of the country. The composers represented on this recording have donated their royalties; GIA Publications, Inc., has donated all production costs; KRT Select has donated the cover art for the CD; Open Door Productions has donated the master recording; and CRT Custom Products has donated the manufacturing expenses." All sales revenue will be donated to the AGO and NPM in support of each organization's hurricane relief efforts.

The AGO Hurricane Katrina Relief Fund was established to provide assistance to AGO members directly affected by the storm, especially those members of the

New Orleans and South Mississippi AGO chapters. More than \$10,000 in charitable contributions have been recorded to date. "The forthcoming contributions from GIA Publications as a result of *Mercy, Mercy!* CD sales will allow us to augment our efforts in assisting AGO members who lost homes, jobs, instruments, and music collections during and following the horrific storm," declared AGO President Frederick Swann. "The AGO is profoundly grateful for GIA's generosity in helping us help others."

The overwhelming basic needs of hurricane survivors are often compounded by their spiritual needs, which require the continuing ministry of musicians and the religious institutions they serve. The National Association of Pastoral Musicians established the NPM Hurricane Assistance Fund in response to the need for pastoral musicians to rebuild music programs to serve the worship needs of communities in the process of rebuilding their lives. "The response to the NPM Hurricane Assistance Fund has been extremely gratifying," declared NPM President J. Michael McMahon. "We are especially grateful to GIA Publications for undertaking the recording project, *Mercy, Mercy!*, for underwriting the entire cost of production, and for donating all proceeds to the NPM and AGO funds. We are also thankful for the fine performers who donated their services to produce a collection that speaks both of suffering and of hope in the face of disaster."

For further information or to purchase the *Mercy, Mercy!* CD, please contact GIA Publications at (800) GIA-1358, (708) 496-3800, or online at <[www.giamusic.com](http://www.giamusic.com)>. For further information about the AGO's Hurricane Katrina relief efforts, visit <[www.agohq.org](http://www.agohq.org)>. For further information about the NPM's Hurricane Assistance Fund, please visit <[www.npm.org](http://www.npm.org)>. ✨  
(F. Anthony Thurman)

## 2006 National Convention in ChicAGO Fast Approaching

THE AMERICAN GUILD OF Organists (AGO) will hold its 48th biennial National Convention in Chicago, July 2-6, 2006. More than 2,000 are expected to attend; 1,300 have already pre-registered, eclipsing the mark set by the AGO National Convention in Los Angeles in 2004. AGO members receive a discounted registration rate. Convention headquarters will be the Downtown Chicago Marriott Hotel on Michigan Avenue and the "Magnificent Mile." Complete details, including online registration, are available online at <[www.agohq.org/2006](http://www.agohq.org/2006)>.

The convention program includes a plethora of inspiring performances of organ, choral, and handbell music by leading artists in the field; 78 workshops on a variety of professional and interesting topics, including twelve choral reading sessions; and 100 exhibits by organbuilders, music publishers, and other vendors. Hear premiere performances of new music by Frank

*(continued on page 9, middle)*

# An Afternoon with Stanford's Organs

small feat in Memorial Church's cathedral-like interior. What a perfect

BY DOUGLAS FRANKS 

SOME TWENTY ORGANISTS AND ORGAN ENTHUSIASTS congregated in Stanford's historic Memorial Church on Sunday afternoon, January 8, 2006. By the appointed hour, we had all gravitated to the Side Chapel to the right of the altar where we eagerly awaited Stanford Organist Robert Huw Morgan's opening remarks. We were in for what would prove to be two hours of captivating and oftentimes humorous commentary on the church and the four organs housed therein.

Dr. Morgan began by giving us some background on Memorial Church itself. It was built by Jane Stanford as a memorial to her deceased husband Leland, founder of the university. A grand cruciform building, the groundbreaking for it took place in 1899; the completed church was dedicated four years later. It survived the 1906 earthquake but was severely damaged. Prior to the earthquake, the church had been capped by a central tower. Dr. Morgan assured us that the sudden demise of the tower in 1906 was a huge aesthetic improvement!

Two of the four organs in Memorial Church are in the side chapel where we sat. One, the Katharine Potter-Brinegar organ, is a beautiful chamber organ built by Paul Fritts, a copy of the celebrated Compenius organ in Frederiksborg. The detailed carvings adorning the top front of the case are notable for their lack of reference to religious themes or symbols. We usually think of most organs as inseparable from a religious context, but the Fritts organ, like the original Compenius, is meant to be thought of as a secular instrument. Fitting, somehow, that it resides in a church that was explicitly created to be non-sectarian.

Dr. Morgan demonstrated some of the stops on the Fritts, including a 16-foot rankett, its snarling sound produced, amazingly, by pipes shorter than your arm! The sonic impact of this organ was impressive. Indeed, Dr. Morgan informed us that it has successfully been used to accompany congregational hymn singing. No

instrument it was, too, he enthused, for bringing alive Sweelinck or Scheidt variations.

We only got to look longingly at the Martin Pasi continuo organ slumbering just to the right of the Fritts. Some assembly is required to fire it up, so we had to imagine the dulcet sounds that would come from this instrument as it gently accompanies a choir or joins in an early music ensemble.

The time came to gather up our belongings (largely appearing to be organ shoes and organ music) and make our way towards the front entrance of the

church and up the stairs to the sprawling rear gallery. Engulfing most of the space in the gallery all the way up to the ceiling are the two main organs in Stanford's Memorial Church, the Murray Harris organ and the towering Baroque-style organ built in 1983 by Charles Fisk and named for long-time Stanford University Organist Herbert Nanney.

The Murray Harris Organ was built in 1901 and miraculously survived the '06 earthquake. The present console, installed in 1982 by Manuel Rosales, was designed to resemble the original and is equipped with digital workings, including 99 levels of memory. Dr.

Morgan referred to this organ as an "American Romantic" instrument, one that would be at home with any Romantic-era and post-Romantic-era literature. He pointed out that Messiaen is an especially comfortable fit.

Thinking we were visiting the "four" organs of Memorial Church, we were let in on a little secret: There are actually "four-and-a-half" organs! The additional "half" is a distantly placed echo division playable from the Murray Harris console. Ah, the *unda maris* whispers from distant shores!

Higher up in the gallery is the Fisk-Nanney organ, famed for its ability to be played in two different



Murray Harris Organ pipework to left of gallery (photo/Douglas Franks)

(continued on page 8, top)

MARK YOUR CALENDARS!  
 PENINSULA CHAPTER  
 EVENTS FOR 2006  
 . . . . .

**FEBRUARY 25, 2006 (Saturday)**  
 Another **Members-Only Repertoire Workshop** for Lent and Easter. Hope Lutheran Church in San Mateo, 10 a.m. to 12 noon, lunch, and possible afternoon session. Once again, members share three of their favorite season-appropriate pieces (Lent, Easter).

**MARCH 26, 2006 (Sunday)**  
**Dinner and a Concert.** We'll attend Evensong at Grace Cathedral followed by a concert by organist **Wolfgang Rubsam**, then adjourn for dinner at a nearby restaurant.

**APRIL 2, 2006 (Sunday)**  
**Evensong and Recital by Chapter Board Member Brian Swager** at Grace Cathedral (followed by dinner). Recital begins at 4 p.m.

**APRIL 9, 2006 (Sunday)**  
**"The Carillons of Europe,"** a presentation by Brian Swager at Stanford University, beginning at 4 p.m. Slideshow followed by carillon concert by Brian and private tour of Stanford's bell tower.

**MAY 21, 2006 (Sunday)**  
**The Magic of Land of Boomeria,** 2 p.m. A visit to a castle with a 40-rank tracker organ in the Santa Cruz area. Dinner at a local restaurant afterwards. In conjunction with San José Chapter. (<[www.boomeria.com](http://www.boomeria.com)>)

**JUNE, 2006**  
**Members' "Beginning-of-Summer" Party!** Date and time TBA.

☛ for carpooling information, please telephone Bob Stewart, (650) 941-6699

2 0 0 5 ■ 2 0 0 6  
 PALO ALTO / PENINSULA  
 A G O C H A P T E R

**The Diapason's 2006 Resource Directory—Handbook for Organists**

*The Diapason* has published its 2006 *Resource Directory*. Designed as an organist's handbook, the *Resource Directory* provides listings of companies, individuals, products, and services for the organ and church music fields. A directory of associations and calendar of events are also included. *The Diapason Resource Directory* is available for \$5.00 postpaid and included free with each subscription to *The Diapason*. For information, contact Jerome Butera, Editor, *The Diapason*, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; (847) 391-1045; <[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)>; <[www.TheDiapason.com](http://www.TheDiapason.com)>. AGO members are also invited to request a free sample copy of *The Diapason*. ✨



**Organs in Stanford's Memorial Church:  
 The Katharine Potter-Brinegar  
 Chamber Organ**



Katharine Potter-Brinegar organ in Stanford's Memorial Church, a copy built by Paul Fritts of the celebrated Compenius organ in Frederiksborg (photo/Douglas Franks)

*(Las Vegas Conclave . . . continued from page 3)*

both melodic ones and drum types. Then there was singing and dialogue. It was very enjoyable and the performers did a great job.

Finally, our Region IX winner of the AGO/Quimby Young Organists Competition, Kevin Kwan, played a fine recital on the Abbott and Sieker organ at First Presbyterian Church. He studies with Todd Wilson, and it's good to hear his musical development. He faced a challenge in trying to bring the music alive in an acoustically dead room, never an easy task. He successfully rose to the challenge, especially on the pieces by Daniel Locklair and Andrew Carter. Unfortunately, I had to miss the concerts by Emma Lou Diemer and Paul Hesselink in order to practice for my own concert.

I was privileged to give a performance with my small ensemble *Millennia Too!* with Susan Barrett on oboe/English horn and me on organ. We were asked to play in a lovely little Episcopal church, All Saints, with a small tracker organ by Steve Cook. The organ had a very sensitive action that I adjusted to just in time! Thankfully, the concert went well. The sound of the oboe at times and the English horn at other times beautifully complemented the sweet registrations of the organ. We were asked to do something by Mozart if possible. Susan found the *Adagio, K. 580a* originally for English horn, two French horns, and bassoon. It was later arranged for keyboard and English horn. I then adapted it for organ. Its beginning is reminiscent of Mozart's well-known choral piece "Ave verum corpus." We chose some of our favorite Baroque/Rococo pieces: *Partita II in C Major* by Johann Wilhelm Hertel, *Sonata No. 4 in F Major* by G. F. Handel, *Arioso* by Joseph-Hector Fiocco, and J. S. Bach's *Flute Sonata in E-Flat* (performed with oboe).

For contemporary selections we premiered a beautiful piece that we had commissioned from Craig Phillips entitled "Night Song." Susan and I also played "Irish Summer Carol" by my good friend and our own local composer from the San Francisco Bay Area, John Karl Hirten. This piece is one of four in a work called *Ceathair* that *Millennia Consort* (the brass quintet/percussion/organ ensemble I play with) originally commissioned. John kindly arranged this movement for me to use with trumpet at an Irish wedding. When Susan and I were planning our CD recording of meditative-type music (*Paradise Found*), John suggested that we include this piece. We tried it, loved it and have enjoyed having it in our repertoire ever since. The piece has a very fresh and flowing Celtic feel to it.

I performed two organ solos so that Susan could change instruments and have a little breather. I chose the Cherubini *Sonata per l'Organo Cilindro* which alternated between the four-foot flute on the Great and the four-foot flute on the Swell. At times the Zimbelstern was added. The other organ solo was a set of two Lenten chorales, "Ubi caritas et amor" and "Were You There" by another good friend and wonderful composer, Mary Beth Bennett. Both arrangements are very luscious in their harmonic language and are a must-have for your Lenten music repertoire.

Mary Beth was the commissioned composer by the Conclave for a set of four pieces, all performed on four different organs in a "Cook's" tour (a visit to home organs all built by Steve Cook). The organ I heard was at the home of Paul Hesselink who was recitalist for the concert in his home. The organ, like the one at All Saints, is a sweet-sounding instrument with a good number of stops for a home organ, twelve spread across two manuals and pedal.

The commissioned work by Mary Beth was very novel. It was based on some interesting parameters posed to the composer who used them to full advantage in creating some new pieces organists can easily use. I will be playing two of them myself in the next few weeks at my own church! Those who commissioned the pieces wanted them to be tied to various Las Vegas casinos but also to be suitable for church use. The hymn settings had to be fairly easy and workable on a small organ. And there had to be an element of chance in one of the movements.

Mary Beth created the *Las Vegas Suite/Suite Internationale*. I) The "Excalibur" is based on the tune *Winchester Old* since there does exist in Winchester a round table with the names of the Knights of the Roundtable painted on it. II) The "Venetian" uses *Italian Hymn* treated in a barcarolle style but in 7/8. III) The "Imperial Palace" uses *Kings of Orient* and is the "chance" movement. The performer rolls a die to determine the number of sharps for the key signature. Since Mary Beth liked one through five but not six, she made a roll of six "lucky," leaving the choice of key signature up to the performer. Paul chose two sharps. IV) The "New York-New York" has *National Hymn* as its theme.

I think you will find Mary Beth Bennett's *Las Vegas Suite/Suite Internationale* to be a great addition to your library. Each movement is in a very different style but all are effective. It is available by contacting Paul Hesselink, <[paulhess@unlv.nevada.edu](mailto:paulhess@unlv.nevada.edu)>. ❁

*(continued on page 9, bottom)*

*(Stanford Organs . . . continued from page 5)*

tuning systems. Crank an arm-sized lever above your head to this side as you sit at the console, and you've got well-tempered tuning; crank it the other way, and you've got one-fifth comma meantone tuning. Well-tempered would be the choice when you're playing a Bach piece written in a "remote" key or when a piece of his veers into "remote" tonal territory. Buxtehude, too, would require the well-tempered option when he dares to write in three or more sharps or flats. Even two-sharped B minor would be iffy, what with a dominant of F-sharp major. Meantone would be painfully out of tune if used for these "outer" harmonic regions. Early music—or presumably any music that never strays beyond one or two sharps or flats—is played using the meantone setting. Meantone tuning, in the right keys, results in a more "in-tune" sound, a purity of intonation that modern "homogenized" ears are not accustomed to.

After talking extensively to us about the two gallery organs, Dr. Morgan invited us to enjoy some free "hands-on" time with them. Out came the organ shoes and music as those adventurous enough to do so played one or the other of the two instruments.



Stopknobs on the Fritts chamber organ (photo/Douglas Franks)

Although we learned that there are some distinct challenges facing an organist playing the Fisk-Nanney, such as pulling out a drawknobs for the great division part way to be engaged on the manual and all the way to be engaged on the pedal, it was the organ of choice that afternoon. Nor was vertigo an obstacle for these brave souls!

We owe Robert Huw Morgan many thanks for spending time with us, for providing us with a vivid picture of the history of the church and its organs, and for sharing with us some of his vast knowledge about the instrument, its history, and its music. Thanks are also in order for his generosity in letting us play Stanford's organs. Without question, they got quite a workout!

One more word of thanks is called for. Dr. Morgan's sheer love of and deep attachment to the organs were clearly reflected in everything he said and how he said it. His fascinating narrative was made doubly enthralling by

his passionate connection with Stanford's organs and the world of organ in general. This powerful aspect of his presentation, in retrospect, helped renew my own awareness and appreciation of the unique musical satisfaction we organists are privileged to experience. ❁

*(Dean's Notes . . . continued from front page)*

Luedecke about the Las Vegas Mid-Winter Conclave. I want to give you just a few impressions of my own experience there.

◆ **First:** The Palo Alto/Peninsula Chapter proudly supported two programs at the convention: "Mozart and the Organ," presented by Dr. Frances Nobert (our Region IX Councilor) and Dr. Paul Hesselink, and "Langlais: His Life and Works" presented by Ann Labounsky.

◆ **Second:** The role of organ in contemporary worship. Douglas Wilson, in his discussion and demonstration of the use of organ in contemporary worship, said something like this: If we, as organists, are not present and participating in the worship service, if we are not showing the different music groups how we, as organists, can participate, then we ARE participating—in the demise of the organ. The

idea is simple: If we are not involved, then the worship groups will not know that the organ CAN be present in contemporary worship, and the congregation will have no idea how much the organ can add to the Sunday experience. We do not have to like the music but we have a responsibility, as professional musicians, to do the best we can to work cooperatively, sometimes as leader, sometimes as orchestra, sometimes as mood enhancer, to create the best worship experience possible.

◆ **Third:** Support our living composers by offering commissions for special events and present programs that display their works.

◆ **Fourth:** I would love your help in creating some rules of etiquette for organists, especially relating to discussions of contemporary worship and electronic versus pipe organs. Contact me at (408) 482-0517. ❁

YOUR DEAN, T. PAUL ROSAS ☞



*(April in San Francisco . . . continued from front page)*

### **Carillon Presentation, Recital, and Tour**

On Sunday, April 9 we'll gather on the Stanford University campus for a special audio/visual presentation on carillons at 4:00 p.m., a carillon recital by Brian Swager at 5:00, followed by a tour of the Michiels carillon in Hoover Tower led by University Carillonneur Tim Zerlang. Brian will show slides of European and American carillons, illustrating the evolution of the carillon as a musical instrument and the process of founding and tuning carillon bells. The presentation will be accompanied by recordings of a variety of carillons. ❁

BY BRIAN SWAGER ☞

*(Calendar . . . continued from page 10)*

#### **May 14/Sunday**

**Christoph Tietze**, organ. **CSMA, 3:30 p.m.**

**Samuel Carabetta** (Grace Episcopal Church, The Plains, Virginia), organ. Program features "The Revelation of St. John the Divine" for organ and prerecorded tape by Larry King. **GC, 4 p.m.**

#### **May 18/Thursday**

**University Singers**, choral. **Robert Huw Morgan**, director. Celebration of the 250th anniversary of Mozart's birth. *Exultate Jubilate* (K. 165) and *Mass in C Minor* (K. 427). \$10/\$5. **MC-SU, 8 p.m.**

#### **May 19/Friday**

**Stanford Symphonic Chorus**, choral. **Stephen Sano**, director.

More celebration of the 250th anniversary of Mozart's birth. *Requiem* (K. 626) and *Concerto for Flute and Harp* (K. 299), **Kelly Swaim**, flute, **Amanda Chiu**, harp. \$10/\$5. **MC-SU, 8 p.m.**

#### **May 21/Sunday**

**Grace Cathedral Choir of Men and Boys** with orchestra and soprano soloist, **Rosa Lamoreaux** present a program of masterworks including G. F. Handel's *Coronation Anthems* and his recently discovered *Gloria*. **GC, 3 p.m.**

#### **May 28/Sunday**

**Heather Hinton** (Second Presbyterian Church, Indianapolis, Indiana), organ. **GC, 4 p.m.**

**Gail Archer** (New York), organ. **CSMA, 3:30 p.m.**

*(Chicago . . . continued from page 4)*

Ferko, Adolphus Hailstork, Naji Hakim, Aaron Miller, Emily Maxson Porter, Richard Proulx, Shulamit Ran, Augusta Reed Thomas, Richard Webster, Sharon J. Willis, and Carl Wiltse/Donald Allured.

The 2006 convention steering committee promises that the week-long celebration of the "King of Instruments" will be:

**DAZZLING!** Symphony Center concert spectacular with organists Thierry Escaich, Philippe

Belanger, Maxine Thevenot, and David Schrader performing recently composed and newly commissioned works for organ and orchestra.

**DIVERSE!** Thomas Murray playing the 1922 E. M. Skinner at St. Luke's Episcopal Church, Chelsea Chen playing the new Fisk at St. Chrysostom's, James O'Donnell playing the Dobson/Schlicker at Valparaiso University, Chicago Community Chorus and Mickey Thomas Terry at Moody Church, Sophie-Veronique Cauchefer-

Chopin of Paris, Alexander Fiseisky of Russia, Wolfgang Seifen and Stefan Engels of Germany.

**DARING!** An unprecedented array of workshop choices from Gregorian chant to Gospel music, Hispanic resources to Dutch organ music, playing the pedals to performing arts medicine.

**Please join us July 2-6, 2006.** We look forward to seeing you! ❁

*(Ron Vanderwest, Convention Coordinator)*

*(Las Vegas Conclave . . . continued from page 7)*

*Alison J. Luedecke, organ and harpsichord, is a native of Galveston, Texas. She is active across the United States as a solo concert organist. She has played in Canada, Mexico and Germany. As an ensemble musician she has performed with the Symphony Silicon Valley, Mainly Mozart Festival Orchestra, San Diego Chamber Orchestra, and other chamber ensembles. She is also a founding member and organist with Millennia Consort (brass quintet, percussion, and organ), California's*

*premiere "Organ Plus" ensemble, and Millennia Too! (oboe and organ).*

*As a recording artist, Dr. Luedecke is featured on numerous CDs and has been heard many times on the nationally syndicated radio program "Pipedreams." Her solo CDs on the Raven label feature four of the earliest organs in the United States and Canada built by Rudolph von Beckerath. She received the Doctor of Musical Arts Degree in Organ Performance at the Eastman School of Music as a student of David Craighead.*

# Peninsula (and Beyond) Concert Calendar

Events, dates, times, and locations are subject to change without notice. If possible, contact venue to confirm. Concerts may require a ticket or donation for admission unless otherwise noted.

Please e-mail calendar listings to **Douglas Franks** at <dohfra@earthlink.net> by the newsletter deadline, making sure to accurately include all relevant information.

We are grateful to the San Francisco Chapter of the AGO for letting us reprint selected calendar listings from its newsletter.

Some concert venues are identified with an abbreviation in the calendar. Please refer to the following key.

**CSMA** Cathedral of St. Mary of the Assumption, 1111 Gough at Geary, S.F., (415) 567-2020, x213; free-will offering for all recitals

**GC** Grace Cathedral, California and Taylor, S.F., (415) 749-6350

**MC-SU** Memorial Church, Stanford University, (650) 723-2730

.....

## March —

### 12 Sunday

**Raymond Garner**, organ. Works by Tournemire. **CSMA, 3:30 p.m.**

**Thomas Bara** (Central UMC, Traverse City, Michigan), organ. Works of Mendelssohn, Brewer, and Widor. **GC, 4 p.m.**

### 19 Sunday

**Mass of the Children** by John Rutter, choral. **Ragazzi Boys Chorus, Saint Andrew's Episcopal Church Choir**, and **Saratoga Symphony. Saint Andrew's Episcopal Church**, 13601 Saratoga Ave., Saratoga. Tickets \$15 general, \$10 student/senior. **3 p.m.**

**Rodney Gehrke** (St. Mark's Lutheran Church, San Francisco), organ. Works by Bach, Mendelssohn, and Alain. **GC, 4 p.m.**

### 20 Monday

☛ *S.F. AGO Chapter Event:* **"Play Something Quick."** A session of sharing favorite easy pieces. **Ninth Church of Christ, Scientist**, San Francisco. **7:30 p.m.** (contact Bill Catherwood, 415/285-7214)

### 26 Sunday

**David Hatt**, organ. Music of Falcinelli. **CSMA, 3:30 p.m.**

☛ *Peninsula AGO Chapter Event:* **"Dinner and a Concert."** Evensong at Grace Cathedral followed by a concert by organist **Wolfgang Rubsam**, then dinner at a nearby restaurant.

**Wolfgang Rubsam** (Saarbrücken, Germany), organ. **GC, 4 p.m.**

**First performance of Requiem**, composed by Peninsula AGO Chapter member **Lothar Bandermann**. For solo, SATB, organ, and orchestra. Combined De Anza College choirs, **Roger Letson**, director, with **Berdie Bowlsby**, organist. Suggested donation \$7; \$5 seniors/students. **St. Joseph of Cupertino Catholic Church**, 10110 N. De Anza Blvd., Cupertino. **7:30 p.m.** (see announcement on page two)

## April —

### 2 Sunday

**St. Dominic's Church Choir**, choral. **Simon Berry**, director. **CSMA, 3:30 p.m.**

**Brian Swager**, organ. Works by Dupré and Liszt. **GC, 4 p.m.** (see article on page one)

### 9 Sunday

☛ *Peninsula AGO Chapter Event:* **"The Carillons of Europe,"** a presentation by Brian Swager at Stanford University, beginning at 4 p.m. Slideshow followed by private tour of Stanford's bell tower and carillon concert by Brian. (see article on page one)

**David Hatt**, organ. **CSMA, 3:30 p.m.**

### 10 Monday

**Jeffrey Smith**, organ. "Organ Meditation," an evening of poetry & organ improvisations. **GC, 6 p.m.**

### 16 Sunday

**Christoph Tietze**, organ. *Symphony No. 5* by Widor. **CSMA, 3:30 p.m.**

### 19 Wednesday

**Rodney Gehrke**, organ. Annual All-Bach Organ Recital by well-known Bay Area organist and faculty member of UC Berkeley and SF Conservatory of Music. \$10/\$5. Stanford students free. **MC-SU, 8 p.m.**

### 30 Sunday

**Jeffrey Smith**, organ. Program includes Messiaen's *Les Corps Glorieux*. **GC, 4 p.m.**

## On the Horizon —

### May 5/Friday

**Stanford Invitational Choral Festival** with **Schola Cantorum, Gunn High School Concert Choir, UC Berkeley Chamber Choir, Ragazzi Young Men's Ensemble, Stanford's Chamber Choral**. Free. **MC-SU, 7:30 p.m.**

### May 7/Sunday

**Christoph Tietze**, organ. **CSMA, 3:30 p.m.**

(continued on page 9, top right)