

Newsletter

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

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

May/June 2007

Notes from the Dean

ENGLISH ORGANIST JEREMY FILSELL BROUGHT AN energetic and well-executed program to Los Altos April 22. Thank you to Paul Rosas for hosting this event which was jointly sponsored by the San Francisco and Peninsula chapters with lots of help by members of the San José Chapter. I was encouraged by the number of enthusiastic attendees, and I liked the fact that people spent some time after the recital to meet Jeremy and to socialize around the food and drink tables. It is beyond the resources of a small chapter like ours to sponsor major international recitalists by ourselves, so we are happy to join with our neighbors to the north and south of us to enable such events to take place.

As a small Chapter, on the other hand, we can organize programs with member participation such as repertoire-sharing workshops, member recitals and small masterclasses. We are planning several of these for the 2007–2008 program year, and I would like to see more of our members participate. The goal is to provide a friendly and encouraging



environment in which to share and learn—whatever the venue. Let's see what has stimulated our fellow musicians to practice over the summer! The

next repertoire-sharing workshop will be on May 19, 10 in the morning to 12 noon, hosted by Board member Rani Fischer at Trinity Episcopal Church, 330 Ravenswood in Menlo Park.

Speaking of programs, your Board members would love to have everyone help in bringing new ideas for

(continued on page six)

May 19 Peninsula Chapter Event— Repertoire-Sharing Session

IN LIEU OF THE ANDOVER EDUCATORS WORKSHOP originally scheduled for May, the Peninsula AGO Chapter is going to hold another repertoire-sharing gathering on Saturday, May 19 from 10 a.m. to 12 noon. It will be at Trinity Episcopal Church, 330 Ravenswood in Menlo Park. To arrange practice time, please telephone the church office at (650) 326-2083 and speak with Alecia or contact Rani Fischer, Trinity Organist, at (650) 793-4849 or <ranif@rcn.com> with questions about the

(continued on page six)

➤ 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 the newsletter. A new line has been added in the renewal form giving you the option of contributing an extra donation specifically for upcoming Chapter concerts and programs. Please consider taking advantage of this new way to support our work on behalf of the AGO and our members. 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. 2007 issue**

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

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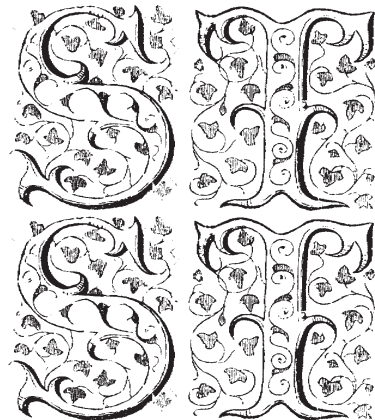


➤ **Next Newsletter Deadline:**
August 15 for Sept./Oct. 2007 Issue

➤ June Peninsula AGO Chapter Event: A Visit to the Stanford Theater

Mark you calendars:

Saturday, June 16, 2007 from 10 a.m. to 12 noon, our Chapter visits the **Stanford Theater in Palo Alto**. This will be an opportunity to listen to the "Mighty Wurlitzer" in the Stanford Theater and learn about theater organs and theater organ technique. Organ curator Ed Stout will give a lecture-demonstration followed by a more extensive playing demonstration by Jim Riggs. A pizza lunch will follow the morning program if interest warrants. *If interested, please contact Bob Stewart at (650) 941-6699 for more information.*



PIPES IN THE DESERT: THE NEXT MID-WINTER CONCLAVE

- EXPERIENCE ORGAN AND CHORAL MUSIC IN THE BEAUTIFUL SONORAN DESERT
- ENJOY MUSIC AND HOSPITALITY WITH A SOUTHWESTERN FLAIR
- EXPLORE WAYS TO RE-ENERGIZE CHURCH MUSIC

FOR ADDITIONAL INFO VISIT:
<WWW.AGOIXAZ.COM>

JANUARY 20-24, 2008
TUCSON, ARIZONA

Jeremy Filsell Organ Concert: Sophisticated Yet Accessible

BY RANI FISCHER

THE RECITAL BY JEREMY FILSELL on Sunday, April 22, 2007 at Los Altos United Methodist Church had the distinction of being both sophisticated and accessible. Filsell's polished aplomb was not at the expense of musical expression. This occasion also exhibited the newly rebuilt pipe/digital organ combination, modified from a three-manual Swain and Kates/Newton pipe organ console to a custom four-manual Allen 465 Renaissance Quantum organ. Filsell clearly relished the artistic possibilities of this exciting instrument.

The program commenced with Mozart's *Fantasia* (K. 608) which benefited from the artist's technical precision, comprising tenderness and panache. He transitioned to J. S. Bach's *Canonic Variations* on "Von Himmel Hoch" (BWV 679) which he played with subtle Baroque articulation agreeable to the acoustics of the room. The mood of the variations started out introspective and grew towards a jolly last variation on the familiar Christmas chorale. The melody was compellingly phrased, even in the pedal, through the strata of counterpoint.

After this German experience, we sojourned in England before settling in France, specifically in the cathedrals of Notre-Dame and

Saint-Eustache in Paris. The next work was "Les Cloches des Hinckley" from *Pièces de Fantaisie, Op. 55* by Louis Vierne. Hinckley, Filsell explained, is a hamlet nestled beside his hometown of Coventry, England. There Vierne must have heard the village bells which inspired this toccata, not



Jeremy Filsell following his recital at Los Altos UMC

unlike his *Carillon de Westminster*. It is marked by gentle billows of lush phrases slowly building to the pealing of the bells. Filsell employed the new Chimes stop of the Great at the beginning, which no doubt amused the children in attendance. He also showcased the new reverberation feature of the organ which delivered, at least to this reviewer's ears, almost two seconds of resonance, evoking the atmosphere of a stone cathedral.

Vierne's "Berceuse" from *24 Pièces en style libre, Op.31* was the next

piece, which Filsell treated with tenderness unadulterated by sentiment. His over-legato in certain instances brought forth warmth and color. The piece ended on a soft flute which withered with time.

Complementing Vierne's "Berceuse" was "Berceuse à la mémoire de Louis Vierne" by Pierre Cochereau (trans. Blanc.). If Vierne's "Berceuse" had been written as a lullaby for children, then this was the adult version. It was at least as beautiful, this time with exquisite mystery and seamless tonal meanderings.

After serenity came Cochereau's jaunty "Scherzo Symphonique" (trans. J. Filsell). Filsell brought out the tonal subtleties of the new organ on this work originally written for orchestra. His rhythmic acuity was illuminated by the scintillating character of this scherzo.

Traveling to the *Paroisse* of Saint-Eustache we then heard the "Prélude et Fugue sur le nom d'Alain" (Op. 7) by Maurice Duruflé. Here Filsell's musical sensitivity was confirmed. Duruflé's memorial to his dear friend, organist Jehan Alain who died in World War II, was written in tragedy but like all of Duruflé's work, pain melts away upon hearing it. Filsell's buttery touch rendered the

(continued on page four)

Peninsula Chapter Programs for 2007–2008

BY ANGELA KRAFT CROSS, SUB-DEAN

THE NEW PROGRAM YEAR IS UPON US, AND EVEN though the details are not finalized, it promises to be an exciting year full of chances to play, learn, listen, and have a good time with each other. For many years, the Peninsula Chapter has been a chapter of organists eager to play and share their various learning projects. In response to that, the Chapter will provide opportunities such

as masterclasses with local artists, at least one members' recital, and an organ crawl. We also have a growing number of youth affiliated with our chapter, and we would like them to have opportunities to play for each other with the guidance of local artists. This year we have had growing success with repertoire-sharing sessions which not only give us a chance to informally play for each other but also get to know each other. So, stay tuned for details! *2007–2008 promises to be a great year!* ♪

▷ Welcome New Board Members!

The Palo Alto/Peninsula Chapter welcomes two new Board members who will be joining us in the fall:
Paul Sahlin and Mary Frances Johnson. *Welcome aboard!*

▷ Angela Kraft Cross' 14th Annual Spring Organ Concert

Angela Kraft Cross' 14th annual Spring Organ Concert and Ice Cream Social will be held on **Sunday, May 20 at 4 p.m.** at the **Congregational Church of San Mateo.** The concert on the Casavant organ will feature works by Buxtehude, Sweelinck, Bach, Mendelssohn, Franck, Vierne, and Widor as well as the premiere of a new composition by Angela. Suggested donation at the door.

▷ Peninsula Symphony Presents *Keyboard Extravaganza*

The **Peninsula Symphony** welcomes organist **Alison Luedecke** as part of the Symphony's exciting *Keyboard Extravaganza*. One concert takes place on **Friday, May 18** at the **Fox Theater in Redwood City**, the second on **Saturday, May 19** at **DeAnza College's Flint Center**. Both concerts begin at 8 p.m. Also featured in these concerts will be pianist and radio show host **Christopher O'Riley**. O'Riley enjoys a thriving concert career and is host of the popular nationally distributed radio program for Public Radio International, *From the Top*. O'Riley will be playing Schumann's *Piano Concerto in A minor, Op. 54*. Dr. Luedecke joins **Maestro Mitchell Sardou Klein** and the Peninsula Symphony in a performance of the thrilling Saint-Saëns Organ Symphony. Saint-Saëns' final symphony, this work was premiered in 1886 at a London concert by the Royal Philharmonic. It was dedicated to Saint-Saëns' great friend Franz Liszt who died two months after the premiere. Rounding out the program will be *Variations and Fugue for Orchestra* by Lee Actor, a work commissioned by the Palo Alto Philharmonic in 2001. Tickets for the concert are \$33 for general admission, \$28 for seniors and students and may be purchased by calling the Peninsula Symphony office at (650) 941-5291 or going to <www.peninsulasymphony.org>.

(Filsell . . . continued from page three)

composition a prayer and a sigh of relief from a world fascinated by aggression.

The last work on the program, "Evocation II," was by contemporary composer and organist at Saint-Étienne-du-Mont in Paris, Thierry Eschaich. The

emotion of this composition grew on me, as at first I found it sterile. Afterwards, however, the air rang of a heady dark joy flavored by the modern world's loss of innocence, infused by French Romanticism, and ornamented by crashing harmonies reminiscent of those in Duruflé's Toccata. Again, Filsell remembered the organ's ability to simulate resonant acoustics which enhanced this music immensely. ♪

CONNECTING THE DOTS: Why Is Music Education Vital to Our Children's Education?

THE 2002 FEDERAL NO CHILD LEFT BEHIND (NCLB) legislation names arts education as part of the "core curriculum" for schools, on par with reading, math, and science. This legislation underscores research that supports music education as a critical component to the overall educational experience of our youth. By listing the arts among the core academic subjects, NCLB established a goal that all students have the opportunity to achieve in the arts, and reap the benefits of a comprehensive, creative, innovative education.

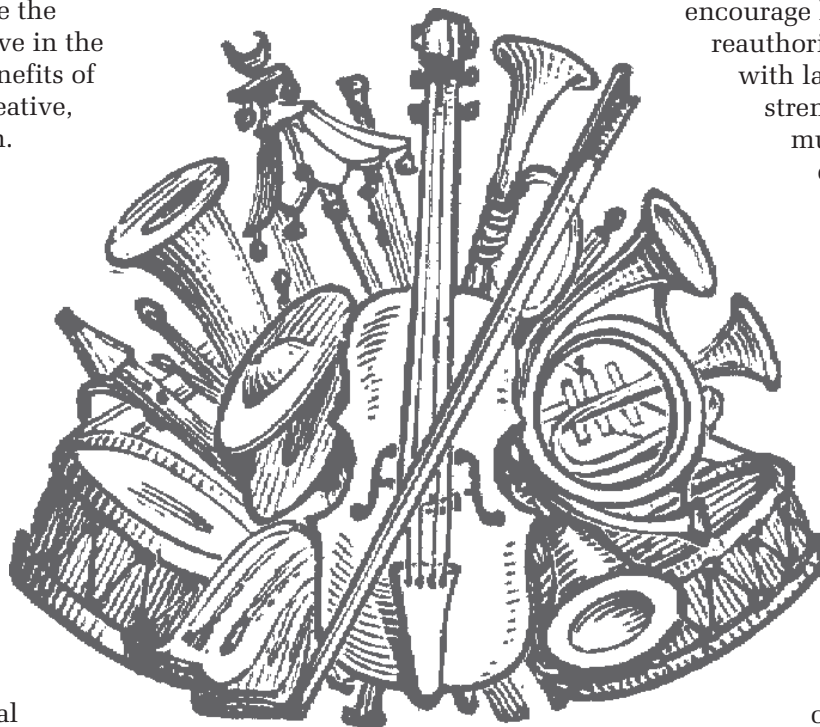
Even with this policy directive outlining the role of arts and music education in schools, the federal legislation has not made its way to state and local schools. As a result, more than 22 percent of schools surveyed nationally have reduced instructional time for music and art. Parents, employers, and community leaders expect schools to prepare children to be creative and successful in the information age, and still, there is a discrepancy in many schools between the curriculum and desired outcomes for student learning, particularly in the areas of arts and music education.

Legislators need to know that their constituents support and believe that music education in schools is vital to ensuring a quality education for all children. As Congress begins to consider reauthorization of No Child Left Behind legislation, we must demonstrate our commitment at the federal, state, and local levels to making sure

students have the opportunity to learn music and arts in school and to expand their minds through more creative and innovative education.

By communicating your views to your Member of Congress, you are taking a critical first step to ensuring a commitment to arts education. By demonstrating community support across the country, we can encourage legislators to not only reauthorize NCLB legislation with language that strengthens access to music and arts education but to also strengthen the federal commitment to ensure that a quality arts curriculum is implemented nationwide.

Please take a moment today to tell your Member of Congress that reauthorization of No Child Left Behind must continue to support and strengthen our national commitment to the arts, both in theory and in practice, in schools across the country. ♪



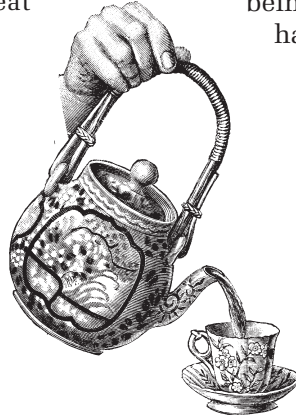
This article is a "grassroots background" published on the website of SupportMusic.com, a link found on the National AGO website, <www.agohq.org>. Music and the arts are vital to every child's education. Is your child's music program in danger of being cut? This site offers effective tips for taking action and the latest evidence of music's importance. Revive your community's commitment. Use SupportMusic.com to face the challenge head on. You CAN make a difference!

Letter from London: Half Pints and Tea Time

THE FOLLOWING AMUSING EXCERPTS COME FROM a letter written by a Mr. Terry Locke to *Cathedral Voice*, newsletter of the Friends of Cathedral Music organization in Great Britain. Mr. Locke is recalling Dr. Heathcote Statham, prominent organist and composer in charge of musical activities at Norwich Cathedral the second third of the 20th century. He writes:

“The story goes that he [Heathcote Statham] had made careful notes on regular preachers at the cathedral and had made arrangements with a local publican to slip out for a quick half or so at sermon time. One Sunday,

unknown to him, the preacher had been switched at the last moment and on his return from refreshment, he was horrified to hear the last hymn being sung unaccompanied. Fortunately he had perfect pitch and he waited for the last verse, came crashing in with a wonderful variation on the harmonies and left the impression that it had been planned that way.”



Ending his letter, Mr. Locke writes: “[Statham] frequently brewed a pot of tea during quiet moments of the services and one could see the steam from his boiling kettle if one knew where to look!” ☛

(Dean's Column . . . continued from front page)

Chapter activities to life. One doesn't have to wait to join the Board before volunteering to help put together a program. Call us! We'd be happy to put you to work!

AGO participation starts with membership renewal. Please send in the form you received by post or e-mail with your newsletter together with your dues payment *prestissimo*. Feel free to attach any suggestions or comments to help guide the Board in its work.

As we approach the end of the 2006–2007 season, I want to thank the Executive Committee and other Board members, volunteers, and event hosts who made the various programs possible and who kept the Chapter running this past season. Many thanks also to those of you who supported our various events by your attendance and financial help. I wish everyone a wonderful summer. ☛

☞ YOUR DEAN, PHILIP WINTERS

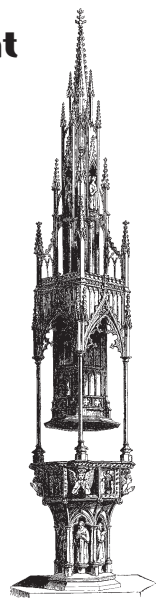
(Repertoire Sharing . . . continued from front page)

organ. The organ at Trinity is an “eclectic” instrument with Schoenstein pipework and a Schantz/Newton console, suitable for most any literature except large Romantic-period pieces, such as those by Franck. *See you there!* ☛



☞ Inaugural Recital at First Congregational Church in Palo Alto

John Walker, internationally acclaimed organist, formerly of Stanford and San José State universities, will play the inaugural recital on the newly installed Létourneau pipe organ at First Congregational Church of Palo Alto on **Sunday, September 30 at 4 p.m.** The church address is 1985 Louis Road. Contact the church for more information at (650) 856-6662 or visit <http://fccpa.org/organ.htm>.



**↳ Schola
Cantorum
San Francisco
Presents *Come
My Beloved***

JOHN RENKE, FOUNDER &
MUSIC DIRECTOR

Music of Love and
Passion by
Palestrina, di Lasso,
Poulenc, Duruflé, Rorem,
and others

**Saturday, May 12, 8 p.m.,
St. Mark's Church,
2300 Bancroft Way,
Berkeley**

**Sunday, May 13, 4 p.m.,
Mercy Center,
2300 Adeline Drive,
Burlingame**

\$20/General,
\$15/Student, \$10/Senior

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programs or to inquire
about booking a liturgy,
concert, or a private
event, please visit our
website at
<www.ScholaSF.org>



(Calendar ... continued from page eight)

9 Saturday

Schola Cantorum, Gregory Wait, Music Director, with a professional orchestra presents *Frostiana* by Randall Thompson, *Fern Hill* (with the poetry of Dylan Thomas) by John Corigliano, and John Rutter's *Requiem*. **Mountain View Center for the Performing Arts**, (650) 903-6000 for tickets or visit <www.mvcpa.com>. **8 p.m.**

10 Sunday

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

Schola Cantorum, Gregory Wait, Music Director. (*repeat of 6/9*) **Congregational Community Church**, Sunnyvale. Call the Schola Cantorum office for tickets for the Sunday concert, (650) 254-1700, or order online at <www.scholacantorum.org>. **4 p.m.**

15 Friday

Robert Huw Morgan, organ. Annual Commencement Concert in honor of the graduating class of 2007. Preludes and fugues of Bach, Dupré, and Duruflé. Free. **MC-SU. 8 p.m.**

17 Sunday

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

On the Horizon —

Sunday/July 1

Robert Adams, organ. **CSMA, 3:30 p.m.**

Sunday/July 8

David Christensen (UC Riverside), organ. **CSMA, 3:30 p.m.**

Sunday/July 15

Angela Kraft Cross, organ. **CSMA, 3:30 p.m.**

Sunday/July 22

Angela Kraft Cross, organ. **CSMA, 3:30 p.m.**

Sunday/July 29

Stephen Lind, organ. **CSMA, 3:30 p.m.**

Sunday/August 5

David Graham (UK), organ. **CSMA, 3:30 p.m.**

Sunday/August 19

Emma Lou Diemer, organ. **CSMA, 3:30 p.m.**

Sunday/September 30

John Walker, organ, inaugural recital on the newly installed Létourneau pipe organ at the **First Congregational Church of Palo Alto**, 1985 Louis Road. For more information, call (650) 856-6662 or visit <<http://fccpa.org/organ.htm>>. **4 p.m.**



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

May —

12 Saturday

San Francisco Renaissance Voices, **Todd Jolly**, Director, **Susan Jane Matthews**, organ. English Tudor music. Visit <www.sfrv.org>. **All Saints' Episcopal Church**, 555 Waverly, Palo Alto. **7:30 p.m.**

13 Sunday

Uppsala Cathedral Choir (Uppsala, Sweden), choral. **CSMA, 3:30 p.m.**

John Morabito, organ. Works of Bach, Jongen, Daveluy, Widor, Franck, and Demessieux. Cosponsored by SF/AGO. **GC, 4 p.m.**

18 Friday

Chanticleer, choral. *And on Earth, Peace: A Chanticleer Mass*. West Coast premiere of five-movement work by five significant contemporary composers of distinctive cultural and musical backgrounds. **GC, 8 p.m.**

Alison Luedecke, organ, with **Peninsula Symphony** in "Keyboard Extravaganza," including Saint-Saëns Organ Symphony. Visit <www.peninsulasymphony.org> or

call (650) 941-5291 for tickets and more information. **Fox Theater**, 2215 Broadway, Redwood City. **8 p.m.** (see box on page 4)

19 Saturday

⇒ *Peninsula AGO Chapter Event: Repertoire-Sharing Session, 10 a.m. to 12 noon, Trinity Episcopal Church*, Menlo Park (see article on front page)

Choral Evensong, choirs of St. Paul's Episcopal Church, Burlingame, **Susan Jane Matthews**, Director. Evensong for St. Dunstan: Stanford's *Evening Canticles in C*; Howell's *Hymn to St. Cecilia*; Walsh's *Preces and Responses*. **St. Paul's Episcopal Church**, 415 El Camino Real, Burlingame. **5 p.m.**

Alison Luedecke, organ, with **Peninsula Symphony**. (repeat of 5/18) **Flint Center/DeAnza College**, Hwy. 85 at Stevens Creek, Cupertino. **8 p.m.** (see box on page 4)

20 Sunday

Angela Kraft Cross, organ. 14th annual Spring Organ Concert and Ice Cream Social. Works of Buxtehude, Sweelinck, Bach,

Mendelssohn, Franck, Vierne, and Widor, and a new composition by Angela. **Congregational Church of San Mateo**. Suggested donation. **4 p.m.**

Gerre and Judith Hancock: Duo Organ Recital. Both are currently faculty at University of Texas, Austin. **GC, 4 p.m.**

Uppsala Cathedral Choir (Uppsala, Sweden), choral. **GC, 7:30 p.m.**

27 Sunday

Charles Rus, organ. Works of Buxtehude, Böhm, and Bach. **St. Mark's Lutheran Church**, 1111 O'Farrell St., San Francisco. (415) 928-7770. **3 p.m.**

Matthew Walsh, organ, **Maria Caswell**, violin. **CSMA, 3:30 p.m.**

Gary Desmond (City Parish Church of St. Stephen, Bristol, England), organ. Works by Andriessen, Peeters, Bach, Alcock, Vierne, and Cocherneau. **GC, 4 p.m.**

30 Wednesday

University Singers, Robert Huw Morgan, Director. Joined by **The Whole Noyse** ensemble performing Monteverdi's *Vespers*. \$10/\$5/\$9. **MC-SU, 8 p.m.**

June —

2 Saturday

Stanford Chamber Chorale Tour Farewell Concert. World premiere of Giancarlo Aquilanti's *Magnificat*. Also Murrill's *Evening Service in E*. \$10/\$5/\$9. **MC-SU, 8 p.m.**

3 Sunday

Daniel Sullivan (New York City), organ. **GC, 4 p.m.**

6 Wednesday

Stanford Early Music Singers. Ockeghem's *Missa Mi-Mi* and works of Ciconia, Dufay, and Busnois. Free. **MC-SU, 8 p.m.**

(continued on page seven)