

TITULAIRE

The NEWSLETTER for the AGO PALOMAR CHAPTER

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The San Luis Rey Chorale with guest conductor Adam Ferrara

A Note from the Dean



Dear Palomar AGO members,

It finally feels like Fall to me. The nights have been chilly. I go for a walk every morning. This past few days, I have had to wear a jacket. I have been beginning my walk in the dark. Don't forget to set your clocks back this Sunday. My walk won't be quite as dark next week.

I really enjoyed our recent Scholarship Fundraiser. It was great to see and hear all who took part: organists, instrumentalists, singers, and listeners. I cannot thank David Lewis and Trinity Episcopal Church for their hard work and time in organizing and preparing for this event.

I am playing at Palomar College Concert Hour Thursday, November 16 at 1:00 pm. The Wicks organ was installed in Room D5 in 1968. That was Palomar's first performance space. Our own Judith Moore recalls participating in the organ program at Palomar from its earliest days, and I know that David Lewis also took classes. Because of the pandemic, HVAC issues, and a bad switch relay, the organ hasn't been heard since 2020. Concert Hours are free, and you can park in the front entrance lot by the music buildings and the theater without having to worry about getting a ticket.

Please don't forget about the four-piano concert at Oceanside Presbyterian Church on Sunday, November 19, at 4 pm. Steve Vandlen, Adam Ferrara, Ronél Wishnuff, and I are offering an eclectic program of well-known and lesser-known music.

A handwritten signature in black ink that reads "Michael". The signature is written in a cursive, flowing style with a large, prominent initial 'M'.

October Organ and Choir Spectacular!



The annual Student Scholarship Concert was held at Trinity Episcopal Church in Escondido on October 22nd. The theme was “Transcriptions.” David Lewis organized and implemented the entire event. Palomar members who played organ were Howard McCullough, Kimberly Bedell with husband Mark on trumpet, Jenny Yun, Dr. Emma Whitten, Carol Graham, Henry Doktorski, Adam Ferrara, Ronel Wishnuff, Dr. Michael Munson, and David Lewis who also conducted the San Luis Rey Chorale.

The Chorale sang compositions by David Lewis, Adam Ferrara (conducting); Frank Hallock and John Rutter accompanied by April Snyder on piano and organ. A wine, cheese and fruit reception followed in the Parish Hall.

Our scholarship fund was generously replenished by donations. The scholarship auditions will be in May, 2024. Details will be on the website. Do you know of someone who might like to learn to play the King of Instruments??

Carol Graham
Chair, Education Committee

The Program

By David Lewis

<i>Lover</i>	Richard Rodgers and Lorenz Hart
<i>El Cumbanchero</i>	Rafael Hernández
	Howard McCullough
Finale from the <i>Royal Fireworks Music</i>	G. F. Handel
	Mark and Kimberly Bedell
<i>Zadok the Priest</i>	G.F. Handel
	Arranged by W.T. Best
	Jenny Yun
<i>Sonata duodecima</i> , Op. 16, No. 12 (for violin and basso continuo)	Isabella Leonarda
I. Adagio	
II. Allegro e presto	Emma Whitten
<i>The Washington Post March</i>	John Phillip Sousa
	Carol Graham

Themes from the Ninth Symphony

Ludwig V. Beethoven
Arranged by Henry Doktorski

Henry Doktorski

Themes from The Nutcracker Suite

Pyotr Tchaikovsky
Arranged by Gordon Nevin

1. Dance of the Sugar Plum Fairy
2. Dance Arabe
3. Dance of the Reed Pipes

Ronél Wishnuff

Sinfonia in D from Cantata #29

J. S. Bach
Arranged by Alexandre Guilmant
William Walton
Arranged by Robert Gower

Popular Song from *The Facade*

Michael Munson

Adagio for Strings and Organ

Tomaso Albinoni
Arr. Remo Giazotto
Aaron Copland

Fanfare for the Common Man

David Lewis

Oblivion and Libertango

Astor Piazzolla
Henry Doktorski and Adam Ferrara

The San Luis Rey Chorale and Friends

David Lewis and Adam Ferrara - directors
April Snyder - piano and organ
Annette Rico - violin
Brin Rosenthal - Flute

Midnight Reverie

Music by Adam Ferrara, lyrics by Frank Hallock

Brin Rosenthal - Flute

Text to *Midnight Reverie* by Frank Hallock

Stars lie captured in a quiet pool,
Glistening in the dark,
Memories held in crystal jewels.

Watched over by ancient trees along the shore.
That write nature's storied journey,
Ring by patient ring.

Ripples of memory lap at our feet
As moments fall into times embrace

And as we watch in wonder a gentle breeze,
Whispers through the leaves, the pool shimmers.

The dancing stars affirm,
Eternity lies in this moment.
As the earth draws a single holy breath.
Benedictus.

Song of Mary

Fay Lopez

Annette Rico - Violin

Based on "*Vocalize*" by Sergi Rachmaninoff

Annette Rico - Violin

O Clap Your Hands

John Rutter

The Reception

Please join us in the adjoining parish hall for a wine and cheese reception...meet the artists and enjoy the evening.

Thank you for your support of this event and for your contributions to our Student Scholarship Fund. Your donations really make a difference in the musical lives of our students and help to ensure that our places of worship will continue to have musicians to play the piano and organ.

The Performers

Howard McCullough

Howard has been privileged to travel to more than 40 countries performing organ concerts and conducting workshops for organists. He has been Principal Organist since 1993 at Mission San Diego de Alcalá, California's first church. He has been playing there for 30 years. Howard is the Sub-Dean of our organist's chapter and is also a terrific cook.

Mark and Kimberly Bedell

Semi-retired, Mark Bedell has been playing trumpet since he was 8 years old. A native of New York City, he attended the High School for the Performing Arts (Remember the TV show Fame?), The Juilliard School, and later the Music Academy of the West in Santa Barbara. His professional career includes studio work, pick-up orchestras, San Diego Opera Orchestra, and 35 years with the San Diego Symphony. He has performed with the Los Angeles Philharmonic, Santa Barbara Symphony, Pacific Brass Quintet, and Roger Wagner Chorale. Mark continues to teach trumpet privately, play with orchestras and chamber ensembles, and perform as a soloist. He resides in Oceanside with his wife, Kimberly and is a model train enthusiast.

Kimberly Bedell came to church music, choirs, and playing the organ as an adult, quite by chance. While working as an Au-Pair nanny in Germany, the small church in the town she was living in needed an organist choir director. They asked her (at that time still a French hornist) if she would take this on, and so a love of church music began! Kimberly is Director of Music at King of Kings Lutheran where she also teaches private music lessons. She completed her undergraduate at Indiana University and Master's at the University of Iowa and is now a proud member of the American Guild of Organists, VoiceCare Network and American Choral Directors Association.

Jenny Yun

Jenny started playing when she was five. She credits her pianist mother for the early start. One of her proud memories is performing Mozart piano Concerto No. 26 in D major with the Korean Symphony at age fourteen. She studied Music Composition and Theory at Seoul National University, which gave her the ability to understand a broad range of musical compositions and appreciate their beauty. Jenny's passion for organ began while at the University of Kansas, and she graduated with a M.A. in Organ Performance. She studied with renowned teachers including Dr. James Higdon and Dr. Ladd Thomas. Besides playing organ, she has performed in various musical settings as a pianist and harpsichordist.

Emma Whitten

Originally from East Tennessee, Emma Whitten has lived in Oceanside since 2017, and she serves as Associate Director of Music at Mission San Luis Rey Parish. Emma has degrees in organ performance from the University of Notre Dame, University of Kansas, and Arizona State University, where she received her D.M.A. studying with Kimberly Marshall. She especially enjoys early Baroque and contemporary organ repertoire, and she frequently performs in Southern California and Arizona. Emma has several organ students, and this summer, she had the pleasure of teaching three introductory scholarship students from the Palomar chapter together with Kimberly Bedell. Emma is also a long-distance member of the Central Arizona AGO chapter, where she is editor of the Pipeline newsletter. She is also one of the organists at Christ Cathedral in Orange County, the former Crystal Cathedral. On her days off, she loves hiking and exploring Southern California.

Carol Graham

Carol has served as musician in several North County churches. Now retired from a regular music position, she remains active in the AGO Palomar Chapter, currently serving as secretary and Education Chair with Kimberley Bedell. The Auditions to study organ on scholarship are held in May and are open to all ages. Information and application procedures may be found at agopalomar.org/scholarships

Henry Doktorski

Currently, Henry serves every Sunday as organist at House of Prayer Lutheran Church in Escondido, California. From 2016 to 2020 he also played Saturday evening Masses at Saint Martha Roman Catholic Church in Murrieta. He served as Dean for the American Guild of Organists Palomar Chapter for two terms (2019-2021), and has also served as an adjudicator for the chapter's Organ Scholarship Competition. Henry has presented recitals throughout the United States and even in Alaska. He is also an accomplished and entertaining accordion player.

Ronél Wishnuff

Ronél Wishnuff was born in Roodepoort, west of Johannesburg, South Africa. She holds a BMus in piano performance from the University of the Witwatersrand. Ronél worked for several years as a music teacher and freelance accompanist before relocating to San Diego. Ronél served as music director/organist at the Congregational Church in Pacific Beach for seven years. During this time, she completed a Master's in Piano Performance and Pedagogy at San Diego State University. For nine years, Ronél worked as organist for La Jolla United Methodist Church. In May of 2018, she became the organist and accompanist at Rancho Bernardo Presbyterian Church. Ronél freelances as a collaborative pianist/organist and teaches piano in her home studio in Vista and is an enthusiastic

singer, who has sung in numerous choirs. Ronél is a board member and treasurer of both the Suzuki Music Association of California and the San Diego Chapter of the AGO. Ronél is married to an American percussionist, Jon whom she met in South Africa. They have one daughter Alyssa.

Michael Munson

Dr. Michael D. Munson is the organist of the First United Methodist Church of Escondido, a Life Member of the American Guild of Organists (AGO) and current Dean of the Palomar Chapter of the AGO. He has performed in Southern California, the eastern United States, and Europe. He has also given four concerts at the Spreckels Organ Pavilion in Balboa Park as part of the weekly Sunday Concert Series there and at Saint Paul's Cathedral in San Diego.

Munson earned his Doctor of Musical Arts in Piano Accompanying and Chamber Music from the Eastman School of Music in 1992. Since 1994, Dr. Munson has been working at Palomar College when he started accompanying ballet classes, which he still does. Currently, he teaches applied piano, plays for ballet, and accompanies the Palomar Chorale and the Chamber Singers. He has taught beginning piano, music theory, and organ. He also accompanies and coaches students in the music program at MiraCosta College.

David Lewis

David has been the Organist and Choirmaster at Trinity Episcopal Church in Escondido since 2005. He has his degree in Choral Conducting from California State University-San Diego and did graduate work with Sir. David Willcocks of the Royal School of Music. He was stage and touring road manager for many years for the great organist Virgil Fox. He is the co-founder and director of the San Luis Rey Chorale, now in its 45th year. He has taught music in the continuing education programs at Mira Costa College and for Cal State San Marcos. He is a frequent guest lecturer throughout North County. Since Covid hit in 2020, he has had a thriving online music history and appreciation class held several times throughout the year. If interested in attending those classes contact David at directordavid@gmail.com.

Adam Ferrara

Adam Ferrara is an organist, pianist, photographer, and videographer from Michigan who recently moved to the San Diego area. He has been organist and accompanist at the United Methodist Church of Vista since 2017, teaches lessons, and accompanies SACRA/PROFANA and two of the San Diego Children's Choir ensembles. He earned his M.M. in Organ Performance from Eastern Michigan University studying under Dr. Michael Burkhardt and B.M. in Piano Performance with a minor in Computer Science from Alma College. In his free time, Adam continues work on his custom 5-manual Hauptwerk-based

organ. He also enjoys mountain biking and has a small obsession for peppermint and vanilla ice cream.

April Snyder

April has been playing the piano since she was four years old and began accompanying choirs in High school. She studied piano with Sherman Storr in La Jolla, Lyle Barbour in Escondido, Corinne du val Brewin (organist at the First Christian Church in La Jolla), Arthur Lambert at San Diego State, and Joanna Graudan at USC. She has been Director of Music at Grace Anglican Church in Oceanside for the past twelve years and is accompanist for The San Luis Rey Chorale. She has served Anglican, Roman Catholic, Methodist and Lutheran churches.

Frank Hallock

Rev. Frank Hallock is a choral and orchestra director, operatic soloist, composer, poet, author, and ministerial mentor. He is currently the Minister of Music and Fine Arts at the United Methodist Church of Vista, California, USA. He holds a BA in Music from San Diego State University and an MA in Theology from Fuller Seminary in Pasadena, and is an ordained deacon in the United Methodist Church. He has studied voice and conducting in Master Classes with Dr. Charlene Archibeque, Dr. Howard Swann, Dr. Charles Hirt, Roger Wagner and John Rutter. He enjoyed a 10 year career with San Diego Opera, as a chorister, then as soloist, and was also the Assistant Chorus master, Assistant Stage Director, and Assistant Orchestra Conductor for several productions, as well as an understudy for American baritone Norman Treigle. Rev. Hallock has also taught at the high-school and Jr. College levels and is a professional voice teacher and coach. "Music, Rev. Hallock states, is the most holistic of the arts, involving both the analytical and emotional aspects of the human mind. Its' message is universal, encompassing, uplifting and cross-cultural. Those of us blessed to be able to express ourselves in this way have been granted a touch of heaven on our hearts"

Dr. Brin Rosenthal

Dr. Brin Rosenthal is a computational biologist at UCSD. She studies how changes in genotype result in disease outcomes, which may point to novel avenues for therapeutic intervention. She is an avid amateur musician, performing year-round with the Greater San Diego Music Coterie. She also performs wheels on the bus nightly for her 2 year old daughter.

Annette Rico

Annette is an Escondido native. She began her formal violin training at the age of 8 years old with Margarito Ramirez. She later studied with Michael Tseitlin and received her Bachelor of Music Degree from UC Santa Barbara under the tutelage of Ronald Copes. She received her Master's in Music Degree in San Francisco and performed professionally with the Berkeley Symphony and the California Symphony. Annette moved back to the San Diego area after college and has played with the San Diego Symphony and the San Diego Chamber Orchestra as well as many other orchestras in the area, including the California Center for the Arts Orchestra and The San Luis Rey Chorale Ensemble. She also performs jazz vocals and violin locally with her own trio, The Rico Trio. Annette has been a member and musician of Trinity Episcopal Church for more than 18 years.

So What Is A Transcription Anyway ?

In a literary sense, transcribing is the act of putting down on paper what someone has spoken, either on a recording or in person. A court reporter or office stenographer is transcribing.

In music, transcription is the practice of notating a piece of music not previously written down, by listening to and analyzing a performance or a recording. Transcription may also mean rewriting a piece of music for another instrument or instruments other than which it was originally intended. Transcription in this sense is sometimes called arrangement, although strictly speaking transcriptions are faithful adaptations, whereas arrangements change significant aspects of the original. Both Bach and Handel made transcriptions of their own pieces as well as from other composers of their time. At the end of the 1800's and the first half of the 20th Century transcriptions were a staple of organ concerts made possible by large, orchestral style organs. Mid-century saw a huge falling out of favor with this type of music as interests and musical tastes changed to Baroque and Classical composers. The instruments built during this time also reflected these musical trends and fashions. Today that trend has reversed and new, large and expressive organs are being built for churches and concert halls throughout the world.

Notes on the Music

Lover and La Cumbanchero

"*Lover*" is a popular song composed by Richard Rodgers with lyrics by Lorenz Hart. It was sung in the movie *Love Me Tonight* (1932) by Jeanette MacDonald.

Richard Charles Rodgers (June 28, 1902 – December 30, 1979) was an American composer who worked primarily in musical theater. With 43 Broadway musicals and over 900 songs to his credit, Rodgers was one of the most well-known American composers of the 20th century, and his compositions had a significant influence on popular music.

Rodgers is known for his songwriting partnerships, first with lyricist Lorenz Hart and then with Oscar Hammerstein II. With Hart he wrote musicals throughout the 1920s and 1930s, including *Pal Joey*, *A Connecticut Yankee*, *On Your Toes* and *Babes in Arms*. With Hammerstein he wrote musicals through the 1940s and 1950s, such as *Oklahoma!*, *Flower Drum Song*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*.

Lorenz Milton Hart (May 2, 1895 – November 22, 1943) was an American lyricist and half of the Broadway songwriting team Rodgers and Hart. Some of his more famous lyrics include "Blue Moon"; "The Lady Is a Tramp"; "Manhattan"; "Bewitched, Bothered and Bewildered"; and "My Funny Valentine". Rodgers and Hart subsequently wrote the music and lyrics for 26 Broadway musicals during a partnership of more than 20 years that ended shortly before Hart's early death. Their "big four" were *Babes in Arms*, *The Boys From Syracuse*, *Pal Joey*, and *On Your Toes*.

Rafael Hernández Marín (October 24, 1892 – December 11, 1965) was a Puerto Rican songwriter, author of hundreds of popular songs in the Latin American repertoire. He specialized in Cuban styles such as the *canción*, *bolero* and *guaracha*. A "Cumbanchero" is someone who dances on the "cumba", in the crowd, a dance-oriented music genre popular throughout Latin America. The cumbia musical genre traces back to the 1800s, with roots in Colombia's African culture: Beginnings in African dance: Cumbia most likely began in the nineteenth century as a type of courtship dance style created by enslaved Africans on the coasts of Caribbean countries and Colombia.

The Royal Fireworks Music

The *Music for the Royal Fireworks* is a suite in D major for wind instruments composed by George Frideric Handel in 1749 under contract of King George II of Great Britain for a celebration in London's Green Park on April 27th, 1749. The music celebrates the end of the War of the Austrian Succession and the signing of the Treaty of Aix-la-Chapelle in 1748. The work was very popular when first performed and following Handel's death.

During the preparations Handel and the Duke of Montagu, the Master-General of the Ordnance and the officer responsible for the Royal Fireworks, had an argument about adding violins. The duke made clear to Handel that King George had a preference for only martial instruments (winds and percussion), and hoped there would be "no fiddles". Handel omitted the string instruments against his will. Also against Handel's will, there was a full rehearsal of the music in Vauxhall Gardens and not in Green Park. On April 21st, 1749 an audience, claimed to be over twelve thousand people, each paying two shillings and six pence (half a crown) rushed to get there, causing a three-hour traffic jam of carriages on London Bridge, the only vehicular route to the area south of the river.

Six days later, on April 27th, the musicians performed in a specially constructed building. The fireworks display was not as successful as the music itself. As a matter of fact, it

remains to this day one of classical music's greatest fails. The weather was rainy causing many misfires and in the middle of the show the right pavilion caught fire causing the musicians to run for their lives. Also, a woman's clothes were set on fire by a stray rocket and other fireworks burned two soldiers and blinded a third. Yet another soldier had his hand blown off during an earlier rehearsal for the 101 cannons which were used during the event.

Zadok the Priest

Zadok the Priest is a British anthem that was composed by George Frideric Handel for the coronation of George II in 1727. One of Handel's best-known works, Zadok the Priest has been sung prior to the anointing of the sovereign at the coronation of every British monarch since its composition and has become recognised as a British patriotic anthem.

The texts for all four coronation anthems were picked by Handel—a personal selection from the most accessible account of an earlier coronation, that of James II in 1685. The text is a translation of the traditional biblical account of the anointing of Solomon by the priest Zadok (1 Kings 1:38-40).

These words have been used in every English, and later British, coronation since that of King Edgar at Bath Abbey in 973. The piece was recently sung at the coronation of King Charles III last May 2023.

Zadok the priest and Nathan the prophet anointed Solomon king.
And all the people rejoiced and said:
God save the King! Long live the King! God save the King!
May the King live forever. Amen. Hallelujah.

Sonata duodecima, Op. 16, No. 12

Isabella Leonarda (1620 – 1704) was an Italian composer and abbess from Novara. At the age of 16, she entered the Collegio di Sant'Orsola, an Ursuline convent, where she stayed for the remainder of her life. Leonarda is most renowned for the numerous compositions that she wrote during her time at the convent, making her one of the most productive female composers of her time, with more than 200 surviving compositions. In 1701, Italian biographer Lazaro Cotta called her the "Muse of Novara" because of "the singular esteem in which she is held in the art of music." Leonarda published twelve sonatas in 1693, eleven trio sonatas and a solo sonata for violin and organ continuo, Sonata duodecima. Her sonata da chiesa, Op. 16, was the first published instrumental sonata by a woman.

The Washington Post March

In 1888, the recent purchasers of The Washington Post newspaper—Frank Hatton, a former Postmaster General, and Beriah Wilkins, a former Democratic congressman from Ohio—requested that John Phillip Sousa, the leader of the United States Marine Band, compose a march for the newspaper's essay contest awards ceremony, in conjunction with a campaign to promote the newspaper under new ownership. Sousa obliged; "The Washington Post" was introduced at a ceremony on June 15, 1889, "with President Benjamin Harrison in attendance" before "a huge crowd on the grounds of the Smithsonian Museum". It quickly became quite popular in both the United States and Europe as the standard musical accompaniment to the two-step, a late 19th-century dance craze. This led to a British journalist dubbing Sousa "The March King". Sousa is honored in The Washington Post building for his contribution to the newspaper and his country. It is odd that one of the world's greatest marches would be named after a newspaper.

Themes from The Ninth Symphony

The Symphony No. 9 in D minor, the choral symphony, is the final complete symphony by Ludwig van Beethoven, composed between 1822 and 1824. It was first performed in Vienna on 7 May 1824. The symphony is regarded by many critics and musicologists as a masterpiece of Western classical music and one of the supreme achievements in the entire history of music. The Ninth was the first example of a major composer scoring vocal parts in a symphony. The final movement of the symphony features four vocal soloists and a chorus. The text was adapted from the "An die Freude (Ode to Joy)", a poem written by Friedrich Schiller in 1785 and revised in 1803, with additional text written by Beethoven. The Philharmonic Society of London originally commissioned the symphony in 1817.

Although the first performance was officially directed by Michael Umlauf, the theater's Kapellmeister, Beethoven shared the stage with him. However, two years earlier, Umlauf had watched as the composer's attempt to conduct a dress rehearsal for a revision of his opera *Fidelio* ended in disaster. So this time, he instructed the singers and musicians to ignore the almost completely deaf Beethoven. At the beginning of every part, Beethoven, who sat by the stage, gave the tempos. He was turning the pages of his score and beating time for an orchestra he could not hear. There are a number of anecdotes concerning the premiere of the Ninth. Based on the testimony of some of the participants, there are suggestions that the symphony was under-rehearsed (there were only two full rehearsals) and somewhat uneven in execution. On the other hand, the premiere was a great success. In any case, Beethoven was not to blame, as violinist Joseph Böhm recalled: "Beethoven himself conducted, that is, he stood in front of a conductor's stand and threw himself back and forth like a madman. At one moment he stretched to his full height, at the next he crouched down to the floor, he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts. —The actual direction was in [Louis] Duport's hands; we musicians followed his baton only".

The Nutcracker Suite and Ballet

The Nutcracker is an 1892 two-act classical ballet by Pyotr Ilyich Tchaikovsky, set on Christmas Eve at the foot of a Christmas tree in a child's imagination. The ballet, which premiered in St. Petersburg on December 6, 1892, at the behest of Czar Alexander III, was based on Alexandre Dumas's adaptation (1844) of E. T. A. Hoffmann's "The Nutcracker and the Mouse King" (1816).

The ballet's first choreographer was Marius Petipa, with whom Tchaikovsky had worked three years earlier on *The Sleeping Beauty*. The Nutcracker ballet was not as successful as had been the 20-minute Nutcracker Suite that Tchaikovsky had premiered nine months earlier. The audience did not like it and the ballet was not performed again in Russia for 27 years in 1919.

Tchaikovsky's score has become one of his most famous compositions. Among other things, the score is noted for its use of the celesta (in *The Dance of the Sugar Plum Fairy*), an instrument the composer had seen in a shop window. Petipa gave Tchaikovsky extremely detailed instructions for the composition of each number, down to the tempo and number of bars. The completion of the work was interrupted for a short time when Tchaikovsky visited the United States for twenty-five days to conduct concerts for the opening of Carnegie Hall.

The first complete performance outside Russia took place in England in 1934. Another abridged version of the ballet, performed by the Ballet Russe de Monte Carlo, was staged in New York City in 1940. The ballet's first complete United States performance was on 24 December 1944 by the San Francisco Ballet, fifty two years after it was composed...and the rest is history! Today it is the ballet most often performed worldwide, amounting to 40 percent of every ballet company's ticket sales. It is reported that Tchaikovsky was quite disappointed in the ballet and its poor reception. He was quoted as saying "The old man has lost his touch...it is by far the worst music I have ever composed". He died less than a year later on November 6th, 1893, presumably after contracting Cholera.

Sinfonia in D to Cantata #29

Wir danken dir, Gott, wir danken dir (We thank you, God, we thank you), is a sacred cantata by Johann Sebastian Bach. It was originally written for organ and chamber orchestra. He composed it in Leipzig in 1731 for Ratswechsel, the annual inauguration of the new town council. It was not a democratic election, but a "ceremonial transfer of office" of council members who were appointed. For the Ratswechsel service, Bach could count on the entire council (his employer) listening, probably also civil servants and representatives of the Elector's administration for the region. The musicologist Klaus Hofmann notes: "It was an opportunity for Bach to show how sacred music was

flourishing under his direction and to present himself as a composer." Perhaps, if government meetings held today were preceded by wonderful classical music, our politics would not be so divisive and contentious (David's Opinion!)

"Popular Song" from Façade

William Walton (1909-1983) was an English composer who was considered a "modernist" in the 1920's but by 1950 he was labeled "old fashioned". Such is life! His early music was heavily influenced by jazz and entertainment music. The son of professional singers, he entered the Cathedral Choir School at Christ Church, Oxford, and then the college itself. But he never graduated, and turned from traditionally-rooted choral music to jazzy instrumental works. At age 19 he composed Façade to complement the poems of Edith Sitwell at her request.

They gave the first public performance in June 1923. The performance consisted of her declaiming her verse – experimental in the meaningful nonsense style of Lewis Carroll – from behind a screen while Walton conducted an instrumental sextet in a sassy score full of allusions and quotations. "Popular Song" is a send up of English music hall entertainments. Of the public performance, Ernest Newman wrote in *The Sunday Times* that "as a musical joker [Walton] is a jewel of the first order" and the music soon became very popular, even if the whole affair was considered to be a notable "succès de scandale".

The experimental nature of the public performance succeeded in attracting news coverage, particularly from the feature and gossip writers, often mocking the whole venture as a publicity stunt. 2023 is the centenary of the first public performance of William Walton's witty and ever popular collaboration with poet Edith Sitwell.

Adagio in G Minor

The Adagio in G minor for strings and organ, also known as Adagio in Sol minore per archi e organo su due spunti tematici e su un basso numerato di Tomaso Albinoni (Mi 26), is a neo-Baroque composition often misattributed to the 18th-century Venetian composer Tomaso Albinoni (1671-1751). In fact the work was composed by a 20th-century musicologist and Albinoni biographer named Remo Giazotto. The piece was purportedly based on the discovery of a few opening measures of the melody line and basso continuo portion from a slow second movement of an otherwise unknown Albinoni trio sonata in a manuscript fragment. Scholarly debate over the existence of the fragment persists, with most seeing the affair as a musical hoax perpetrated by Giazotto. There is no room for doubt when it comes to the source of everything in the Adagio, other than the bassline, and Giazotto's authorship of these parts is not disputed.

According to Giazotto, he obtained the document shortly after the end of World War II from the Saxon State Library in Dresden which had preserved most of its collection, although its buildings were destroyed in the bombing raids of February and March 1945 by the British and American Air Forces. Giazotto concluded that the manuscript fragment was a portion of a church sonata (sonata da chiesa, one of two standard forms of the trio sonata) in G minor composed by Albinoni, possibly as part of his Op. 4 set, around 1708. In his account, Giazotto then constructed the balance of the complete single-movement work based on this fragmentary theme. He copyrighted it and published it in 1958 under a title which, translated into English, reads "Adagio in G minor for strings and organ, on two thematic ideas and on a figured bass by Tomaso Albinoni". Giazotto never produced the manuscript fragment, and no official record has been found of its presence in the collection of the Saxon State Library.

The piece is most commonly orchestrated for string ensemble and organ, or string ensemble alone, but with its growing fame has been transcribed for other instruments. The piece is one of Classical Music's most notorious fakes, but regardless of its provenance it is undeniably beautiful and haunting.

Fanfare for the Common Man

Aaron Copland, in his autobiography, wrote: "Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942–43 concert season. During World War I he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers". A total of 10 fanfares were written at Goossens' behest, but Copland's is the only one which remains in the standard repertoire. It was written in response to the US entry into World War II and was inspired in part by a famous 1942 speech where vice president Henry A. Wallace proclaimed the dawning of the "Century of the Common Man".

Astor Piazzolla Tangos

Astor Pantaleón Piazzolla (March 11, 1921 – July 4, 1992) was an Argentine tango composer, bandoneon player, and arranger. A Bandoneon is a concertina, similar to an accordion but with buttons rather than keys. His works revolutionized the traditional tango into a new style termed nuevo tango, incorporating elements from jazz and classical music. In 1992, American music critic Stephen Holden described Piazzolla as "the world's foremost composer of Tango music".

Piazzolla was born in Mar del Plata, Argentina, in 1921, the only child of Italian immigrant parents, Vicente "Nonino" Piazzolla and Assunta Manetti. His paternal grandfather, a sailor and fisherman named Pantaleo (later Pantaleón) Piazzolla, had immigrated to Mar del Plata from Trani, a seaport in the southeastern Italian region of Apulia, at the end of the

19th century. His mother was the daughter of two Italian immigrants from Lucca in the central region of Tuscany.

In 1925 Astor Piazzolla moved with his family to Greenwich Village in New York City, which in those days was a violent neighborhood inhabited by a volatile mixture of gangsters and hard-working immigrants. His parents worked long hours and Piazzolla soon learned to take care of himself on the streets despite having a limp. At home he would listen to his father's records of the tango orchestras of Carlos Gardel and Julio de Caro, and was exposed to jazz and classical music, including Bach, from an early age. He began to play the bandoneon after his father spotted one in a New York pawn shop in 1929. Young Astor was just eight years old. In 1938 Piazzolla moved to Buenos Aires. Later he spent several years in Paris studying 20th century composition with Nadia Boulanger.

Midnight Reverie

This lovely, contemplative piece is a recently composed collaboration between Frank Hallock and Adam Ferrera. Frank wrote the poem and this is Adam's first composition for choir and chamber orchestra. He has made a transcription of it just for tonight's performance for flute, piano and organ. Frank has composed numerous works for handbells, choirs and orchestra. As a side note: Frank and David went to college together 50 years ago at what was then San Diego State College and they are both still directing choirs and composing music.

Song of Mary

Song of Mary is based on the lovely melody "Vocalise", a song by Sergei Rachmaninoff, composed in 1915. Written for high soprano voice with piano accompaniment, it has no words but is sung using a vowel of the singer's choice. It is performed as an instrumental solo more often than it is sung.

O Clap Your Hands

O Clap Your Hands is an anthem for choir and organ by English Composer John Rutter. It is a setting of verses from Psalm 47. Published in 1973 this wonderful and exciting composition has just turned 50 years old!

Upcoming Events Featuring Tonight's Performers

1) Monster Concert at Oceanside Presbyterian Church

On Sunday, November 19 at 4pm, Oceanside Presbyterian Church will be hosting a Four-piano Monster Concert with Steve Vandlen, Adam Ferrara, Ronel Wishnuff, and Michael Munson performing. Not just music for “piano four hands” but “piano eight hands” !!!

2) Christmas Concert at Mission San Luis Rey

The San Luis Rey Chorale, founded and directed by our own David Lewis, will be presenting their annual Christmas concert on Friday and Saturday, December 1st and 2nd in beautiful, historic Old Mission San Luis Rey. This year marks the choir's 45th anniversary and the 225th anniversary of the mission. The concerts are a major fundraiser for the preservation of the 200 year old building. On Friday night at 7:00 there will be a wonderful dessert reception in the private Sacred garden, festooned with thousands of twinkle lights. Tickets for that evening are \$30.00 and \$60.00. For the Saturday performance, without the reception, all tickets are \$30.00 and that program begins at 2:00 in the afternoon. For this concert David has composed a suite of five carols using familiar classic dance tunes as the accompaniments and there will be a chamber orchestra playing. This is a beautiful event in a very special place. You can only get tickets by going online at

<https://www.sanluisrey.org/>

Go to the Event tab and you will see the button to click to reserve tickets. NO tickets are available at the door.

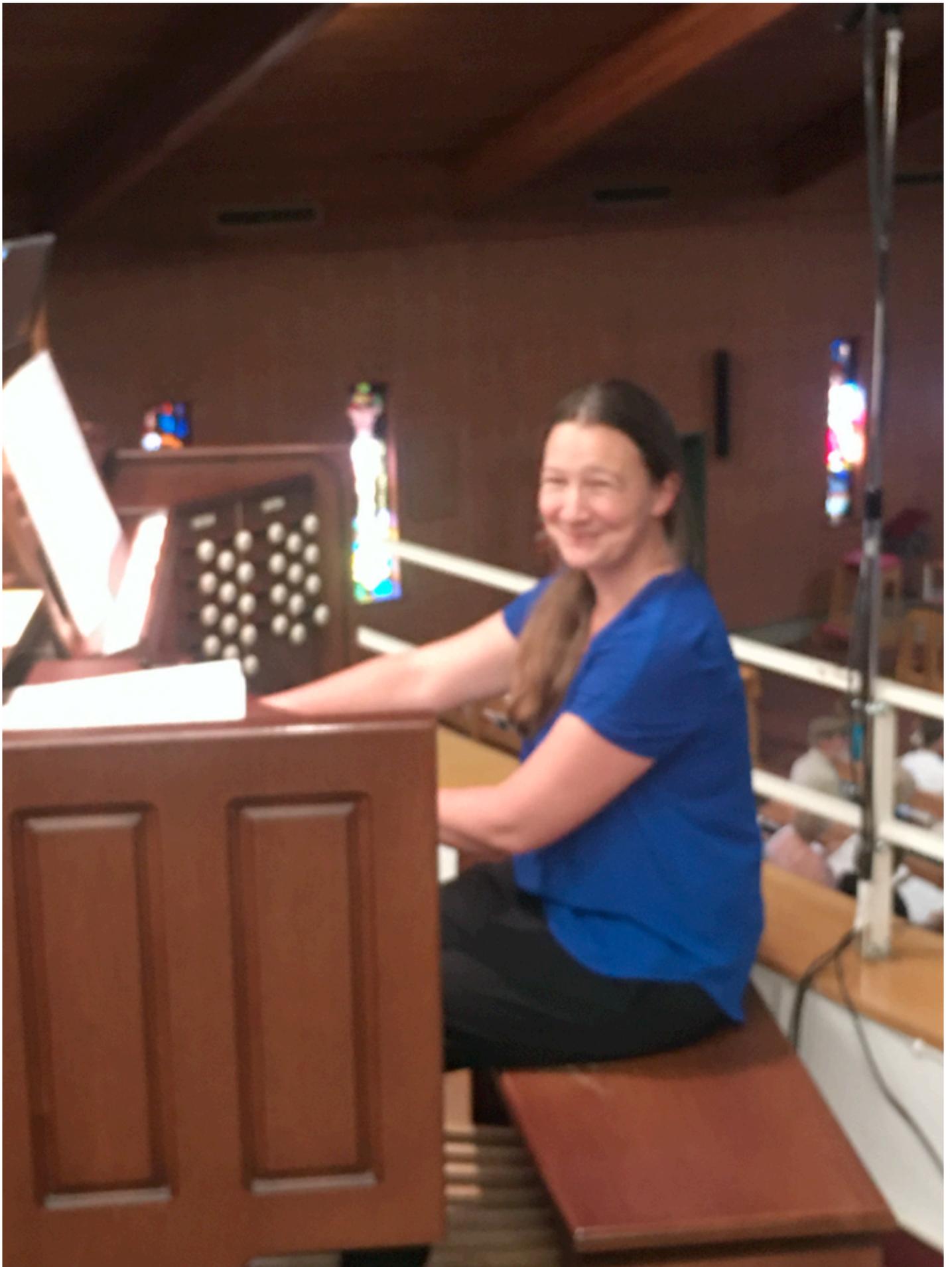
3) Christmas Concert at Vista United Methodist Church

The Music Ministries of the United Methodist Church of Vista announces our Christmas Concert Program, "Rejoice Greatly". The concert will be on Sunday December 17th at 4PM. The concert will feature the Christmas portion of Handel's Messiah with the combined orchestras of the UMCV Chamber group and musicians from the Greater San Diego Music Coterie. The choral ensemble includes musicians from UMC Vista and the San Luis Rey Chorale. The opening part of the concert will offer new Christmas music from 4 local composers, Adam Ferrara, Christoph Rayburn, David Lewis and Frank Hallock. Special guest artists include Hope Carlson Chen, Jonathan Cebreros, Jimmy Patton and Enrique Platas. There will be a Director's conversation before the concert at 3:15PM. There is no charge for attending the concert, however there will be a free-will offering taken to help support our musicians. Plan to join us for a glorious music celebration this Christmas season. For more information visit umcvista.org.









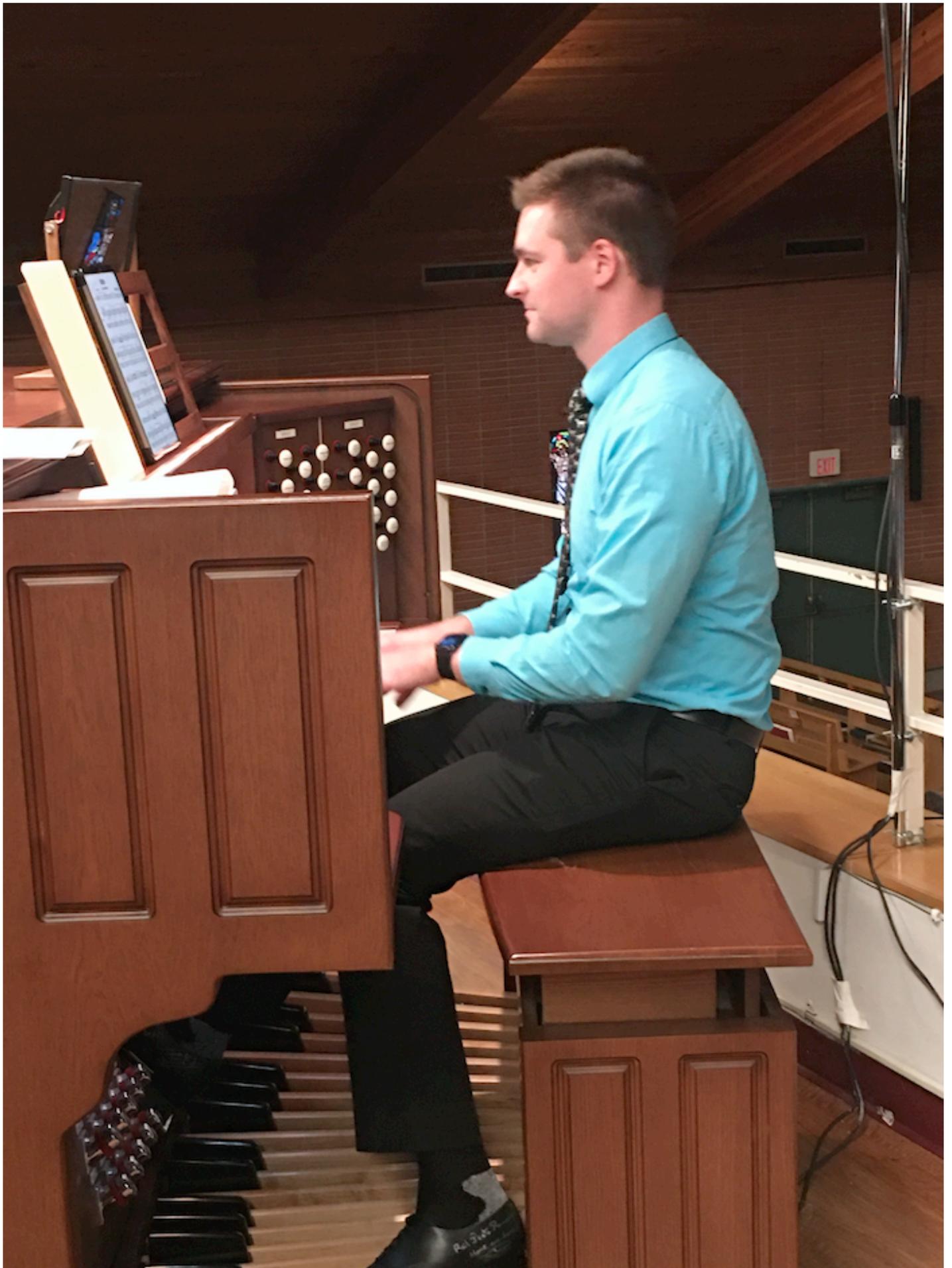














Upcoming Chapter Events

Thursday November 16 at 1 pm, Palomar College Concert Hour Room D-5: Concert Hour with Michael Munson, organ. This is the first post pandemic organ concert at Palomar. Social time following at Sorrento's Pizza, 1450 W Mission Rd D, San Marcos, CA 92069.

Sunday, February 11, 4 PM - Members recital at Fallbrook United Methodist Church

Sunday, March 10 -San Diego Baroque Soloists at King of Kings Lutheran, Oceanside. Co-sponsoring with King of Kings

April Organ Concert with artist Seth Bott. More details later.

Other Events

Sunday November 19 at 4pm, Oceanside Presbyterian Church: Four-piano Monster Concert with Steve Vandlen, Adam Ferrara, Ronel Wishnuff, and Michael Munson.

Dec 1 & 2: San Luis Rey Chorale Christmas Concerts at the Mission San Luis Rey. Tickets available starting in Nov through the Mission website.

PALOMAR CHAPTER AGO

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First, visit the following link: <http://www.agosd.org/jobs/job-listings.html> This will take you to the San Diego Chapter AGO's website Job Listing page. Here you can 1) view current job listings for San Diego and Palomar Chapters, 2) post a job vacancy, and 3) contact George via email or phone with any placement questions. Please note there is a nominal \$35 fee to post a job listing.