

# ***TITULAIRE***

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

ISSUE NO. 208 (April 2025)

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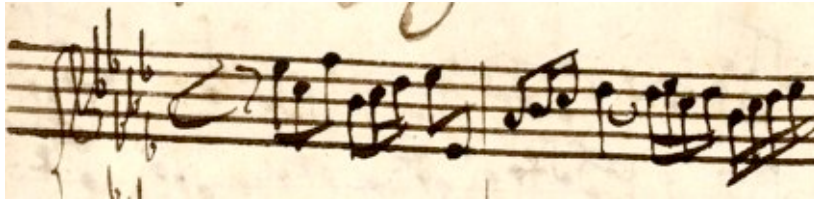
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Performers (and one teacher) at the March 2025 AGO Palomar Organ and Choral Exposition.

## A Note from the Dean



Dear Palomar AGO members,

It was so nice to see many of you at our fundraiser scholarship concert and the dinner afterwards. Three students participated in the concert. The choral selections were very inspiring and gave us a triumphant finish with Handel's Hallelujah Chorus. Thank you so much to David Lewis, the San Luis Rey Chorale, and the performers.

This Lenten season has been very hectic for me personally. I have concerts this weekend at Palomar College. I am playing continuo in the Vivaldi Gloria. Once those are over, things will be a little less busy. I hope you are all doing well in this time leading up to Holy Week, which can also be hectic for church musicians. I try to find a moment here or there for quiet reflection during every week, but I think it is even more important in the time before Easter.

A handwritten signature in dark ink, written in a cursive style. The name appears to be "Michael". The signature is fluid and elegant, with a large, looping 'M' and a trailing flourish.

# Organ and Choral Exposition

It's hard to know where to start in giving thanks and appreciation to David Lewis for organizing, directing, and setting up the Palomar Chapter "Organ & Choral Exposition" Concert held at Trinity Episcopal, Escondido on Sunday, March 30, 2025. Performers were Howard McCullough, Michael Munson, Ronél Wishnuff, Carol Graham, Henry Doktorski, David Lewis and scholarship recipients Aleethia Sun, Alex Laubach and Anna Grable.

The concert concluded with the San Luis Rey Chorale directed by David Lewis performing 3 Anthems. The Chorale was accompanied by organists April Snyder and Dr. Michael Munson. The audience participated in singing the "Hallelujah Chorus" as the final number. Following was a coffee - cookie reception AND THEN about 25 members and friends enjoyed dinner at the Brigantine Restaurant. We were honored to have West Region Councillor, Nelson Dodge and his wife Clarissa as our guests!!

The concert was a financial success as well - suggested donation was \$10 and many gave more! Scholarship Auditions will be held on Saturday, May 10, 2025 at King of Kings Lutheran Church, Oceanside. Contact Carol Graham for more information at [organizing2023@gmail.com](mailto:organizing2023@gmail.com).

Carol Graham  
Secretary AGO Palomar Chapter



Howard McCullough performed a medley: "California Here I Come," "El Cumbanchero," "Somewhere Over the Rainbow" and "God Bless America." His last number was sung by a rousing chorus of concert attendees.



Aleethia Sun, student of Emma Whitten and Palomar Scholarship winner, performed Mendelssohn's "Adagio from Sonata No. 1."



Michael Munson played J. S. Bach's "Prelude and Fugue in D Major." He also accompanied the San Luis Rey Chorale.



Ronél Wishnuff played Angela Kraft's "Fantasie on Arirang."



Scholarship winner Alex Laubach (student of Michael Munson) played "Prelude and Fugue in C Major," attributed to J. S. Bach.



Soprano Anna Grable (scholarship winner) and organist Carol Graham perform Michael Burkhardt's "O Sons and Daughters of the King."



Henry Doktorski performs his own "Improvisation on Noël Nouvelet," and his arrangement of Paul McCartney's "When I'm Sixty-Four."



David Lewis plays J. Stuart Archer's arrangement of "Londonderry Air" (Danny Boy), and Carol Williams' "Andromeda."



April Snyder accompanied the San Luis Ray Chorale.



David Lewis directed the San Louis Rey Chorale. They began with Felix Mendelssohn's "There Shall a Star Come out of David."



The newsletter editor especially enjoyed Maurice Duruflé's "Sanctus" from "Requiem."



The San Luis Rey Chorale performed David McKinley Williams' "In the Year King Uzziah Died."



The concert concluded with a congregational sing-a-long to "Halleluiah Chorus" from Handel's "Messiah."



Concert attendees appeared appreciative.



The newsletter editor thought dinner at Brigantine was terrific.

# Concert Program Notes

## Howard McCullough

Opening Medley: *California Here I Come - El Cumbanchero - Somewhere Over The Rainbow - God Bless America.*

Here the organ is being used to play and accompany popular songs using a Theater Organ style and registration.

## Aleethia Sun

Mendelssohn: *Adagio from Sonata #1*

Jakob Ludwig Felix Mendelssohn Bartholdy (3 February 1809 – 4 November 1847), widely known as Felix Mendelssohn, was a German composer, pianist, organist and conductor of the early Romantic period. Mendelssohn's compositions include symphonies, concertos, piano music, organ music and chamber music. His best-known works include the overture and incidental music for *A Midsummer Night's Dream* (which includes his "Wedding March"), the Italian and Scottish Symphonies, the oratorios *St. Paul* and *Elijah*, the *Hebrides Overture*, the mature Violin Concerto, the String Octet, and the melody used in the Christmas carol "Hark! The Herald Angels Sing".

Mendelssohn was a skilled organist, and during his visits to Britain gave a number of well-received organ recitals. These often included the improvisations for which he was famous. In an article in the magazine *Musical World* of 1838, the English organist Henry John Gauntlett noted: "His execution of Bach's music is transcendently great [...] His extempore playing is very diversified – the soft movements full of tenderness and expression, exquisitely beautiful and impassioned [...] In his loud preludes there are an endless variety of new ideas [...] and the pedal passages so novel and independent [...] as to take his auditor quite by surprise."

These qualities are evident in the organ sonatas, which were commissioned as a "set of voluntaries" by the English publishers Coventry and Hollier in 1844 (who also commissioned at the same time an edition by him of the organ chorales of J. S. Bach).

## Michael Munson

J. S. Bach: *Prelude and Fugue in D Major*

The Fugue in D major, BWV 532a, was composed around 1709. Not much is known about this fugue, other than that it was composed around 2 years before the *Prelude and Fugue in D Major*, and was written and premiered in Weimar. It was composed between 1709 and 1717. Many of Bach's greatest and most well known organ works

were written during this period. The composer was residing in Weimar after being hired by the ruling duke of Weimar, Wilhelm Ernst, in 1709, as an organist and member of the court orchestra; he was particularly encouraged to make use of his unique talents with the organ by the duke. Indeed, his fame on the instrument grew and he was visited by many students of the organ to hear him play and to try to learn from his technique.

### **Ronél Wishnuff**

Angela Kraft Cross: *Fantasie on "Arirang"*

Arirang is a Korean folk song. There are about 3,600 variations of 60 different versions of the song, all of which include a refrain similar to "Arirang, arirang, arariyo." It is estimated the song is more than 600 years old. The song is sung today in both North and South Korea, and represents the symbol of unity in the region that is divided by the Korean War. "Arirang" as a term today is ambiguous in meaning, but some linguists have hypothesized that "Ari" meant "beautiful" and "rang" referred to a "beloved one" or "bridegroom" in the ancient native Korean language. With the two words together, the term Arirang meant "My beloved one".

### **Alex Laubach**

Attributed to J. S. Bach: *Prelude and Fugue in C Major*

The Eight Short Preludes and Fugues (also Eight Little Preludes and Fugues), BWV 553–560, are a collection of works for keyboard and pedal formerly attributed to Johann Sebastian Bach. While originally attributed to Bach, scientific examination of the extant manuscripts by Alfred Dürr in 1987 and subsequent stylistic analysis of the score by Peter Williams have suggested that the eight preludes and fugues might have been composed by one of his pupils, Johann Ludwig Krebs. As Williams explains, whoever the composer was, the works show an ability to compose in diverse ways—the toccata, the Italian concerto, the allant style, the fughetta and the durezze style with slow suspensions, favoured by Girolamo Frescobaldi.

It has not yet been possible to date the compositions, but Williams writes: "Though frequently charming and melodious, they could hardly have been written by J. S. Bach for his pupils since their 'standard of counterpoint and general musicianship' does not fit the period in question, nor does the scarcity of copies suggest they were much used, [...] even as part of a bigger compendium. Nevertheless, the pieces do amount to a fine book for learners, teaching whether or how to add pedal, use a second manual, and register according to so-called key characteristics." These charming, short works are standard repertoire for all beginning and intermediate organists.

## **Anna Grable and Carol Graham**

Michael Burkhardt: *O Sons and Daughters of the King*

The hymn "O Sons and Daughters of the King" (also known as "O Filii et Filiae") has a rich history, with its Latin original text attributed to a French Franciscan monk, Jean Tisserand, in the 15th century, though some scholars suggest a French Dominican bishop, Jehan Tisserand, may have written it in the early 16th century. Internationally known for his innovative and inspiring hymn festivals and for his creative work with children, Michael Burkhardt is in frequent demand as a choral clinician, organ recitalist, and hymn festival leader. Dr. Burkhardt is Artist-Professor of Organ at Eastern Michigan University.

## **Henry Doktorski**

Henry Doktorski: *Improvisation on Noël Nouvelet*

Henry explained, "This tune, Noël Nouvelet, is often used for the hymns "Now the Green Blade Riseth" and "Now We Sing of Christmas." My improvisation is in three parts: ABA. In the A section the ostinato figure and theme (the hymn tune) is introduced, in the B section the piece goes on a tangent and explores a few motifs tinged with a hint of jazz and rock, and the return to the A section is a recapitulation of the original, with a somewhat frantic coda.

## **Henry Doktorski**

Paul McCartney: *When I'm Sixty Four*

Henry noted, *When I'm Sixty-Four* by Paul McCartney was released on the Beatles' 1967 album "Sgt. Pepper's Lonely Hearts Club Band." A mixture of ragtime and pop music, the song borrows heavily from the English music hall style of George Formby, while invoking images of the illustrator Donald McGill's seaside postcards.

During my high school years I played keyboards in a rock band. At first I played accordion (my first instrument), but the accordion was difficult to mike and the sound was not exactly stylistically correct, so I purchased a Farfisa electronic organ with Leslie speaker cabinet, which worked much better. My high school buddies and I played quite a few Beatles tunes, including Paul McCartney's "When I'm Sixty-Four."

Fifty years later, I played this piece for a Sunday prelude at House of Prayer Lutheran Church on my 64th birthday in 2020. The clergy, staff and congregation at House of Prayer are cool people. They are not uptight about the music I play. As long as I "make a joyful noise unto the Lord," they don't care whether my prelude is sacred or secular. I had a lot of fun playing this piece. I recorded both pieces, which you can hear on YouTube. The printed music is also available for purchase.

## **David Lewis**

### *Londonderry Air*

David explained: The "Londonderry Air" is an Irish air (folk tune) that originated in County Londonderry, first recorded in the nineteenth century. The tune is played as the victory sporting anthem of Northern Ireland at the Commonwealth Games. The song "Danny Boy" written by English lawyer Fred Weatherly uses the tune, with a set of lyrics written in the early 20th century. The title of the air came from the name of County Londonderry, and was collected by Jane Ross of Limavady in the county. Ross submitted the tune to music collector George Petrie, and it was then published by the Society for the Preservation and Publication of the Melodies of Ireland in the 1855 book "The Ancient Music of Ireland", which Petrie edited. The descendants of blind fiddler Jimmy McCurry assert that he is the musician from whom Miss Ross transcribed the tune but there is no historical evidence to support this speculation. A similar claim has been made regarding the tune's 'coming' to the blind itinerant harpist Rory Dall O'Cahan in a dream.

John Stuart Archer was born 19th Nov 1866, at Kensington, London, and died 21st Mar 1954, Paddington, London. Despite his importance on the British organ scene, he was not an academic musician, but rather, an engineer with an interest in chemistry. Looking at some of his compositions, it's really rather hard to think of him as an amateur. He had a good mastery of "how" to write for the organ, and his works ALWAYS sound great. This one is no exception. As you will hear, his harmonies are quite conventional, but their "use" is what makes his music work so well.

## **David Lewis**

### *Andromeda*

*Andromeda* is a work by former San Diego Civic Organist Carol Williams. It is a relatively simple, atmospheric work. Carol herself plays the piece quite differently from the printed page by adding in all manner of "Space Age" sounds generated by MIDI. This is the version played tonight. With a name like "Andromeda" it is hard to resist all the Sci-fi effects.

# Choral Works performed by the San Luis Rey Chorale

## **Felix Mendelssohn - *There shall a star come out of Jacob***

Mendelssohn had a genius for choral harmony, beautifully exemplified in this setting of "There shall a star come Out of Jacob", part of an oratorio named Christus, about the life of Christ, which the composer didn't manage to complete before he died. It includes a setting of the well-known Nicolai chorale, *Wie schön leuchtet der Morgenstern...* "As bright the star of morning gleams". In the oratorio the chorus is preceded by the following prologue: When Jesus, our Lord, was born in Bethlehem, in the land of Judea; behold, from the east to the city of Jerusalem there came wise men and said: "Say, where is he born, the king of Judea? For we have seen his star, and are come to adore him." The words of the chorus then begin: There shall a star from Jacob come forth and a scepter from Israel rise up and dash in pieces princes and nations. Although it starts out calmly and serenely, great drama builds in the choral writing and organ accompaniment as we move into "with might destroying...", with rapid harmonic modulations to heighten the effect.

## **Maurice Duruflé - *Sanctus***

Maurice Gustave Duruflé (11 January 1902 – 16 June 1986) was a French composer, organist, musicologist, and teacher. He became a chorister at the Rouen Cathedral Choir School from 1912 to 1918. The choral plainsong tradition at Rouen became a strong and lasting influence. In 1927, Louis Vierne nominated him as his assistant at Notre-Dame Cathedral. Duruflé and Vierne remained lifelong friends, and Duruflé was at Vierne's side acting as assistant when Vierne died at the console of the Notre-Dame organ on 2 June 1937, even though Duruflé had become titular organist of St-Étienne-du-Mont in Paris in 1929, a position he held for the rest of his life. In 1947 he completed probably the most famous of his few pieces: the Requiem for soloists, choir, organ, and orchestra. He had begun composing the work in 1941, following a commission from the Vichy regime. The Requiem uses numerous themes from the Gregorian "Mass for the Dead"] Nearly all the thematic material in the work comes from chant. Duruflé and his wife were musically conservative. In 1969 they attended a "jazz mass" at St-Étienne-du-Mont. Marie-Madeleine was visibly upset by the experience, and Duruflé called it a scandalous travesty.

## **David McKinley Williams - *In the year that King Uzziah died***

Born: February 20, 1887 in Carnarvonshire, Wales, UK - Died: March 13, 1978 in Oakland, California, USA.

The Welsh-born American church musician, composer, and teacher, David McKinley Williams, began his career in church music as a chorister in the choir of the Cathedral of St. John, Denver. At the age of 13 he became the organist of St. Peter's Church, Denver. In

1908 David McKinley Williams went to New York to serve as the organist of Grace Church Chapel. He moved to Paris in 1911 to study with some of the best known French organists of the time. Upon his return, he served as organist of the Church of the Holy Communion in New York. He served in the Royal Canadian Artillery in World War I and returned to his New York position in 1920. After only six months, he was appointed organist and choirmaster of St. Bartholomew's Church, New York. He held this position until his retirement in 1947.

David McKinley Williams developed one of the most outstanding music programs in the USA at St. Bartholomew's. He was head of the organ department of the Juilliard School of Music and a member of the faculty of the School of Sacred Music, Union Theological Seminary. He also served as a member of the Joint Commission on Church Music and the Joint Commission on the Revision of the Hymnal that produced The Hymnal (1940). The Hymnal 1982 uses five of his tunes, including MALABAR used with "Strengthen for Service" (Hymn 312), CANTICUM REFLECTIONIS, used with "This is the hour of banquet and of song" (Hymn 316), and GEORGETOWN, used with "They cast their nets in Galilee" (Hymn 661). His dramatic anthem "In the year that King Uzziah died" is his most well known and performed choral work, composed for a large choir and an even larger organ.

## About 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. He has been playing there for 31 years. Howard is the Sub-Dean of our organist's chapter and is also a terrific cook.

### **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 Mira Costa College.

**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.

**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](http://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.

**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 46th 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](mailto:directordavid@gmail.com)

**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 is accompanist for The San Luis Rey Chorale. April has served Anglican, Roman Catholic, Methodist and Lutheran churches, she is currently the associate organist here at Trinity Episcopal and choir accompanist.

# PALOMAR CHAPTER AGO

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