

# ***TITULAIRE***

## **The NEWSLETTER for the AGO PALOMAR CHAPTER**

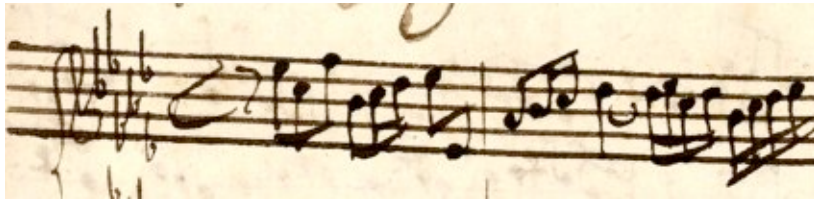
ISSUE NO. 188 (November 2021)

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The audience enjoyed our October Halloween-themed concert at Trinity Episcopal Church, Escondido, California.

# A Note from the Dean



Dear AGO Palomar Chapter Members,

It was so great to see many of you at our October scholarship fundraiser. The program had a great variety of spooky music. David Lewis said our attendance was higher than in past years, even with pandemic worries still in the back of our minds. I heard we raised over *three* thousand dollars! Many thanks to those who performed and who helped at the door and at the reception after. I must also give special thanks to David Lewis who makes this whole event possible.

I hope you all had a great Halloween. Keep safe. I hope to see you all at our next program.

A handwritten signature in black ink that reads "Michael". The signature is written in a cursive, flowing style.



# Halloween Spooktacular Concert



David Lewis directs the San Luis Rey Chorale

The Palomar Chapter Scholarship Concert on October 17<sup>th</sup> was a resounding success thanks to generous contributions of more than \$3,000. For our 13<sup>th</sup> concert at Trinity Episcopal, nine organists pulled out most of the stops and much more to the delight of an enthusiastic audience who seemed to thoroughly enjoy the many “spooky and weird” sounds emanating from the Rodgers midi component. Scholarship recipient Kassandra Bautista had the distinction of being the youngest performer ever (9 years old). The San Luis Rey Chorale filled the sanctuary with glorious music which we have been missing so much. Many thanks to the following people:

David Lewis - Organizer, planner, and implementer of the program, wine & cheese reception, programs, director of the chorale and anything else that needed to be done!

Bob Graham and Steve Vandlen - Greeters collecting donations

Howard McCullough - Warm-up presenter

Chuck and Sally Fay, Bonnie Rex, Wilma George, Carol Graham - preparation & clean up

Adam Ferrara - Video Recording

Trinity Episcopal Church for the use of the beautiful facilities, organ and kitchen.

Carol Graham and Kimberly Bedell, Scholarship Chairs

# The Program

## The Hors d'oeuvres

Howard McCullough

Introduction and Warm Up Medley

El Cumbanchero , Washington Post March, God Bless America

Arr. Howard McCullough

## The Entrées

Adam Ferrara

Toccata in D Minor

J.S.Bach

This Toccata and Fugue's date of origin has been placed as early as around 1704 and as late as the 1750s. In the first century of its existence the entire history of the Toccata and Fugue in D minor consists of being saved from oblivion by no more than a single manuscript copy from the 1750's written down by one of Bach's students. Then it took about a century from its first publication as a little known organ composition by Johann Sebastian Bach to becoming one of the signature pieces of the composer thanks to the efforts of Felix Mendelssohn. The composition's third century took it from Bach's most often recorded organ piece to a composition with an unclear origin. It was not until the 20th century that it rose above the average notability of an organ piece by Bach. The work's appearance (in an orchestral transcription by Leopold Stokowski) in the 1940s Walt Disney film Fantasia contributed to its popularity, around which time scholars started to seriously doubt its attribution to Bach.

The composition has been deemed both "particularly suited to the organ" and "strikingly unorganistic". It has been seen as united by a single ground-thought, but also as containing "passages which have no connection whatsoever with the chief idea". It has been called "entirely a thing of virtuosity" yet also described as being "not so difficult as it sounds". It has been described as some sort of program music depicting a storm, but also as abstract music, quite the opposite of program music depicting a storm. It has been presented as an emanation of the galant style, yet too dramatic to be anything near that style. It has been deemed too simplistic for it to have been written down by Bach, and too much a stroke of genius to have been composed by anyone else but Bach.

What remains is "the most famous organ work in existence", that in its rise to fame was helped by various arrangements, including bombastic piano settings, versions for full symphonic orchestra, and alternative settings for more modest solo instruments.

## Jenny Yun

Psalm Prelude - Set 1 #1

Herbert Howells

Born in Lydney, Gloucestershire, Herbert Norman Howells (1892-1983) was an English composer, organist, teacher, most famous for his large output of Anglican Church music. One of the important formative experiences for the young Howells was the premiere in 1910 at the Gloucester Three Choirs Festival of Ralph Vaughan Williams' Fantasia on a Theme of Thomas Tallis. Both Vaughan Williams and the Tudor composers profoundly influenced Howells' later work. In 1912, Howells moved to London and studied with Charles Villiers Stanford, Hubert Parry and Charles Wood at the Royal College of Music. Another of his life experiences which affected his music deeply was the death of his nine year old son Michael in 1935. His major compositions include numerous anthems and liturgical music, Preludes, Rhapsodies, Three Carol Anthems, Hymnus Paradisi, and a Stabat Mater.

Psalm Prelude set 1. No. 1 was written in 1915 in which Howells was diagnosed with Graves' disease and given only six months to live. Presumably it was written while he got treatment, and was often related to Psalm 34 verse 6: "This poor man cried, and the Lord heard him, and saved him out of all his troubles" This piece shows Howells' "arch" style of building crescendos and tension to a climax, followed by diminuendos to a peaceful resolution.

## Carol Graham

Andromeda

Carol Williams

Andromeda is a 2015 composition by Carol Williams. Carol Williams is a British-born international concert organist and composer, now residing in America. She served from October 2001 to October 2016 as Civic Organist for the city of San Diego, performing regularly at the Spreckels Organ Pavilion. She was concurrently serving as the Artistic Director of the Spreckels Organ Society, producing the largest organ festival in North America since 2001. She was formerly the Artist in Residence at St. Paul's Cathedral San Diego.

Upon stepping down from her post as Civic Organist for the city of San Diego in October 2016, in recognition of her fifteen years of service, Carol was awarded the title of San Diego Civic Organist Emerita. As of November 2016, Carol now resides in Lynchburg, Virginia and has been appointed Organist in Residence and Choir Director at the Saint Thomas Aquinas Catholic Church, Charlottesville, the Parish Church to the University of Virginia. Carol had not yet decided on a title for this piece and asked an audience member to suggest one, a young student recommended "Andromeda" and that title stuck.

## Kassandra Bautista

Ghostbusters Theme  
Give Thanks

Ray Parker, Jr.  
Henry Smith Arr. Phillip Keveren

"Ghostbusters" is a song written by Ray Parker Jr. as the theme to the film of the same name, and included on the film's soundtrack. Debuting at number 68 on June 16, 1984, the song peaked at number one on the Billboard Hot 100 on August 11, 1984, staying there for three weeks, and at number two on the UK Singles Chart on September 16, 1984, staying there for three weeks.



The song re-entered the UK Top 75 on November 2, 2008, at No. 49. The song was nominated at the 57th Academy Awards for Best Original Song, but lost to Stevie Wonder's "I Just Called to Say I Love You".

Henry Smith Jr. was born in Crossnore, North Carolina, in 1952. Of the nearly 300 songs he has written, only one has been published - this one. He says, "In 1978, in an apartment in Williamsburg, Virginia, I wrote Give Thanks. Shortly thereafter my wife, Cindy, and I sang the song at our church. We repeated it a number of times over a period of several weeks. A military couple, who attended our church for a while, carried the song back with them to Germany. As far as I know that is how my song got to Europe. It did a lot of traveling before it was actually published."

"In 1986, eight years after the writing of the song, a friend brought a cassette tape to me and said, 'Listen to this song and see if you have ever heard it. After listening to the selection I said, 'I wrote that song!' My friend had ordered the tape from a music company, and 'Give Thanks' was listed on the cassette label as 'author unknown.' I called the company and told them I had written the song. Their response was, 'Good! We have been trying to find you.' Since then more than 50 recording companies have produced 'Give Thanks.' It has been published in a number of hymn books."

## Annette Rico and Leila Sackfield with David Lewis

Sicilienne from "Pelleas and Melisande "

Gabriel Faure

Pelléas et Mélisande, Op. 80 is a suite derived from incidental music by Gabriel Fauré for Maurice Maeterlinck's play of the same name. He was the first of four leading composers to write music inspired by Maeterlinck's drama. Debussy, Schoenberg and Sibelius followed in the first decade of the 20th century. Fauré's music was written for the London production of Maeterlinck's play in 1898. Fauré conducted the orchestra for the premiere, at the Prince of Wales's Theatre on 21 June 1898. Over the next 14 years, the play was revived many times, always using Fauré's score. In 1904, the music was used for a production of the original French version of the play, starring Sarah Bernhardt.

## Steve Vandlen

Andantino in G Minor

Cesar Franck

César Franck (1822-1890) composed several andantinos in 1858 and this one demonstrates that while being his first published work for the organ, he had already started to demonstrate techniques such as his use of timbre (tone color) as an important part of his compositions

Franck, along with Charles-Marie Widor, Felix-Alexandre Guilmant, and Louis Verne reintroduced the organ to the public after a long period when composers composed little for the organ, due to its limitations. Thanks to advances by the French organ builder Aristide Cavallé-Coll. Cavallé-Coll's improvement of the English swell box to control the volume, as well as his creation of orchestral sounds such as bassoon, oboe, and flute allowed for compositions to be written that could mirror the symphony orchestra.

In 1958 Franck became the organist and maître de chappelle at the Basilica of Saint Clotilde in Paris, a post he held until his death in 1890. It was at this post when Franck composed the Andantino for the 3 manual organ built by Cavaillé-Coll in 1948.

While speaking of the new installation by Cavaillé-Coll, he said "My new organ, it's like an orchestra!" Listen for Franck's more serious style as well as a somewhat 'um-pah' accompaniment. Enjoy the romantic style of this piece along with the slightly "spooky" theme.

## David Lewis

Harry Potter meets The Phantom of the Opera

John Williams and Andrew Lloyd Webber

This medley, arranged by David Lewis, incorporates music from two of the most well known and beloved stories of our times. Fantasy, adventure, romance, terror....it is all there. Both stories are about good and evil, the importance of friendship and loyalty, and that love wins. Film composer John Williams captures the childhood magic of Harry Potter with a slightly dark, ominous tone and stage composer Andrew Lloyd Webber has given us one of the most recognizable "phantom" themes since Bach himself composed his toccata in the first decade of the 1700's. Lloyd Webber's Phantom of the Opera opened in London 35 years ago in 1986 and The first harry potter film with the marvelous score by John Williams premiered 20 years ago in 2001. Does that make you feel old or what ?

## Michael Munson

The Danse Macabre

Camille Saint Saens

Danse Macabre, Op. 40, is a tone poem for orchestra, written in 1874 by the French composer Camille Saint-Saëns. It premiered 24 January 1875. It is in the key of G minor. It started out in 1872 as an art song for voice and piano with a French text by the poet Henri Cazalis, which is based on an old French superstition. In 1874, the composer expanded and reworked the piece into a tone poem, replacing the vocal line with a solo violin part. According to legend, Death appears at midnight every year on Halloween. Death calls forth the dead from their graves to dance for him while he plays his fiddle. His skeletons dance for him until the rooster crows at dawn, when they must return to their graves until the next year.

The piece opens with a chime playing a single note, D, twelve times (the twelve strokes of midnight) which is accompanied by soft chords from the string section. The solo violin enters playing the tritone, which was known as the "diabolus in musica" (the Devil in music) during the Medieval and Baroque eras, consisting of an A and an E $\flat$ . The piece makes particular use of the xylophone to imitate the sounds of rattling bones. The first major orchestral appearance of the xylophone, Saint-Saëns uses a similar motif in the Fossils movement of The Carnival of the Animals. This is the famous organ transcription by Edwin Lemare.

# The Desserts

## The San Luis Rey Chorale and Friends

David Lewis - director   Michael Munson - organ  
April Snyder - piano  
Annette Rico - violin  
Leila Sackfield - flute

We Come, O Christ

Alfred Fedak

Benedictus

Karl Jenkins

Annette Rico, violin and Leila Sackfield, flute

Holy, Holy, Holy

Nancy Hill Cobb

Carl P. Daw, Jr.'s text "We Come, O Christ" was commissioned by Christian Theological Seminary in Indianapolis, Indiana, and was first sung at a festival of Daw's hymns there on March 10, 1993.

Alfred V. Fedak's hymn tune RATHERVUE connects this hymn text with The Episcopal Theological Seminary of the Southwest in Austin, Texas, where both Daw and Fedak, along with four other people engaged in the making of hymns, were Visiting Fellows during two weeks in February 1995. The tune name commemorates the street on which the seminary is located. Russell Schulz-Widmar was Associate Professor of Church Music, Organist and Choirmaster at The Episcopal Theological Seminary of the Southwest, in Austin, Texas, from 1974 to 2012.

'Benedictus', from Sir Karl Jenkins' work "The Armed Man: A Mass For Peace", is one of the Welsh composer's best-known works. The piece was commissioned by the Royal Armouries Museum for the Millennium celebrations, to mark the museum's move from London to Leeds, and it was dedicated to victims of the Kosovo crisis. Like Benjamin Britten's War Requiem before it, it is essentially an anti-war piece and is based on the Catholic Mass, which Jenkins combines with other sources. In addition to extracts from the Ordinary of the Mass, the text incorporates words from other religious and historical sources, including the Islamic call to prayer, the Bible (e.g., the Psalms and Revelation) and the Mahabharata. Writers whose words appear in the work include Rudyard Kipling, Alfred Lord Tennyson and Sankichi Toge, who survived the Hiroshima bombing but died some years later of leukaemia. The Armed Man charts the growing menace of a descent into war, interspersed with moments of reflection; shows the horrors that war brings; and ends with the hope for peace in a new millennium, when "sorrow, pain and death can be overcome"

Composed in 2018, the familiar Trinitarian hymn text is set to original music by Nancy Hill Cobb. Energetic, mixed meter music animates the outer sections, with a contrasting quiet section in the middle....Nancy Hill Cobb is an American composer who has spent a large part of her career as a music faculty member and administrator in American universities. Currently Professor of Music at the University of Northern Iowa, Cobb spent a varying number of years as a conductor and composer at Mercer University, Oklahoma Baptist University, Dallas Baptist University, Florida Gulf Coast University and Indiana State University. She holds the D.M.A. in composition from the University of Oklahoma, the M.M. in composition from Michigan State University



## The Reception

Please join us outside in the garden 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.

Organ Scholarship Auditions were held on May 22, 2021 at King of Kings Lutheran, Oceanside. \$1975 in awards were given to the six organists who performed. The auditions are open to organists of any age, as well as pianists interested in auditioning for an introductory set of organ lessons. Information for auditions may be found on the website

[agopalomar.org/organscholarships](http://agopalomar.org/organscholarships).

Carol Graham and Kimberly Bedell, Scholarship Chairs

## 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 Alcala, California's first church. Howard is the Sub-Dean of our organist's chapter and is also a terrific cook.

### Adam Ferrara

Adam Ferrara is an organist, pianist, photographer, and videographer from Michigan who recently moved to the San Diego area. He is organist and accompanist at the United Methodist Church of Vista, 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.

### 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. She is currently the accompanist at St. Bartholomew Episcopal Church in Poway. Jenny is very busy finalizing her Virtual Organ Concert which will be available on You Tube on Sunday afternoon, October 24th at 4:00. You can watch it on either the Saint Bart's or AGO website.

## Carol Graham

Carol Graham has been organist for several Vista congregations over many years, including The Community Church, All Saints Episcopal and The United Methodist Church.. She holds a music degree from Converse College. She is the Scholarship Chair for the Palomar Chapter and enjoys guiding pianists into studying the King of Instruments.

## Kassandra Bautista

Kassandra is eight years and ten months old. She started organ lessons with Emma Whitten when she was six. She is bilingual and her favorite TV show is Carmen Sandiego. She likes chocolate and she loves to dance, sing, and paint.

## 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 15 years.

## Leila Sackfield

Leila is recently retired as Deputy Superintendent of the Escondido Union School District. She was a music major at Cal State Northridge and at San Diego State. She has played the flute professionally and for her own enjoyment for over 30 years. Leila has been singing in the choir at Trinity Episcopal Church since 1980. She has been a member of the Escondido Choral Arts choir since its inception.

## Steve Vandlen

Steve Vandlen has been the organist and accompanist for the traditional service at the First Presbyterian Church Oceanside for the past 7 years. He is a native of the great state of Michigan and graduated with a business degree from Cornerstone University in Grand Rapids. He and his family moved to Southern California in 2010 to further his career with Farmers Insurance. Steve studied piano at Cornerstone University (Formerly Grand Rapids Baptist College) and has been involved in church music as a staff musician for the past 40 years.

## 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 43rd year. He Teaches 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.

## 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 concertized 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. Michael is also very busy preparing a solo organ concert at the United Methodist Church in Escondido on Sunday, October 31st.

### **An Aside from the Maestro**

Kassandra's dad put some kind of risers on two of the pedals but she still could not reach them. So cute! In addition, Carol did an encore of *The Addams Family* television theme song, and the audience did the finger snaps, complete with all sorts of sound effects.—David Lewis

### **An Aside from the Newsletter Editor**

I always look forward to our October Extravaganza, but this year I was unable to attend as I had accepted a gig playing accordion and piano for a week of rehearsals and performances of *The Enchanted Pig*, an opera by British composer Jonathan Dove, hosted by the Simpson College Department of Music in Indianola, Iowa. If you're interested to learn more about this production, visit <http://henrydoktorski.com/misc/EnchantedPig.html>. Following are photos by Sally Fay of the performers and reception at our annual October concert.—Henry Doktorski





Michael Munson



David Lewis



Steve Vandlen



Don't you love [Kassandra Bautista's](#) toe extenders?





Nice hat and robe, Carol Graham! I heard your "Theme on The Addams Family" brought down the house.



Jenny Yung



Adam Ferrara





Howard McCullough



At the reception





At the reception



At the reception





Chuck Fay, husband of Sally, stands behind an impressive array of beverages

## Odds and Ends

By Carol Graham, AGO Palomar Chapter Secretary

Auditions for pianists and organists of all ages will be in the Spring of 2022. Do you know of someone who might be interested? It's a great opportunity! Information is on the website <http://agopalomar.org>.



# Jenny Yung Performs



October 24, 2021: Our chapter posted a 57-minute video by Jenny Yung (her third virtual concert) titled “H. Howells and Influencer - In Steadfast Love III.” Jenny explained in the program notes:

My first encounter with Howells’ music was rather recent. It was in March of 2020, when the parish choir sang an anthem called “Like As the Hart.” It was sad and dark, deep and beautiful. I could tell, the composer was sensitive to “text painting.” By that I mean he matches the music to the text. Also, there were bold, independent solo organ lines that made me feel like I was a collaborator, not just an accompanist. While I was preparing for this concert, I learned some interesting facts about Howells that influenced his musical style. He adored English countryside. He was inspired by Church architecture. He also appreciated literature and he had an affinity to the old English music, the Tudor period.

## Program

- 00:17 *Rhosymedre*, R. V. Williams
- 04:50 *Psalm Prelude Set I, No. 1*, Op. 32, H. Howells
- 13:06 *Songs of Travel*, R. V. Williams
  - 13:06 *The Vagabond*
  - 16:30 *Youth and Love*
  - 20:13 *Whither Must I Wander*
  - 24:03 *Bright Is the Ring of Words*
- 26:27 *King David*, H. Howells
- 31:04 *Prelude St. Columbia*, C.V. Stanford
- 34:03 *Master Tallis’ Testament*, H. Howells
- 42:52 *Sonata*, Tom Mueller



# Michael Munson Halloween Concert



Michael looks especially dashing—if not vampire-ish—in his black tuxedo and red-lined cape.

Sunday, October 31, 2021: Dr. Michael Munson, current Dean of AGO Palomar, presented a solo organ recital titled “FUMCE Halloween Spooktacular” at First United Methodist Church of Escondido. Works included a *Prelude and Fugue* and *Toccata and Fugue* (BWV Nos. 542 and 565) by J. S. Bach, a *Toccata* by Leon Boëllmann, *Danse Macabre* by Saint-Saëns and two lighter works: an improvisation on a 1930 black and white *Felix the Cat* silent movie cartoon, and a medley of television and movie themes based on horror and/or comedy. While everything was performed with technical mastery and musicianship, I especially enjoyed the *Felix the Cat* film and Michael’s melodramatic organ improvisatory accompaniment. His tutti arpeggiated diminished chords underscored the danger and suspense of Felix’s predicament in the land of ghosts and spirits. His improvised marches and other tunes would certainly have been appreciated by any movie-goer in the 1930s cinema houses which had live organ music to accompany the films. PS. My first piano teacher played organ in the silent movies when he was a teenager.





Michael captivates all with his dry humor, and bloody handkerchief prop.





First United Methodist Church of Escondido Music Director Ruth Weber prepares the cauldron before Michael's recital.





I've never seen an altar at a Christian church decorated with a plastic jack-o-lantern and ghost. I thought it was all good fun.





**FUMCE HALLOWEEN SPOOKTACULAR**  
**OCTOBER 31, 2021**  
**PRESENTED BY DR. MICHAEL MUNSON**



**FANTASIA AND FUGUE IN G MINOR, BWV 542**

J.S. Bach

1685-1750

**SILENT MOVIE ACCOMPANIMENT: SKULLS AND SCULLS**

Copley Pictures/Pat Sullivan

1930

**TOCCATA AND FUGUE IN D MINOR, BWV 565**

J.S. Bach

1685-1750

**FREE WILL OFFERING**

**SPOOKY TV AND MOVIE MEDLEY:** *The Addams Family,*

Vic Mizzy, Jack Marshall

*The Munsters, and The Ghost and Mr. Chicken, It, Beetlejuice*

Danny Elfman

**TOCCATA**

Léon Boëllmann

1862-97

**DANSE MACABRE**

Charles-Camille Saint-Saëns

1835-1921



# **PALOMAR CHAPTER AGO**

## **2021-2022 OFFICERS AND COMMITTEES** (updated June 9, 2021)

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Sub-Dean: Howard McCullough  
Secretary: Carol Graham  
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Henry Doktorski  
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#### **Education Committee**

Carol Graham, Chair  
Kimberly Bedell

#### ***Titulaire* Newsletter**

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Bonnie Rex

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Howard McCullough  
Dr. Emma Whitten  
Kevin Holzer  
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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.