



November 2018
The American Guild of Organists
San Francisco Chapter Newsletter

Dean's Column

by William Vaughan

Of all the articles I have shared with you over the past two years, my own story about my weight loss in October's newsletter really struck a chord with so many of you. I received quite a few emails and texts. Some told me about their own weight-loss journeys, and how it is a daily effort to keep the weight off. Thank you for your stories!

Allow me to share one last point on my journey. My modus operandi for diets in the past has been black or white, no gray area. Hence, when I am down to the weight I desire, I am fine for a while, and then a few months later, I am back to my old eating behaviors, and the weight skyrockets again. This time, I diet daily, and if I go out with friends and have wine and dessert, I don't feel guilty, because I know I won't make that a daily occurrence. That guilty part is not very easy to overcome and convince my mind, especially my addictive thinking.

Let's switch gears, or should I say, let's change pistons. Over the years, we have all had opinions that differ from ours, especially when it comes to music and most especially when it comes to our field of church music. Here at school, we have a new teacher who teaches our new Transitional Kindergarten (TK) children. The Principal asked in August if I wouldn't mind having TK and Kindergarten (K) combined for music class. I said that would be fine. He also asked if I could do less liturgical music. I said ok, but....

In my first class with TK and K, I sang do, re, mi..., and I had the children repeat that with me. We did other songs, but the reason why I tell you about do, re, mi... is because at the beginning of the next music class on that following Friday, one of the TK students started singing do, re, mi perfectly going all the way up, without my help. (He couldn't go back down, which we know will come in time.) I sat there in awe at what he had just accomplished. I even told his parents later what he had accomplished.

After my first week with these new students and this new TK teacher and the K teacher, which I thought went really, really well, the principal asked to see me. He had heard concerns from the teachers that I was teaching the children how to read music. I explained to him that I have the sheet music up on the white board because I am looking at it on my computer (the two devices are connected). I said I am not teaching the

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RIP: Christopher Putnam

Please join us for the memorial service for Christopher Putnam, Saturday, November 3 at 1 pm at All Souls Episcopal Parish in Berkeley.



A reception will follow the service.

November Event: Date Correction

Saturday, November 17
4:30 p.m. Q&A
5:00 p.m. Concert

See page 2 for more information

We welcome new members

Dan Anderson, Andrew Birling, and John Walko.

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Submission deadline for the **December** issue is **November 10**

November Chapter Event

Our November program will be an organ concert by Rich Spotts at Trinity Episcopal Church on Bush and Gough streets in San Francisco on Saturday, November 17. At 4:30, there will be a Q&A, and at 5, the concert will begin. The concert will be about an hour.

Rich was given a grant recently by our Special Projects Committee to research Tournemire's *L'Orgue Mystique*. Come hear the ever-beautiful E. M. Skinner organ that all of us have not heard for many years.



L'Orgue Mystique by Charles Tournemire

Charles Tournemire's *L'Orgue Mystique* represents a pivotal point in the history of liturgical organ music. This recondite magnum opus, composed 1927–1932, comprises two hundred fifty-three movements written for the Mass. Fifteen hours in duration, this epic work employs over three hundred chants both as an act of devotion and as musical exegesis based upon the chant libretto with the goal of celebrating fifty-one Sundays and Liturgical Feasts throughout the Church Calendar.

Although today shrouded in popular obscurity, Tournemire was a seminal musical influence of the twentieth century, particularly in the realm of sacred music. Born in Bordeaux in 1870, Tournemire, who was a student of César Franck and Charles Marie Widor, was organist of the Basilica of Sainte-Clotilde in Paris from 1898 until his death in 1939 where he was known as an improviser extraordinaire. He produced an enormous compositional output of incredible profundity. His greatest work, the magnum opus *L'Orgue Mystique*, transformed the sound of the organ world, hearkening to the past with its use of Gregorian Chant and yet welcoming it into modernity with its innovative mystical sonorities.

Organist Richard Spotts, a native of Bucks County, Pennsylvania and a graduate of Westminster Choir College in Princeton, has set out to perform and educate the public of this seminal work, with the ultimate goal of performing the complete fifteen-hour cycle in a recital series over a period of ten days. Mr Spotts has given well over a hundred recitals and programs at cathedrals, universities, and parishes throughout the United States and Canada including such institutions as the Basilica of Saints Peter & Paul (Lewiston, Maine), the Cathedral Basilica of the Immaculate Conception (Denver), the Cathedral Basilica of the Sacred Heart (Newark, New Jersey), the Cathedral Church of Saint John the Divine (New York), the Cathedral Church of Saint James (Toronto), the

Program Year 2018–2019

September 16

4:00 pm Evensong and Opening dinner
St. Paul's, Oakland

October – No event

November 17

4:30 pm Rich Spotts – Tournemire
Trinity, SF

January 13, 2019

3:00 pm Bruce Neswick
Grace Cathedral

February 19, 2019

10:00 am East Bay Organ crawl
LOPC; Eric Walling's house; more venues to come

March 16, 2019

10:30 am Choral Reading session – Cliff Hill
Assumption Church, San Leandro

April 2019 – no event

May 20, 2019

Closing banquet and recital – TBA

Cathedral Church of Saint Philip (Atlanta), the Church of the Advent (Boston), Grace Cathedral (San Francisco), Princeton University Chapel, Trinity Church Copley Square, Saint Patrick's Cathedral (New York), Trinity Episcopal Cathedral (Miami), Madonna della Strada Chapel at Loyola University in Chicago, Illinois Rockefeller Chapel at the University of Chicago, and Washington National Cathedral (Washington, D.C.) among others.

This recital is given in gratitude for a grant awarded last year by the San Francisco AGO Special Projects Committee for research in Paris done in aid of completing his book on the subject. 

San Francisco AGO Chapter Donations

The SFAGO wishes to thank the following people for their financial support to the Chapter Donation category.

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SFAGO International Mailing Donations

The SFAGO thanks the following person for her financial support to the International Mailing category.

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San Francisco AGO Chapter Recital Series Donors

The SFAGO wishes to thank the following people for their support of the Recital Series.

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Terry M. O'Connor
Marian E. Ott
Jan Robitscher
Michael W. Secour

Vox Humana (\$1-\$24)

Patricia L. Harre
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Joe E. McClain
Antonia VandeKemp
Vlada Volkova-Moran

Thank you very much for your donations! There is still plenty of time to send in a tax-deductible gift.

These lists were compiled from AGO National remit forms from November 2017 – October 2018.

SF/AGO Young Organist Scholarships

Information and Application Form for those Seeking a Financial Award.

The San Francisco Chapter of The American Guild of Organists is committed to the support of those wishing to follow a course of study on the organ. The scholarship committee will consider applications for financial support twice each year. Completed application forms should be received by SF/AGO by the last day of June or December at sf.ago.scholarship@gmail.com.

Annual awards will be made of up to \$500 per successful applicant.

The funds for these awards will be drawn from the Joanna Smullin Organ Educational Fund, donations made by chapter members and from collections taken at SF/AGO program. There is a finite amount of scholarship money available and awards will be made based on a combination of order in which they are received and merits of the video provided.

Student age range is from the 11th birthday to the 26th birthday.

Successful applicants in full time education will also be given student membership of the SF chapter of AGO.

Teachers should be current members of the SF/AGO chapter or an immediately adjoining chapter. These include Palo Alto/Peninsula; Redwood Empire & Sacramento.

If there is no current organ teacher then SF/AGO will supply a list of teachers in the area.

Applications: Students should have some experience in playing the piano or organ. First time applicants should be able to demonstrate in a short video:

- Performance of any short piece of piano or organ music by a recognized classical composer. For piano this could be a Beethoven, Clementi or Scarlatti Sonata/Sonatina etc. For organ this could be one of the eight short preludes attributed to JS Bach or any simple piece written for the organ.
- Playing of scales in E major, B flat major, C harmonic minor and F melodic minor. Both hands in parallel motion (no pedals), 2 octaves each.
- Performance of a simple hymn of their choice, either with manuals and pedals or manuals only.

Video recordings may be submitted via Email; on CD, on a memory stick or uploaded to YouTube, dropbox or Vimeo etc.

Towards the end of each program year scholarship awardees shall play one or two short pieces at a members' recital or organ crawl or similar event. If the student cannot play for these events because of schedule conflicts, an opportunity to play for members of the Board will be given. This will indicate progress made since audition videos were sent or from the previous year.

Reapplication for scholarships will be considered at the discretion of the scholarship committee.

The award money will be paid directly to teachers.

Revised 10/9/18

Application Form, second page

Statement of support from a teacher, choir director, band director or pastor:

Name _____

Email & Telephone number: _____

Date: _____

Revised 10/9/18

**SF/AGO Young Organist Scholarships
Application Form for a Financial Award.**

Applicant's name _____

Street address _____

Email and phone _____

Date of birth _____

In full-time education? Details of school _____

SF/AGO Membership status _____ Member/non member

Current organ teacher (if any) _____

Where will you be practicing the organ? _____

A statement about what you desire from organ lessons and how the scholarship may help you:

Signature of Parent/Guardian if applicant is under 18 years old _____

This application form, together with video recordings (or details of how to access them), must be received by **sf.ago.scholarship@gmail.com** by June 30 or December 31.

Decisions about the application will be sent to applicants via email no later than July 31 or January 30.

See lower half of previous page: Statement of support from teacher, etc.

Dean's Column, from page 1

children how to read music, BUT, if any child sees a musical symbol that they think is unique, I want them to ask me what it is. I have learned that trick from doing this for a few years now. I told the principal that I would email the teachers to meet with them and talk about subject matter.

A good six days after my email, I finally received an email from the TK teacher. She asked if I would do such and such music. I said in reply, you can do such and such music anytime, and when I come to music class, we can work on other music. She did not like my reply. I knew not to get defensive in emails, so I left it at that.

Let's fast forward to the first week of October. The school attended the parish Mass on October 2 which was the Memorial of the Guardian Angels. At this Mass, the 3rd Grade was the choir. They sang *Cardinal*, by Andy Beck. It is a beautiful 2-part anthem, which describes a cardinal bird as a very special angel watching over me (sung from memory, like all our anthems). The principal loved it so much that he wanted to hear it again. He went to the 3rd Grade classroom, and they sang it for him without me or any accompaniment. The children knew my piano part rhythmically, so they observed the rests, and came in when they were supposed to. This is what the 3rd Grade teacher told me afterwards.

Later that morning on October 2, I was walking thru school to get to the classroom of TK and K. I saw TK pass me, and I thought to myself how odd that they are not joining K. I started music class with just K, and nobody told me what was going on. About 15 minutes into class, I hear TK arrive back in their classroom, and loud music being played as if to compete with what I was doing. It was at that time that I stopped music class, had the aide take over, and I went to speak with the principal. I went into his office, and began to tell him what just happened. (Those of you who know me, know that I do not get angry very easily.) I could tell by the way he was looking at me, that he had no idea what was going on. I told him what I thought was going on, and since the TK teacher didn't like what I was doing, she decided to have her own music class. After my rant and rave, he calmed me down and said, "Bill, just think about the high of this morning when 3rd Grade sang *Cardinal*."

That night, I could not sleep well. I tossed and turned thinking of all these scenarios as to how to get back at that teacher: I was right, she was wrong! How dare she do this to me! She doesn't know music, I do! Boy, I'm going to let her have it! Etc...

Thank God, I am very, very slow to react to people in person and in emails. When I arrived for class the following Friday, I prayed as I walked to class for guidance as to what to say and when. When I arrived in class, the TK teacher was bringing her children in. I said to her, "I am only going to work with K

today. They are working on a special project." She said ok and took her students back to their class.

Later that morning, I received an email from her explaining what had happened that past Tuesday. She said that she and her class were on their way to hear 3rd Grade sing *Cardinal*, since that was the only time that 3rd Grade teacher had for that special treat. She also said that when she came back to the classroom, she did not wish to interrupt music class, so she led one by herself.

Well, after reading that email, the old Bill would have felt guilty for thinking such thoughts. The new Bill embraced his thoughts and feelings. In a reply to her, I explained to her my point of view and feelings, and how I knew we differed on music, but I never thought there would be a separate music class.

I write this story because we as church musicians love what we do so very much, and we wish to pass on only good-quality music. In my own sleepless night of thinking, I was being very defensive. In my reaction to her in the spur of the moment and through that email, I was, in my opinion, pastoral. The principal last year told me to get rid of your ego when you teach. I thought that odd then, but now, I see what he means.

How often we furiously leave staff meetings or meetings with rectors because of what they want from us, but we stick to our guns and say to ourselves, I won't do that type of music. When we refuse to collaborate, we all lose. Now, I am in the process of redeveloping that music program for TK and K. Sure it is taking more time on top of an already busy school schedule teaching TK thru 8, BUT, I am learning to give and take. I do some things they would like me to do, and then I am also able to bring 'our music' to the classroom. ~~~~~



Steve's Corner

by Steve Repasky

Getting ready for Advent — Time is drawing nigh

With text by Johann G. Olearius, translated by Catherine Winkworth and music by Louis Bourgeois, the dance-like hymn *Comfort, comfort ye my people* (Genevan or Psalm 42) is found in many present day hymnals. Besides the current-day organ chorale settings, there are several delightful organ settings of this tune by Baroque composers. As you can see, the hymn tune is used in a couple different hymn texts.

I have selected four of the better known ones:

- Georg Böhm, Nr. 8 in vol II of *Sämliche Werke*. On IMSLP, *Treuer Gott, ich muß dir klagen*.
- Georg Friedrich Kauffmann / *Treuer Gott, ich muß dir klagen*. Available as a free pdf from *Partitura Organum*.
- Johann Pachelbel / *4 Variations on Freu dich sehr, o meine Seele*. On IMSLP: *Pachelbel - collections - Ausgewählte Orgelwerke - Vol. 4 Sieven Choralpartiten, no. 7*.
- Johann Gottfried Walther / *Freu dich sehr, o meine Seele in Orgelchoräle, Bärenreiter*. Also on IMSLP.

At times IMSLP can be difficult to navigate as the chorale prelude titles are not listed on the composer's composition page but are contained via the second tab: *Collections*. 



Classified Ads

Collected by David Howitt

This information is provided as a service to SFAGO members and the employing institutions. Inclusion of information in this column does not imply endorsement by the SFAGO. Send **Job Referrals** items, **Substitutes Available** notices, and **For Sale** items to: dhowitt@sjbalameda.org. Deadline for the **December** issue is **November 10**. Online listings available at: www.sfago.org/jobs/

FOR SALE

3-manual and pedal DMP Cathedral 343 Electronic Organ. The organ has 43 stops, a full range of couplers, eight memory selectors for pre-set registrations, an 11-tone transposer (5 tones higher and 6 tones lower) and 9 different musical temperaments. Sound is digitally sampled and is based on recordings and recreated sound of some of the major pipe organs in Europe.

The organ was purchased in 2013 and has been lightly used and is in excellent condition. A complete description and stop list is available upon request to dhowitt@sjbalameda.org



Asking price is \$19,000 or best offer. Interested parties please contact Sarah Armstrong at 510-525-1718 or saraha320@aol.com.

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2018-2019
Last updated 08/22/2018

Bay Area Concert Calendar

Collected by Brian Swager

November 2018

Events, dates, times, and locations are subject to change without notice. Compiled from flyers, press releases, and listings submitted by members and organizations. SFAGO is not responsible for errors, although every effort is made to be accurate. Submission deadline for the **December** issue is **November 10**. Send event listings to sfagocal@gmail.com. For the most up-to-date calendar, visit www.sfago.org, click on **SFAGO Bay Area Concert Calendar**.

Recurring Venues

Churches and institutions offering programs on a regular basis have been assigned abbreviations so as to save space in our listings. Abbreviations are listed below with the full name of the venue. When no city is stated, San Francisco is assumed.

CACK: Ch. of the Advent of Christ the King
CCL-O: Cath. of Christ the Light, Oakland
CSMA: Cath. of St Mary of the Assumption
GC: Grace Cathedral
LOH: Legion of Honor Museum
MDB: Mission Dolores Basilica
SME-B: St Mark's Episcopal Ch, Berkeley
SPE-BU: St Paul's Episcopal Ch, Burlingame
TESPE: Trinity & St Peter's Episcopal Ch

November

1 Thursday

6:30pm. Procession & High Mass for the Feast of All Saints. Paul M Ellison, Director, Schola Adventus. *Missa O Quam Gloriosum* by Victoria and music of Harris, Victoria, and Willan. A festive reception follows. CACK

2 Friday

6:30pm. High Mass of Requiem for the Feast of All Souls. Paul M Ellison, Director, Schola Adventus. *Missa Pro Defunctis* by Victoria and Gregorian chant interpolations. CACK

7pm. All Souls' Requeim (Fauré). Cathedral Choir of Men and Boys; Rudy de Vos, Director. CCL-O

3 Saturday

4pm. Jonathan Dimmock, Organ. LOH

4 Sunday

4pm. Elmo Cosentini, Organ. Suggested donation \$10. GC

4pm. Raymond Hawkins, Organ. Free parking. Freewill offering. CSMA

5pm. Evensong. Followed by organ recital at 5:35pm. TESPE

10 Saturday

4pm. Jonathan Dimmock, Organ. LOH

11 Sunday

10am. All Souls' Sunday. Johannes Brahms: *Ein deutsches Requiem*. SPE-BU

4pm. Elmo Cosentini, Organ. Free parking. Freewill offering. CSMA

4pm. Nicholas Welch, Organ. Free recital/ suggested donation \$10. MDB

5pm. Voices of Silicon Valley; Cyril Deaconoff, Conductor. Stockhausen: *Stimmung*, U2: *MLK*. \$20 in advance (<https://www.voices-sv.org>), \$30 at the door, \$15 seniors/students. San Francisco Conservatory of Music

6:05pm. Giorgio Revelli, Organ. Preceded by 5:30 Evensong. Reception follows. SME-B

16 Friday

7:30pm. James Welch, Organ. Santa Clara Mission Church, Santa Clara

17 Saturday

4pm. Jonathan Dimmock, Organ. LOH

18 Sunday

4pm. Solemn Evensong & Benediction for Pentecost XXVI, honoring the centenary of the death of Sir Hubert Parry. Paul M Ellison, Director, Schola Adventus. Music of Ayleward, Elgar, and Parry. A festive reception follows. CACK

4pm. Jin Kyung Kim, Organ & Piano; with the Amabilis Ensemble. Free parking. Freewill offering. CSMA

24 Saturday

4pm. Jonathan Dimmock, Organ. LOH

25 Sunday

4pm. Cavatina Music Society. Free parking. Freewill offering. CSMA

Looking Ahead

December

1 Saturday

4pm. David Hegarty, Organ. LOH

5pm. Advent Lessons & Carols. Freewill donation. Reception follows. SPE-BU

2 Sunday

4pm. Amanda Mole, Organ. Free parking. Freewill offering. CSMA

5pm. Evensong. Followed by organ recital at 5:35pm. TESPE

5:30pm. Advent Procession & Carols. Cathedral Cameraata; Rudy de Vos, Director. CCL-O

6pm. An Advent Liturgy: Candlelit Procession with Lessons & Carols for Advent Sunday. Paul M. Ellison, director. George Anton Emblom, organ. Music of Bach, Hands, Howells, Messiaen, Palestrina, Stopford, and Willcocks. A festive reception follows. CACK

8 Saturday

4pm. David Hegarty, Organ. LOH

7pm. San Francisco Lyric Chorus; Robert Gurney, Director. "Magnificat" Music of Herbert Howells and Arvo Pärt. Tickets \$20. TESPE

9 Sunday

4pm. Amy Stephens, Piano. Free parking. Freewill offering. CSMA

5pm. San Francisco Lyric Chorus; Robert Gurney, Director. See 8 December.

6:05pm. Angela Kraft Cross, Organ. Preceded by 5:30 Evensong. Reception follows. SME-B

15 Saturday

4pm. David Hegarty, Organ. LOH

16 Sunday

4pm. Solemn Evensong & Benediction for Advent III (Gaudete). Paul M Ellison director, Schola Adventus. Music of Byrd, Gibbons, Tallis, and Tomkins. A festive reception follows. CACK

4pm. Christmas Concert. Ešenvalds: *Stars*; Holst: *Christmas Day*; Carols for choir & congregation. Tickets on sale in November. SPE-BU

4pm. Basma Edrees, Violin; Chia-Lin Yang, Piano. Bach: Sonata in E; Brahms: Sonata in G. Free parking. Freewill offering. CSMA

18 Tuesday

TBA Jonathan Dommock, Organ. Messiaen: *La Nativité du Seigneur*. Freewill offering. CCL-O

22 Saturday

4pm. David Hegarty, Organ. LOH

29 Saturday

4pm. David Hegarty, Organ. LOH

30 Sunday

4pm. Anna Maria Lopushanskaya, Flute; Christoph Tietze, Organ. Free parking. Freewill offering. CSMA

January 2019

6 Sunday

5:30pm. Epiphany Lessons & Carols. Cathedral Choir of Men & Boys; Rudy de Vos, Director. CCL-O

13 Sunday

6:05pm. Ethan Haman, Organ. Preceded by 5:30 Evensong. Freewill offering. Reception follows. SME-B

26 Saturday

5pm. Choral Evensong for St Paul. Kimble: *Preces & Responses* (premiere); Aston: *Magnificat & Nunc dimittis in F*; Wood: *Hail, gladdening light*; Rütti: *St Peter and St Paul*. Freewill donation. Reception follows. SPE-BU

