



SAN JOSE PIPINGS
 SAN JOSE CHAPTER OF THE AGO
 October 2020 www.agosanjose.org



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Kathy Dougherty – 2022
Paula Seo - 2023

Membership:
David Snook-Luther

Newsletter: Kenneth Talbot
(408) 732-6094
kitalbot@pacbell.net
Issue Deadline: 25th of month

Professional Concerns:
Dick Coulter

Substitutes: Dick Coulter

Treasurer: Janet Parent

National Executive Director:
James E. Thomashower
jet@agohq.org

National AGO President:
Michael Bedford

Region IX Councillor:
Skye Hart
sh2139@gmail.com

Northern CA District Convener:
John Karl Hirten
jhirten@comcast.net

Dean’s Column

In these strange times, when one crisis breaks upon another like waves on the beach, we can remember that music offers comfort. As Franz von Schober declared in 1817, music is “a pure art that can transport us to a better world”. This text was made famous by Schubert's gorgeous, prayerful song, “An die Musik”. We are so blessed to be able to make and listen to music! Let’s do it more often.

Ruth Kamas, our Frazier winner, has been continuing to practice all this time! We will hear the results of her dedication when we view her virtual recital in mid- November. (The date has been postponed again because of releathering and tuning of the organ at Los Gatos Presbyterian Church.)

Meanwhile, the National AGO has been busy with many projects designed to be of use to members in various ways. You can view these online.

Wishing you all the best until we can meet in person again!

Susan Snook-Luther, Dean

Ruth Kamas, our Frazier winner, has been continuing to practice all this time! We will let you know later when she will perform for us.

Member Update

Libby Codd can be contacted by her phone (650) 353-6641 and through her daughter. It is probably best to send her an Email through her daughter’s email address: kclark@clarklaw.com.

Christine Merjanian can be contacted by her phone (408) 224-9876.

Links to BYU Organ Workshop – Organists Playing Hymns

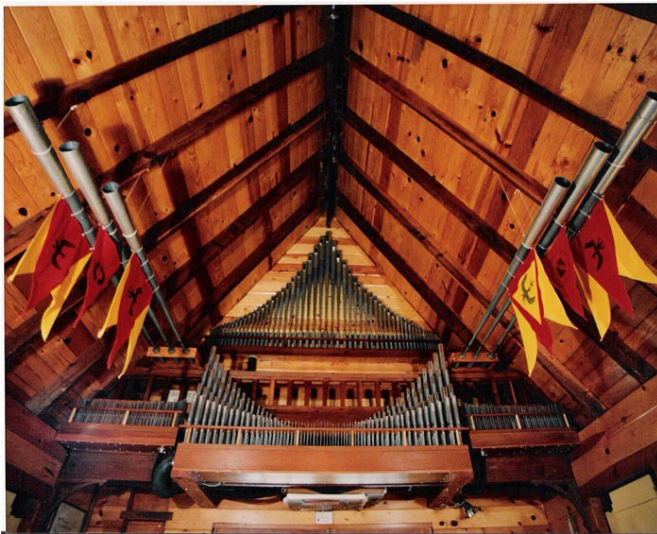
The BYU Organ Workshops this year were done over the Web. For some of their demonstrations they assigned organist to play specified Hymns and other pieces from the organ Masters. The following links show organists in various places playing the organs they normally play on.

Hymn Playing for Hymn Singing (~40 minutes) https://youtu.be/Xu_ZReNc-sM
 Instructors Recitals (~ 1 hour & eight minutes) <https://youtu.be/d-eytkwGPcg>

The Boomaria Report

<https://www.youtube.com/watch?v=r0fCz8JZSUE>

A huge electrical storm hit the West Coast of America on Saturday August 15th, spawning nonstop lightning in California, Oregon and Washington and Idaho and Montana and likely up into Canada and the Yukon! In Bonny Doon the Warnella Fire and the Waddel Fire made a Firestorm! By Sunday and Monday the fire had climbed up into the Santa Cruz Mountains burning most everything in its path. Boomeria, built by the Boomers starting around 1957, survived by the heroic efforts of friends and neighbors! These photos (in the article) are by Sir Trentin Prather and the sounds are by the Boomers! Long Live King Boomer and Boomeria! Many out buildings such as Tower 1 and the Engine room with Tower 2 did not survive! **But the Castle, The Chapel Royale with the Baroque Pipe Organ and The House itself Did Survive.** Much needs to be done to rebuild or clean up after the Firestorm, but nobody was hurt and PQ Le Boom is home and safe!



Notre Dame Cathedral Organ

https://www.washingtonpost.com/entertainment/pip-e-by-pipe-notre-dame-cathedral-organ-gets-4-year-cleanup/2020/08/03/94eff49a-d5ed-11ea-a788-2ce86ce81129_story.html

The article referenced above describes the work that is being performed on the Organ. They have just started the mammoth task of dismantling, cleaning and reassembling the organ and they expect the task will last nearly four years. Its music isn't expected to resound again until April 16, 2024.

Amazingly, the 8,000-pipe organ survived the fire, which consumed the cathedral's roof and toppled its spire. But the blaze coated the instrument in toxic lead dust from the leak shingles on the roof. While the organ didn't burn, it did suffer some damage from a record heatwave last summer and has been affected by other temperature variations it's been exposed to the weather.

French President Emmanuel Macron hopes the cathedral can reopen in time for the 2024 Olympics in Paris. 🎵

One License

An easy and convenient way to get music publishers' permission for live-streaming or broadcasting music during online church services is for your church to buy an annual license from One License (onelicense.net). The price for their licenses varies, based on the average weekly attendance of your congregation. Here is One License's summary of what their licenses provide:

"Through ONE LICENSE, License Holders have access to thousands of congregational hymns, songs, and service music from today's top liturgical music publishers to use in worship aids, service bulletins, and projections to inspire congregational singing. Our list of Member Publishers is regularly growing, and as new ones join, you will immediately have access to their catalogs."

To see One License's list of music publishers, visit: <https://onelicense.net/publishers> 🎵

CCLI License

Another way to obtain a streaming license is to contact us.ccli.com. They can provide the required license so that you can stream your church service and its music over the internet. 🎵

OPEN POSITIONS

AGO Members: If you know of any Open Positions at any Church please let me know so that I can pass that information

on to any members who call me. I know of one of our members who needs a position. Kenneth Talbot

Presbyterian Church of Los Gatos, 16575 Shannon Rd, Los Gatos, CA, is looking for a **Part-Time Organist/Pianist** to play one to two Sundays a month, a choir rehearsal the Thursday evening proceeding the Sunday playing, and for various church holy days. The salary is very competitive and available upon request.

Abilities: The applicant must have experience playing the organ and piano in church services and accompanying choirs and instrumentalists. Sight reading skills and a background in musical liturgy are required.

The church currently needs a third organist, who would join a rotating roster with two other organists. Each organist plays one or two times a month throughout the year, depending on the number of Sundays in a month. When the choir is in session, the organist playing a Sunday service usually rehearses with the choir the previous Thursday. The rotating organists decide their schedule, based on their availability and in collaboration with the music director.

Send resume, **references and letter of intention** to: michael.taylor@pclg.org 🎵

Stanford Memorial Church

Dr. Robert Huw Morgan and others have been recording Sunday Morning and Wednesday Lunchtime Music on a YouTube channel. The web address is

<https://www.youtube.com/channel/UCTEJGegC9rg3FYUbmTIsLZg>. Check here for possible August and previous music.

To join the Virtual Broadcast click on <https://spiritual.sites.stanford.edu/music>. 🎵

Next Executive Committee Meeting

The next meeting Tuesday 13th October 2020 at 7:30 PM
Zoom Meeting

St. Mary's San Francisco

St. Mary's in San Francisco is streaming their "Musical Meditations" which occur every Sunday at 4 PM. The link to the streaming links is <https://www.youtube.com/archdioceseofsanfrancisco%20>.

They can also be viewed later. 🎵

Remember Your Membership Renewal

You can renew by going to www.agohq.org and select "Membership" and then Membership/Update" you can renew anytime by calling the national office (212-870-2310) with a credit card. Be sure to renew now so that you will not miss any ATO issues. 🎵

Welch Played The Six Bach Trio Sonatas



On 6 September 2020 Dr. James Welch performed the six J. S. Bach Trio Sonatas live-streamed from S. Mark's Cathedral in Palo Alto. These sonatas are among Bach's liveliest and most charming works for the organ. They are also considered to be among his most difficult organ compositions.

Welch said the challenge of playing all of the trio sonatas consecutively is something akin to playing all of the Well-Tempered Clavier at one sitting. While he learned these sonatas in college, he said that he has played them individually many times over the last 50 years, but this is the first time he has played them all in one program.

Each of these sonatas (BWV 525-530) has three movements: fast, slow, fast. Bach shows his mastery of counterpoint in every movement. The fast movements are light and breezy; the slow movements are exceptionally lyrical. To play these 18 movements takes about 75 minutes. Bach made no suggestions for registrations, leaving the "orchestration" to the performer's discretion. Each movement will receive a different registration, demonstrating the variety of tonal colors on the Casavant organ at St. Mark's.

Bach assembled this collection in Leipzig in the late 1720s (300 years ago!). In addition to movements newly composed for this collection, there are also reworkings of prior compositions by Bach from earlier cantatas, organ works and chamber music. The sixth sonata, BWV 530, is the only one for which all three movements were especially composed for the collection.

These sonatas represent the culmination of Bach's collections of keyboard works, but they also served a didactic purpose. They were described in 1802 by Bach's biographer Johann Nikolaus Forkel as follows: "Six sonatas or trios for two keyboards with obligatory pedal. Bach composed them for his eldest son, Wilhelm Friedemann, who, by practicing them, prepared himself to be the great organist he later became. It is impossible to say enough about their beauty. They were written when the composer was in his full maturity and can be considered his principal work of this kind."

My thanks to Romain Kang, Marius Milner, and Don Bennett, who are handling the cameras and sound. Nicholas Welch turned pages for his father.

The Program, BWV 525-530

Sonata No. 1 in E-flat major, BWV 525

Allegro – Adagio - Allegro

Sonata No. 2 in C minor, BWV 526

Vivace – Largo - Allegro

Sonata No. 3 in D minor, BWV 527

Andante – Adagio e dolce - Vivace

Sonata No. 4 in E minor, BWV 528

Adagio, Vivace – Andante – Un poco allegro

Sonata No. 5 in C major, BWV 529

Allegro – Largo - Allegro

Sonata No. 6 in G major, BWV 530

Vivace – Lento – Allegro

You can still enjoy these sonatas at <https://www.youtube.com/watch?v=bCXpZW95-uc&feature=youtu.be>.

People tuned in from various place around the world, such as New Zealand, Cameroon, Alaska, Denmark, and various States. Here are some of the comments from various people listening on the stream.

Kathleen Holyoak: “He makes it look easy!”


David Hobson: “Bach was fond of challenging both organs and organists! Bach’s trio sonatas are notoriously difficult. How nice to hear them performed with such skill!”

Richard Elliott: “I second Kathleen Holyoak – Jim makes it look easy, which it most definitely is not. If you can play a Bach Trio Sonata on the organ, you can play anything in the organ repertoire.”

Ephra Baer: “Thank you, Thank you! Perfect in every detail, as always. I confess I followed the score. So satisfying to hear a truly scholarly performance.”

Linda Margetts: “Thank you, Jim, always enjoyable! (and thanks to Nicholas too).”

David Hobson: “Best wishes from Alaska! (Isn’t modern technology wonderful?! Ditto Jim’s considerable musical skills! As an organ student many years ago, the professor stated that the then head of the Royal College of Organists refused to play a Bach Trio Sonata in public due to their technical difficulty.”

Deanne Welch: “Thank you dear friends and family for joining us this afternoon!” 

Streamed Tabernacle Organ Recitals

[The Tabernacle Choir at Temple Square](#) begin a livestream organ recital series from the Salt Lake Tabernacle on Temple Square which started on the 22nd of June. Noon (Mountain Time) recitals have now resumed via the internet, without an audience, three days a week, Monday, Wednesday, and Friday.

A new feature is the recitals have a host, **Dr. Luke Howard** who is an Associate Professor of music history at BYU and a member of the Choir. He introduces the pieces that are to be performed and tells about the composers as well. He also provides comments in the running Chat column.

The easiest way to view the recitals is use the following web address:

<https://www.thetabernaclechoir.org>

Then click on the “**Piping Up: Tabernacle Organists in Concert,**” window.

Kenneth Talbot 

Vierne Symphony No 6 Official Assessment! **Andrew Larson**

I just finished hearing it and I am GIDDY!!!!!!

Well we cap off the summer season with the MONUMENTAL MASTERPIECE that is the Vierne 6th!!!! Written in 1930 while on vacation, this symphony has an overall brighter outlook than its predecessor, especially with the barn burner Final which ends it. In this work Vierne pushes his highly personal chromatic language to the absolute edge of tonality. It is a VERY demanding work, with Jeremy Filsell even describing it as “supremely virtuosic.” The towering Introduction and Allegro is the finest sonata allegro movement I have ever heard, and all throughout there is an unstoppable forward drive which Vierne was so brilliant at creating. The development section is his most electorate, and there is not one wasted measure!! There are some real finger buster passages throughout, and Vierne displays a wide range of techniques that are employed to manipulate and develop the two main themes. Like in the 5th Symphony Allegro, Vierne’s writing is highly contrapuntal, with extreme chromaticism that at times pushes the limit of what can be deciphered in reverberant rooms. The recapitulation does not let up on the forward momentum and leads to a most exciting conclusion ending on a jazzy added 6th chord.

The extraordinary Aria contains some of the most beautiful and expressive melodic writing ever, with long and elaborate phrases on the Swell Trompette which recall Franck in their construction. After making an initial melodic statement with the melodic action in the Soprano/Alto, Vierne places then places the melodic action in the Tenor with the Great Flute Accompaniment in the Soprano. This was another favorite device of Franck, however, the chromatic language is classic Vierne. The melody itself tells an elaborate autobiographical story much like the Larghetto of the Fifth Symphony, but here Vierne’s thoughts are a bit more abstract, and there is a much brighter glimmer of hope and resolution. Lest I forget, I absolutely LOVE the 5 measure phrase which opens this movement and also acts as a recurring interlude. Vierne’s one and only request for a French Horn stop occurs during the exquisite ending. The Scherzo picks up where the Fifth Symphony Scherzo left off with Vierne’s brilliant adaptation and elaboration of Dukas’ Sorcerer’s Apprentice harmonic language to the organ in a brilliant frenzied movement which evokes all sorts of spooky apparitions. Vierne’s sarcastic

humor is all over this, and sometimes the music even reminds me of Prokofiev!! The registrations are glimmering, and there are more than a few technically demanding moments in both the manuals and pedal. The highly expressive and profound Adagio opens with another of Vierne's favorite devices: a long pedal solo under sustained octaves which serves to introduce important thematic material which will be developed as the movement unfolds. Both main themes of the symphony are "addressed," and I feel that Vierne essentially resolves the emotional conflicts in this pivotal movement. There are some really exquisite and powerful passages, and the harmonic vocabulary again gets very chromatic. Of interest are the syncopated iterations (jogged off the best by a 16th note!) of the primary theme of this symphony against legato quarter and eighth note accompaniment. These syncopations occur first in the manuals, then in the pedal. The ending is absolutely ETHEREAL!! After the intense drama of the previous four movements Vierne decided to have some fun.....A Lot of fun!!! Well at least it's a lot of fun for the listener, but for the organist it is a REAL BEAR!!! Those rapid F sharp Mixolydian and B Major scales at the end are one of the FEARED moments in the standard organ repertoire!!! As with the opening movement, this has an unstoppable forward thrust which makes the ending a major payoff for the listener. Take note of Measures 8-23 on page two: one of the wildest passages Vierne wrote as it is nearly atonal! In fact, this unbridled frenzy sounds like it could have been written by Dupré!!! I have always loved the new theme Vierne introduces on the bottom of page 6: a majestic pentatonic tune that wouldn't have been out of place in the Pieces de Fantasie, which then gets beautifully developed in the manuals on the journey to the ebullient final pages. Another observation is that I cannot help but notice that the 16th note passages which begin on Measure 17 on page 1, and which appear on various guides throughout the movement, bear a striking similarity to the prominent manual figurations in the Scherzo. Yet another way Vierne ties together this MAGNIFICENT symphony together!!!!



New Allen Organ Dealer

Allen Organ Company has had a history in California and Nevada for over 50 years. **The Northern California Music Company, LLC** (<http://ncaorgans.com/>) was established in 2019 to continue the legacy of excellent customer care for churches, theaters, concert halls, and individuals within the Northern California and Western Nevada areas.

CEO and President, Jim Swihart, has been a musician and a technology specialist for over 30 years. He has a Bachelor of Science in Management Information Systems from California State University, Sacramento, and an Associate of Arts from Santa Barbara City College in Spanish (Language & Culture). Jim has also directed, composed, and participated as a featured choral soloist in venues throughout the world.

Please contact Jim Swihart to make an appointment.

(916) 420-1712 (Talk/Text)

jswihart3@outlook.com



Remember Your Membership Renewal

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Three Free Organs

Michelle Kinkaid MichelleKinkaid5678@gmail.com (415-802-3325) has three organs that she is giving away.

The first one is a **Thomas Theater organ**. It was working when it was moved to a storage area.

The second one is a **Hammond Spinet** (looks like a M100 series), two short keyboards (44 keys) and 13 pedals. This organ was turned on in the last few days and it appears to be working correctly.

The third one is a **Hammond A122** (serial 28422) organ with 25 pedals. This organ was turned on in the last few days and it is NOT working correctly. When you press a key, all you get is a hum. The Hammond A122 will sound like the Hammond B3. If one is interested in this organ, one could contact Camp's Organ Service (925-294-8633) www.campsorganservice.com for repair – an initial service call is \$215 minimum for a diagnostic of the problem.



Hammond Spinet



Hammond A122

Free Lowrey Lincoln 25 Organ



I am looking to donate my late mother's Lowrey Organ @ 61 note manual & 25 pedals). The organ has been tested and it appears to be in full working condition. We also have its manual and its original documentation. We really want to donate it so it can be appreciated and utilized. Organ was built approximately 1963.

Contact Maureen Griswold at 408-266-4777 or maurengriswold@sbcglobal.net.

Upcoming AGO Webinars, Recitals and Workshops

Our Chapter member **Cathryn Wilkinson**, who lives Monterey has contributed a Webinar on Teaching to AGO Headquarters along with others that can be accessed through an upcoming webinar (see her entry on next page).

(<https://www.agohq.org/upcoming-ago-webinars/>)

Go to this link to Register for these Programs as the PDF File did not preserve the links.

AGO WORKSHOPS

Saturday, October 17, 2020, 12 noon – 2:00 pm EDT. *But I Need a Rohrschalmel! Understanding Tonal Design in Mainstream Traditional Church Instruments with Adam Pajan.* This program will be livestreamed and will include a lecture component, a masterclass, and end with a performance by **Adam**.

How often do we see or hear of a scenario where an organist insists on having their one favorite stop on an instrument before supplying it with something more practical? Worse yet, how often have organs been removed or neglected because the organist at the time of design insisted on having a specific style of organ that may or may not be sympathetic to the congregation it serves? In this hour, we will conduct a survey of tonal design in organs in mainstream traditional music programs from 1900 to the present, tracing changes in aesthetic trends and noting the requirements of a service-playing instrument. After a review of what “belongs” in specific divisions and why, we will design an organ of 30 stops jointly by committee, seeing where our collective knowledge, experience, and preferences take us.

Adam Pajan serves on the organ faculty at the University of Oklahoma, where he teaches both applied organ and organ technology. He serves as artist in residence at Saint John’s Episcopal Church in Tulsa, where he serves as organist/choirmaster for weekly Choral Evensong services. He received his DMA in 2014 at the University of Oklahoma following studies at Furman University and Yale University, where he earned the BM and MM degrees respectively. He has been a prizewinner in multiple prestigious organ competitions, including the Firmin Swinnen Prize (second place) at the Longwood Gardens International Organ Competition and first-place awards at the Albert Schweitzer, Poister, Mader, and West Chester University organ competitions. His performing career has taken him across the United States and on five tours of Germany, as well as tours of England and Switzerland. He has performed at conventions of the

American Institute of Organbuilders, the Organ Historical Society, and the American Guild of Organists.

AGO ORGAN WEBINARS ON TEACHING

This six-week series takes place on Mondays at 4 pm EDT via Zoom.



October 5th: Stephen Price, presenter
Building an Organist’s Artistry Through Literature Choices

This webinar will explore the correlation between building a student’s technical and musical skill levels through organ literature. The study will focus on two musical objectives: lyrical and perpetual-motion styles. Stephen Price currently teaches organ and music at Ball State University in Muncie, Indiana, and serves on the executive committee of the Indianapolis chapter.

[Register for this Webinar](#) – Zoom Meeting

October 12th: Jonathan Hall, FAGO, ChM, presenter
The New AGO Achievement Awards



These new awards were designed to offer a way for emerging organists to learn basic organ-playing skills and enhance existing skill sets to provide a pathway to AGO certification. Jonathan B. Hall previously served as director of the Committee on Professional Certification. He holds a doctor of music degree from the Jacobs School of Music at Indiana University and teaches music theory and music criticism at New York University. He directs the music ministries of the First Presbyterian Church in Goshen, N.Y.

[Register for this Webinar](#) – Zoom Meeting

October 19th: Anne Laver, presenter
Improvisation for Beginning Organists



This webinar will demonstrate how to incorporate improvisation pedagogy when teaching beginning organists of any age or experience level. Anne Laver is professor of organ and university organist at Syracuse University’s Setnor School of Music. She is also visiting professor of organ at the Eastman School of Music for the academic year 2020-21.

[Register for this Webinar](#) – Zoom Meeting

**October 26th: Don Cook, AAGO, presenter
Group Organ Teaching Strategies**



Since its beginnings in 1988, the BYU Organ Lab has helped over 6,000 pianists learn basic organ skills. Join us as we consider ideas in student engagement, lesson plans, student savers, and online teaching options. Don Cook joined the organ faculty at Brigham Young University in 1991. He oversees a highly successful group organ program and serves as university carillonneur. He holds bachelor and master of music degrees from BYU and a doctor of musical arts from the University of Kansas. Between 2014 and 2020, Don served as the AGO national councillor for education.

Register for this Webinar – Zoom Meeting

**November 2nd: Cathryn Wilkinson (a member of our Chapter), AAGO, presenter
Three Suites from the 18th to the 21st Centuries**

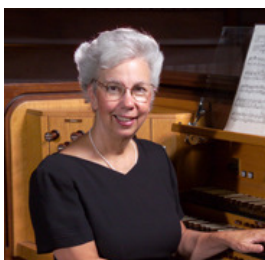


Looking to add some variety to your repertoire? In this session we will learn about context and techniques in performing excerpts from three organ suites, representing different eras,

styles, and moods. Cathryn Wilkinson studied with J.S. Darling at the College of William and Mary and finished her graduate degrees at the University of Iowa. She is currently vice president of academic affairs at Hartnell College in Salinas, California, and serves on the AGO Committee for the New Organist.

Register for this Webinar – Zoom Meeting

**November 9th: Ann Labounsky, FAGO, presenter
Improvisation and the Music of Jean Langlais**
Improvisation is one of the most rewarding experiences that can exist for an organist. Building on her studies with Jean Langlais, Ann will explore approaches to improvisation using hands-on techniques. The webinar will also explore how to understand Langlais's style of composition and performance. Ann Labounsky is the author of *Jean Langlais: The Man and His Music*, and she has recorded the complete works of Langlais issued through **voixduventrecordings**. She is chair of Organ and Sacred Music at Duquesne



University. A former AGO councillor for education as well as a past dean of the Pittsburgh chapter, Ann serves as organist/director at Church of the Redeemer in Squirrel Hill, Pittsburgh, Pennsylvania.

Register for this Webinar – Zoom Meeting

Musical Calendar cont.

AGO San Jose Music Calendar

Venue Locations

CSMA: Cathedral of St Mary of the Assumption, 1111 Gough St., San Francisco, "Musical Meditations"

CUMC: Campbell United Methodist Church, 1675 Winchester Blvd. Campbell

GC: Grace Cathedral, 1100 California St. San Francisco:
<https://www.youtube.com/archdioceseofsanfrancisco>

☛ Chapter Event ➤ Chapter Member

Every Saturday at 4 PM

Organ, Calif. Palace of the Legion of Honor Museum, Lincoln Park, 100 34th Ave & Clement St., San Francisco.
Jonathan Dimmock, organist

Stanford: Has YouTube files of music recorded on Sundays and Lunchtime Wednesday recitals by Dr. Robert Huw Morgan and others. Check <https://www.youtube.com/channel/UCTEJGegC9rg3FYUbmTIsLZg>.

Click on <https://spiritual.sites.stanford.edu/music> to access previous Noon Recitals.

Nov 2020

8 Sunday

Agnieszka Peszko (Poland), violin, with **Astghik Sakanyan**, piano, **CSMA, 4 PM \$10**

11 Wednesday

Robert Huw Morgan, organ, Stanford Memorial Church, Noon, Virtual at <https://spiritual.sites.stanford.edu/music>

15 Sunday

Crista Miller (Houston), organ, **CSMA, 4 PM \$10**

18 Wednesday

Robert Huw Morgan, organ, Stanford Memorial Church, Noon, Virtual at <https://spiritual.sites.stanford.edu/music>.

22 Sunday

➤ **Jin Kyung Lim**, organ, **CSMA, 4 PM \$10**

29 Sunday

Jonathan Kroepel (Peoria, IL), organ, **CSMA, 4 PM \$**

Dec 2020

2 Wednesday

Robert Huw Morgan, organ, Stanford Memorial Church, Noon, Virtual at <https://spiritual.sites.stanford.edu/music>.

9 Wednesday

Robert Huw Morgan, organ, Stanford Memorial Church, Noon, Virtual at <https://spiritual.sites.stanford.edu/music>.

16 Wednesday

Robert Huw Morgan, organ, Stanford Memorial Church, Noon, Virtual at <https://spiritual.sites.stanford.edu/music>.

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Streaming Link address of the concerts:
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Jonathan Dimmock, organist

Stanford: Has YouTube files of music recorded on Sundays and Lunchtime Wednesday recitals by Dr. Robert Huw Morgan and others. Check <https://spiritual.sites.stanford.edu/music>.

October 2020

4 Sunday

Christoph Tietze, organ. Tournemire: **Triple Choral.** This performance is part of the St. Mary's Cathedral Vierne/Tournemire Festival, **CSMA, 4 PM \$10**

7 Wednesday

Robert Morgan, Stanford, Noon. <https://spiritual.sites.stanford.edu/music>.

11 Sunday

Joel Mahan, Mandolin, **CSMA, 4 PM \$10**

14 Wednesday

Robert Huw Morgan, organ, Stanford Memorial Church, Noon, Virtual at <https://spiritual.sites.stanford.edu/music>.

18 Sunday

David Hatt, organ. **Vierne: Symphony No. 6.** This performance is part of the St. Mary's Cathedral Vierne/Tournemire Festival, **CSMA, 4 PM \$10**

21 Wednesday

Robert Huw Morgan, organ, Stanford Memorial Church, Noon, Virtual at <https://spiritual.sites.stanford.edu/music>.

25 Sunday

Angela Kraft Cross, organ, **CSMA, 4 PM \$10**

28 Wednesday

Robert Huw Morgan, organ, Stanford Memorial Church, Noon, Virtual at <https://spiritual.sites.stanford.edu/music>.

Nov 2020

1 Sunday

San Jose Symphonic Choir, Requiem by **Gabriel Faure, Virtual Performance, Leroy Kromm,** Director, **San Jose Symphonic Choir, Requiem** by **Gabriel Faure, Virtual Performance, Leroy Kromm,** Director, for additional information see www.sanjoesymphonicchoir.org (ericwhitacre.com will also be involved with this event).

1 Sunday

St. Mary's Cathedral Choir, with **Ash Walker,** Director, and **Christoph Tietze,** organ. **Requiem** by Maurice Durufle, **CSMA, 4 PM \$10**

4 Wednesday

Robert Huw Morgan, organ, Stanford Memorial Church, Noon, Virtual at <https://spiritual.sites.stanford.edu/music>.

American Guild of Organists

San Jose Chapter

582 Dublin Way, Sunnyvale, CA 94087-3323



RETURN SERVICE REQUESTED

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