

Remembering Wallace Arthur Sabin

By Paul W. Motter

As we remember Richard Purvis during his 90th birthday celebration, it is important to look back to his esteemed teacher and friend Wallace Sabin. Purvis never forgot him and often spoke of him with reverence. It was not unusual to hear him say, "this is how Sabin told me to play it," or "this is how Sabin would have done it."

He is remembered as a teacher, organist, and designer of some important San Francisco Bay Area organs. He is lovingly remembered by Temple Emanu-El and First Church of Christ, Scientist. Perhaps these few paragraphs will remind us of this important figure in our history.

Born in Culworth, Northamptonshire, England, in 1869, little of his early years is known other than that he performed at school services and churches by the time he was thirteen. He was graduated from Magdalen College, of Barckley and Queens College, Oxford, where his teachers were Dr. M.J. Monk and Dr. F.W. Dodds. He became organist of Magdalen from 1882 to 1889. Other Oxford positions followed. He was made Fellow of the Royal College of Organists, London, in 1890.

Why he came to the San Francisco area remains a mystery. Between 1894 and 1896 he was organist and director of music at St. Luke's Church, and in 1895 at Christ Church in Alameda. In 1896 Sabin began his long association with Temple Emanu-El, both in its old location and in the present one. A year later he became organist of the First Church of Christ, Scientist. He held both of these positions until his death on December 8, 1937.

Sabin was made Fellow of The American Guild of Organists in 1899. He became the first dean of the San Francisco chapter serving two terms, from 1911-1913, and 1923-1926.

As his fame grew he was in constant demand as a recitalist. He was one of the featured organists at the 1904 St. Louis International Exposition. Here Sabin performed with other major artists such as Alexander Guilmant, Horatio Parker, Clarence Dickenson, Clarence Eddy, Wilhelm Middelschulte and John McClellan.

At home, Sabin would perform the dedicatory recital on Austin's opus 500 organ, built for the 1915 Panama Pacific Exposition, although most of the fame went to Edwin H. Lemare. Camille Saint-Saëns was commissioned to write two works for

► *Sabin Remembrance, continued on page 6*

PURVIS CELEBRATION



*A gala recital of
Purvis music for the organ,
played by*

THOMAS HAZELTON

3:00 P.M.

SUNDAY, SEPTEMBER 7, 2003

GRACE CATHEDRAL
SAN FRANCISCO



...and continues with...

KEITH THOMPSON

playing an

ALL-PURVIS CONCERT

SATURDAY, SEPTEMBER 27 &
SUNDAY, SEPTEMBER 28

4:00 P.M.

PALACE OF THE LEGION OF HONOR
IN LINCOLN PARK
34TH AVENUE & CLEMENT STREET

CONCERT FREE
AFTER PAID ADMISSION TO MUSEUM

From the Dean's Keyboard

My first duty as your new Dean is to support those who do the planning, executing, and all the behind-the-scenes work in the SF/AGO. It all looks so easy when we arrive for an event and everything goes smoothly. However, as you well know, this is really not how it happens. Many months, or even years before we arrive to enjoy the program someone has been making all these plans. It is one my goals to involve more members, get new members, and generally try to improve our visibility in the Bay Area.

It has been perceived by some that we are not a friendly group, or that we think we are HIGH BROW. This is not true, but we must work to let other musicians know that we are just like them: we work very hard to do our jobs and usually we are underpaid for that service. As we enter the 2003-2004 season, let us come together as a chapter that knows how – and not only that – does it.

There are many tasks to be done and I request that you consider making yourself a part of the working AGO. It easy to be the arm chair critic, but not so easy to make it happen. There is great satisfaction in a job well done. Come along and help.

Paul Alan Rosendall, Dean
(415) 587-8578
e-mail <paulrosendall@aol.com>

Upcoming "Letters to the Editor" Column?

Newsletter Editor

There is a familiar addage warning us to be careful about what we ask for, because we just might get it. With that caveat in mind, I would like to offer our membership a forum in the newsletter for commenting on articles, chapter events, and items of general interest.

This "Letters to the Editor" column will, of course, be subject to editing for length. If no one offers feedback in a given month, rest assured there will be no phony items planted just for the sake of having a column – I have other things to do with my time besides trying my hand at creative writing.

Please post to my e-mail address <gmorten@ix.netcom.com> with the word "Letters" in the subject line. If you are not online, write to: Letters to the Editor, George Morten, 10 Appleton Ave. Apt B, San Francisco, CA 94110. The keyword "Letters" is important in either mode of communication, since it will stand out from all the junk mail I currently receive (and immediately throw in the trash unread). You wouldn't want me to *unknowingly* trash your letter, would you? 📧

Thank You!

Mary Wallmann has decided it is time for her "to smell the roses" after years of being the contact person for obituaries for the chapter newsletter. Prior to holding this position, Mary served as Treasurer.

We thank her for the years of service she has provided our chapter, and wish her much enjoyment as she follows other pursuits.

Thank you for a job well done. 📧

Donald Sears assumes this responsibility. For contact information, see the box on page 7.

Certification 2004

by Karen Haslag

The 2004 requirements for professional certification are outlined in the July issue of *The American Organist* on pages 39-42.

AGO members interested in taking an exam this year should contact Karen Haslag, Certification Chair (707) 996-9113. 📧

Tech Column: PDFs and Your Browser

by George Morten, Newsletter Editor

Members who have an online connection sometimes have difficulty viewing, downloading or printing documents sent to them in the Adobe PDF format – files with names that end in ".pdf" and which display this icon:



Problems which arise in the handling of these files are almost always dependent on how the browser is configured. To assist users of the free Acrobat Reader software, Adobe Systems posts technical documents in their online support database that should solve any problem you may have.

Before visiting the Adobe website, you need to know two things: (a) the operating system your computer uses; and (b) the browser you are using—Netscape, Explorer or AOL.

► **Tech Column**, continued on page 3

Committee on Teaching

by E. Vaughn Jones

The board has appointed a committee to determine the status of organ teachers in our community. Members of the committee are Dr. Angela Kraft-Cross, Justin Kielty, and Vaughn Jones.

If you currently teach organ students, or are interested in teaching in the future, contact one of the committee members to have your name added to the list of organ teachers in the Bay Area. Please list the level of student you will take, and the area where you teach.

Please contact any of the following people with information:

| | |
|--------------------|---|
| E. Vaughn Jones | (650) 756-6795 <evaughn318@aol.com> |
| Justin Kielty | (415) 621-5166 <jkielty@sbcglobal.net> |
| Angela Kraft-Cross | (650) 368-6684 <krftcrss@pacbell.net> |

The Registrar has updated the chapter membership database to accommodate this information, and wishes to publish a list of teaching members as part of the upcoming annual directory, which you will receive in late September. 📧

Tech Column

► *continued from page 2*

With that information, select the appropriate link shown below. Type everything between the angled brackets into the URL line of your browser.

Macintosh OS using Netscape:

<<http://www.adobe.com/support/techdocs/2a282.htm>>

Macintosh OS using Explorer:

<<http://www.adobe.com/support/techdocs/93f2.htm>>

Windows OS using Netscape:

<<http://www.adobe.com/support/techdocs/78c6.htm>>

Windows OS using Explorer or AOL:

<<http://www.adobe.com/support/techdocs/98fe.htm>>

The Adobe Acrobat Reader software (sometimes simply called Adobe Reader) is free and usually ships with all modern operating systems, many application software packages, and is frequently pre-installed on newer computer systems. However, the product is updated from time to time, so it is worth your while to visit the Adobe website to check and download the latest version, which currently is 5.0.5.

The link information (above) was obtained from an article by Adobe Systems in the CreativePro weekly e-newsletter, *Acrobat How-To: Making PDF/X Files in Acrobat 6 Professional*. 📧

Chapter Events

2003–2004

by Angela Craft Cross

Please plan to join us throughout the year for special recitals, organ crawls, workshops and other events.

September 7 (Sunday) 3:00 p.m.

Thomas Hazelton plays all-Purvis Concert at Grace Cathedral in celebration and memory of Richard Purvis' 90th Birthday.

October 18 (Saturday) 4:00 p.m.

Members Recital at Lakeside Presbyterian Church, San Francisco.

November 7–8 (Friday/Saturday)

David Briggs (internationally renowned British organist) will play a concert at St. Mary's College Chapel in Moraga on Friday night, 8 p.m.. Master Class on Saturday morning at First Presbyterian Church in Berkeley.

January 14 (Saturday)

Organ Crawl at Stanford University Memorial Church.

February 15–16 (Sunday/Monday)

Presidents' Day weekend Concert and Symposium at St. John's Presbyterian Church, Berkeley. Davitt Moroney in concert Sunday at 4:00 p.m., and classes on Monday with Davitt Moroney and Jonathan Ambrosino.

March 21 (Sunday) 3:00 p.m.

Olivier Latry in Concert at Grace Cathedral.

May 22–23 (Saturday/Sunday)

Saturday Master Class and Sunday Organ Concert with Todd Wilson at St. Luke's Episcopal Church in San Francisco, co-sponsored with the Peninsula Chapter.

William Thomas Stone, Jr.
March 24, 1921 - July 18, 2003

William Thomas Stone (Jr) was born in Sacramento, the eldest son of William Thomas Stone and Henrietta Dorothy (Jurgens) Stone. A third generation Californian, he graduated with honors from Sacramento High School in 1938, where he received the Bausch and Lomb Award as outstanding science student. He graduated with honors from the University of California at Berkeley in 1942.

He worked with the United States Forest Service at the Cherry Hill and Banner Lookouts in the Tahoe National Forest and at the Forest Headquarters. From 1943-1945, Bill proudly served his country in the Army Air Force. He was stationed in India and on Tinian Island.

Following the war, he was an accountant for Pan American World Airways in South San Francisco, and also for McLaren, Good and Company. He was Director of Educational Services for the Marchant Calculator Corporation, 1954-1960. In 1948, he returned to the University of California, Berkeley, to take graduate work in the Music Department.

From 1960 until his death, Bill taught piano and organ to several generations of children and adults in Walnut Creek and the Diablo and San Ramon Valleys. He studied organ with Richard Purvis at Grace Cathedral. He also drove to Stockton to study with the organist at the University of the Pacific. He was a member of the American Guild of Organists and Dean of the Contra Costa Chapter, 1966-1968. He organized a series of recitals at St. Mary's College in Moraga that brought internationally acclaimed organists, including Virgil Fox and E. Power Biggs, to Contra Costa County. In association with the American Guild of Organists, he organized the presentation of 'A Sacred Music Bridge from Synagogue to Church,' that demonstrated parallels in the music of the two religious traditions. Bill also planned several other programs in Jewish liturgical music. He was the organist for choral concerts at Missions San Juan Bautista and Carmel conducted by his close friend, Dr. Vahe Aslanian. He played the organ in recitals at St. Mary's College, Grace Cathedral in San Francisco, St. John's Lutheran Church in Sacramento, St. Paul's Episcopal Church in Salinas, and St. Paul's Episcopal Church in Walnut Creek. Over the years, Bill served as organist at St. Mary's in Berkeley, Temple Sinai in Oakland, St. Paul's in Salinas, St. Paul's in Burlingame, St. Paul's in Walnut Creek, the United States Coast Guard Training Center in Alameda, St. Bonaventure in Concord, and St. Timothy's in Danville. He was a member of the Walnut Creek Sunrise Rotary Club.

Bill is survived by his wife, Ruth (Danielsen) Stone of Walnut Creek; his sons, Michael Stone of Hendersonville, Tennessee, and

Mildred Violet Kaepfel
December 16, 1915 - June 18, 2003

Mildred received a B.A. in Music and a life-time teaching credential from Newcomb College, Tulane University in New Orleans. She was a violinist with the New Orleans Symphony before marrying Al and continued her music throughout her life, playing violin with various groups and singing in her husband's church choirs (he was an organist and choir director).

On June 8, 1944, she married Al Kaepfel. They just celebrated their 59th wedding anniversary. Most of their married life was spent in the Bay Area, living 12 years on Alcatraz Island, then 40 years in Terra Linda before moving to Modesto a year ago, April.

Mildred was an active member of Beta Sigma Phi sorority for almost 40 years. In Marin, she was a member of Gamma Beta Master chapter in Novato. After moving to Modesto, she joined her daughter's chapter. She was a member of St. Paul's Episcopal Church in San Rafael as well as the St. Anne's Guild.

She was very supportive of her husband when he was Dean of the San Francisco Chapter (1953-1954) and during the 1984 National Convention in San Francisco. ☹



Peter Stone of Walnut Creek; and by grandchildren James Stone of Walnut Creek and Sarah Stone of Hendersonville, Tennessee. He will be greatly missed by his family and friends.

A Memorial Service for Bill was held at 2:00 P.M. Wednesday, July 23, 2003, at St. Paul's Episcopal Church, Walnut Creek. ☹

from Contra Costa Times

Supplemental information courtesy of Kerry Leyden



Join Lakeside Presbyterian Church as we dedicate our new organ

Saturday, September 6 at 7 pm

Inaugural Organ Recital

Timothy Smith

Organist of Riverside Church, New York

works by Bach, Howells, Liszt, Widor and Elmore

Wine and cheese reception following recital

Sunday, September 7 at 10:30 am

Service of Dedication

with choir, organ and brass

Lakeside Presbyterian Church
201 Eucalyptus Drive at 19th Avenue
San Francisco, California
415-564-8833

Sabin Remembrance

► from page 1

the Exposition; one, *The Promised Land*, composed in oratorio form, was scored for a choir of 400 voices. Sabin not only directed the choir but also performed the organ parts, with the composer conducting the orchestra of 80!

As a composer, Wallace Sabin is not remembered. He published several works for organ, among them *Minuet in D in the style of Handel*, *Bourrée in D in the ancient style*, and *Grand Choeur*. He wrote for the Jewish liturgy and is published in *Stark's Service Book*. As a member of the Bohemian Club he wrote two light operetta-type plays for them: *St. Patrick of Tara*, 1906 and *Twilight of the Kings*, 1918. In 1920, Edwin H. Lemare, Uda Waldrop and Wallace Sabin performed the inaugural recital on the Bohemian Grove's outdoor Austin organ, opus 913. Perhaps he had a hand in its design.

The design of three San Francisco instruments can be credited to Wallace Sabin due to documented historical facts. In 1923, First Church of Christ, Scientist, accepted Sabin's advice and purchased a Kimball organ, model 323CX4 Special. With its four manuals and pedal, tilting-tablet horseshoe console, complete with second touch, this instrument reflected Sabin's ideas of an organ with a broad range of dynamics and warm, rich orchestral tone colors. This instrument is almost as Sabin left it, and has been lovingly restored by Edward M. Stout, III and Mr. Richard Taylor.

Next came Temple Emanu-El, 1924. This time the choice was E. M. Skinner. Could this change of builders be due to the organ in the Palace of the Legion of Honor installed just about a year earlier? Again, four manuals and pedal with second touch, which Skinner called "double touch." This time an English style console was selected with drawstop knobs, 50 speaking stops with an echo division: opus 497 was built at a cost of \$43,000.00. There is a rare reed in this instrument which simulates the call of a ram's horn, called a Shofar.

The Aeolian-Skinner Company built opus 910, with four manuals and pedal, drawstop console, for Grace Cathedral in 1933. The organ is one of the early examples of what G. Donald Harrison called the "American classic" style. Although Harrison is usually associated with designing it, it was in fact designed in conjunction with J. Sidney Lewis, organist of the cathedral, W.S. Warren, organist of Stanford University, and Stanley W. Williams, Aeolian Skinner's West Coast representative.

Sabin's death at his home in Berkeley saddened many people. A memorial service was held on January 23, 1938, at Grace

A Case For Continuity In Our Worship Experience, Part II

► Part I appeared in the July/August newsletter on page 5

It's significant that 200,000 choirs are found in churches where most organists also find themselves at one time or another. Oh, how this augurs to the theme of this convention – "All Creation Praises God." But one must ask of this bold statement, do we speak of God's own creations praising God? Or do we mean that our creations also praise God?

The hopeful answer is that since we are God's creation, what we create is praiseworthy. But I fear that some of our creations, even in the name of God, are not fit for praise.

I now step knowingly into an area of controversy, but I do so in the belief that one of the purposes of these conventions is to "comfort the disturbed and to disturb the comfortable." I preface my concern with the thought that the ultimate aim of religious experience is to create an output of love, charity, benevolence, beauty, discipline, righteousness, and if you will, salvation. The means to these ends, in my opinion, is best proposed, taught and fostered in the context of religious experience, in an environment that is different and set apart from what we experience elsewhere in our lives. Non-religious environments often produce directly opposite results from what we might expect from being "churched." Why then do we insist on trivializing the religious experience, destroying its uniqueness by importing elements that are not only non-religious in their origins, but are also anti-religious by association with the environments from which they are

► A Case for Continuity, continued on next page

Cathedral. Four hundred copies of "Tribute to Wallace Arthur Sabin" were printed by the famous Grabhorn Press. It was written by his friend, Cantor Reuben R. Rinder, who wrote:

"No minister of the Lord ever worshiped at the altar with greater reverence than did Wallace Sabin as he presided at the organ console."

and:

"His music leads us from egoism to love; from the world to the soul; from the soul to God." ☉

I wish to thank the following people for their help and support:

Paula Freedman, archivist at Temple Emanu-El

Don Braff

Jean White

Edward M. Stout, III

Dr. T.A. Montgomery

A Case for Continuity

► *continued from previous page*

drawn. I'll not be more specific, except to inject the phrase "contemporary worship" and all of the abuses that have crept into churches in the name of this kind of worship. This is not to say that I brand all contemporary worship practices, but there are some that carry with them so much secular baggage that they or their purveyors cannot truly "praise God" through their use. These practices create spiritual double entendres that remind me of Robert Shaw's acerbic reference to "religionists who preach against fornication for fear that it will lead to dancing." I simply ask this question. Can the distortions that accompany the ordinary create the extraordinary? Can we import secular gestures into the religious experience and expect a more refined output? I fear that we often confuse numbers, participation, and the rattling of offerings with the kind of spiritual experience that refines the soul.

As you can now detect, I am something of a traditionalist. The bulk of my professional life has been spent walking the fine line between that which has been and that which now needs to be. To illustrate I need to speak personally.

My appointment to the music directorship of the Mormon Tabernacle Choir served as an abrupt reminder that an important segment of the potential audience for music, sacred or otherwise, holds a populist view of our musical art. Humorist Dave Barry expresses it this way:

In matters of musical taste, everyone has a right to his or her own opinion, and yours is wrong!

Stated another way: I like what I like; don't bother me with anything else.

In this context what is our mission—to teach, to entertain, or to edify. With my staff, I undertook a study of the history of the Tabernacle Choir and its audience. We learned that familiarity was an important factor governing most people's enjoyment of music,

regardless of genre – familiarity either with specific works, with the style of composition or performance, or with some other element that allowed each listener to make a comfortable connection with the music. These facts flew in the face of the (quote) serious musical world (unquote) whose purpose in much of the twentieth century seemed to be to destroy all that was familiar about music.

► *This article will be continued in next month's newsletter.*

Classified Ads Collected by Simon Berry

This information is provided as a service to SF/AGO members and the employing institutions. Inclusion of information in this column does not imply endorsement by the SF/AGO. Send **Job Referrals** items and **For Sale** notices to: Simon Berry, 466 Duboce St., San Francisco, CA 94117; e-mail <berrysimon@aol.com>. Next issue submission deadline is **September 10**.

Job Referrals

East Bay – Inland

Choir Director: Tice Valley UMC, Walnut Creek. Starting September. 11:00am Sunday service, midweek rehearsal. No salary quoted. Contact Arthur Frueh, 925.945.8719.


Choir Director: Holy Cross Lutheran (Missouri Synod), Concord. 10:30am service twice monthly, plus church feast days. Allen digital organ. New Baldwin-Hamilton vertical. Tuesday rehearsals. Ten months (Sept. – June). No salary quoted. Résumé and references to Holy Cross Lutheran Church, 1092 Alberta Way, Concord 94521 or via e-mail to <holycrossconcord@aol.com>. 925.686.2000, Fax 925.686.6894. ☺

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Dean: Paul Alan Rosendall, 415.587.8578, <paulrosendall@aol.com>
 Sub Dean: Angela Kraft Cross, 650.368.6684, <krftcrss@pacbell.net>
 Sub Dean Elect: Stephan von Cramm, 415.567.1087, <steve@voncramm.com>
 Secretary: Randy Wurschmidt, 650.871.7507, <rwurschmidt@yahoo.com>
 Treasurer: Jay Martin, 650.342.0910, <martinjg@flash.net>
 Registrar: Justin Kielty, 415.621.5166, <jkielty@sbcglobal.net>
 Chaplain: Fr. Robert Rein, 925.825.0350, <robearkr@aol.com>
 Newsletter Editor: George Morten, 415.695.1754, <gmorten@ix.netcom.com>
 Calendar Listings: Thomas A. Herman, <AGOCalendar@yahoo.com>
 Job Placement Listings: Simon Berry, <berrysimon@aol.com>
 Obituary Listings: Donald Sears, 510.635.6869, <dsears3866@aol.com>
 Webmaster: Robert J. Kerman, <rjkerman@pacbell.net>
 Chapter Website: <www.sfago.org> Chapter Info Line: 415.284.6250

Bay Area Concert Calendar *Collected by Thomas A. Herman* **S E P T E M B E R**

Events, dates, times and locations subject to change without notice. Compiled from flyers, press releases, and listings submitted by members and organizations. SF/AGO is not responsible for errors, although every effort is made to be accurate. Submission deadline for the next issue is **September 10**. Send listings to <AGOCalendar@yahoo.com>.

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| <p>Recurring Venues</p> <p>CPLH: Calif. Palace of the Legion of Honor, 34th Ave. and Clement, SF. Saturday concert repeats Sunday at 4pm. Free after museum admission. 415.750.3624. #1 Calif; #2 Clement; #38 Geary to 33rd Ave.; transfer to #18-46th Ave. at 33rd Ave. direct to Legion of Honor; or healthy uphill, scenic walk (equiv. 4 to 5 blocks).</p> <p>CSMA: Cathedral of St. Mary of the Assumption, Geary at Gough, SF. #38 Geary (direct), #3 Jackson, #4 Sutter, #31 Balboa, #47 Van Ness, #49 Van Ness-Mission, #19 Polk; easy walks of various lengths.</p> <p>GC: Grace Cathedral, California St. at Taylor, SF. Calif. St. Cable; #1 Calif, #27 Bryant; #19 Polk; Powell St. Cable, #12 Folsom. Tickets: 415.749.6355 or <www.gracecathedral.org></p> <p>NSSF: National Shrine of St. Francis, 610 Vallejo St., SF (corner of Columbus Ave. at Vallejo; near Broadway/Grant). Free. #15 Third St, #30 Stockton, #45 Union-Stockton; #10 Townsend (to Sansome and Broadway; approx. 4 block walk to Columbus and Vallejo).</p> <p>SME-B: St. Mark's Episcopal Church, 2300 Bancroft Way at Ellsworth, Berkeley. 510.845.0888.</p> | <p>Otto Krämer, organ (Ss. Peter & Paul, Straelen, Germany). 3:30pm CSMA</p> <p>John Renke, organ. Music of Bach, Telemann, Dupré & Vierne. 4pm NSSF</p> <p>David Hegarty, organ. (see Saturday 9/6). 4pm CPLH</p> <p>12 Friday Randy Wurschmidt, organ. Messiah Lutheran Church, 1835 Valota at Woodside Rd., Redwood City. 7pm</p> <p>13 Saturday Brian Swager, organ. Elgar & Vierne. 4pm CPLH</p> <p>14 Sunday Angela Kraft Cross, organ in recital. Works by Franck, Duruflé & her own <i>Symphony of Peace</i>. 3pm GC</p> <p>Christoph Tietze, organ. 3:30pm CSMA</p> <p>David Hatt, organ Music of Karg-Elert & Langlais. 4pm NSSF</p> <p>Brian Swager, organ. (see Saturday 9/13). 4pm CPLH</p> <p>Otto Krämer, organ (Ss. Peter & Paul, Straelen, Germany). 6:10pm (follows 5:30 Evensong) SME-B</p> | <p>27 Saturday Workshop for organists: Dr. Charles Callahan, composer/organist. New organ/choral literature and how to improve your service playing. Campbell United Methodist Church, 1675 Winchester Blvd at Hamilton, Campbell. \$20. 408.295.8923. <Mary_Ann_Gee@yahoo.com> 10am - Noon.</p> <p>Instrumental Paradigm, Brass Ensemble. Music of Bruckner, Tomasi & Liszt. 4pm NSSF</p> <p>Keith Thompson, organ. Light classics & favorites from Hollywood, Broadway & others. 4pm CPLH</p> <p>28 Sunday Susan Jane Matthews, organ and special guests. Full concert of wedding & ceremonial music for organ, trumpets & voices. 3pm GC</p> <p>Charles Callahan, organ. Campbell United Methodist Church, 1675 Winchester Blvd at Hamilton, Campbell. \$15, students \$10. 3pm</p> <p>Christoph Tietze, organ. 3:30pm CSMA</p> <p>Keith Thompson, organ. (see Saturday 9/27). 4pm CPLH</p> |
| <hr/> <p>August 2003</p> | | |
| <p>31 Sunday Michael Pelzel, organ (Switzerland). 3:30pm CSMA</p> | <p>18 Thursday Angela Kraft Cross, organ. American Church, Paris, France. Time: TBA</p> | <hr/> <p style="text-align: center;">Looking Ahead</p> |
| <p>September 2003</p> | | |
| <p>6 Saturday David Hegarty, organ. Pops Concert, light classics & favorites from Hollywood & Broadway. 4pm CPLH</p> <p>7 Sunday</p> | <p>20 Saturday Robert Gurney, organ. Lemmens, Soler & Leroy Anderson. 4pm CPLH</p> <p>21 Sunday Erik Wm. Suter, organ (organist & Associate Choirmaster, Washington National Cathedral). Music for a Great Cathedral. 3pm GC</p> | <p>3 Friday Choral: Solemn Vigil of the Feast of Saint Francis. The Schola Cantorum. 7:15pm NSSF</p> |
| <div style="border: 1px solid black; padding: 5px;"> <p>Tom Hazelton, organ. <i>In celebration of Richard Purvis' 90th birthday anniversary</i>. Mr. Purvis was organist & choirmaster of Grace Cathedral from 1947 to 1971. SF/AGO co-sponsored event. 3pm GC</p> </div> | <p>Russell Hancock, piano & Dahna Rudin, cello; Rachmaninoff <i>Cello Sonata in g-minor</i>. 3:30pm CSMA</p> <p>John Walko, organ. 4pm NSSF</p> <p>Robert Gurney, organ. (see Saturday 9/20). 4pm CPLH</p> | <p>James Welch, organ. Recital marking 10th anniversary as Santa Clara University organist. 8pm Santa Clara University Mission Church</p> <p>5 Sunday Choral: Music for St. Francis Day, the Gentlemen of the Grace Cathedral Choir. Music by Poulenc & others. 3pm GC</p> <p style="text-align: right;"></p> |