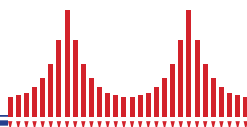


MONDAY JULY 4 *at a glance ...*

- 7:30 a.m. – 8:15 a.m. Registration and Hospitality Desk open
- 8:15 a.m. *Buses depart hotel for St. Mark's Episcopal Church, Palo Alto, Christ Church, Portola Valley, and First Congregational Church of Palo Alto*
- 9:30 a.m. Workshops**
- I. Richard Purvis: THE San Francisco Organist (James Welch)
at St. Mark's Episcopal Church, Palo Alto
 - II. How to Grow your Chapter (James Thomashower) at Christ Church, Portola Valley
 - III. The Organ Music of Emma Lou Diemer (Emma Lou Diemer and Carson Cooman)
at Christ Church, Portola Valley
 - IV. Nineteenth Century French Romantic Music (William Peterson)
at First Congregational Church of Palo Alto
- 10:30 a.m. *Buses depart Christ Church, Portola Valley and St. Mark's, Palo Alto for First Congregational Church of Palo Alto*
- 11:15 a.m. Organ Recital by Angela Kraft Cross**
at First Congregational Church of Palo Alto
- 12:00 p.m. Box Lunch at First Congregational Church of Palo Alto
- 12:45 p.m. *Buses depart First Congregational Church for California Yoga Center, All Saints' Episcopal Church, and First United Methodist Church, Palo Alto*
- 1:15 p.m. Workshops**
- I. Yoga for All Ages (Lily Anne Hillis) at California Yoga Center, Palo Alto
 - II. Bringing out the Best: Enhancing Our Congregational Song (Jeffrey Campbell)
at All Saints' Episcopal Church, Palo Alto
 - III. The Zen of Liturgy (Christopher Cook) at All Saints' Episcopal Church, Palo Alto
 - IV. How to Deal with Difficult People (Rick Cicinelli)
at First United Methodist Church, Palo Alto
 - V. Speaking of Organs: Works for Organ and Narrator (Margaret Kvamme and Shirley Harned) at First United Methodist Church, Palo Alto
- 2:15 p.m. *Buses depart workshop venues for Stanford Memorial Church*
- 2:45 p.m. Organ Recital by Robert Huw Morgan** at Stanford Memorial Church
- 3:30 p.m. Break (with coffee)
- 4:00 p.m. Organ and Brass Concert by Alison Luedecke and the Millennia Consort**
at Stanford Memorial Church
- 5:15 p.m. *Buses depart Stanford Memorial Church for hotel*
- 6:00 p.m. – 8:00 p.m. Exhibits, Registration, and Hospitality Desk open
- 9:30 p.m. – 12:00 a.m. Exhibits open (with cash bar)



Monday July 4 @ 9:30 a.m.

Richard Purvis: THE San Francisco Organist

St. Mark's Episcopal Church, 600 Colorado Avenue, Palo Alto

Workshop I

James Welch



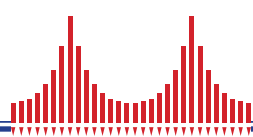
Perhaps no other organist typifies San Francisco as well as Richard Purvis. A native San Franciscan, his music was widely performed for decades across the United States. His name is practically synonymous with the choir of Grace Cathedral and the landmark Skinner organ there. His recordings and compositions were an inspiration to organists across the nation. In his compositions he incorporated sources as diverse as Gregorian chant and jazz, synthesizing them into a true San Francisco style. He influenced several generations of students. The stories about him are legion. As with all great legends (the most famous of which is the premature publication of his obituary during World War Two), there is sometimes more fiction than fact, but the fact remains that he was a larger-than-life character.

In this presentation, you will learn more about Purvis's colorful life story and his numerous compositions for the organ, most of which were published between 1943 and 1985. Most organists are familiar with his *Eleven Pieces for the Church Organist* and the *Seven Chorale Preludes On Tunes Found in American Hymnals*. But have you ever heard his "Melody in Mauve," "Undulato," or "An Erin Lilt"? Each one of Purvis's compositions was dedicated to an individual who played an important part in his life, and this alone is the source of many memorable stories.

MONDAY

St. Mark's: Casavant Frères Organ (1957-1964)

Great		Choir		Swell		Positiv		Pedal	
16'	Spitzflöte	8'	Spitz Prinzipal	16'	Quintaton	8'	Gedackflöte	32'	Untersatz (1-12 digital)
8'	Principal	8'	Singend Gedeckt	8'	Gedeckt Pommer	4'	Prinzipal	32'	Gedacktbass (1-12 digital)
8'	Rohrgedeckt	8'	Erzähler	8'	Flüte Traversière	4'	Nachthorn	16'	Kontrabass
8'	Flüte Harmonique	8'	Erzähler Celeste	8'	Viola Pomposa	2'	Oktave	16'	Subbass
4'	Octave	4'	Spitz Oktave	8'	Viola Celeste	1½'	Quintflöte	16'	Spitzflöte (Gt)
4'	Flachflöte	4'	Koppelflöte	8'	Flauto Dolce	III	Zimbel	16'	Gedeckt (Sw)
2½'	Quinte	2½'	Nasat	8'	Flute Celeste	8'	Festival Trumpet (Gt)	16'	Quintaton (Sw)
2'	Super Octave	2'	Blockflöte	4'	Prestant		Tremulant	10½'	Spitz Quinte (Gt)
2'	Flachflöte	1½'	Terz	4'	Flüte a Cheminée		Positiv to Positiv Sub	8'	Oktave
1½'	Tierce	1'	Sifflöte	4'	Flüte Harmonique		Positiv Unison Off	8'	Gedeckt Bass
IV	Mixture	III	Klein Mixtur	2'	Octavin Conique			8'	Gedeckt Pommer (Sw)
16'	Kontra Trompete	16'	Dulzian Regal	III-IV	Plein Jeu			8'	Quintaton (Sw)
8'	Trompete	8'	Krummhorn	16'	Contre Hautbois		Gallery	6½'	Gross Tierce (Sw)
8'	Festival Trumpet	8'	English Horn	8'	Trompette	8'	Gedeckt	5½'	Quinte (Sw)
	Tremulant	8'	Festival Trumpet (Gt)	8'	Festival Trumpet (Gt)	8'	Stillflöte	4'	Choralbass
	Great Unison Off		Tremulant	8'	Hautbois	8'	Unda Maris	4'	Rohrpfeife
	Great to Great Super		Choir to Choir Sub	8'	Voix Humaine	4'	Prestant	2'	Waldflöte
	Zimbelstern		Choir Unison Off	4'	Clairon	8'	Trompette Heroique	IV	Mixture
			Choir to Choir Super		Tremulant		Tremulant	32'	Contre Bombarde
					Swell to Swell Sub		Gallery to Gallery Sub	16'	Bombarde
					Swell Unison Off		Gallery to Gallery Super	16'	Fagot
						16'	Pedal Quintade	16'	Basson Hautbois (Sw)
								8'	Bombarde
								8'	Trompete 8 (Gt)
								8'	Festival Trumpet (Gt)
								4'	Clairon
								4'	Rohr Schalmei



James Welch is a member of the Santa Clara University Music Department faculty. Previously he taught at the University of California, Santa Barbara. He also serves as Organist of St. Mark's Episcopal Church, Palo Alto. He received the Doctor of Musical Arts degree in organ performance from Stanford University, where he studied under Herbert Nanney and served as Assistant University Organist. Further studies have been with John Walker, Alexander Schreiner, Josef Doppelbauer (of the Mozarteum Akademie in Salzburg, Austria), and Jean Langlais (of the Basilique Ste. Clotilde in Paris, France). He has concertized internationally, with performances in such prestigious venues as Notre Dame Cathedral in Paris, the Leipzig Gewandhaus, the National Cathedral in Washington, DC, and the Mormon Tabernacle in Salt Lake City. He has also performed and taught in Beijing, Taipei, Hong Kong, New Zealand, and Jerusalem. A particular interest of his is Latin American organ music. He received a Fulbright award to perform and conduct research on historic nineteenth century Cavallé-Coll organs in Brazil; since then he has performed in Mexico and edited three volumes of organ music by contemporary Mexican composers. He holds the Associate Certificate of

the American Guild of Organists, and he has performed at conventions of the Guild and at the International Congress of Organists. His articles have appeared in *The American Organist* and *The Diapason*, and he has released numerous CDs, recorded on a variety of organs in the United States and Europe. Many of his recorded performances have been aired on American Public Media's "Pipedreams" program. His travels, studies, and performances on historical and modern instruments throughout the world have given him a sure command of many styles of music. Critics in this country and abroad have praised him for his technical facility, solid musicianship, and creative programming.

He and his wife Deanne are the parents of two sons, Nicholas and Jameson. For more information about Welch and his work visit <www.welchorganist.com>.

This workshop was made possible by a generous donation from Tom White and a generous gift from the Joanna Smullin Organ Education Fund, administered by the San Francisco Chapter AGO

Monday July 4 @ 9:30 a.m.

How to Grow Your Chapter

Christ Episcopal Church, 815 Portola Road, Portola Valley

Workshop II

James Thomashower

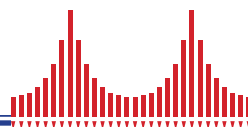
Even in these difficult economic times, some AGO chapters have found ways to acquire more new members each year than the number that are lost by non-renewal. This workshop will review the strategies that successful chapters have followed to achieve membership growth by continuously attracting and acquiring new members while maximizing retention of current ones. The session will also provide an up-to-the-minute overview of the new technologies that the AGO has instituted to aid chapters in achieving membership growth while eliminating arduous paperwork previously required of dedicated chapter volunteers.

James Thomashower is the Executive Director of the American Guild of Organists, a position he has held since January 1998. Overseeing a budget of \$2 million and ten staff, he is responsible for the day-to-day operations of the Guild's national headquarters in New York including cultivation and acquisition of major gifts and grants, the content of the Guild's web site, and providing support for the National Council, its committees, and task forces.

Thomashower entered the field of association management in 1983 when he joined the National Association of State Boards of Accountancy as its Manager of Research and

Communications. He served as NASBA's Executive Director from 1988-1994, and then as Executive Vice President of the National Society of Accountants from 1995-1997 before joining the AGO at its chief executive in 1998. Thomashower has also served as President of the Federation of Associations of Regulatory Boards, Chairman of the New York Sierra Club Photography Committee, and on the boards of directors of the National Music Council and the Cold Spring Chamber of Commerce among other organizations. He currently serves as President of the Philipstown Reform Synagogue.

Thomashower earned a BA in English from Columbia University in 1973, and was awarded the Certified Association Executive designation from the American Society of Association Executives in 2000. A resident of Garrison, NY, he and his wife, Penny Brickman, have a 16 year old daughter, Sarah.



Monday July 4 @ 9:30 a.m.

The Organ Music of Emma Lou Diemer

Christ Episcopal Church, 815 Portola Road, Portola Valley

Workshop III

Emma Lou Diemer & Carson Cooman

This workshop will include performances of excerpts from recent organ works of Emma Lou Diemer, one of America's most distinguished composers of church music. A variety of repertoire will be demonstrated, with a particular focus on works accessible for use in service contexts.

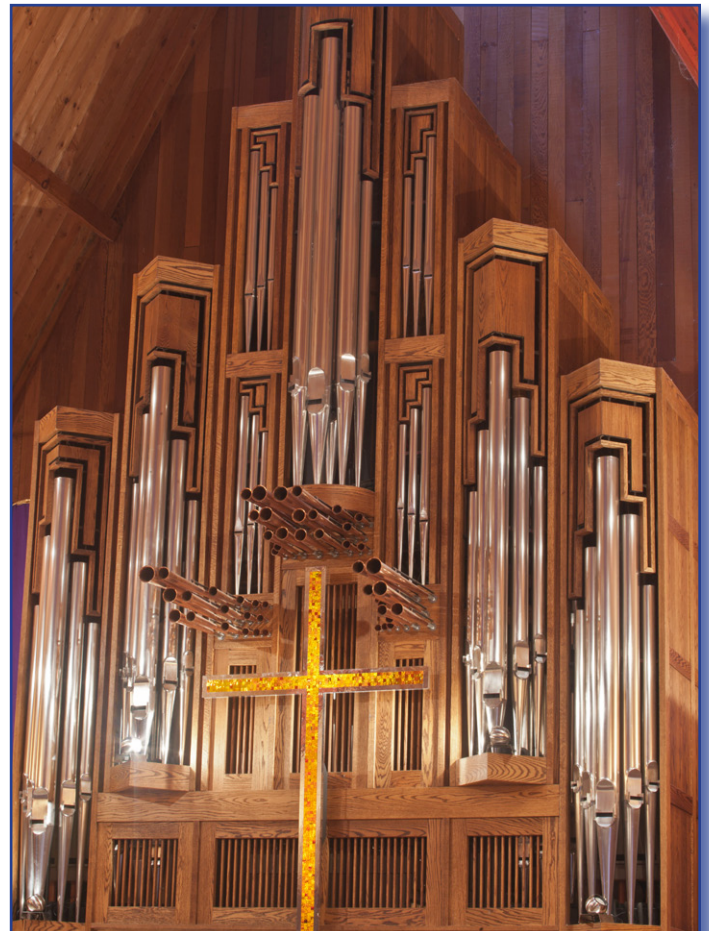
Emma Lou Diemer was born in Kansas City, Missouri in 1927. Diemer played the piano and composed at a very early age and became organist in her church at age 13. Her great interest in composing music continued through College High School in Warrensburg, MO, and she majored in composition at the Yale Music School (BM, 1949; MM, 1950) and at the Eastman School of Music (PhD, 1960). She studied in Brussels, Belgium on a Fulbright Scholarship and spent two summers of composition study at the Berkshire Music Center. She taught in several colleges and was organist at several churches in the Kansas City area during the 1950s. From 1959–61 she was composer-in-residence in the Arlington, VA schools under the Ford Foundation Young Composers Project, and composed many choral and instrumental works for the schools, a number of which are still in publication. She was consultant for the MENC Contemporary Music Project before joining the faculty of the University of Maryland where she taught composition and theory from 1965–70. In 1971 she moved from the East Coast to teach composition and theory at the University of California, Santa Barbara. At UCSB she was instrumental in founding the electronic/computer music program. In 1991 she became Professor Emeritus at UCSB. Through the years she has fulfilled many commissions (orchestral, chamber ensemble, keyboard, choral, vocal) from schools, churches, and professional organizations.

Carson Cooman is the chief editor of Zimbel Press, in which capacity he has worked with Emma Lou Diemer for over ten years. Cooman is an active composer himself, with a catalog



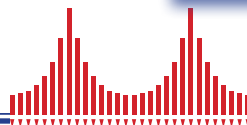
of works in all forms. He currently serves as Composer-in-Residence for The Memorial Church at Harvard University. As an organist, he has specialized in the performance of contemporary music and has given world premieres of over 130 organ compositions written for him by composers from around the world.

This workshop was made possible by generous donations from Marian Ruhl Metson and the San Joaquin Valley Chapter AGO



Christ Church: Visser Rowland Organ (1992, rev. 2001)

Hauptwerk		Brustwerk		Pedal	
8'	Prinzipal	8'	Gedeckt	16'	Subbass
8'	Rohrflöte	8'	Salizional	8'	Prinzipal
4'	Octav	8'	Celeste	8'	Gedeckt
4'	Flöte	4'	Prinzipal	4'	Choralbass
2 $\frac{2}{3}$ '	Nazard	4'	Koppelflöte	16'	Posaune
2'	Waldflöte	2'	Oktav	8'	Trompet
1 $\frac{3}{5}$ '	Terz	1 $\frac{3}{5}$ '	Larigot	Coupler Manual (Hw/Bw)	
IV	Mixtur	III	Scharff	Tremulant	
8	Trompete	8'	Hoboe	Zimbelstern	
	Carillon	8'	Rohrschalmey		



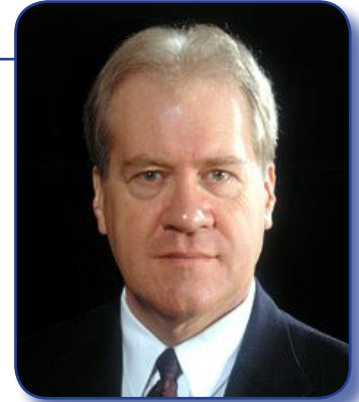
Monday July 4 @ 9:30 a.m.

Nineteenth Century French Romantic Music

First Congregational Church, 1985 Louis Road, Palo Alto

Workshop IV

William Peterson



This session will explore an approach to the tonal design of the nineteenth-century French organ through study of the registration practice of the period (1880–1900). Specifically, we will address the instrument “in play”: we will examine methods devised by organists and composers for deploying the resources found on these organs.

We will focus on Cavaillé-Coll’s instruments designed for church or concert hall settings from the last period—the “symphonic organ,” which took shape in the years from 1870 to 1899—taking into account that these organs, considered in the context of French nineteenth-century organ building traditions, are distinguished by the following features:

- Substantial pedal divisions (larger than earlier pedal divisions, often including from ten to sixteen stops)
- Expressive divisions (Récit and, in many cases, Positif)
- Pédales de combinaison (registration aids facilitating quick changes)

The workshop will investigate two representative registration practices. After considering the uses made by French organists of the “Fonds” (or Foundations), we will describe the means of facilitating on these organs the sonorous display of the instrument’s powerful resources within extended passages in selected compositions by Franck, Saint-Saëns, Loret, Widor, Guilmant, and Gigout.

Finally, we will consider how what we learn from this study can inspire informed performances on the organs we play today.

William Peterson is the Harry S. and Madge Rice Thatcher Professor of Music and College Organist at Pomona College.

As a performer he has performed a number of all-Bach recitals

at various locations, including complete performances of Bach’s *Clavierübung* Vol. 3. In September of 2006 he also played a concert of French music from the time of World War One on the Fisk organ in Finney Chapel at Oberlin.

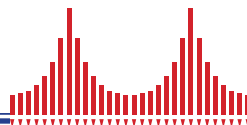
As a scholar Peterson has worked extensively on French organ music of the nineteenth and early twentieth centuries. He is co-editor with Lawrence Archbold of *French Organ Music from the Revolution to Franck and Widor*, and author of “Lemmens, His Ecole d’orgue, and Nineteenth-Century Organ Methods” in that volume. He is the author of “Organ Music in the Shadow of the Great War: A Preliminary Investigation” published in *La Flûte harmonique* (2007), and his article, “Storm Fantasies for the Nineteenth-Century Organ in France,” appeared in *Keyboard Perspectives*, Vol. 2 (2009). Research projects have been supported by a Fulbright research grant (1985–86 in Belgium), by the Mellon Foundation (Mellon Summer Research Grant, 2005), and by the Pomona College Research Committee.

In October of 2002 he played the Inaugural Concert on the Hill Memorial Organ built Fisk for Bridges Hall of Music at Pomona College. A 2006 broadcast of “Pipedreams” included music of Tournemire, Duruflé, and Widor recorded in concerts presented in Bridges Hall in 2002 and 2003.

This workshop was made possible by a generous gift from the Joanna Smullin Organ Education Fund, administered by the San Francisco Chapter AGO

First Congregational Church: Letourneau Organ, Op. 101 (2007)

Great	Choir	Swell	Pedal
16’ Violonbass	8’ Principal	16’ Lieblich Gedackt	32’ Contra Bourdon (digital)
8’ Principal	8’ Chimney Flute	8’ Salicional	16’ Principal
8’ Harmonic Flute	8’ Dulciana	8’ Voix Celeste	16’ Violonbass (Gt)
8’ Violoncello (ext)	8’ Unda Maris	8’ Gedackt (ext)	16’ Subbass
8’ Bourdon	4’ Octave	4’ Principal	8’ Octave
4’ Octave	4’ Spindle Flute	4’ Spire Flute	8’ Bass Flute
4’ Open Flute	2’ Super Octave	2 3/4’ Nazard	4’ Choral Bass
2 3/4’ Quint	III-IV Mixture	2’ Flageolet	4’ Nachthorn
2’ Super Octave	8’ Cromorne	1 3/4’ Tierce	32’ Contra Posaune (digital)
IV-VI Mixture	8’ Festival Trumpet (Gt)	V Full Mixture	16’ Bombarde
8’ Trumpet	Chimes	16’ Bassoon	8’ Trumpet
8’ Festival Trumpet		8’ Trumpet	8’ Festival Trumpet (Gt)
		8’ Oboe	
		4’ Clarion	



Monday July 4 @ 11:15 a.m.

Organ Recital

First Congregational Church, 1985 Louis Road, Palo Alto

Angela Kraft Cross

A Joyous Celebration

*Angela Kraft Cross (b. 1958)*Alleluias sereins d'une ame qui désire le ciel, from *Ascension**Olivier Messiaen
(1908–1992)*

Prelude and Fugue on B-A-C-H

*Franz Liszt (1811–1886)*Golden Gates (*commissioned work: premiere performance*) *Pamela Decker (b. 1955)*

Homage to Henri Nouwen:

Angela Kraft Cross

From the House of Fear to the House of Love

*Pièces de Fantaisie**Louis Vierne (1870–1937)*

Naiades, Op. 55, No. 4

Carillon de Westminster, Op. 54, No. 6



The newly commissioned organ work by Pamela Decker was made possible by a grant from the DCAGO Foundation together with generous donations from John Karl Hirten and Edmon R. Jennings

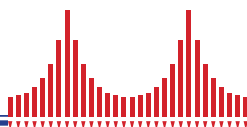
The recital as a whole was also made possible by the DCAGO Foundation grant

Angela Kraft Cross, San Francisco Bay Area organist, pianist and composer, graduated from Oberlin College and Conservatory of Music in 1980 with bachelor's degrees in physics and organ performance. She then earned her Doctor of Medicine degree at Loma Linda University, where she subsequently completed her residency in ophthalmology. In 1993, she completed her Master of Music degree in piano performance at Notre Dame de Namur University with Thomas LaRatta, with whom she continues to study. Her organ teachers have included Louis Robilliard, Marie-Louise Langlais, Sandra Soderlund, S. Leslie Grow, William Porter, and Garth Peacock. In 2001, she was awarded the Associateship credential of the American Guild of Organists (AGO) after passing rigorous playing and written examinations. Since 2008, she has studied composition with Pamela Decker.

Kraft Cross has performed extensively on both organ and piano, having given over three hundred concerts across the United States, in Canada, England, Holland, France, Hungary, Lesotho, and Guam, including such venues as Notre Dame Cathedral and St. Sulpice in Paris, the National Cathedral in Washington, DC, St. Thomas' Episcopal Church in New York City, and Southwark Cathedral in London. She has been featured soloist with local Bay Area ensembles

Master Sinfonia Orchestra, Soli Deo Gloria, Sine Nomine, and the San José Symphonic Choir, as well as with Seattle's Philharmonia Northwest Chamber Orchestra. She has released five CDs: three with Arkay Records—two on organ (French Romantic and North German Baroque) and one on piano (Classical piano sonatas); and two with Compass Audio in Paris ("200 Years in the Germanic Tradition" and "The Majesty of Cavallé-Coll"). Three of her organ albums have received critical acclaim in *The American Organist* magazine. She has served as Organist of the Congregational Church of San Mateo since 1993, and is a staff organist at the California Palace of the Legion of Honor in San Francisco.

In addition to her musical career, Kraft Cross is a practicing ophthalmic surgeon at the Kaiser Permanente Hospital in Redwood City. She is committed to the musical education of young people, and since 1997 has been instrumental in organizing an annual Organ Camp for young pianists headquartered at her church. She also served as faculty for the 2005 Pipe Organ Encounter in San Francisco. In the 2010–2011 program year she served as Sub-Dean for both the Palo Alto/Peninsula Chapter and the San Francisco Chapter AGO. She is a member of the Concert Artist Cooperative; for more information on her work please visit www.angelakraftcross.com.



Pamela Decker, Commissioned Composer, is Professor of Organ and Music Theory at the University of Arizona in Tucson and Organist at Grace St. Paul's Episcopal Church (also in Tucson). Her organ compositions are published by Wayne Leupold Editions; there are also publications with C.F. Peters, Hinshaw, Augsburg Fortress, and World Library Publications. As a recording artist she is represented on the Loft, Albany, Arkay, Bainbridge, and CRI labels.



Her compositions have been performed in at least nineteen countries and recorded commercially on Albany, Loft, Gothic, ReZound (Loft), Arkay, and Arktos labels. Albany/Troy 140, entitled "Flights of Fancy", has received much critical acclaim for Pamela Decker as both performer and composer. Leading performers such as Douglas Cleveland, Janice Beck,

and Christa Rakich have recorded major works by Pamela Decker on recordings that have received wide acclaim. Loft Recordings has issued two volumes of a complete works set, offering Decker's performances of her own works, entitled "Decker Plays Decker".

In 2003 Decker's "Elegy and Dances" for alto saxophone and organ was premiered at the Moscow-Tchaikovsky Conservatory (Great Hall, where there is a pipe organ) by the commissioning artists, Frederick Hemke and Douglas Cleveland. This work has since been commercially recorded by the same artists. The saxophone/organ and saxophone/orchestra versions have both been accepted for publication by C. F. Peters.

Pamela Decker holds the Doctor of Musical Arts degree from Stanford University. She has also studied both organ and composition as a Fulbright Scholar in Germany. She has won prizes in national and international competitions as both performer and composer. In 2004 she was awarded the Henry and Phyllis Koffler Prize for Research/Creative Activity at the University of Arizona, and in 2000 she was awarded the College of Fine Arts Award for Teaching Excellence.

Program Notes

"Golden Gates" is a work that is intended as an homage to the colorful city of San Francisco. The title is intended to have meaning on several levels. The city's beloved Golden Gate Bridge is a landmark that is widely known, and the "bridge" aspect is a symbol that is related to the "bridging" and binding of diverse cultures that has taken place in the building of one of the world's more notable "melting pot" communities. People from all continents have come to San Francisco for multitudes of reasons; the city is a marvelous example of cultural synthesis. In "Golden Gates" I have sought to allow many of these voices to speak in modes that evoke their countries of origin. Two primary themes permeate the work: one that is sung as a Chinese flute melody (on a 4' flute stop), and a second theme that represents the Hispanic influence that is so strong on the West Coast. This second theme is often bound to South American dance rhythms. The piece begins gently, with the Chinese flute melody subtly emerging from harmonies that foreshadow the Hispanic elements in the work. Two modes serve as material for melodic and harmonic language components: one based on Chinese melodic patterns and pentatonic figures, and a second based on flamenco modal patterns. The transformations of the essential themes, modes, and musical materials in the work also hint at American styles, such as various forms of jazz. The work gradually builds to increasing levels of intensity, as the themes combine and interact in ways that symbolize the life and energy of San Francisco's unique blend of influences.

Pamela Decker

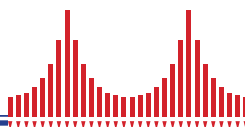
"Homage to Henri Nouwen" is a prelude and fugue where the prelude is "The House of Fear" and the fugue "The House of Love".

Henri J. M. Nouwen (1932–1996) was one of the most influential spiritual writers of the twentieth century. He was a Dutch-born Catholic priest who completed his higher education in the United States before teaching at the University of Notre Dame, and the Divinity Schools of Yale and Harvard. Interspersed between his periods of teaching were special sabbaticals spent living in solitude with the Trappist monks in the Abbey of the Genesee and living and working amongst the poor in Bolivia and Peru. He spent the final ten years of his life as a pastor, living at L'Arche Daybreak near Toronto, a home for developmentally disabled adults.

He is best remembered for the greater than forty spiritual books that he authored that appealed internationally to Catholics and Protestants alike. The preface to his book *Lifesigns: Intimacy, Fecundity, and Ecstasy in Christian Perspective* (1986) is entitled "From the House of Fear to the House of Love." Nouwen maintains that most institutions use fear to motivate us, whether it is work, school, government or even the human part of church; but that God is different: God motivates us with love.

Angela Kraft Cross

Specifications of the organ may be found on the previous page.



Monday July 4 @ 1:15 p.m.

Yoga for All Ages

California Yoga Center, 541 Cowper Street, Palo Alto

This workshop is for organists and choir directors of all ages. Lily will show you easy-to-remember yoga poses to relieve tension and perform with more ease and grace. She will focus on areas that tighten up from playing at the console and ideas for warming up singers.

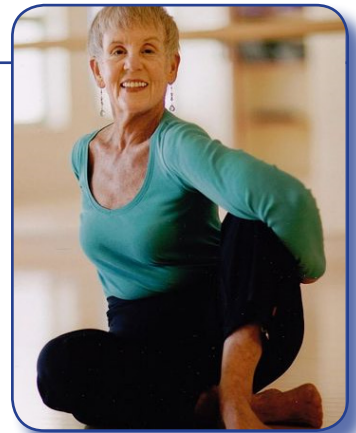
No experience is necessary. You will stretch only at a level which is right for you. Her motto: "If it hurts, don't do it."

As an older yogi, Lily knows what is safe to avoid further strain and injury. She maintains a keen awareness of the people in the room, their needs and accommodations in each pose. No special clothing is needed; come as you are.

Lily Anne Hillis from the California Yoga Center in Palo Alto has taught yoga since 1990. Lily's passion and enthusiasm for yoga, for her students, and for life comes through in every class she teaches. She sees yoga as life enhancing and

joyous, and she has a keen eye for precision in the poses.

Her classes are a blend of gentleness, humor and a bit of irreverence. She will be 74 years old by the time of the convention and loves horses, drama, and classical music. Every summer she teaches yoga at Palo Alto Chamber Orchestra's music camp.



This workshop was made possible in part by a generous donation from Nancy Quon.

Workshop I

Lily Anne Hillis

Monday July 4 @ 1:15 p.m.

Bringing out the Best: Enhancing Our Congregational Song

All Saints' Episcopal Church, 555 Waverly Street, Palo Alto

This workshop explores the art of creative registration in service music and hymnody to enhance our musical leadership from smaller organs, and will provide a list of resources to help us become more effective players and teachers for our congregations.

Jeffrey Campbell has distinguished himself throughout North America as an organ recitalist, choral conductor, and clinician. A graduate of both the University of British Columbia and Northwestern University, he has specialized in the interpretation of Bach's organ and choral music, as well as English and French Romantic repertoire.

Since August 2001, he has been Associate Music Director and Principal Organist at the Episcopal Church of St. Philip's

in the Hills, Tucson, where he is responsible for organ music and choral accompaniments as part of a large multi-generational music program encompassing five choirs and handbell ensembles.

He is also Principal Organist for Tucson Chamber Artists, Southern Arizona's professional choral organization, and has accompanied numerous choral groups, soloists and instrumental ensembles. As a harpsichordist, Campbell has performed much of the solo and ensemble music of Bach.



Recent engagements have included performances on the Fritts organ at Arizona State University, and the Schoenstein organ at the University of Arizona, and, with Tucson Chamber Artists, a performance given as part of the recent ACDA Regional Conference in Tucson.

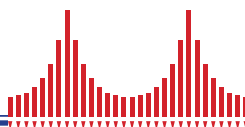
This workshop was made possible by generous donations from the Southern Arizona Chapter AGO and Lilyane Moulton

Workshop II

Jeffrey Campbell

All Saints': Flentrop Organ (1969, rev. 2003)

Hoofdwerk		Borstwerk		Pedaal	
8'	Prestant	8'	Gedekt	16'	Subbas
8'	Roerfluit	4'	Roerfluit	8'	Bourdon
4'	Octaaf	2'	Prestant	4'	Octaaf
4'	Fluit	I-II	Cymbel	2'	Fluit
2'	Octaaf	II	Sesquialter	16'	Dulciaan
IV	Mixtuur	8'	Regaal		
8	Trompet				Tremulant, Zimbelstern



Monday July 4 @ 1:15 p.m.

The Zen of Liturgy

All Saints' Episcopal Church, 555 Waverly Street, Palo Alto

Mental and physical stress is present in everyone's life, and a worship service is no exception. In this workshop, Christopher Cook helps us deal with the effects of such discomfort using a mindful awareness of one's body in the spirit of well-known techniques such as Alexander and Feldenkrais.

Emotional pressures may register as distracting body sensations and mental chatter. Cook will offer imagery and hands-on guidance in how to alleviate these pressures by retaining a sense of groundedness at church and in life. He will address state of mind, including performance anxiety, and how to use posture, breathing, and alignment at the console as a means of being wholly present in playing, conducting, and ministering.

Although participation is encouraged, it will not be required; the class will be directed towards all in the room.

Christopher Cook's pioneering work on multi-modal performance enhancement techniques came from his search to improve own his performance.

Integrating insights from a number of sources with his training as a licensed acupuncturist, he has developed a unique approach to resolving performance anxiety and enhancing performance.

Most recently, he completed a Doctorate in Worship Studies at the Robert E. Webber Institute for Worship Studies in Jacksonville, Florida. He serves the church as Director of Music/Organist at Rancho Bernardo Community Presbyterian Church in San Diego.



This workshop was made possible by a generous gift from the Joanna Smullin Organ Education Fund, administered by the San Francisco Chapter AGO

MONDAY

Monday July 4 @ 1:15 p.m.

How to Deal with Difficult People

First United Methodist Church, 625 Hamilton Avenue, Palo Alto

Psychiatrists divide mental illnesses into two categories: Axes I and II. The first are the straightforward illnesses such as anxiety, depression, and psychosis. The second are the personality traits and disorders that are nearly untreatable.

These problems include issues with power, rigidity, selfishness, and entitlement. People with these traits can split a choir or a congregation. They project their problems onto you and make you feel guilty about it. Empathy appears lacking. Anger and impulsiveness guide their behavior.

This workshop will help you to better understand these problem traits and how to better navigate yourself through them.

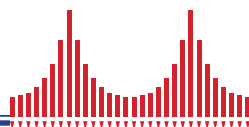
The speaker is **Richard R. Cicinelli**, MD, nick-named Rick, who is a psychiatrist in private practice in Redwood City, CA. His areas of specialty include psychotherapy,

psychopharmacology, mood and anxiety disorders, and working with people in recovery from substance abuse.

Rick developed an interest in today's topic from personal experience helping his partner, organist Joseph Hansen, survive a number of crises at work over the past few years.



Facilities rental costs at First United Methodist Church were paid for by a generous donation from Sarah and Keith Wannamaker



Monday July 4 @ 1:15 p.m.

Speaking of Organs: Works for Organ and Narrator

First United Methodist Church, 625 Hamilton Avenue, Palo Alto

Workshop V

**Margaret Kvamme
& Shirley Harned**

Want to create excitement about the organ within your congregation, Sunday school, piano studio, audience, or music committee? Know a talented lector, actor, or actress you want to work with? Need an audience-pleaser for an otherwise serious performance? Come explore the many possible works for organ and narrator suitable for concert or short presentation.

Some include familiar tunes, poetry or story lines. Many let listeners hear the various families of organ stops individually. Most will produce a sigh of recognition, a raised eyebrow or a hearty laugh.

Organist Margaret Martin Kvamme and vocalist Shirley Harned lead this session with plenty of played, sung, and spoken examples. Works range from toddler-friendly to adult humor only! You'll leave with all kinds of ideas for your next presentation in front of an audience.

Margaret Martin Kvamme has been described in *The American Organist* as "a solid performer with ample technical facility and fine musicianship". The *American Record Guide* has called her "intelligent and especially sensitive to the lyrical qualities of the music."

Margaret Kvamme was named first-prize winner of the 1993 Naples International Organ Festival Competition in Florida. Solo organ engagements have taken her throughout the San Francisco Bay Area, the Central California Coast, to her native Ontario, Canada, and also to Michigan, New York, and Arizona.

She has appeared on the "Distinguished Women at the Console" series in Akron, Ohio, was featured as solo artist at the Santa Cruz Baroque Festival, and has been heard several times on "Pipedreams".

Kvamme has been a workshop presenter at AGO chapter events and the Region IX convention in Sacramento. Also a conductor, she was formerly Director of the Concert Choir at the University of California at Santa Cruz and Director of Choral Activities at Marygrove College in Detroit. She has served Episcopal and Protestant churches as organist and music director.

Kvamme is an honors graduate of Interlochen Arts Academy, holds the Bachelor of Music degree from the Eastman School of Music, and Master of Music degrees in organ performance and choral conducting from the University of Michigan. Her principal organ teachers have been David Craighead, Robert Glasgow, David Higgs, and David Palmer.

Her debut solo album, "Sevenfold Gifts", was released by the Albany label in 2007 and was recorded on



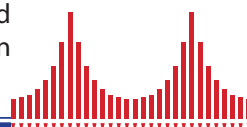
the 1898 Felgemaker organ at Holy Cross Church in Santa Cruz. The *American Record Guide* called the recording "beautifully [played] by a sensitive and creative artist" and "an interesting program well played on an exquisite instrument."

Currently Kvamme is active as a private teacher and freelance organist, serving the Presbyterian Church of Los Gatos as Associate Organist.

While in her thirty year career Seattle-based **Shirley Harned** sang often for that city's Opera, Symphony and Ballet, she also ranged from Vancouver through Portland, San Francisco, San Diego, and Houston to Mexico City's Opéra de Bellas Artes. In leading roles—including Verdi's Lady Macbeth and Azucena, Moore's Augusta Tabor, and Amahl's Mother—she won critics' acclaim. Her featured roles (like Nicklausse in *Hoffman*, Orlovsky in *Fledermaus*, and Second Lady in *Zauberflöte*) and even supporting roles met praise. She sang 27 complete cycles of Wagner's Ring in Seattle's renowned Festival as Rhinemaiden Wellgunde, Valkyries Siegrune and Waltraute, and Norn 2. With symphonies, her roles ranged from mezzo and alto solos in Bach's *B Minor Mass* (Alaska) to Second Soprano solos in Mozart's *Davidde Penitente* (Seattle), as well as many Messiahs. She also appeared in theatre, including Seattle Repertory. Recitals in Panama, Japan, Pittsburgh, and the Northwest filled out Harned's career.

In 1999, semi-retired from music, she relocated to San José. She soon met Kvamme with whom she has worked often since as singer and narrator.

This workshop was made possible by a grant from the Special Projects Advisory Committee, Boston Chapter AGO, and a generous gift from the Joanna Smullin Organ Education Fund, administered by the San Francisco Chapter AGO. Facilities rental costs at First United Methodist Church of Palo Alto were paid for by a generous donation from Sarah and Keith Wannamaker.



First Methodist Church: Merritt Speidel Memorial Organ (Swain and Kates, 1963)

Grand Orgue	Positif	Récit	Pédale	Antiphonal Swell
16' Violonbasse	8' Principal	8' Principal	32' Soubasse	8' Gedeckt
16' Bourdon	8' Bourdon	8' Flûte Traversière	16' Flûte Ouverte	8' Metal Gedeckt
8' Principal	8' Flûte Douce	8' Viole de Gambe	16' Violonbasse	8' Salicional
8' Flûte Harmonique	8' Flûte Céleste	8' Voix Céleste	16' Soubasse	8' Voix Celeste
8' Bourdon (North)	4' Prestant	8' Bourdon	16' Bourdon (Gr)	8' Echo Salicional
8' Salicional	4' Flûte Couverte	4' Octave	10 $\frac{1}{2}$ ' Grosse Quinte	8' Vox Angelica
4' Octave	2 $\frac{1}{2}$ ' Nasard	4' Flûte Octaviant	8' Principal	4' Principal
4' Cor de Chamois	2' Flûte à Bec	2' Octavin	8' Flûte Ouverte	4' Traverse Flute
4' Flûte Ouverte (North)	1 $\frac{1}{2}$ ' Tierce	1' Piccolo	8' Bourdon	2 $\frac{1}{2}$ ' Nazard
4' Flûte à Fuseau (North)	1 $\frac{1}{2}$ ' Larigot	III Cornet	6 $\frac{1}{2}$ ' Théorbe	2' Block Flute
3 $\frac{1}{2}$ ' Grosse Tierce	III-IV Cymbale	III-IV Plein Jeu	4' Basse de Chorale	1 $\frac{1}{2}$ ' Tierce
2 $\frac{1}{2}$ ' Nasard (North)	8' Trompette	16' Basson	16' Bombarde (Bomb)	V Mixture
2' Doublette	8' Cromorne	8' Trompette	8' Bombarde (Bomb)	8' Trompette en Chamade
2' Quart de Nasard (North)	Cymbelstern	8' Basson-Hautbois	4' Clairon (Bomb)	8' Oboe
1 $\frac{1}{2}$ ' Tierce (North)	Tremulant	4' Clairon	MIDI	8' Vox Humana
IV Fourniture	MIDI	Tremblant	Antiphonal Great	Tremolo
III-VIII Cymbale Harmonique	Positif to Positif Sub	MIDI	8' Principal	Ant Sw to Ant Sw Sub
Tremblant (North)	Unison Off	Récit to Récit Sub	8' Dulciana	Unison Off
Chimes	Positif to Positif Super	Unison Off	8' Unda Maris	Ant Sw to Ant Sw Super
MIDI		Récit to Récit Super	8' Violes Célestes II (Ant Sw)	Antiphonal Pedal
Unison Off		Bombarde	4' Octave	16' Montre
		V Cornet de Récit	4' Concert Flute	16' Dulciana
		16' Bombarde	4' Harmonic Flute	16' Gedeckt (Ant Sw)
		8' Trompette en Chamade (Ant Sw)	2' Super Octave	8' Principal (ext)
		8' Bombarde (ext)	IV Mixture	8' Gedeckt
		4' Clarion (ext)	8' Clarinet (enclosed)	4' Principal (ext)
		MIDI	Unison Off	4' Flute
		Unison Off	Ant Gt to Ant Gt Super	
		North Great on Bombarde		



Monday July 4 @ 2:45 p.m.

Organ Recital

Stanford Memorial Church, 450 Serra Mall, Stanford

Robert Huw Morgan

Played on the Hupalo & Repasky organ:

Antiphon: *Lucem tuam*

Richard Wynslate (d. 1572)

Antiphon: *Beatus Laurentius*

Thomas Preston (died c. 1563)

Played on the Fisk-Nanney organ:

Dialogue, from *Troisième livre d'orgue*

Louis Marchand (1669–1732)

Sei gegrüset, Jesu gütig (BWV 768)

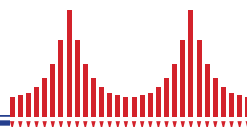
Johann Sebastian Bach (1685–1750)

Prelude in G Minor (Buxwv 148)

Dieterich Buxtehude (c. 1637–1707)



This recital was made possible in part by a generous donation from Gail M. Burnett



Robert Huw Morgan is the University Organist at Stanford University, a position he has held since 1999. A native of Wales, he received his BA and MA from Cambridge University and in 1989 became a Fellow of the Royal College of Organists. Between 1985 and 1988, he was an Organ Scholar at St. John's College, Cambridge University, where his duties included playing the organ for the daily services in the College Chapel, and assisting in the direction of the celebrated choir of boys and men. During that time, he studied organ repertoire with the great British virtuoso, Nicholas Kynaston, and improvisation with Nigel Allcoat.

In July 1999, he was awarded doctorates in organ performance and orchestral conducting from the University of Washington in Seattle, where his teachers were Carole Terry (organ) and Peter Eros (conducting). From 1994 to 1996, he was staff piano accompanist at the University of Washington School of Music and thereafter, for three years, was Assistant Conductor of the University Symphony Orchestra and Opera.

He performs a wide repertoire of organ music, from the earliest sources to contemporary music. In 2005, Morgan performed the complete organ works of Dieterich Buxtehude in celebration of the twentieth anniversary of the landmark Fisk organ at Stanford University. In the academic year 2010–2011 he performed the complete organ works of Johann Sebastian Bach, a series of fourteen concerts celebrating the twenty-fifth birthday of the Fisk organ.

As both an accompanist and soloist, he has toured in Europe, America, and Australia and has recorded performances for BBC Television and Radio, as well as television and radio stations in the US, Australia, and Canada.

In addition to his duties as University Organist, he also holds the positions of Lecturer in Organ, Director of the Stanford University Singers, and Director of the Memorial Church Choir.

Program Notes

What a pleasure it is for me to present this program featuring two of the wonderful organs we have here at Stanford. The Fisk-Nanney organ is, of course, well celebrated as being a masterpiece of organ building. The pieces that I will play will cover the whole gamut of sounds available on this instrument, from the majestic sound of the grands jeux to the intimacy of a single flute.

To begin, we will hear two pieces performed on the Tudor organ, built by the firm of Hupalo and Repasky (San Leandro, CA). This beautiful instrument brings to life the marvelous music from the pre-Reformation period in the United Kingdom.

In common with so many composers of that era, very little is known of either **Richard Wynslate** or **Thomas Preston**. Wynslate may have been Organist and Master of the Choristers at Winchester Cathedral, and just this one piece is known to be by him, a lively work that presents the plainsong melody in the bass. Thomas Preston was likely associated with the chapels of Magdalen College, Oxford, Trinity College, Cambridge, and St. George's Chapel at Windsor Castle. Among his many works is an almost complete organ mass for Easter Day. Like Wynslate's work, this antiphon setting is based upon a plainsong melody heard in long notes values, but in the treble voice.

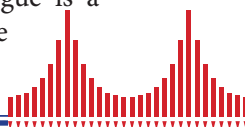
Louis Marchand was a child prodigy, obtaining his first cathedral position at the tender age of fourteen. Moving to Paris, he became a virtuoso organist of some repute, eventually becoming the Organiste du Roi in 1708. Perhaps, he is best remembered for being invited to take part in a performance contest against Bach. This probably apocryphal story concludes with Marchand fleeing town, rather than going up against the German master! This dialogue is a large, multi-sectioned work that owes much to the

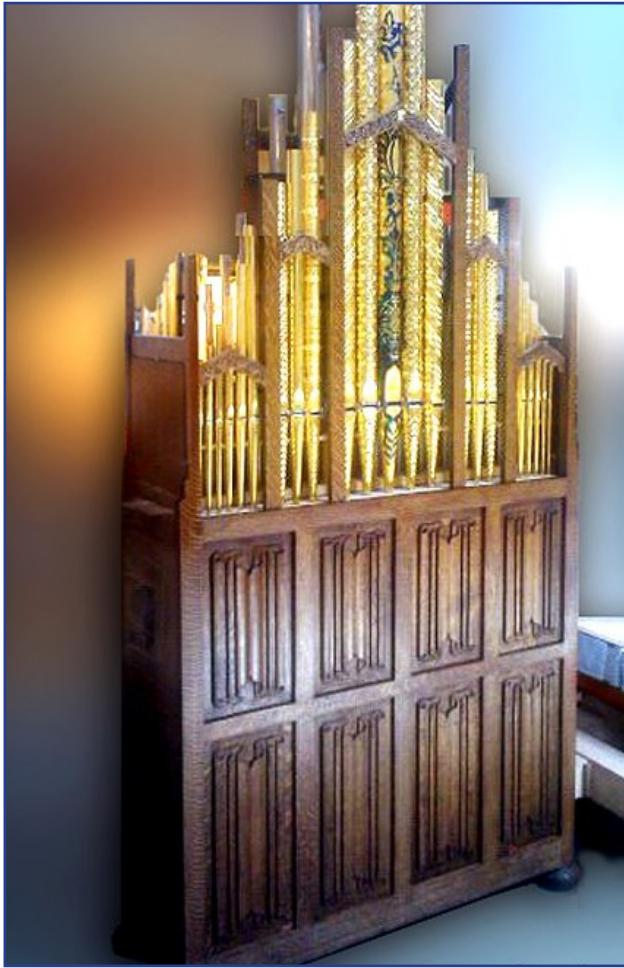
offertoire structure that was such a major part of the organ masses of that time. From the imposing opening, it goes on to present contrasting sections, including a dramatic middle section in the tonic minor, a moment of great poignancy. However, the infectious joyfulness of the opening pervades the work right to the conclusion.

The variations on *Sei gegrüset* by **Johann Sebastian Bach** were composed across a period of some time, a claim that has been widely accepted since Spitta's monumental work on the life of Bach. Indeed, what makes this such an effective set is the enormous stylistic variance that one finds. Some of the variations seem to be influenced by such composers as Pachelbel and Böhm, hardly surprising when one reads in Forkel that Bach loved and studied at some length the works of Böhm. These variations are framed by two harmonizations of the chorale: at the beginning a flowing four-part harmonization; at the end a magisterial five-part rendition. Between these bookends stand ten variations ranging from simple manualiter pieces to the stately sarabande that is variation ten.

I will conclude this presentation with the full splendor of the meantone tuning that we have on the Fisk organ. What better composer to demonstrate this than **Dieterich Buxtehude**? Bach's admiration for Buxtehude is, of course, well documented. Indeed, there are so many of Bach's early works that show the influence of the older master on the younger. This prelude is in many varied sections, contrasting between contrapuntal episodes and more fantasia-like moments. The crowning glory of this work has to be the final section. Here, Buxtehude presents us with an ostinato figure in the pedals. Over this figure are small variants that increase in their intensity until we reach the granite-like cadence into the glowing consonance of the tonic major.

Robert Huw Morgan





**Stanford Memorial Church:
Hupalo and Repasky Tudor Organ (2010)**

Because there are very few surviving organs of sixteenth-century England, our Tudor-style organ is based on the recent work of Martin Goetze and Dominic Gwynn of Nottinghamshire, England. In turn, their work is based on a 1995 rediscovery of a grid, table, and upper boards of an organ that once played at the collegiate church of Wingfield in Suffolk. At present, there are only two of these five rank Tudor-style organs in existence.

Unlike the recreation of this five rank organ by Goetze and Gwynn, our organ utilizes metal pipes. Pipes are fashioned of high tin metal with the façade pipes being embossed and gilded. The center façade pipe is painted en grisaille.

Our case is made of stained quarter sawn white oak and features hand carved panels of linen fold and Tudor rose carvings. This form of case decoration is inspired by the organ cases at St. Nicholas Church, Stanford-on-Avon and the organ case at the Parish Church of St. Stephen, Old Radnor, Wales.

Keys are made of European pear wood with the sharps made of ebony. The keyboard range is 40 notes from low F to high A, minus high G#. Therefore, there are 40 pipes per rank for a total of 200 pipes for the organ. To supply wind to the organ, it is equipped with two large feeder bellows. From historical data, these somewhat small but tonally versatile organs were the norm in Tudor times.

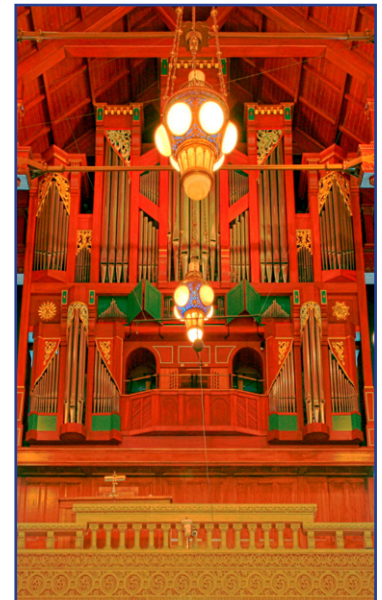
The organ is tuned in Pythagorean tuning and is pitched a 4th above modern pitch. The specification of the organ is as follows: Principal, Octave, Octave, Superoctave, and Superoctave. The Principal is permanently on with the other four stops controlled by sliders.

The sound of the organ is surprisingly full and has a singing bell like quality. It is our hope that this organ will bring the large amount of sixteenth-century English organ music to life and we will once again be able to experience the sound of these marvelous musical machines.

Hupalo and Repasky Pipe Organs

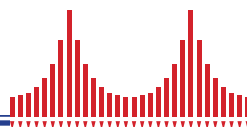
Stanford Memorial Church: Fisk-Nanney Organ (Charles B. Fisk Op. 85, 1984)

Great	Rückpositive	Seitenwerk	Pedal
16' Prestant	8' Prestant	8' Principal Schwiegel	32' Contra Bourdon
16' Quintadehn	8' Gedackt	8' Rohrflöte	16' Prestant (Gt)
8' Octava	8' Quintadehn	4' Holzoctava	16' Subbass
8' Spillpfeife	4' Octava	2' Doublette	16' Quintadehn (Gt)
8' Violon	4' Rohrflöte	III Cornet	8' Octava (Gt)
5½' Quinta	2½' Quinta	1' Siffilöte	8' Spillpfeife (Gt)
4' Octava	II Sesquialter	IV Mixture	8' Violon (Gt)
2' Super octava	2' Superoctava	8' Vox Humana	4' Octava (Gt)
2½' Quinta	IV-VIII Mixture	Brustpositive	2' Superoctava (Gt)
III Cornet	16' Dulcian	8' Gedackt	32' Contraposaune
VII-XIV Mixture	8' Cromorne	4' Quintadehn	16' Posaune
16' Trommeten	8' Trechterregal	2' Waldflöte	8' Trompete
8' Trommeten		II Doppelt Cimbel	8' Trommeten (Gt)
8' Trompette		8' Regal	8' Trompette (Gt)
4' Clairon II		4' Schalmey	4' Clairon II (Gt)
			Brustpedalia
			4' Jungfrauenregal
			2' Cornett
			1' Bauernflöte



Tremulant, Wind Stabilizer

The organ can be played either in a well temperament or in one-fifth comma meantone



Monday July 4 @ 4:00 p.m.

Organ & Brass Concert

Alison Luedecke & the Millennia Consort

Stanford Memorial Church, 450 Serra Mall, Stanford

Played on the Murray Harris Organ:

Jupiter, from *The Planets*

Gustav Holst (1874–1934)

Prelude and Exultation

Craig Phillips (b. 1960)

Tribute: A Lullaby for Organ

Craig Phillips

Pinot: A Suite in Three Tastings

John Karl Hirten (b. 1956)

America the Beautiful (MATERNA)

Calvin Hampton (1938–1984)

Pictures at an Exhibition

Petrovich Mussorgsky (1839–1881)

Promenade

arr. Scott Sutherland

Samuel Goldenberg and Schmuyle

The Hut on Fowl's Legs (Baba-Yaga)

The Great Gate of Kiev Modest



The Millennia Consort, California's premiere "organ plus" ensemble, presents a unique concert experience with world-class musicians. It commissions, performs, and records exciting and appealing new music in addition to arrangements of music spanning the millennia. Millennia Consort presents the best of the new and the best of the old. The ensemble is comprised of Presidio Brass: Bill Owens and Ray Nowak, trumpet; Mike McCoy, French horn; Sean Reusch, trombone; and Scott Sutherland, tuba; alongside Alison J. Luedecke, organ and Beverly Reese Dorcy, percussion.

Originally from Los Angeles, **Ray Nowak** is a trumpet player and founding member of the Presidio Brass. He has performed with the Los Angeles and London Philharmonic Orchestras, and the Pacific and San Diego Symphonies. Recently he appeared on both the Tonight Show with Jay Leno and the Ellen DeGeneres Show performing with Kanye West. Ray was Assistant Principal Trumpet of the Orquesta Sinfonica de Tenerife for five years in the Canary Islands, Spain. He holds a Bachelor of Arts from CSU Long Beach and a master's degree from UCLA.

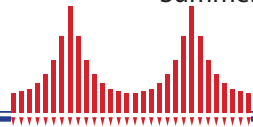
Born and raised in White Plains, New York, trumpeter **Bill Owens** joined the Presidio Brass in September of 2006. While attending the Juilliard School in New York, he was an active soloist, giving three solo recitals in both Paul and Morse recital halls in Lincoln Center as well as solo performances in Alice Tully Hall. Besides performing great music, Bill also arranges and interprets great music for his instrument and the Presidio Brass within varying chamber settings. Bill can be heard on The American Brass Quintet's newest CD, "In Gabriel's Day."

Mike McCoy, a San Diego native, has been the horn player for the Presidio Brass since its inception. He has performed in the San Diego Symphony, San Diego Opera, Opera Pacific, Pacific Symphony, and played lead horn in Carnegie Hall under John Rutter. Mike studied at San Diego State University and Boston Conservatory of Music. He also played lead horn with the traveling Broadway shows *Lion King* and *Tommy* and is an active recording artist with notable credits including *Mr. Jones*, *Kate and Leopold*, and was lead horn on the Everquest game soundtrack.

Trombonist **Sean Reusch**, originally from Toms River, NJ, is a founding member of the Presidio Brass. He has performed with the San Diego Symphony, San Diego Opera, San Diego Chamber Orchestra, Los Angeles Opera, Pacific Symphony, Pasadena Symphony, New West Symphony, Redlands Symphony, San Bernardino Symphony, and the Riverside Symphony. He is currently on faculty at UCSD, Palomar College, and Mira Costa College. Sean holds a Master of Music degree from the Manhattan School of Music and is currently completing a doctorate at UCLA.

A native of Los Angeles, **Scott Sutherland** is the tuba player and the primary music arranger for the Presidio Brass. He earned his Bachelor of Music degree from USC and a Master of Music degree from UCLA. As a soloist, Scott has been featured with the San Diego Symphony, Riverside County and Burbank Philharmonic Orchestras, and has performed with the Los Angeles Philharmonic, San Diego Opera, and the New West and Long Beach Symphonies. He is currently on the faculty at Palomar College and the Idyllwild Arts Summer Music Festival.

MONDAY



Alison Luedecke, organist and founder of the Millennia Consort, hails from Galveston, Texas. She is active across the US as a solo concert organist and has played in Canada, Mexico and Germany. She has been heard numerous times on the nationally syndicated radio show "Pipedreams". As an ensemble musician she has performed with the Mainly Mozart Festival Orchestra, Symphony Silicon Valley, and other chamber ensembles and symphonies. She is also organist with the highly acclaimed Millennia Too!, an intimate recital duo with oboist Susan Barrett. She earned the Doctor of Musical Arts degree at the Eastman School of Music as a student of David Craighead.

Beverly Reese Dorcy, a Minnesota native, is an active freelance timpanist and percussionist in both the San Diego and San Francisco Bay areas, as well as performing with the Sun Valley Summer Symphony in Idaho. She has performed with the San Diego Symphony, San Diego Opera, San Diego Chamber Orchestra, California Symphony, and Marin Symphony. Prior to moving to California, Dorcy worked in the Seattle area as Principal Percussionist with the Bellevue Philharmonic and Principal Timpanist with the Tacoma Opera. Recording credits include *Kate and Leopold* and several CDs with the Seattle Men's Chorus. She holds a Master of Arts degree in percussion performance.



Program Notes

Pinot: A Suite in Three Tastings was written by John Karl Hirten in 2008, in fits and starts, growing out of a conversation that originated at a break during a rehearsal by Millennia Consort of another of the composer's pieces. "Wouldn't it be nice if there could be a piece for brass and organ about wine?" everyone said, except the composer who thought everyone was kidding. There is no possible way, the composer knew, that a piece for such bombastic forces could credibly be written about such subtle subject matter. Nevertheless, the composer took on the challenge (after drinking an entire bottle of Pinot Noir). The resulting piece is in five sections, an introduction, three recitatives with arias (horn and trombone, trumpet duet, and tuba solo), and a recapitulation of the introductory material. Each of the middle movements is in a type of song form.

But who cares about that? Here's a story: A group of people go on a jaunt into the wine country. They are most interested in sampling wines produced from the varieties of the Pinot grape (any of several purple or white wine grapes used especially for making wines like those from the Burgundy and Chablis regions in France). They arrive at a winery, full of anticipation.

As the sommelier pours Pinot Blanc into the waiting goblets, two members of the group (the horn and the trombone) slowly hold the glassware up to their noses, trying to catch the somewhat elusive character of the wine, as the others watch in rapt attention. After the taste, a heady discussion ensues, as they try to pin down the floral notes. Although not really disagreeing, they come to a perceived consensus at the end. At which point, the most demonstrative member of the band (the tuba) makes a slightly dismissive comment about the jaunt so far. He is only interested in one varietal, the Pinot Noir, but he will have to wait.

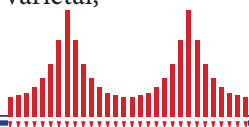
Pinot Gris is poured next, and two other members (the two trumpets), the ones least bothered by any negative commentary, pick up their glasses and remark on the color. The straightforward, bright, no nonsense taste causes them to let fly with high praise, one after the other, in a kind of Baroque concertato. The others finally get bored with the proceedings and decide it's time to move on to the next round, but it's our tuba who silences everyone at the end.

Remonstrating everyone for their lack of depth, he proceeds to take his first taste of Pinot Noir. Its complex nose eludes him. He takes a taste and he still does not know what to make of it. Frustration ensues. Finally, after one more taste, he understands. After a bit of semi-poetic elaboration, the others jump in and, in a spirit of gentle good humor, depart.

John Karl Hirten

Pictures at an Exhibition was written in 1874 by Russian composer Modest Mussorgsky (1839-1881), and is arranged by Scott Sutherland. Inspired by the works of his friend, painter and architect, Victor Hartmann, Mussorgsky musically encapsulated the experience he had at an exhibition of Hartmann's work a year after the artist's death. Each movement is the representation of a work of Hartmann's, connected by a recurring Promenade that is a theme depicting the listener "walking" from picture to picture. Originally for solo piano and famously orchestrated in 1922 by Maurice Ravel, the arrangement featured here for brass quintet, organ, and percussion was written in 2006 for the Millennia Consort. Today you will hear three of the ten original pictures with two Promenade episodes.

Scott Sutherland



Stanford Memorial Church: Murray Harris Organ (1901)

Great	Choir	Swell	Echo (floating) *	Pedal
16' Double Diapason	16' Contra Gamba	16' Bourdon	16' Quintaton	32' Contra Bourdon
8' First Diapason	8' Geigen Principal	8' Open Diapason	8' Diapason	16' Open Diapason
8' Second Diapason	8' Melodia	8' Salicional	8' Gedeckt	16' Metal Diapason (Gt)
8' Doppel Flute	8' Dulciana	8' Vox Celeste *	8' Viole d'Orchestra	16' Gamba (Ch)
8' Viola di Gamba	8' Quintadena	8' Æoline	8' Unda Maris	16' Bourdon
8' Viole d'Amour	4' Violina	8' Unda Maris	4' Flauto Traverso	16' Lieblieh Gedeckt (Sw) *
4' Octave	4' Flute d'Amour	8' Stopped Diapason	8' Vox Hurnana	10 ² / ₃ ' Quint
4' Rohr Flute	2 ² / ₃ ' Nazard *	8' Spitz Flute	Tremolo	8' Octave
2 ² / ₃ ' Octave Quint	2' Harmonic Piccolo	4' Fugara	Solo	8' Flute
2' Super Octave	1 ³ / ₅ ' Tierce *	4' Harmonic Flute	16' Posaune	8' Violoncello
IV Mixture	8' Clarinet	2' Flautino	8' Tuba Mirabilis	4' Super Octave *
8' Trumpet	Tremolo	IV-V Dolce Cornet		32' Contra Bombarde *
4' Clarion		16' Contra Fagotto		16' Bombarde *
Chimes		8' Oboe		16' Trombone
		8' Cornopcan		Solo to Pedal *
		8' Vox Humana		Pedal Octaves
		4' Clarion *		
		Tremolo		
		Swell to Swell Super		

** indicates a later addition (by various builders)*

