

Newsletter

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

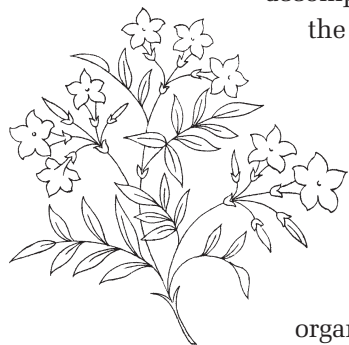
<http://www.geocities.com/agopeninsula>

March/April 2008

Notes from the Dean

I'D LIKE TO SAY THANK YOU AGAIN TO KATHLEEN Martin of St. Pius Catholic Church and Catha Hall of Messiah Lutheran Church for hosting and making possible our organ crawl January 20th. Those who attended heard about the history of the Wicks at St. Pius from Blaine Ricketts and about organ design in an acoustical environment from our own Paul Sahlin. Everyone had a chance to try out and compare the two instruments.

Then in March Robert Huw Morgan maintained a lively pace at his masterclass at Memorial Church at Stanford. I was so impressed by the talent and accomplishment displayed by



the younger performers, several of whom are still in high school. Dr. Morgan combined his ever-flowing wit with his extensive knowledge of seemingly all the organ literature to

constructively and kindly offer performance and interpretative tips to the performers. This was the perfect sort of event for our chapter, and we were thrilled when Robert Huw agreed to hold another class next year. As terrified as I usually am about performing in front of others, I found this class supportive and not too scary. Thank you, Robert Huw Morgan!

Board member Rani Fischer is hosting our upcoming April 6 Chapter event which will be a members' recital at St. Bede's Episcopal Church in Menlo Park. Please consider signing up to play a piece you'd like an appreciative audience to hear. Or just come and be part of that appreciative audience!

Peace!

YOUR DEAN, PHILIP WINTERS ☸

Chapter Members' Recital Scheduled for Sunday, April 6, 2008, 3 to 5 p.m. at St. Bede's Episcopal Church in Menlo Park Reception will Follow!

Please play in the upcoming members' recital on the von Beckerath organ with two manuals and 28 ranks. If you would like to experience the North German sound and feel, this is your chance. Works dating from Bach and before sound well on this organ, as do Mendelssohn and Brahms. Please contact Rani Fischer at <ranifisc@gmail.com> if you wish to play and/or practice beforehand. Please note, upon switching off the organ, make sure to open the shutters, release all couplers, and push in all stops. Thanks!



Nominating Committee Finds Candidates for Impending Board Vacancies

Rani Fischer, Bob Stewart, and Mary Frances Johnson, the Peninsula AGO Chapter's 2008 Nominating Committee, have developed a list of candidates to serve on the Board for the term beginning September 2008. They are:

Matthew Burt

(Christ Episcopal Church, Portola Valley)

Frank Saunders

(St. Ambrose Episcopal Church, Foster City)

Roy Stegman

Rani Fischer will serve as Dean, Angela Kraft Cross will remain as Sub-Dean, and Jill Mueller will remain as Registrar-Treasurer.



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

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

☉ **Next Deadline: April 15 for May/June 2008 issue**

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

Board Officers —

DEAN: Philip Winters <wintersdds@sbcglobal.net>
SUB-DEAN: Angela Kraft Cross <krftcrss@yahoo.com>
REGISTRAR/TREASURER: Jill Mueller <sjillmueller@earthlink.net>
SECRETARY/
NEWSLETTER EDITOR: Douglas Franks <dohfra@earthlink.net>

Board Members-at-Large —

Robert Stewart ('08) (650) 941-6699
Dorothy Wurlitzer ('08) <wurlitzer@comcast.net>
Paul Sahlin ('08) <tubamirbls@aol.com>
Rani Fischer ('09) <ranif@rcn.com>
Jay Martin ('09) <martinjg@flash.net>
Mary Frances Johnson ('10) <wdngltrgy@earthlink.net>

WEBSITE MANAGER: Paul Zawilski
<zedmusic@yahoo.com>

National Officers —

EXECUTIVE DIRECTOR: James E. Thomashower <jet@agohq.org>
NATIONAL PRESIDENT: Frederick Swann <fredswann@aol.com>
REGION IX COUNCILLOR: Dr. Frances Nobert <fnobert99organ@aol.com>
DISTRICT CONVENER: Joyce Rhodes <joyce.rhodes@comcast.net>

☉ **Next Newsletter Deadline:
April 15 for May/June 2008 Issue**

☉ Directory Updates

NEW MEMBER:

Michael Morganstern
567 Lincoln Ave.
Palo Alto, CA 94301
ph. 650/326-0600
m_morgan@pacbell.net

CHANGE OF E-MAIL:

Rani Fischer
ranifisc@gmail.com
Duane Soubirous
subaruenfrancais@gmail.com
Donna Swanson
donna.swanson@lqumc.org

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



☉ Silicon Valley Symphony "Soli and Sorcery" Concert

The Silicon Valley Symphony is proud to present its "Soli & Sorcery" concert at the Presbyterian Church of Los Gatos on Saturday, March 8, 2008, at 7:30 p.m. Ticket donation is \$20 general and \$15 seniors and students; children age 12 and younger are FREE with an adult. The Silicon Valley Symphony features two fantastic soloists, including the video of 7-year-old Christine Chon's world solo debut from 1998 and her passionate performance (now at age 17) of the difficult and sublime Sibelius Violin Concerto; Christopher Bengochea, star of Opera San José's production of *Rigoletto* currently showing at the California Theater, performs four of the most famous and beloved opera arias and songs, including an audience sing-along; all mixed with music of mystery, imagery, and sorcery! This "child-friendly" performance is a concert-goers' concert! Get there early for good seats. The SVS is sponsored by the Bay Area Music Foundation and sponsored in part by the Presbyterian Church of Los Gatos, and Foothill College Performing Arts Alliance. The church is located at 16575 Shannon Road in Los Gatos. For more information, contact Michael Gibson, Music Director, SVS, (408) 873-9000 (office), <maestro@bamusic.org>, <www.bamusic.org/svs>.

Winter Organ Crawl in Redwood City

BY DOUGLAS FRANKS

THE JANUARY 20 CHAPTER ORGAN CRAWL WAS A golden opportunity on a gray winter day to visit two lesser-known organ gems of the San Francisco Bay Area: one in St. Pius Roman Catholic Church in Redwood City; the other in Messiah Lutheran Church, also in Redwood City.

A good dozen or more of us gradually filtered into dimly lit St. Pius starting at about 1 p.m. We were immediately impressed by the pipework of the Wicks organ rising up just behind the central altar and facing frontally out into the vast worship space. Cathedral-like in its proportions, the church is laid out in a sort of inverted trefoil pattern with what would normally be thought of as the nave in the middle flanked shoulder-like by two equal-sized “transepts,” each as large as the “nave.” The organ pipes are on a high recessed platform and could not be better situated for speaking their music in full and balanced fashion into all reaches of the church’s cavernous interior.

Our organ crawl was billed as a fairly informal event, and so it was. We wandered about listening to our colleagues having a go on the three-manual console. St. Pius organist Kathleen Martin and organ consultant/technician Blaine Ricketts were on hand to talk with us individually and answer questions. After a while, Mr. Ricketts addressed us as a group and gave a more formal account of the history of the organ.

It was originally built by Walcker and later greatly expanded by Wicks. The enlargement came in two installments, the first in the early eighties, the second in the late eighties. Parishioner Marge O’Malley was recruited into the choir whereupon she donated funds for the enlargement—a great reason for aggressive choir recruitment! Considering that Bingo was more popular in the parish than organs or organ music at the time, according to Mr. Ricketts, rebuilding the organ has to be deemed a real

achievement! Two-thirds of the pipework in the present organ are from the original instrument. Richard Purvis gave one of the inaugural recitals.

One of the St. Pius organ’s biggest assets are the live acoustics in the building housing it. Someone calculated the reverberation time to be about four seconds, rather good for the “acoustically dry” Bay Area. Chapter Board member and organbuilder/consultant Paul Sahlin pointed out that for most organists in most American churches, playing at St. Pius would require “playing this acoustic,” that is, skillfully calibrating use of legato versus detached touch. He continued by giving a fascinating and informative discourse on how to go about



Steiner-Reck organ console at Messiah Lutheran Church (photo: Donald Mulliken)

conceptualizing an organ design appropriate for a particular space. He lamented, rightly so, that architects are generally not specialists in church design and that in the minds of most architects and others privy to the planning process, a “blooming” or live acoustic in a church is considered undesirable, whereas a dead acoustic—“like a

bedroom”—is not. He commended the Walcker-Wicks in St. Pius for possessing many of the right qualities for a church organ.

Paul expertly enumerated the different elements of organ design that are essential to building the best instrument for a specific church building: identifying acoustical pockets in a room, i.e., where high or low sound frequencies sound well or not (midrange is usually not a problem); what instrument would best suit the choir’s needs; what instrument would best suit the congregation’s needs; what are the expectations of the congregation, the very people, after all, who would pay for the organ; location and layout of the pipework; the size of the instrument (the formula used for theater organs of gauging size by the number of seats does not work in a church!); formulation of a stoplist according to “chorus”

(continued on page six, bottom)

Masterclass with Robert Huw Morgan a Big Success!

BY DUANE SOUBIROUS

TEN AGO PENINSULA MEMBERS, DUANE SOUBIROUS, Shannon McEntee, David Wills, Alex Trytko, Rani Fischer, Roy Stegman, Mike Morganstern, Phil Winters, and Angela Kraft Cross, had the great opportunity to participate in a masterclass on Monday, February 11, 2008 hosted by Robert Huw Morgan at the Memorial Chapel at Stanford University. There was a diverse set of pieces played: Bach, Brahms, Couperin, Duruflé, Franck, and Widor on both the Fisk and the Murray Harris organs.

In addition to giving comments to performers, Professor Morgan talked about his mantras for organ playing:

1. **Articulation:** Articulate like a string player. It's not the notes that count, it's the gap between them, and listen when you play: the building will give you feedback.
2. **Rhythm:** Remember to count to yourself before you begin to play the music.

3. **Pedals:** Try your best not to look down at the pedals while you are playing. When you look down, you can lose your place on the score when you look back up.

4. **Manuals:** Sit up straight and keep the wrists up; let them lead you while playing. Prepare for both extractions and contractions while playing, and alternate thumb and index finger when playing repeated notes.

5. **Performing:** Musicians are like actors, with the score being your script. Professor Morgan described "playing on a machine." He also stated "Music is hard, but the rewards ain't bad."

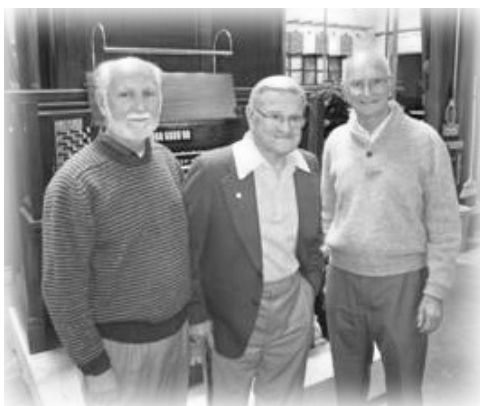


Participants in the February 11 masterclass at Stanford, Robert Huw Morgan on far left (photo: Robert Cross)

6. **Interpreting music:** Tempo markings aren't just for speed, they define character, too.

At the end of the night, many, if not all, participants in the masterclass were thinking that this was a great night of learning more about organ playing, and tentative plans were made to have this masterclass be an annual event. ☺

Schoenstein Holds Open House



Edward, Bertram, and Vincent Schoenstein
(photo: Louis Patterson)

SCHOENSTEIN & CO. OF SAN FRANCISCO WELCOMED OVER 80 VISITORS to its Benicia plant on Sunday afternoon, January 13 to hear and play the three-manual symphonic-style organ which will soon be on its way to Christ and Saint Stephen's Episcopal Church in New York City. Visitors to the shop also had a chance to visit with the craftsmen at their work stations, and view construction of organs destined for the gallery and chancel of Saint James' Episcopal Church in New York City. The highlight of the afternoon was the opportunity to meet Bert, Vincent, and Ed Schoenstein, grandsons of Felix F. Schoenstein, who founded the company in 1877. In the 1980's Bertram came out of retirement for several years to help his brother Lawrence and new owner Jack Bethards enlarge the firm's operations. Edward and Vincent have also been involved with the company from time to time. The three brothers were proud to see that the traditions established by their family are continuing into the 21st century. (William Vaughan) ☺

International Year of the Organ Composition Competition Winners

THE AGO HAS DESIGNATED 2008–09 AS THE International Year of the Organ. As part of this celebration, October 19, 2008 has been designated as the official date for our Organ Spectacular concert. Every chapter, along with various musical friends and groups from around the world, is encouraged to participate in this event. We hope that the winning composition from our composition competition for this event will be played on this concert.

The Professional Networking and Public Relations Committee is pleased to report that the composition competition was a wonderful success, with 36 entrants from around the world. Compositions were received from California, Connecticut, Florida, Hawaii, Illinois, Kansas, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, New Jersey, New York, North Dakota, Ohio, Oregon, Pennsylvania, Texas, Virginia, Washington, Wisconsin, as well as from Canada, England, and Germany. The piece was to be for organ and C instrument, of easy to moderate difficulty, unpublished, and of no more than five minutes in length. We owe special thanks to Dr. Larry Schou who chaired the competition, to all those who competed, and to our three judges, Mary Beth Bennett, Emma Lou Diemer, and Mark Sedio.

The first-prize composition will be published by Concordia this spring. We hope that most of the Organ Spectacular concerts on Oct. 19 will include this piece. The three prize winners received monetary prizes from Hal Hinkle, a benefactor to and patron of the arts who has particular interests in the organ, Bach, and the environment.

The winners are:

- ◆ **First prize:** “Ornament of Grace” for organ and violin or oboe written by Bernard Wayne Sanders of Muehlheim, Germany
- ◆ **Second prize:** “Toccata Duo” for organ and trumpet, flute or violin written by Paul Ayres of Greenford, UK
- ◆ **Third prize:** “Reach for the Stars” for organ and oboe written by Jon Naples of Carlsbad, California

Please keep checking the AGO website for more details of plans for this celebratory year. ☺

(Margaret Evans, AGO Vice President)

.....

MSM Degree at Notre Dame University

DO YOU KNOW OF A STUDENT OR COLLEAGUE WHO might be interested in our MSM degree at the University of Notre Dame? At the moment I am recruiting students for our Master of Sacred Music program at the University of Notre Dame. This program is in its third year, and it is a wonderful program that has already attracted fine students. We are extremely excited about what is going on here. The degree combines music (two organ recitals, organ literature, music history) and liturgy courses. There are details of the program on the website <<http://www.nd.edu/~msm/>>.

The assistantships pay full tuition for two years plus a stipend of \$12,000 per year for two years. If you know of any prospective undergraduate students or others who are not currently enrolled in a graduate program, I would appreciate hearing from you. If you have any names to suggest, I am happy to contact them.

Typically a student on an assistantship works in the Basilica of the Sacred Heart on campus. The Sunday morning mass has been broadcast across the country every Sunday on the Hallmark Channel for the last five years; the average viewership was around 1.5 million per week. This broadcast will change soon to another network. There is so much musical work to be done there that it is a great hands-on learning experience.

Our new Fritts organ and organ hall are stunning. We have an eclectic-style tracker organ in the Basilica of the Sacred Heart that is also used for teaching, practice, and performance. You can see the Fritts at <<http://www.frittsorgan.com/opus024.htm>>. ☺

Craig Cramer, DMA

Professor of Organ
University of Notre Dame
Notre Dame, Indiana
(574) 631-7836
<<http://www.nd.edu/~music/faculty/cramer.html>>

San José AGO Announces Composition Contest

THE SAN JOSÉ CHAPTER OF THE AGO AND CAMPBELL United Methodist Church announce a composition contest for a new work for organ based on an American hymntune. The competition is in celebration of the San José Chapter's 85th Anniversary in 2008 and the 15th Anniversary of the 3-Manual, 48-rank Schantz organ at Campbell United Methodist Church. The prize is \$500. The winning piece will be premiered by Dr. Gail Archer (Manhattan School of Music) at the SJAGO/CUMC joint event on September 21, 2008. Following are the entry rules:

- ◆ Composers of any age are eligible.
- ◆ Entry is limited to one unpublished composition per composer.
- ◆ Performance time shall be 3 1/2 to 5 minutes and must be printed under the title of the piece.
- ◆ The piece shall be based on an American hymntune. If it is a tune held under copyright, the composer will be responsible for obtaining permission to use any copyrighted material.

- ◆ The piece should be of medium difficulty, accessible to most organists with moderate practice.
- ◆ The submitted manuscript must be of professional quality and legibility.
- ◆ Do not put your name or any dedications on the manuscript itself. The composition will be coded for identification by the composition committees of CUMC and SJAGO.
- ◆ Four (4) copies of the work must be submitted with the completed and signed entry form.
- ◆ Compositions and entry forms must be postmarked by June 15, 2008.
- ◆ If, in the opinion of the jury, no composition merits an award of this stature, no prize will be made. Anonymity of the entrants will be maintained throughout the competition.
- ◆ Any winner will be notified and the award made by September 1, 2008.

For entry forms, contact Andrew Birling, <andrewbirling@earthlink.net> or (408) 378-3472, ext. 15. ☞

(Organ Crawl . . . continued from page three)

structure and what would work best for congregational singing among other aspects of music in worship; and the different character of stops and blending thereof.

Scaling of pipes (diameter versus length) is a singularly crucial factor in successful organ design. As Paul describes it:

The scale of any stop or rank is the arithmetical relationship of inside diameter to pipe length More or less standard rules of thumb have developed over time within the organbuilding craft applicable to what scale a "normal" eight-foot principal stop should be made at. And since all stops in a well-designed organ are expected to take their scaling cues from the eight-foot principal, a commensurate "normal" scale exists for strings, flutes, and hybrids, too A catalog organ has to adhere strictly to common scales—it has no alternative. The properly designed "custom" organ will require the builder to evaluate the building's acoustic and the organ's placement to arrive at scaling every stop. The size of the instrument, wind pressures, etc. all come into play [as well as] the use the organ will be put to.

In general, broad scaling is appropriate for an acoustical environment like that of St. Pius, whereas

a narrower scaling would result in too "anemic" a sound. When you have a few minutes, google "diapasons halving on the 17th" (no, nothing to do with cyclical cellular reproduction!). A rousing thank-you to Paul for his illuminating talk.

And a thank-you, too, to another Chapter Board member, Jay Martin, who skillfully improvised to show off dynamic increments of the organ.

The second half of the afternoon's organ crawl began as we strolled from St. Pius across a couple of parking lots into the welcoming interior of Messiah Lutheran Church, the next-door neighbor to St. Pius. Catha Hall, organist at Messiah, welcomed us and put the three-manual "Faith, Hope, and Charity" Steiner-Reck organ (Louisville, Kentucky/1998) through its paces by playing some hymns for us. She later demonstrated the colorful pedal division by playing the eighth movement, "Epilogue," a pedals-only piece, from *Hommage à Frescobaldi* by Jean Langlais. The movement is a pedal-technique showpiece with brilliant reeds, rapid 16th-note passages in two parts, and chordal textures (pedals only!). Catha also showed us a couple of her scores that had been autographed by Monsieur Langlais.

Several of us tried out the Steiner-Reck, a beautiful instrument to play and hear as well as see. The pipe-

(continued on next page, bottom)

REMAINING
PENINSULA
AGO CHAPTER
PROGRAMS
2008
.....

SUNDAY, APRIL 6, 3 P.M.

Members' Recital on the von Beckerath mechanical-action organ of St. Bede's Episcopal Church in Menlo Park

**SATURDAY, MAY 10,
1-4 P.M.**

Improvisation Class by Ron McKean, improvisation virtuoso, Congregational Church of San Mateo

**SATURDAY, JUNE 14,
2-4 P.M.**

Composer's Forum; Chapter and other local composers will share their recent compositions, St. Mark's Episcopal Church, Palo Alto

(Organ Crawl . . . continued from previous page)

and casework are stunning, spanning much of the front of the hall. The positiv case is on the far left with protruding horizontal reeds; the great, swell, and pedal cases are on the right half of the chancel with superbly crafted and beautifully finished woodwork constructed in tastefully curvaceous lines. The console features horizontal tiers of lighted stop pushbuttons. Click and play! If you ever get a chance to hear or play the organ at Messiah, take advantage of it. Concerts are planned for later in the year. Contact the church for details.

Again, many thanks to Kathleen Martin, Blaine Ricketts, Paul

(Calendar . . . continued from page eight)

Ian Tracey (Liverpool Cathedral, UK), organ. **GC, 4 p.m.**

April —

6 Sunday

Ron McKean, organ. **SML, 2 p.m.**

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

► *Peninsula AGO Chapter Event: Members' Recital, St. Bede's Episcopal Church, Menlo Park, 3 p.m. (see announcement on page one)*

13 Sunday

Messiaen at 100: The Choir of Men and Boys. Modern masterworks for choir and orchestra featuring several motets by Olivier Messiaen and Benjamin Britten's *Rejoice in the Lamb*. **GC, 3 p.m.**

19 Saturday

► *SF/AGO Chapter Event: "Training Children's Voices" with Pacific Boychoir, Kevin Fox, director, St. Paul's Episcopal Church, 415 El Camino Real, Burlingame. 3 p.m.*

Choral Evensong for Saint Mark. Susan Jane Matthews, organist, with St. Paul's Choristers and members of the **Pacific Boychoir Academy, Kevin Fox**, director. Geoffrey Burgon's *Magnificat* and *Nunc Dimittis*, Malcom Archer's *Responses*. **St. Paul's Episcopal Church, 415 El Camino Real, Burlingame. 5 p.m.**

Sahlin, and Catha Hall for making an afternoon of organ crawling right in our own backyard possible. What a treat to visit these two gems hidden among the wide array of organs in and around San Francisco. 🌸



20 Sunday

Messiaen at 100: Clive Driskell-Smith in Recital. Selected movements from Messiaen's organ works will be featured in this recital by the organist of Christ Church Cathedral, Oxford. **GC, 4 p.m.**

27 Sunday

Emanuele Battisti, organ. **SML, 2 p.m.**

Dudley Oakes, organ. **FCC-PA, 4 p.m.**

Louis Perazza, organ. **CSMA, 3:30 p.m.**

On the Horizon —

Sunday/May 4

Margherita Sciddurlo (Italy), organ, with **Pietro Tagliaferro** (Italy), soprano saxophone. **CSMA, 3:30 p.m.**

Saturday/May 10

► *Peninsula AGO Chapter Event: Improvisation Class by Ron McKean, improvisation virtuoso, Congregational Church of San Mateo, 1-4 p.m.*

Sunday/May 11

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

Saturday/May 17

Choral Evensong. Susan Jane Matthews, director. Bryan Kelley's *Evening Service in C*, Benjamin Britten's *Rejoice in the Lamb*. **St. Paul's Episcopal Church, 415 El Camino Real, Burlingame. 5 p.m.**

Sunday/May 18

Giorgio Parolini (Italy), organ. **CSMA, 3:30 p.m.**

Sunday/May 25

David Ryall (Bradenton, FL), organ. **CSMA, 3:30 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:

- CPLH** California Palace of the Legion of Honor, 34th Avenue & Clement, S.F., (415) 750-3624
- CSMA** Cathedral of St. Mary of the Assumption, 1111 Gough at Geary, S.F., (415) 567-2020, x213; free-will offering for all recitals
- FCC-PA** First Congregational Church of Palo Alto, 1985 Louis Rd., (650) 856-6662
- GC** Grace Cathedral, California and Taylor, S.F., (415) 749-6350
- MC-SU** Memorial Church, Stanford University, (650) 723-2730
- SML** St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco. (415) 928-7770 or <www.stmarks-sf.org>

March

2 Sunday

Christoph Tietze (St. Mary's Cathedral, San Francisco), organ. **GC, 4 p.m.**

Nathan Ensign, organ. Music by Bach, Langlais, Messiaen, Frescobaldi, and others. \$10 freewill offering. **Messiah Lutheran Church**, 1835 Valota Road (corner of Woodside Road and Valota), Redwood City. **4 p.m.**

8 Saturday

Soli Deo Gloria, choral. **Allen H. Simon**, director. Canadian composer Allan Bevan's *Nou Goth Sonne Under Wode* and Fauré's *Requiem*. **SML, 5 p.m.**

Silicon Valley Symphony presents "**Soli & Sorcery**" concert. **Presbyterian Church of Los Gatos**, 16575 Shannon Road. Ticket donation is \$20 general and \$15 seniors/students. For

more information, contact Michael Gibson, (408) 873-9000 or <maestro@bamusic.org>. **7:30 p.m.**

9 Sunday

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

Rupert and Rachel Gough, organ and violin. **GC, 4 p.m.**

Joe Guthrie, organ, with **Congregational Oratorio Society**. **FCC-PA, 4 p.m.**

Soli Deo Gloria, choral. **Allen H. Simon**, director. **St. Joseph's Basilica**, 1109 Chestnut St., Alameda. **5 p.m.** (see 3/8)

Angela Kraft Cross, organ. Evensong at 5:30 p.m. and recital at 6:10. **St. Mark's Episcopal Church**, 2300 Bancroft at Ellsworth, Berkeley.

10 Monday

☞ *SF/AGO Chapter Event: Sandra Soderlund's new book: How Did They Play? How Did They*

Teach? St. Mark's Episcopal Church, 2300 Bancroft at Ellsworth, Berkeley. **7:30 p.m.**

12 Wednesday

Gail Archer, organ. Works of Buxtehude, Sweelinck, Bruhns, and Bach on Memorial Church's Fisk-Nanney organ. \$10/\$5/\$9. **MC-SU, 8 p.m.**

14 Friday

The Early Music Singers, **William Mahrt**, director. Marian-themed music of the Spanish Renaissance. **MC-SU, 8 p.m.**

15 Saturday

Masterworks Chorale, **Bryan Baker**, director, **Douglas Franks**, organ. Vaughan Williams' "Serenade to Music" and other works. **Trinity Presbyterian Church**, 1106 Alameda de las Pulgas, San Carlos. For more information, contact 650/574-6210 or <www.masterworks.org>. **8 p.m.**

Brian Swager, organ. Music of Liszt, Messiaen, Vierne, Widor, and Lanquetuit. **CPLH, 4 p.m.**

16 Sunday

Brian Swager, organ. **CPLH, 4 p.m.** (see 3/15)

Masterworks Chorale, **Bryan Baker**, director, **Douglas Franks**, organ. **4 p.m.** (see 3/15)

22 Saturday

Angela Kraft Cross, organ. Music of Mendelssohn, Schumann, Franck, and Widor. **CPLH, 4 p.m.**

23 Sunday

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

Angela Kraft Cross, organ. **CPLH, 4 p.m.** (see 3/22)

30 Sunday

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

(continued on page seven)