

# Newsletter

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

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

May/June 2006

## Notes from the Dean

**H**APPY EASTER! I HOPE ALL OF YOU WERE ABLE to experience moving and inspirational moments during the past month.

I had the great pleasure of hearing two exciting and very different concerts given by Board member Brian Swager. The first concert, given at Grace Cathedral, was very inspiring. I admired the way that he had challenged himself to memorize the entire program. He played the music with clarity, imagination, musicality, and passion. What a combination!



The very next Sunday he gave a most informative lecture about playing the carillon and shared his experiences in Europe. He then followed the lecture with an astounding concert on the carillon at Stanford University, playing with speed, dexterity, and sensitivity. I was impressed with his musicianship, his dedication to the art of music, and his generosity to our chapter.

He has inspired me to challenge myself not only to learn new music, but also to be more lyrical and colorful in my performances. This would not have happened if I had not set aside time to support a fellow member. I encourage each one of us to set aside time to communicate as well as support each other in our musical endeavors.

Let us know about your wonderful musical experiences by sharing with us in our newsletter.

And remember “Each One” of you can “Reach One” new person who is interested in the organ. It is up to all of us to bring new friends into our Chapter and into our field of interest. ☞

T. PAUL ROSAS, DEAN ☞

## New Members on the Peninsula AGO Board

**T**HE PALO ALTO/PENINSULA CHAPTER OF THE American Guild of Organists is pleased to welcome the following new Board members for next season: Phil Winters, Dean; Angela Kraft Cross, Subdean; and three new At-large Board members, Alison Luedecke, Jay Martin, and Rani Fischer. All intend to be active and involved as Board and Chapter members, so we can look forward to having a strong and vital Chapter next term.

**Phil Winters** was born in San Francisco and grew up in Millbrae. He graduated U.C. Berkeley and UCSF, and from the San Francisco School of Dentistry 1976. He has had a private dentistry practice in San Mateo since 1976. Phil studied piano with Robert Vetlesen in San Francisco and used to enjoy Laurence Moe’s recitals while at U.C. Berkeley, wishing he could play the organ. The

*(continued on page 3, bottom left)*

### ☞ TIME TO RENEW YOUR AGO DUES!

**Our Registrar informs us that it is once again time for members to renew their annual dues for membership in the Palo Alto/ Peninsula Chapter of the AGO. If you’ve received an electronic version of this newsletter, you will have also been e-mailed a PDF version of the renewal form. Those who receive the newsletter by post will have gotten a copy of the renewal form along with their newsletter. Please note that the completed form and dues payment must be returned to the Registrar by May 31. Please do NOT wait until summer to take care of it as that will cause a delay in all of our dues being turned in to National Headquarters. Please do not put it off—return the form and dues payment NOW! Thank you!**

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: August 15 for Sept./Oct. 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) <jsmeby@mindspring.com>  
Robert Stewart ('08)  
Dorothy Wurlitzer ('08) <wurlitzer@comcast.net>  
WEBSITE MANAGER: Paul Zawilski  
<zedmusic@earthlink.net>



☛ **Next Newsletter Deadline:**  
**August 15 for Sept./Oct. 2006 Issue**

## ☛ Directory Update

### NEW MEMBER:

**Keith Wannamaker**  
PO Box 193  
Mountain View, CA 94042  
phone: (650) 210-6574  
<keith@wannamaker.org>

### CHANGE OF E-MAIL ADDRESS:

**Julia Borden**  
<krazyjazzycat@aol.com>

### **Welcome to our newest members!**

*And thank you all for keeping us posted about any e-mail or address changes.*



## ☛ Schola Cantorum San Francisco Performs in Burlingame

☛ **Schola Cantorum San Francisco, John Renke, Music Director, Presents "Music to Our Lady"** ☛  
Mother's Day, **May 14, 2006, 4 p.m.** at **Mercy Center in Burlingame**

Music of Monteverdi, Grieg, Poulenc, and Duruflé—\$20 donation requested

☛ From 101 Millbrae Avenue exit, west, turn left onto El Camino Real.

Turn right onto Adeline, continue approximately eight blocks.

☛ From 280 Trousdale exit, east, turn right onto El Camino Real. Turn right onto Adeline, continue approximately eight blocks.  
Ample free parking just past the gates to Mercy Center. The chapel is up the main driveway from the parking lot.

# Repertoire-Sharing Workshop at Hope Lutheran Church

BY HELEN PEREIRA ☞

ON BEHALF OF THE PERFORMING ARTS SOCIETY (PAS) Organ Workshop of Contra Costa County, I would like to thank Douglas Franks and members of the Peninsula Chapter of the American Guild of Organists for inviting us to participate in the Chapter's February 25th Repertoire-Sharing Workshop.

Our group is similar to AGO chapters in that we meet monthly at various churches in the Bay Area to visit and play the organs there. We also share music experiences as well as concert and job information.

We enjoyed the format of the workshop, as it was a little more structured than ours. We appreciated receiving thorough outlines of each participant's compositions including titles, composer, and publishing information, as well as stimulating descriptions of each piece to be presented. It was also helpful to receive copies of the first pages of the shared works so that we could explore them further if we wished.

The Schoenstein organ at Hope Lutheran Church in San Mateo that was featured in the workshop is a two-manual, 30-rank instrument. Built in 1983, it was a challenge to fit the pipes into the small, triangular-shaped space in the upper rear area of the church. Under the direction of company president Jack Bethards, it was accomplished in fine fashion.

The organ façade is also beautifully designed and positioned. It was an honor to have Mr. Bethards present at the workshop, by the way!

As we listened to the variety of compositions being played at the workshop, we experienced the versatility of this organ. It not only does justice to classical works with rich, clear, and brilliant tones, but provides pleasingly delicate sounds as well. As I walked around the inside of the church listening to the organ, I noticed very good acoustics throughout.

At the conclusion of the workshop, a most delicious and much appreciated lunch was provided by ladies from the adult choir of Hope Lutheran Church. It was fun to be able to leisurely converse with workshop participants at this time, both from the Peninsula AGO Chapter (and even a few folks from the San Francisco AGO chapter!) and our PAS Organ Workshop.

We invited members of the Peninsula Chapter to join us for our afternoon visit to the Congregational Church in San Mateo. Renowned organist Angela Kraft Cross introduced us to the three-manual, 40-rank 1955 Casavant organ there and played several compositions for us. We were then invited to play the organ, a most enjoyable experience. ☞

*Helen Pereira is an organist and member of the Performing Arts Society Organ Workshop of Contra Costa County.*

*(New Board . . . continued from page 1)*

realization of that dream began in 2002 when he started organ studies with Angela Kraft Cross. "I'm happy to do what I can to promote interest in and knowledge of organ music."

**Angela Kraft Cross**, organist, pianist, and composer, has her Bachelor's degrees from Oberlin College and Conservatory of Music in Physics and Organ Performance. She later earned her Doctorate of Medicine at Loma Linda University where she went on to finish her

residency in ophthalmology. She also has her Masters in Piano Performance from Notre Dame de Namur University. Angela enjoys performing across the United States and in Europe. She has been

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## 🎵 Substitute Organist Available this Summer

**Alison J. Luedecke, DMA, will be available for interim, substitute (regular worship services, weddings, and memorial services) or just accompanying (services, concerts, or rehearsals) beginning this summer.** She is comfortable in Protestant (especially Episcopal, Lutheran, Presbyterian, and United Methodist) and Anglo-Catholic/Catholic services. Dr. Luedecke is well known for her "Organ Plus" ensembles—*Millennia Consort* (brass quintet, percussion, and organ) and *Millennia Too!* (oboe/English horn and organ) and as such, she is also available to provide music for special services or concerts with either of these groups. The repertoire is new and fresh in addition to some old favorites. Please feel free to contact her by e-mail at <alison@lawthers.com> or by phone at (650) 851-2428 (hm) or (858) 945-5549 (ch).

## Central Arizona Chapter to Host Pipe Organ Encounter

**T**HE CENTRAL ARIZONA CHAPTER of the AGO will present a Pipe Organ Encounter Plus (POE+) this summer, June 19–23. The goal of the POE+ is to provide participants with greater confidence and competence at the organ; however, no prior organ experience is necessary. The POE+ is open to students ages 19 and above; however, special consideration may be given to students younger than 19. For information about the POE+, visit [http://www.cazago.org/Pipe\\_Organ\\_Encounter.html](http://www.cazago.org/Pipe_Organ_Encounter.html). Hope to see you in Scottsdale this summer! (*information from Mark Ramsey, Dean, Central Arizona Chapter, AGO*) ☞

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## David Craighead to be Honored at AGO Recital and Gala Benefit

**T**HE AMERICAN GUILD OF Organists (AGO) will sponsor a recital and gala benefit reception honoring organist David Craighead, master teacher, brilliant performer, distinguished church musician, valued colleague and friend. The event will benefit the AGO Endowment Fund. It takes place on Monday, May 22, 2006 at 7 p.m. at the Chestnut Hill Presbyterian Church, Philadelphia. Performers will be Diane Meredith Belcher, AAGO, Ann Labounsky, FAGO, and Mark Laubach, all of whom are former Craighead

students. AGO President Frederick Swann will serve as master of ceremonies. The cost is \$100 per person; all proceeds will be placed into the AGO Endowment Fund in David Craighead's honor. Tickets may be purchased from AGO National Headquarters by telephone at (212) 870-2311 (ext. 4308), by e-mail at [gala@agohq.org](mailto:gala@agohq.org), or online at [www.agohq.org](http://www.agohq.org).

David Craighead was born in Strasburg, Pennsylvania on January 24, 1924. His father was a Presbyterian minister; he received his first music lessons from his mother who was an organist. At an early age he showed great interest in music and especially his favorite instrument, the organ. At age eighteen, he became a pupil of Alexander McCurdy at the Curtis Institute of Music in Philadelphia, where he received the Bachelor of Music degree in 1946. During his four undergraduate years, he served as organist of the Bryn Mawr Presbyterian Church. In 1944 he was accepted as a touring recitalist by Concert Management Bernard R. LaBerge (now Karen McFarlane Artists), making his first transcontinental tour shortly thereafter. In his last year at Curtis, Mr. Craighead joined the faculty of the Westminster Choir College in Princeton, New Jersey.

The following September, Mr. Craighead was appointed organist at the Pasadena Presbyterian Church in California. Among his duties were biweekly organ recital broadcasts and the accompanying of numerous oratorios and other musical performances. From the summer of 1948 through 1955, Mr. Craighead taught in the music department of Occidental College in Los Angeles. From 1955 until his retirement in the summer of

1992, he was both professor of organ and chair of the organ division of the keyboard department at the Eastman School of Music, University of Rochester, New York. He was organist at St. Paul's Episcopal Church in Rochester.

Mr. Craighead has maintained a balanced career as both performer and teacher. Many of his students now hold positions in colleges and churches across the country. He has played recitals at seven AGO National Conventions and at the International Congresses of Organists held in London, Philadelphia, and Cambridge, England. Recognized as one of America's great organ artists, David Craighead was voted the 1983 International Performer of the Year by the New York City Chapter of the American Guild of Organists.

**I**n June 1968 Mr. Craighead received an honorary Doctor of Music degree from Lebanon Valley College, Annville, Pennsylvania and in 1975 was the first recipient of the Eisenhart Award for teaching excellence at Eastman. His most recent award has been an honorary Fellowship in the Royal College of Organists, London, England.

Recordings include a 1968 Artisan LP disc of compositions by Franck, Mendelssohn, and Messiaen. He has subsequently made two recordings for the Crystal Record Company. The first includes works of Samuel Adler, Paul Cooper, and Lou Harrison. The second includes "The King of Instruments" by William Albright and the "Sonata for Organ" by Vincent Persichetti. He also made two recordings for

*(continued on page 6, bottom left)*



# Carillons Carry On Despite Rain

By DOUGLAS FRANKS ☞

CONTINUING UNSEASONAL RAIN HERE IN THE SAN Francisco Bay Area did not dampen the spirits of the dozen and a half people who gathered on April 9 in Stanford University's Braun Music Center to attend Brian Swager's presentation on carillons. Thanks to Peninsula AGO Board member Andrew Nelson who secured a lecture hall for us in Braun, we were able to enjoy Brian's slideshow in comfort and in close enough quarters so that we could conveniently produce our own shower of questions for Brian during his talk. The end result was a fascinating crash course on the history, sociology, technology, and art of the carillon and carillon playing.

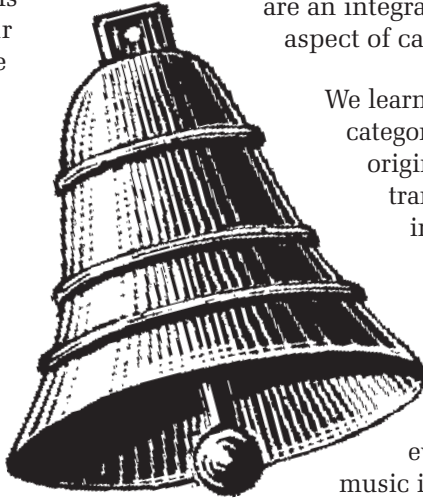
Through Brian's collection of slides, his commentary, and his answers to our questions, we learned something of the origins of carillons whose history goes back to the 12th century. The term "carillon" comes from "quadrillon," originally a set of four bells. Rudimentary playing consoles appeared in the low countries of northern Europe by the 16th century. Bells were an important feature in medieval society. Centuries before the ever proliferating means of communication we take for granted existed and long before ubiquitous "noise pollution," bells called people to prayer, signaled time, and sent out messages of other import for great distances. Some of the slides showed paintings depicting this "civic" function of bells. We were treated to images of magnificent carillon towers in Belgium and The Netherlands. Larger cities, of course, possessed more and larger sets of bells, a sign of wealth and prestige.

We viewed slides of carillon keyboards and the complex systems of cables and levers that make up the machinery of the carillon. Keyboard consoles are usually situated just below the bell chamber, or belfry, much like the console of a mechanical-action organ that sits just below pipework in a vertical case. In some installations, larger bells are housed in a chamber underneath the console. The size of bells ranges from something you could hold in your hands to massive low-pitched bells weighing many tons. A typical modern carillon spans four octaves, beginning an octave below middle C. The lowest bell is called a bourdon. Although individual bells are not meant to

be seen close up (unless you're a bat or a mouse!), they often have intricate

designs and inscriptions on them, not unlike other treasures of hidden detail found in inaccessible nooks and crannies of cathedral and other architectural fabrics from the Middle Ages.

Brian shared slides he took during a visit to a foundry in France showing the "fire-and-brimstone" process artisans laboriously go through to cast a single bell. Several molds are created for each bell. A molten mixture of tin and copper is used to produce a finished bronze bell. Again, one is struck by how analogous this is to the fabrication of individual pipes for an organ. Part of the finishing process for a bell is the tuning of it by shaving off precisely identified bits of the inner surface until just the right series of "tuned" overtones are achieved. Overtones are an integral part of bell tone and a fascinating aspect of carillons.



We learned that there are three major categories of published carillon music: original carillon compositions, transcriptions of works for other instruments or ensembles, and arrangements of familiar melodies such as hymns or folk tunes. Much literature about the carillon is published in Dutch, owing to the importance of The Netherlands in the history and evolution of carillons. Most carillon music is published in The Netherlands, Belgium, and the United States.

Following the slideshow, we gave up our plush seats in the Braun Music Center and hiked over to Stanford's Hoover Tower where Brian, a master carillonner, would favor us with a carillon recital. Timothy Zerlang, Stanford's Carillonner, escorted us and planted us in a good (outdoor) spot for listening to the carillon.

His recital began with transcriptions of three tuneful studies for guitar by Mauro Giuliani, followed by twelve country dances by Anton Diabelli, an almost non-stop chain of cheerful triple-meter pieces in the same vein as Beethoven or Schubert *Ländler*. These demonstrated Brian's expertise with arpeggiated textures on the carillon and fleetness of technique. We then marveled at the three-movement harpsichord suite by Joseph-Hector Fiocco, transcribed for carillon, featuring a lovely

(continued on page 7)

REMAINING  
CHAPTER EVENTS  
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**MAY 21, 2006 (Sunday)**  
**"The Magic of Land of Boomeria,"** 2 p.m. A visit to a castle near Santa Cruz with a 40-rank tracker organ. 60 Verde Dr., Santa Cruz; ph. (831) 426-2617. In conjunction with San José Chapter. Contact Melanie to RSVP, (408) 358-6568.

**JUNE 10, 2006 (Saturday)**  
**"Pizza & Pipes,"** 6 p.m. at Round Table Pizza in downtown Palo Alto followed by 7:30 p.m. silent movie at Stanford Theatre (<[www.stanfordtheatre.com](http://www.stanfordtheatre.com)>) with live organ accompaniment. Contact Paul Rosas to confirm and RSVP, (408) 267-8626.

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

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PALO ALTO/PENINSULA  
A G O C H A P T E R

(Craighead . . . continued from page 4)

Gothic: one of late nineteenth-century American composers and the other of Albright's *Organbook I* and *Organbook III*. His most recent recording, for Delos, features the Second Sonata by Max Reger and Louis Vierne's Sixth Symphony. ☛



## Homage to a Master:

### Organ Recital in Memory of Herbert Nanney

ON FRIDAY, MAY 19, ORGANIST JAMES WELCH WILL PERFORM A RECITAL TO MARK the 10th anniversary of the passing of Professor Herbert Nanney on May 20, 1996. James Welch studied with Professor Nanney at Stanford, as did numerous other concert organists across the United States. Coincidentally, Nanney also played the dedicatory recital on the Casavant organ at St. Mark's in Palo Alto in 1958.

Herbert Nanney was a native of Whittier, California. He studied with Alexander Schreiner at UCLA, with Alexander McCurdy at the Curtis Institute in Philadelphia, and with Marcel Dupré in Paris during World War II. He first came to Stanford in 1940 and following the War, was appointed University Organist in 1947. He held the post until his retirement in 1985.

His tastes in music were very diverse, teaching and performing organ music from all periods and styles. For this program, James Welch will perform a number of Nanney's signature recital pieces, including works of Bach, Buxtehude, Mendelssohn, Franck, Widor, and Vierne. Herb also wrote a Sonata for Organ in 1939, from which Welch will perform the Adagio movement.

Since 1993 James Welch has been organist of St. Mark's Episcopal Church and a member of the music faculty at Santa Clara University. He has performed worldwide, with recitals throughout Europe, Latin America, Asia, and the United States. His recordings have received critical acclaim. For more information, visit <[www.welchorganist.com](http://www.welchorganist.com)>.

The recital takes place **Friday, May 19, 2006, 8 p.m. at St. Mark's Episcopal Church**, 600 Colorado Ave., Palo Alto. \$10 donation at the door. For further information about this recital, please call (650) 326-3800, (650) 856-9700, or e-mail <[contact@welchorganist.com](mailto:contact@welchorganist.com)>. ☛

### Mark Thallander and Berdie Bowlsby in Concert

I WOULD LIKE TO INVITE EVERYONE TO AN UPCOMING ORGAN CONCERT. This exciting concert will include organ solos by Mark Thallander and Berdie Bowlsby, four-hand organ pieces, an organ/piano duet by Mark and Carol Griffin, as well as the premiere of several organ compositions.

For those of you who do not know who Mark Thallander is, he is a good friend of mine. He was involved in a serious car accident over two years ago and lost his left arm. As an organist/pianist, this has been an extremely difficult thing to go through. Mark has a wonderful attitude regarding this, and it is totally amazing to watch him play the organ with only one hand and two feet. Many times you cannot tell that he is only playing with one hand. Mark has been traveling around the country giving concerts as well as testimony of what he has gone through.

The concert is **Sunday, May 7, 2006, 4 p.m. at Trinity Presbyterian Church**, 3151 Union Avenue in San José. Freewill offering; reception following.

For more information, contact Berdie Bowlsby, (408) 266-3328 or <[bowlsby@sbcglobal.net](mailto:bowlsby@sbcglobal.net)>. ☛

(Carillons . . . continued from page 5)

display of bell lyricism in the *Andante* and in the third movement, a thriller entitled “Les Promenades,” an extended show of “perpetual-motion” virtuosity. Brian’s ability to execute delicate and precise ornamentation on the carillon of the sort we usually associate with Classic-period French organ or harpsichord music was impressively demonstrated in the *Fiocco*.

Next on the program was “El Noi de la Mare,” a fairly unadorned arrangement of a Catalonian folksong, quite fetching in its simplicity. This piece is familiar to anyone who has performed or heard Bay Area composer Conrad Susa’s *Carols and Lullabies, Music of the Southwest* for chorus and instruments. Thomas Tallis’ *Canon* followed, another piece originating from choral traditions. The hymntune was played first in unison and spun out into four variations, each one increasingly complex. Excellent specimens of carillon counterpoint, canonic or otherwise.

**H**is final three works on the program were arrangements by Brian Swager himself. Notes that Brian handed out before his lecture explained that “carillonners typically write or arrange much of their own music.” He successfully preserves that tradition! His *Allegro “La Chasse”* raced along in a basically two-voice texture, higher-pitched bells in running figuration complemented and anchored by lower, slower bell activity—another virtuosic showpiece. *Chant du soir (in the Flemish style)* featured rapidly repeating upper notes, a technique used to create the audio illusion of sustained high pitches. Old bells in higher registers did not continue ringing sufficiently when struck so were quickly restruck over and over to give the effect of a held note. What a pity some noisy children

happened by just as this piece came to its very hushed conclusion!

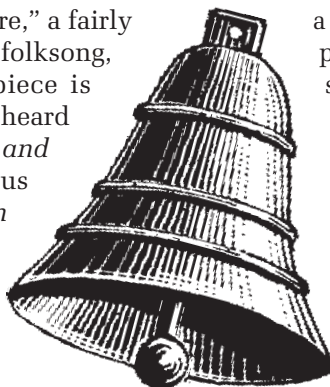
Brian’s own “Variations on ‘Ode to Joy’” concluded the program. Beethoven’s familiar theme was elaborated on in five variations and in the course of the partita wended its way from the very top bells to the lowest. We heard the melody arpeggiated in variation one, a standard carillon compositional technique for clarifying the sound while implying chordal texture and harmony.

Variation three seemed almost mournful with a low bell repeating in a “tolling” or pedal-point fashion while the “Ode” melody sounded in the treble. More contrapuntal inventiveness in variation four as the melody shifted to the “bass” register while a countermelody rang out on top.

Variation five with the melody up in the treble again while low bells chimed in for the duration and inner-voice figuration thickened the texture left the full range of carillon sound in our ears, a peal-like flourish finishing it off. Passers-by must have been mildly bemused and

amused by this handful of people—us!—applauding some unseen phantom celebrity!

Timothy Zerlang herded us into the Hoover Tower building and up an elevator so that we could get a close-up view of the carillon console Brian had just brilliantly played and the breathtaking tiers of bells and cables, easily viewable in the cavernous belfry above our heads. Timothy gave us a bit of history about the Stanford carillon and answered our numerous questions. Many thanks to him for giving us a privileged inside look at this phenomenal outdoor musical instrument. And many, many thanks to Brian Swager for his insightful presentation and superb and unique musical offering that afternoon, probably the first time some of us had ever heard a *bona fide* carillon recital in our lives. Our musical horizons are richer for it. ☞



## ► Soli Deo Gloria Spring Concerts

**For a resounding finale to their 30th season, Soli Deo Gloria and the Russian Chamber Orchestra** collaborate in presenting “Joy and Devotion,” a concert featuring two perennial favorites—Bach’s motet *Jesu meine Freude* and Schubert’s *Mass in G* under the direction of guest conductor Alexander Vereshagin. **Friday, May 19, 7:30 p.m., Christ Episcopal Church**, 1700 Santa Clara, Alameda; **Saturday, May 20, 5:00 p.m., Mt. Tamalpais United Methodist Church**, 410 Sycamore Avenue (Camino Alto at Sycamore), Mill Valley; **Sunday, May 21, 3:30 p.m., St. Gregory of Nyssa Episcopal Church**, 500 De Haro St. (between 17th and Mariposa), San Francisco. Tickets are \$25 (general) and \$20 (student/senior) at the door; discount for advance purchase. Call 888-SDG-SONG or order online at <[www.sdggloria.org](http://www.sdggloria.org)>.



## Positions Available

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### Organist Wanted at Westminster Presbyterian Church in San José

**W**ESTMINSTER PRESBYTERIAN CHURCH IN SAN JOSÉ seeks an organist. The successful candidate will contribute to leadership in worship services and serve as accompanist for the Sanctuary Choir at rehearsal and in worship. Ten hours weekly; Salary range is \$8,000 –\$10,000. Four weeks paid leave during the calendar year.

Major responsibilities are to: provide service music at Sunday worship services, plus Maundy Thursday and Christmas Eve; rehearse with the Sanctuary Choir at Thursday rehearsals, 7–9 p.m., and accompany anthems, when appropriate; prepare hymns selected by the preaching pastor; accompany offertory presenters (vocalists and instrumentalists) as needed.

The Organist shall seek professional relationships with other church musicians and keep abreast of developments in worship and liturgy through associations, continuing education, and professional church publications. An annual allowance will be budgeted for this purpose. The Organist shall have first refusal for weddings and funerals when organ is used.

Qualifications include: sufficient keyboard ability to sightread hymns, liturgy, and easy anthem accompaniments; AGO certification preferred; knowledge of reformed tradition and a theological

understanding of the church sufficient to appropriately select music for traditional worship.

Worship style is “blended.” Sunday attendance is around 200. Organ is a small, historic, theater-style pipe organ built in early 20’s by Edwin A. Spencer (1870–1947), installed at Westminster Presbyterian in 1926. It has 19 speaking stops.

Interested candidates should contact The Rev. Steve Norman at (408) 294-7447, ext. 12 or <[steve@revnorman.com](mailto:steve@revnorman.com)>. ☞

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### Westminster Presbyterian in San José Seeks Choir Director

**W**ESTMINSTER PRESBYTERIAN CHURCH IN SAN JOSÉ seeks a choir director, 12 to 15 hours per week. Salary range is \$13,000 to \$16,000. The successful candidate will have a B.A. or M.A. in Music, previous church training or experience, and a commitment to musical diversity.

Major responsibilities include: rehearse and direct Sanctuary Choir; select choral music; organize and recruit for the choir; provide choral music for the following additional services as required— Thanksgiving Eve, Christmas Eve, Ash Wednesday, Maundy Thursday, and Good Friday. The Choir Director will also manage the schedule for musicians for weekly offertories and encourage a variety of musicians from the congregation to participate; take

*(continued on page 9, bottom right)*

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### Organist Wanted at Calvary Episcopal Church in Santa Cruz

**C**ALVARY EPISCOPAL CHURCH, SANTA CRUZ, REQUIRES AN ORGANIST FOR A QUARTER-TIME POSITION. BACHELOR’S Degree in Organ Performance or CAGO preferred. Duties include playing for one weekly Sunday service with additional services for significant liturgical occasions and accompanying one weekly choir rehearsal. Calvary maintains a strong traditional Anglican music program. The choir, led by an experienced and gifted director, sings September through June and includes four paid Choral Scholars. The pipe organ is a 1971, two-manual/pedal, nine-rank Möller. The church also has a fine seven-foot Steinway piano. Calvary is an open and friendly congregation in an historic church building in downtown Santa Cruz. Ample potential for recitals, concert series, and professional growth plus the possibility of an additional “praise-style” weekly service. Position begins September 1, 2006. Salary: \$12–\$14K per year. Contact Murray Walker at (831) 427-2480 (evenings) or <[mwalker@york.org](mailto:mwalker@york.org)>.

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## 🎵 A Few Words About Positions Available

**Positions Available** is intended to be a service to our AGO membership and to employing institutions. Inclusion in these pages does not imply endorsement by the Peninsula Chapter of the AGO. We urge job-seekers and employers alike to give serious consideration to AGO salary guidelines (available online at <[agohq.org](http://agohq.org)> or <[sfago.org](http://sfago.org)>). If you are an employing institution or if you know of confirmed job openings at institutions actively seeking applicants, please pass on relevant information to **Douglas Franks** at <[dohfra@earthlink.net](mailto:dohfra@earthlink.net)> by the newsletter deadline date.



*(New Board . . . continued from page 3)*

Organist at the Congregational Church of San Mateo since 1993. She is an ophthalmic surgeon at Kaiser Redwood City.

**Alison J. Luedecke**, a native of Galveston, Texas, is active across the United States as a solo concert organist. She has also performed 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, Alison is featured on numerous CDs and has been heard many times on the nationally syndicated radio program "Pipedreams." She received the Doctor of Musical Arts Degree in Organ Performance at the Eastman School of Music as a student of David Craighead. Prior to moving to the San Francisco Bay Area, she was active in the San Diego Chapter of the AGO. She served on its Board, was Chair of the Program Committee, and taught in the Chapter's first POE.

**Jay Martin** has been Organist at Second Church of Christ, Scientist in San Francisco since 1994. He has served as Dean, Treasurer, and Board Member of the San Francisco AGO Chapter. He graduated from Ole Miss in 1967 and has been a Burlingame resident since 1976.

**Rani Fischer** is Organist at Holy Trinity Episcopal Church in Menlo Park. She studied organ with Peter Sykes and earned an Associate Diploma at the Longy

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

**Boomeria."** A visit to a castle near Santa Cruz with a 40-rank tracker organ. In conjunction with San José Chapter. Contact Melanie to RSVP, (408) 358-6568. **2 p.m.**

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

**Soli Deo Gloria**, choral. **St. Gregory of Nyssa Episcopal Church**, San Francisco. **3:30 p.m.** (see 5/19 program)

**Mark Williams**, organ. Master improviser, formerly of St. Paul's Cathedral, London. **St. Bede's Episcopal Church**, 2650 Sand Hill Road at Monte Rosa, Menlo Park. For more information, call (650) 854-6555. **4 p.m.**

#### **28 Sunday**

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

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

#### **June** —

#### **2 Friday**

**Stanford Chamber Chorale**, **Stephen Sano**, director. "The Sprig of Thyme," featuring John

School of Music in Cambridge, Massachusetts. She has been playing organ for 20 years and has a special love of music from the Renaissance period performed on historic instruments.

**Dorothy Wurlitzer**, a current Board member, has agreed to serve as Hospitality Chair, so we can look forward to some enjoyable touches served up by Dorothy at future Chapter events. ☞

Rutter's work of that name. \$10/\$5. **MC-SU, 8 p.m.**

#### **3 Saturday**

**Early Music Singers, William Mahrt**, director. Music by Josquin Des Prez and his contemporaries. Free. **MC-SU, 8 p.m.**

#### **4 Sunday**

**Marilyn Keiser** (Indiana University), organ. Works of Howells, Duruflé, Vierne, others. **GC, 4 p.m.**

#### **10 Saturday**

☞ *Peninsula AGO Chapter Event: "Pizza & Pipes,"* 6 p.m. dinner at Round Table Pizza in downtown Palo Alto; 7:30 p.m. movie at nearby Stanford Theatre with live organ accompaniment. Contact Paul Rosas, (408) 267-8626. (see announcement on page 6)

#### **16 Friday**

**Robert Huw Morgan**, organ. Annual commencement recital, featuring British organ music, including Elgar's Sonata in C. Free. **MC-SU, 8 p.m.**

#### **On the Horizon** —

#### **July 25 & 26/Tues. & Weds.**

**James Welch**, organ. Music@Menlo Festival. Mozart's Church Sonatas. Info and tickets: <[www.musicatmenlo.org](http://www.musicatmenlo.org)>. **St. Mark's Episcopal Church**, 600 Colorado Ave., Palo Alto. **8 p.m.**

*(Director . . . continued from page 8)*

part in extra rehearsals for regularly scheduled services that require additional preparation; hire instrumental and vocal soloists; secure substitutes for services; keep abreast of developments and trends in church, choral, and contemporary music. Contact The Rev. Steve Norman at (408) 294-7447, ext. 12 or <[steve@revnorman.com](mailto:steve@revnorman.com)>. ☞

# 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.

- CC-SM** Congregational Church of San Mateo, Tilton at San Mateo Ave.
- 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

## May —

### 7 Sunday

**Robert Nicholls** (Evansville, Indiana), organ. Works by Reger, Delius, and Elgar. **GC, 4 p.m.**

**Angela Kraft Cross**, organ. 13th Annual "Spring Organ Concert and Ice Cream Social." Works of Parisian organists of the 19th and 20th centuries, including Gigout, Messiaen, Tournemire, Widor, and Vierne. **CC-SM, 4 p.m.**

**Mark Thallander & Berdie Bowsby**, organ. Solo and four-hand organ pieces plus several premieres. Freewill offering. For more information, contact Berdie Bowsby at (408) 266-3328 or <bowsby@sbcglobal.net>.

**Trinity Presbyterian Church**, 3151 Union Ave., San José. **4 p.m.** (see article on page 6)

### 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.**

**Angela Kraft Cross**, organ. Works of Bach, Brahms, Mendelssohn, Mozart, and Widor. **National Shrine of St. Francis of Assisi**, 610 Vallejo St. (at Columbus), San Francisco, (415) 983-0405, x14. **4 p.m.**

**Schola Cantorum San Francisco**, choral. **John Renke**, director. "Music to Our Lady." Music of Monteverdi, Grieg, Poulenc, and Duruflé. \$20 donation requested. **Mercy Center, Burlingame. 4 p.m.** (see announcement on page 2)

### 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.**

### 19 Friday

**Soli Deo Gloria**, choral. Alexander Vereshagin, guest conductor. "Joy and Devotion" featuring Bach's motet *Jesu meine Freude* and

Schubert's *Mass in G*. Tickets \$25 (general), \$20 (student/senior) at the door; discount for advance purchase. Call 888-SDG-SONG or go online, <www.sdgloria.org>.

**Christ Episcopal Church**, Alameda. **7:30 p.m.** (see announcement on page 7)

**James Welch**, organ. Recital to mark 10th anniversary of the passing of Professor Herbert Nanney. Works of Bach, Buxtehude, Mendelssohn, Franck, Widor, Vierne, and the Adagio movement from Nanney's own *Sonata for Organ*. For further information, call (650) 326-3800, (650) 856-9700, or e-mail <contact@welchorganist.com>. \$10 donation at the door. **St. Mark's Episcopal Church**, 600 Colorado Ave., Palo Alto. **8 p.m.** (see article on page 6)

**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.**

### 20 Saturday

☞ *S.F. AGO Chapter Event:* **Workshop: "Body Mapping for Organists"** with **Dr. Roberta Gary**. **Temple United Methodist Church**, 1111 Junipero Serra Blvd., San Francisco. **9 a.m. to 12 noon.** (contact *Bill Catherwood*, 415/285-7214)

**Soli Deo Gloria**, choral. **Mt. Tamalpais United Methodist Church**, Mill Valley. **5 p.m.** (see 5/19 program)

### 21 Sunday

**Angela Kraft Cross**, organ, with choir and orchestra of San Mateo Congregational Church, **William C. Coye**, director. Haydn's *Lord Nelson Mass*. **CC-SM, 10:30 a.m.**

☞ *Peninsula AGO Chapter Event:* "The Magic of Land of

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