

# Newsletter

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

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

September/October 2007

## Notes from the Dean

**I** HOPE THE SUMMER BROUGHT EVERYONE SOME adventure, a little rest, and a recharging of energy to start the new musical season. And to start the new season, my wife Margaret and I would like to welcome members and families to our home for a social gathering—a potluck supper/ barbecue on Sunday, September 30 from 12:30 p.m. to 3:30 p.m. Please bring a side dish, salad, or dessert. The address is 47 Robleda Drive, Atherton, near Austin and Stockbridge. Please telephone (650) 366-2502 by September 26 to let us know how many will be coming.



As many of you doubtless know, the First Congregational Church of Palo Alto received a new Letourneau pipe organ in May, 2007. Joe Guthrie, FCCPA Organist, has kindly offered the three manual, forty-nine stop instrument for a Members' Recital on November 11. There will be some practice time available before the recital date, so please consider preparing a piece to perform on this wonderful instrument before a familiar and friendly audience of fellow members.

As the year progresses, the Chapter will offer various workshops, recitals, and a masterclass. The Board will work hard to bring these programs to you. Success will come about by everyone's interest and attendance. Keep well.

YOUR DEAN, PHILIP WINTERS ❁

## 2007–08 Programs

**P**LEASE COME AND JOIN YOUR FELLOW PENINSULA Chapter members as we prepare to have an exciting year, full of chances to play for each other and for our friends, take classes with leading local artists, and just relax and socialize!

In September our year will start with a chance to mingle and make friends at the Atherton home of our Dean, Phil Winters, on the afternoon of Sunday, September 30. This will be a potluck and will adjourn in time for those who want to go to the inaugural concert of the new organ at the First Congregational Church of Palo Alto or the opening concert of the SF/AGO.

On Saturday, October 20 from 10 a.m. to 12 noon will be an informal repertoire-sharing session at Douglas Franks' church, Hope Lutheran Church in San Mateo, which is a perfect chance to try out new repertoire for friends or to have a practice performance for one of the upcoming Members' Recitals.

Sunday, November 11 at 3 p.m. will be our first Members' Recital, open to all who are interested in performing on the new Letourneau instrument at the First Congregational Church of Palo Alto. Plan on performing on this instrument in its inaugural year!

After January's annual organ crawl (details still in progress), February will be a month with two events. On Sunday, February 10, Jim Welch is

*(continued on page four, bottom)*

### 🕒 Chapter Repertoire-Sharing Session in October

**Want to try out that new (or old) piece you've been working on in front of a friendly and congenial audience in an informal setting?** Come to the next Peninsula AGO Chapter repertoire-sharing session, Saturday, October 20 from 10 a.m. to 12 noon at Hope Lutheran Church in San Mateo (600 West 42nd Ave., just off of Alameda de las Pulgas, five minutes south off of Hwy. 92 at Alameda). The organ is a two-manual/pedal Schoenstein with a floating positivist division. In general, it works best with Baroque or German Romantic literature. A modest amount of practice time can be arranged the week before. If interested in playing, contact Douglas Franks at <dohfra@earthlink.net> or (650) 560-4850. Perfection not required! ❁

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: October 15 for Nov./Dec. 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:**  
**October 15 for Nov./Dec. 2007 Issue**

## ☉ Directory Updates

### CHANGE OF ADDRESS:

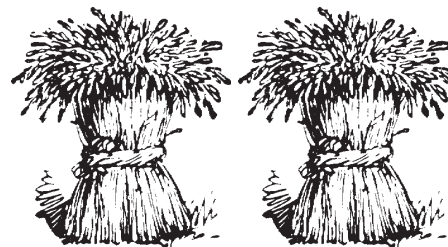
**Berdie Bowlsby**  
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San Ramon, CA 94583  
(925) 479-0244

**Joel Smeby**  
999 Golfview Ave.  
Zumbrota, MN 55992  
<jsmeby@mindspring.com>

### NEW MEMBER:

**Donald A. Mulliken**  
1454 Floribunda Ave., #311  
Burlingame, CA 94010  
(650) 342-5554  
<damulliken@aol.com>

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

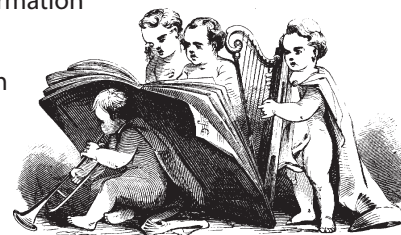


## Leadership for Parish Musicians: Classes Beginning Fall 2007

Offered on a two-year cycle, this national and ecumenical program offers seven courses that cover the practical skills needed for musical leadership in a small- to medium-sized church. With a regular commitment, participants will receive practical skills, professional resources, and personal formation tailored to their specific needs.

LPM Coordinators: Matthew Burt and Jane McDougale; location of classes: Church Divinity School of the Pacific (CDSP), Berkeley; LPM Open House: Saturday, September 8 (9:15-3 p.m.). For more information: <www.lpm-online.org>; <jmcdougale@stbedesmenlopark.org> or <mburt@post.harvard.edu>.

(submitted by Jane McDougale)



# Summer Organ Academy at McGill University in Montreal

By RANI FISCHER

**R**ACHEL PHILLIPS AND I ATTENDED THE MCGILL Summer Organ Academy in Montreal for the first time, and we can highly recommend it to all our friends, either as auditors or as players in the masterclasses. The academy takes place every other summer for two weeks, and every year different organs in various churches in Montreal are chosen depending on the repertoire studied. This year, Marie-Claire Alain taught on an organ by Karl Wilhelm, James David Christie and William Porter taught on Rudolf von Beckerath organs from Hamburg, and Olivier Latory, Carole Terry, and Ben Van Oosten taught on Casavant instruments. The Wilhelm and Casavant factories are located not far from Montreal. The city is bejeweled with fine instruments owing to its French-Catholic heritage and to the builders who settled close by to meet the demand.

(continued on page six, top left)

By RACHEL PHILLIPS

**T**HIS YEAR, NOT ONE BUT TWO PALO ALTO/PENINSULA Chapter members attended the fifth biannual McGill Summer Organ Academy in Montreal, July 9–19. The Summer Organ Academy, which dovetails with the *Festival des Grandes Orgues* concert series, includes a combination of courses, lectures, and concerts on some of Montreal's finest organs played by some of the world's finest performers.

The courses include a variety of topics ranging from 17th-century North German organ music to improvisation. Attendees have the option to be active participants, enabling them to receive coaching from the instructors plus practice time on the organs used during courses as well as the two practice organs at McGill University. Auditors can rotate in

(continued on page six, top right)

## PIPES IN THE DESERT



### THE NEXT MID-WINTER CONCLAVE

EXPERIENCE ORGAN AND CHORAL MUSIC IN THE BEAUTIFUL SONORAN DESERT

EXPLORE WAYS TO RE-ENERGIZE CHURCH MUSIC

ENJOY MUSIC AND HOSPITALITY WITH A SOUTHWESTERN FLAIR

FOR ADDITIONAL INFO VISIT: [WWW.AGOIXAZ.COM](http://WWW.AGOIXAZ.COM)

**TUCSON, ARIZONA  
JANUARY 20-24 2008**

## PIPES IN THE DESERT: THE NEXT MID-WINTER CONCLAVE

**The AGO Region IX Mid-Winter Conclave will be held in Tucson, Arizona, January 20–24, 2008.**

Rich in Spanish heritage, Tucson is surrounded by the diversity of the Sonoran Desert—mountains studded with saguaro cacti, desert washes, balmy winter temperatures, and beautiful sunsets. We think that the diversity of the desert will be reflected nicely in the Conclave program. *Millennia Too!* with organist Alison Luedecke and oboist Susan Barrett, for example, will be playing the world premiere of Stephen Sturk's *California Mission Suite*. Organist Richard Elliott will be playing Pamela Decker's *Tango for Tucson*. The closing worship service will open with a work by Tucsonan Jay Vosk for native flute and organ, and will then focus on Joel Martinson's *Missa Guadalupe*, with the Tucson Arizona Boys Chorus serving as the choir for the service.

The Conclave will also include great organ music from such superb artists as Paul Jacobs, Pamela Decker, Richard Elliott, and Kimberly Marshall; an inspiring hymn festival led by Michael Burkhardt; and wonderful choral music from the Arizona Choir, the Phoenix Bach Choir, and the Tucson Arizona Boys Chorus. Renowned Theater organist Ron Rhode will enliven a silent movie. In addition, Conclave attendees may choose from a splendid array of 16 workshops.

Please visit the Conclave web site at <[www.agoixaz.com](http://www.agoixaz.com)> and read all about it, then print the registration form and send it in! Special registration rates are available until November 15, discounted hotel rates until December 20. ❁

(submitted by Anne Keyl)

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## Chapter Visit to Stanford Theatre Organ

BY RANI FISCHER

**O**N SATURDAY, JUNE 16, 2007 PENINSULA CHAPTER members met at the Stanford Theatre for an introduction to the mighty Wurlitzer organ given by Ed Stout, the curator, and Jim Riggs, a regular performer for silent films at the Stanford Theatre. Mr. Stout is a consummate advocate for the organ in both his enthusiasm and knowledge. For those like myself who were lukewarm about theatre organs coming in, we felt a great sense of respect and appreciation on the way out from both the beauty of the instrument and the knowledge and artistry of Mr. Riggs.

The Stanford organ is a story in itself. The 1926 console is from Mann's Chinese Theatre in Hollywood, but the pipes date back to about 1928 and are from Loew's Theatre in Syracuse, New York. It currently has 21 ranks, which doesn't sound like a lot, but as Stout explained, one rank on a Wurlitzer is equal to three on a church organ since so much variety can be achieved in so many ways. Every so often, another section from the Syracuse organ is installed in the Stanford Theatre so as to not put the organ out of commission for very long. It will be a few years before we hear the complete organ, but the current one is still full of grandeur and majesty.

Another quality of the theatre organ is the high wind pressure, far higher than in classical pipe organs. One result of that is the quality of vibrato is much faster,

and the organ produces that unique fluttery sound we think of as "non-churchly." Perhaps its most unusual characteristic is its second touch ability. If you press a little harder on the key, you get an amplified version of the sound. This is a nice technique for accenting chords and bringing out melodies. Bill Riggs, whom Stout described as having a "rhythmic springboard" touch, demonstrated this for us in his versions of "Tea for Two" and "Stormy Weather."

As it turns out, theatre organs were not originally built for movies. Until 1910 they were developed for symphonic transcriptions since it was cheaper to hire one musician rather than 35. Between 1910 and 1914 films started using organ accompaniment, and it was a big hit. Since movies didn't have sound until the late 1920s, movies needed something to provide an audio component, and the organ was the perfect answer. No more orchestra in the orchestra pit!

**P**erhaps the biggest lesson of all, one Stout and Riggs stated eloquently, is that despite the differences between the church organ and theatre organ, the schools of playing have a lot in common. They agreed that "the ultimate sin in organ playing is to be boring. No one minds a 'blue note' here or there, but it should never be boring" in church or theatre setting alike. Another commonality is the high level of skill needed to play well. Mr. Riggs described his childhood, how he practiced for hours on his neighbor's home organ, mainly for enjoyment. Still, he is awesome! ❁

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### *(2007-08 Programs . . . continued from page one)*

playing a 50th-anniversary concert at his church, St. Mark's Episcopal in Palo Alto, and on Monday evening, February 11 at 7 p.m., Robert Huw Morgan will be conducting a masterclass on the fabulous historical organs of Memorial Church at Stanford University. Getting to play on the Stanford organs is a rare treat, and Robert Huw Morgan is always a most wonderful and entertaining host as well as a wealth of information on performance practices and organ repertoire!

In April, we will have our second Members' Recital, this one on the von Beckerath mechanical-action organ of St. Bede's Episcopal Church in Menlo Park. The idea of two masterclasses, one on a romantic/contemporary instrument and the other on a tracker instrument, provides opportunities for everyone to share their favorite pieces on an appropriate instrument.

In May, on a date yet to be finalized, Ron McKean, East Bay improvisation virtuoso, will lead us in a class both for our young members as well as for our general membership to help us improve our own improvisation abilities in very practical ways. Ron has a way of convincing even the most reluctant among us that successful improvising is possible in our hands. And finally, in June, also on a date to be decided, we will host a composer's forum where Chapter and other local composers will share their recent compositions.

**T**his promises to be a very exciting year for the AGO, and we hope that you will make a point of being a part of it as often as possible. One of the special things about the Peninsula Chapter is that we are a small, intimate chapter, and in the midst of our exciting adventures together, wonderful friendships form! Come and be a part of the action!

BY ANGELA KRAFT CROSS, SUB-DEAN ❁

**Dieterich Buxtehude: Organist in Lübeck  
(Revised Edition, 2007) by Kerala J. Snyder**

**T**HIS NEW EDITION OF THE MOST COMPREHENSIVE LIFE-AND-WORKS STUDY OF the great Baroque-era organist and composer Dieterich Buxtehude (c. 1637–1707) was released in July to celebrate the tercentenary of the composer’s death. Originally published in 1987 and long out of print, *Dieterich Buxtehude: Organist in Lübeck* is considered by most musicologists to be the definitive biography of Buxtehude. It also includes close description of Buxtehude’s compositional output, from trio sonatas to the famed *Abendmusiken*, Buxtehude’s yearly oratorio presentations. The young J. S. Bach traveled to Lübeck in 1705 to learn as much as he could from the great master of the organ and of Lutheran church music. This revised edition contains new information on the organs that Buxtehude played in Scandinavia and Lübeck; excerpts from the newly available account books from St. Mary’s in Lübeck; a discussion of newly discovered sources, including one written by J. S. Bach; an evaluation of recent scholarship on Buxtehude, and an extensive bibliography. *Dieterich Buxtehude: Organist in Lübeck* is written for both the casual reader and the serious scholar. The CD included with the book provides musical examples of all genres discussed in the book—vocal works, a trio sonata, harpsichord music, and organ music newly recorded on the North German mean-tone organ in Gothenburg, Sweden by a noted specialist in this repertoire, Hans Davidsson, professor of organ at the University of Rochester’s Eastman School of Music and the founder of the Göteborg Organ Art Center (GOArt). Kerala J. Snyder is *professor emerita* of musicology, Eastman School of Music (University of Rochester). ❁

*(Purchase information at <www.gothic-catalog.com> or other on-line vendors.)*

**Organist Sought for Church of the Epiphany**

EPISCOPAL CHURCH OF THE EPIPHANY IN SAN CARLOS SEEKS AN ORGANIST. Position is open immediately; eleven-month contract, September–July. Searching for an enthusiastic, people-oriented person, committed to working as organist/colleague with Minister of Music. Duties include one weekly rehearsal and one Sunday service; special services of worship include holidays of Christmas, Holy Week, Easter, and occasional Evensong. Weddings and funerals paid extra. Two children’s choir rehearsals weekly on Thursdays with an eight-month schedule. Desired traits include knowledge of Episcopal service; ability to sightread, modulate, and transpose; interest in wide range of repertoire from Renaissance to Contemporary; ability to lead congregational singing through hymn and service playing; ability to relate to people of all ages. Salary begins at \$16,000. Organ is a Galanti Preludium III, a three-manual electronic, refurbished and expandable. Contact Cortlandt S. Bender, Minister of Music, <mailto:csbconsult@comcast.net> or (650) 281-4938. ❁

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**First Presbyterian in San Mateo Needs Organist**

FIRST PRESBYTERIAN CHURCH IN SAN MATEO SEEKS AN ORGANIST/ACCOMPANIST. Weekly rehearsals and performances with Chancel Choir at Sunday services and other special services for Advent and Easter. This is a weekly pay position with no benefits. Compensation starts at \$250 per week for Sunday services and \$250 for other special events. E-mail Jennifer Covey at <covyzoo@aol.com>. ❁

**Exciting activities with young people** occurred in Region IX during the spring and on June 23. Five chapter-level AGO/ Qumby Regional Competitions for Young Organists (RCYO) were held in early spring, and the winners moved on to the final competition at Concordia University in Irvine, California on June 23. Representing the chapters were Hannah Brewer from Los Angeles, Victor Li from Orange County, Clayton Roberts from Salt Lake City, Keenan Boswell from San Diego, and Charles Guiam from San Francisco. The first prize of \$1,000 plus performances at the Region IX Midwinter Conclave in Tucson in January and at the National Convention next summer in Minneapolis went to Keenan Boswell, a student of Paul Jacobs at Juilliard. Second place of \$500 was awarded to Clayton Roberts, who studied with Dr. Kenneth Udy and will be at Rice University in the Fall. All participants were awarded a year’s membership in an AGO chapter. Judges for the final competition were Peter Bates, Dr. Orpha Ochse, and Darrell Orwig with Fran Johnston and Dr. Williametta Spencer serving as alternates.

Thanks to Ingrid Hersman (SLC), Dr. Susan Jane Matthews (S.F.), Dr. Ron Sinanian (L.A.), and Leslie Wolf Robb (S.D.) for organizing the chapter-level competitions. Kudos to Coordinator Alicia Adams for the enormous amount of work she did to present both the Orange County competition and the Concordia University event. ❁

*(submitted by Frances Nobert, DMA, Region IX Councillor)*

(McGill/Fischer . . . continued from page three)

Both Rachel and I chose to play rather than audit. Rachel took James David Christie's class on Dieterich Buxtehude, as well as William Porter's class on North German improvisation. I limited myself to one class purely because of the instrument, a Dom Bedos copy built by Helmut Wolff and housed handsomely in a stained-glass hall of the university. I believe there are only three pre-Revolutionary organs in France, and this copy is the closest we can get to that sound in the Americas. The French Classical class was taught by McGill's organist, John Grew. I felt that I finally had some understanding of *notes inégale* and French registration, as merely reading about these aspects of performance left me in the dark. I really had to hear them to learn them.

**N**ot only does one attend masterclasses; one can attend a free concert every evening. All concerts featured Buxtehude, since 2007 is the 250th anniversary of Buxtehude's death. One of the highlights for me was an all-Buxtehude concert by James David Christie held at St. Joseph's Oratory. I could hardly imagine a place as eerie as St. Joseph's Oratory. Indeed, the interior looks like a spaceship, and Darth Vader could appear around the corner. It is a huge concrete room with colored lights here and there. The organ is magnificent, although I heard the page-turner say that at the console the organ sounds terrible because the proper balance of sound cannot be accurately heard while seated at the console. Christie played a set of chorale variations intimately, but for the big Toccata in D Minor as the finale, he used the room to make the big chords swell magnificently and die down to great effect. The actual church is set upon another church under which is a crypt laden with candles, canes, and crutches from centuries of lame people who have been healed. The entire structure sits atop a hill, and pilgrims sometimes walk up the huge marble staircase on their knees in reverence.

In addition to the two weeks of lessons, this year the academy had a weekend symposium on Buxtehude. Kerala J. Snyder gave the keynote address, "What's New in Buxtehude Research?" based on the revised second edition of her book, *Dieterich Buxtehude: Organist in Lübeck*. She spoke as we listened in wonderment about a painting that we think portrays Buxtehude and of some recently found water-damaged copies of Buxtehude's compositions copied by the 13-year old J. S. Bach.

After that, James David Christie introduced the newest edition of Buxtehude's works, *Dieterich*

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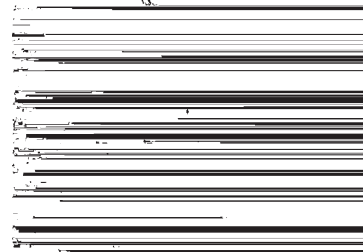
(McGill/Phillips . . . continued from page three)

and out of courses and hence benefit from the instructional material and demonstrations of the teachers. Since they are not performing in class, and because McGill is strategically located in the heart of the city, auditors have more time to explore the cultural treasures of Montreal—"old Montreal," museums, historic churches (there are more than 100 churches in the city), not to mention restaurants and Montreal Park. This year, the Academy commemorated two anniversaries—the 300th anniversary of Dieterich Buxtehude's death and the centenary of the birth of the German organ builder von Beckerath, with a symposium covering significant aspects of their influence on performance practice today.

**R**ani attended the first week's session and participated in John Grew's course on the French Classical period, using the university organ in Redpath Hall built in 1981 by *Wolff et Associés* especially for that genre. As she was staying at Presbyterian College, an on-campus housing facility that has its own chapel organ, she was able to schedule practice time at any time, day or night! I participated in the whole program so that I could attend William Porter's two-week course on improvisation and both sessions of Marie-Claire Alain's courses on Bach. Week one covered the influence of Buxtehude on the young Bach; week two focused on the *Clavierübung*, Part III.

Class size is small and provides a friendly and open atmosphere conducive to learning and spontaneity. Most participants were from the United States or Canada, but there were others from Europe, Mexico, and as far away as Korea. Ages and professional backgrounds were just as diverse. Before and after class times and concert intermissions provided plenty of opportunities to meet, socialize, and form new friendships.

Since the McGill Organ Academy is only held every other year, it is an event that can come and go unnoticed. However, it is one not to be missed! The fact that some of the participants have attended more than once and some every time since its beginning in 1997 only confirms that no matter what your level or musical or professional expertise, the McGill Organ Academy is a wonderful opportunity to enrich one's experience in the art of the organ. ✨



(McGill/Fischer . . . continued from page six)

*Buxtehude: The Collected Works* by Michael Bellotti, published by The Broude Trust, 1998. This edition is truly invaluable. For the first time the editor and publisher have heeded the North German tablature Buxtehude used to notate his music (a system not unlike today's modern guitar notation). Performers may want to use this as a scholarly reference and choose another edition to play from. Christie recommends the Beckmann (Breitkopf) edition for this purpose, although in any edition one always has to make choices about octaves, chords, ornaments, to pedal or not to pedal. The most fascinating example for me was the *Praeludium in g, BuxWV 149*. In this case, the difference between past editions and the new Belotti edition was remarkable. The original tablature clearly shows sixteenth notes in pairs, whereas all past editions have the same passages in triplets, giving a fresh new feel to what had become like an old pair of jeans.

I learned much and met inspirational people, including many young adults who were dedicated to the organ. It was well worth the trip; actually, I flew to Boston and another friend and I drove up to Montreal, a five-hour drive of green trees and through the White Mountains. Montreal is both charming and sophisticated with fine restaurants and elegant European architecture. I stayed in a dorm room with a common kitchenette for \$25/night just five minutes from the wonderful organ I practiced on. The cost of tuition for the McGill Summer Organ Academy has remained constant since its inception ten years ago thanks to numerous benefactors. I hope you will consider it one of these summers. ❁

(Calendar . . . continued from page eight)

Langlais. **Old First Presbyterian Church**, San Francisco. **9 a.m.**

### 28 Sunday

**Voices of America's Future**, choral. Premier youth choirs from the Bay Area perform in this seventh annual festival concert, featuring special guest, Carmina Slovenica, a leading avant-garde vocal ensemble from Slovenia. **GC, 3 p.m.**

**Michael Pelzel** (Switzerland), organ. **CSMA, 3:30 p.m.**

### 31 Wednesday

**James Welch**, organ. Annual Halloween concert. **St. Mark's Episcopal Church**, 600 Colorado Ave., Palo Alto. \$10. **8 p.m.**

## On the Horizon —

### Sunday/November 4

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

### Wednesday/November 7

**James Dawson** (All Saints' Episcopal Church, San Francisco), organ. Chorale-based and free

works of Buxtehude, Bach, and others. \$10/\$5. **MC-SU, 8 p.m.**

### Sunday/November 11

**Langlais Symposiette & Recital:** "Jean Langlais: Composer, Organist, Teacher." A lecture presented by four Langlais students: **David Bergeron** (Gloucester, MA), **Karen Hastings Flegel** (Antioch, CA), **Elna Johnson** (Pittsburgh, PA), and **Christoph Tietze** (San Francisco, CA). A recital of music by Langlais and his contemporaries follows. **CSMA, 3:30 p.m.** (lecture); **5 p.m.** (recital).

### Sunday/November 18

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

**Leo Abbott** (Cathedral of the Holy Cross, Boston), organ. **GC, 4 p.m.**

### Wednesday/November 28

University Singers, **Robert Huw Morgan**, Director. Seasonal music including *Carols and Lullabies of the Southwest* by Conrad Susa. \$10/\$5. **MC-SU, 8 p.m.**

### Sunday/December 9

**Robert Huw Morgan**, organ. Annual Holiday Recital. Free. **MC-SU, 1:30 p.m.**

## 🎵 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>>.

## 🎵 Organ Recital at Woodside Village Community Church

**Todd Troutman**, organist/pianist and Minister of Music at Woodside Village Community Church, will present works of Barber, Fauré, Handel, Franck, and others in recital at Woodside Church, **Sunday, October 14 at 4 p.m.** Church is located at 3154 Woodside Road (Hwy. 82). Recital is free but a free-will offering will be taken.

## 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

### September —

#### 9 Sunday

**Eric Dalest** (France), organ.  
**CSMA, 3:30 p.m.**

#### 15 Saturday

**Susan Jane Matthews**, organ,  
**Beverly Hock**, narrator.  
"Introduction to the King of Instruments: Music for Organ and Narrator," with Akerly's "A Sweet for Mother Goose" and music for ages 5 to 105 by Bach, Burton, Mozart, Saint-Saëns, Bolcom, and Widor.  
**St. Paul's Episcopal Church**, 415 El Camino Real, Burlingame.  
**5 p.m.**

#### 16 Sunday

**David Hatt**, organ. The "Eighteen" chorales of J. S. Bach, Part I.  
**CSMA, 3:30 p.m.**

#### 22 Saturday

☛ *SJ/AGO Chapter Event:* **David Cherwien** Workshop. **Campbell UMC**, 1675 Winchester Blvd., Campbell. **10 a.m.–12 noon.**

#### 23 Sunday

☛ *SJ/AGO Chapter Event:* **David Cherwien** Hymn Festival & Concert.

**Campbell UMC**, 1675 Winchester Blvd., Campbell. **3 p.m.**

**David Hatt**, organ. The "Eighteen" chorales of J. S. Bach, Part II.  
**CSMA, 3:30 p.m.**

**T. Paul Rosas**, organ.  
Demonstration and recital on hybrid organ. **Los Altos UMC**, 655 Magdalena Ave., Los Altos.  
**7:30 p.m.**

#### 28 Friday

**Robert Huw Morgan**, organ.  
Works by Rheinberger, Reger, and Reubke (*Organ Sonata in C Minor*).  
\$10/\$5. **MC-SU, 8 p.m.**

#### 30 Sunday

**Alan Blasdale**, organ. Franck's *Trois Chorales*. **CSMA, 3:30 p.m.**

**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.**

☛ *SF/AGO Chapter Event:* **William Porter**, organ. Guild Service and Hymn Sing. **St. Mark's Lutheran Church**, 1111 O'Farrell St., San Francisco. **4 p.m.**

### October —

#### 7 Sunday

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

**Jeffrey Smith**, organ. Works of Louis Vierne. **GC, 4 p.m.**

#### 14 Sunday

**Angelo Castaldo** (Italy), organ.  
**CSMA, 3:30 p.m.**

**George Baker**, organ. All-French program ending with an improvisation. **GC, 4 p.m.**

**Todd Troutman**, organ and piano. Works of Barber, Fauré, Handel, Franck, others. **Woodside Village Community Church**, 3154 Woodside Road (Hwy. 82). Free-will offering. **4 p.m.**

**James Welch**, organ. **Danville LDS Church**, 655 Old Orchard Dr., Danville. **8 p.m.**

#### 14 Sunday

☛ *Peninsula AGO Chapter Event:* Repertoire-Sharing Session, **10 a.m. to 12 noon, Hope Lutheran Church**, San Mateo. (see article on front page)

#### 21 Sunday

**Susan Snook-Luther, Chinar Merjanian**, organists. Frasier Scholarship Winners Recital (SJ/AGO-related). **Immanuel Lutheran Church**, 1710 Moorpark Ave., San José. **3 p.m.**

**Emanuele Cardi** (Italy), organ.  
**CSMA, 3:30 p.m.**

#### 26 Friday

☛ *SF/AGO Chapter Event:* **Ann Labounsky**, organ. Music of Jean Langlais. **Old First Presbyterian Church**, Van Ness at Sacramento, San Francisco. **8 p.m.**

#### 27 Saturday

☛ *SF/AGO Chapter Event:* **Ann Labounsky**, organ. Workshop and Masterclass: Music of Jean

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