In memory of
Lothar Wilhelm Bandermann
June 25, 1936 - January 5, 2020

St. Joseph of Cupertino Parish
January 17, 2020

A Memorial Mass for Lothar Bandermann (1936-2020) was held Friday, January 17th at St. Joseph’s Catholic Church in Cupertino. It was richly beautiful, visually, spiritually, and musically. The spacious church looked lovely and the printed program included many colored pictures of Lothar and his family through the years.

Spiritually, the service was satisfying, from the very appropriate readings and prayers, to Fr. Kim's Homily, delivered with warmth and fondness, in which he focused on how Love dominated so many areas of Lothar's life.

Musically, the large gathering (including many AGO colleagues) produced a rich resonance that enhanced everything they sang, such as “Here I Am, Lord”. Much of the music heard was composed by Lothar. During “Presentation of the Gifts” by the Bandermann grandchildren, a duo sang “Always Together”, which Lothar had created by adding a lovely melody to an arpeggiated study by Schumann. The musical climax, however, was Lothar's “Going Home”, for which over half the congregation joined the St. Joseph’s choir, with Dan Morris, soloist. The organ corner was packed with singers, as Billie Bandermann, face all aglow, directed the most intense, heartfelt rendition of this work that I have ever experienced, the choir practically shouting the affirmative “Yes!” in each verse. And so we blessed Lothar on his way to the heavenly realm.

Susan Snook-Luther, SubDean, AGOSJ

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Lothar was such a great man.
A musician, yes.
A good father, yes.
A model for others, yes.
A gifting person, yes.
A model for others, yes.
He and I made a lot of music together - he provided the music; I tried to provide the sound! He was just a wonderful man and a good friend to so many!
Roger Letson, Cherished Colleague & Friend

Text of the Memorial Program Insert.
I was born in 1936 as the third child into a Roman-Catholic miner’s family of 7 children in Dortmund, a coal-mining town in north-western Germany. My father, my uncles, and my grandfathers were all coal miners – a physically exhausting, dangerous, unhealthy profession that shortened the men’s lives severely. It paid well, with good social benefits including health insurance and low-cost housing, operated by the mines. For reasons, many from eastern Germany and neighboring countries moved there, including my mother’s family from what is now Poland. A memory of mine is the presence of many widows in our communities traditionally wearing black dress, and my father discouraged us from becoming miners also.

Dortmund was heavily bombed during World War II because of its war-supporting industry. (Many years later I met one of the bomber pilots in the choir of St. Joseph of Cupertino.) After bombing raids, we children would collect bomb fragments and turn them in for making German bombs and guns. In summer, we often swam and played in bomb craters which had filled up with ground water and rain. Later in the war, with the raids getting too intense, mothers and children in our area were evacuated to eastern Europe. There was sometimes little or no food and we kids ate fodder meant for horses. Our mother returned home with the younger children in 1944 to have another baby, and my older brother and I were given into the care of local families. When the war ended our father came to take us home on a bicycle. The trip was over hundreds of miles, and after he had crossed the border into the Russian occupational zones, we had only one day to get back out. The bicycle seat broke the way home, so one of us had to walk while the other sat on the steering bar, my father doing the bicycling.

While evacuated along with my older brother in eastern Germany, I discovered my interest in music (our foster parents had a piano!), and soon after returning home my parents started me on piano lessons. We had no piano, and kind neighbors let me practice on theirs. Then by dad traded a radio in for an antique rectangular piano; for some time after the war, there were few new products available, and people traded goods and furniture. This which was eventually replaced by a restored baby grand. When I was about 14, I started playing the organ in church as well, for a stipend of 1 Deutsch Mark per mass.
My interest in science bloomed rather late, and the decision not to study music came as a shock to my parents, who had invested considerable effort in my piano studies over the years, and no doubt, at some expense of my siblings. Developing a desire for adventure and realizing that the physical sciences had the greatest future in the USA, I decided to immigrate there. That was a second disappointment for my parents. (The third on was my becoming a US citizen, which, I was told later, infuriated my father.) Since Canada did not require a sponsor, I first immigrated to Montreal in 1958, after working for half a year for the cost of the air fare. Neither parent went with me to the heliport. Dad had to work, and Mom went to church to cry and pray for my safety. From that time on, I was totally self-supporting, as my parents had the other children to take care of. For the rest of my life I have been haunted by dreams of built for all the hurt I caused my parents.

In Montreal I worked for two years in a pharmaceutical lab, and in 1960, I immigrated to Boston to study at MIT. But worrying about my ability to finance studies there (the yearly tuition as then “staggering” amount of $1500), I “skipped town” before the semester began, taking the Greyhound bus to UC Berkeley. While in Berkeley, and in order not to be drafted, I enlisted in the US Naval Reserve, which meant being a “weekend soldier” once a month and serving on a Navy ship for two weeks during the summer. I learned to respect the dedication and hard work of people in the military – and, getting awfully sea-sick on one cruise, to dislike ships. After obtaining my BA, I went to U. of Maryland, where I obtained a Ph.D. in 1968. I worked for 10 years at the U. of Hawaii conducting astronomy research and teaching undergraduate physics, and in 1978 went to work for Lockheed in Palo Alto designing orbing telescopes to search for planets around other starts.

In Honolulu, I met and married my wife Billie (“Bunchie”) Reeves, who was a music graduate student oat UH, shared my love of German Lieder, and has been my companion in life and music for 50 years.

We have three grown children and seven grandchildren. Since my retirement in 1998, I have devoted myself to writing and playing music. ♫

WANTED:
APPLICANTS FOR THE FRASIER ORGAN SCHOLARSHIP 2020

Have you encouraged an eligible organ student to apply for the 2020 Frasier Organ Scholarship yet? As a reminder, the scholarship is open to current members of our San Jose chapter, and to organ students studying with or sponsored by current members (previous winners are not eligible). The Frasier Organ Scholarship will be awarded on the basis of demonstrated talent and potential, and must be used for specified continuing education in organ studies. The scholarship amount is $1000.

You can find the 2020 scholarship qualifications/requirements, application and hymn list on our website. [www.agosanjose.org — Under “What's New,” click on “Frasier Organ Scholarship”] If you have questions about the scholarship, please contact Valerie Sterk (valeriesterk@gmail.com). The deadline for sending the application (application form and two recommendations) is March 20, 2020; the auditions will be in late April or early May; and the winner will be notified soon after the auditions. Please encourage any potential scholarship applicants now! ♫
26 JANUARY CHAPTER EVENT
Hauptwerke Virtual Organ Recital
Angela Kraft Cross

On 26 January 2020 Angela Kraft Cross gave a superb Organ Recital of Romantic French Music on the new Hauptwerke Organ at St Francis Episcopal Church 1205 Pine Ave in San Jose. Angela used the sample set of the 1885 Cavaille-Coll at St. Etienne, Caen for entire program.

The program was follows:

- St. Bede’s Voluntary .......... Angela Kraft Cross
- Choral No.3. in A minor .......... César Frank
- Petite Messed’Orgue .......... Angela Kraft Cross
- Symphonie VIII, 3. Allegro .... Charles-Marie Widor
- Symphonie VI, 5. Finale ...... Charles-Marie Widor
- Fantasie on Ubi Caritas .......... Angela Kraft Cross
- Symphonie I, 4. Allegro vivace .... Louis Vierne
- Symphonie 2, 5. Finale ............ Louis Vierne
- Encore
- Symphonie 5, Toccata .......... Charles-Marie Widor

Angela described the history and role that Franck, Widor, and Vierne played in the development of French organ music. Franck was the first to apply symphonic techniques to his organ compositions; Widor and Vierne later used similar techniques in their compositions.

Angela has an outstanding technique and style brought the audience to their feet in a standing ovation!

We also thank Michael Burroughs the organist at St. Francis Episcopal Church and the Church Officials for their sponsorship of this event. ♫

Michael Burroughs & Angela Kraft Cross

About a Hauptwerke Virtual Organ

A Hauptwerke Organ is an electronic organ that is capable of reproducing many different organs. The processing power of the organ is a standard desk top computer with sample sets of digitized pipe waveforms used to generate the sound of the organ.

A typical electronic digital organ uses sampled pipe waveforms to generate the various voices; however, typically only one, two or three pipes are sampled per octave. The Hauptwerk organ system uses a set of samples from every pipe in every rank. Generally, two samples sets are take, one with microphone right by the pipe and the location somewhere in the middle of the room. Thus, the Hauptwerk organ is able to produce a much better reproduction of the organ.

St Francis’ organ has sample sets from five different organs. ♫

St Etienne, Caen

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San José Mission Organ

I have included the following article published in our February 2006 newsletter because there will be a concert on this organ on 8 February 2020 at 7 PM. (See page 6).

This organ has only one manual and some of the stops are split for left hand and right hand. This organ was built to specifically sound as if were built at the same time as the Mission was built. I thought that some of you would be interested in the details. This organ has 765 pipes. Ken Talbot ♫
A Brief Glossary of Spanish Organ Terminology

**Principal Chorus**
- Flautado de 13 palmos: Principal 8', for both hands
- Octava Clara: Octave 4', for both hands
- Docena Clara: Twelfth 2-2/3', for the left hand only
- Quincena Clara: Fifteenth 2', for both hands
- Lleno: Mixture, for both hands

**Flutes**
- Violón: Chimney Flute 8', for both hands
- Octava Nasarda: Open Flute 4', for the right hand only
- Espigueta: Chimney Flute 4', for the left hand

**Mutations**
- Docena Nasarda: Nasard 2-2/3', for the right hand only
- Corneta en Eco: Echo Cornet V ranks, for the right hand only
- Nasardos: III ranks - Left hand only, 2', 1-3/5', 1-1/3'

**Reeds**
- Trompa Real: Trumpet 8', for both hands, inside case
- Bajoncillo: Small Trumpet 4', left hand only, horizontal
- Clarín de Campaña: Military Trumpet 8', right hand only, horizontal

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**Specifications**

<table>
<thead>
<tr>
<th>Teclado</th>
<th>Mano Izquierda</th>
<th>Mano Derecha</th>
<th>Tubo</th>
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<tbody>
<tr>
<td>Flautado de 13</td>
<td>Flautado de 13</td>
<td>23+26</td>
<td></td>
</tr>
<tr>
<td>Violón</td>
<td>Violón</td>
<td>25+26</td>
<td></td>
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<tr>
<td>Octava Clara</td>
<td>Octava Clara</td>
<td>25+26</td>
<td></td>
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<tr>
<td>Espigueta</td>
<td>Octava Nasarda</td>
<td>25+26</td>
<td></td>
</tr>
<tr>
<td>Docena Clara</td>
<td>Docena Nasarda</td>
<td>25+26</td>
<td></td>
</tr>
<tr>
<td>Quincena Clara</td>
<td>Quincena Clara</td>
<td>25+26</td>
<td></td>
</tr>
<tr>
<td>Nasardos (3 ranks)</td>
<td>Corneta (5 ranks)</td>
<td>75+130</td>
<td></td>
</tr>
<tr>
<td>Lleno (3 ranks)</td>
<td>Lleno (4 ranks)</td>
<td>75+104</td>
<td></td>
</tr>
<tr>
<td>Trompa Real</td>
<td>Trompa Real</td>
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</tr>
<tr>
<td>Bajoncillo</td>
<td>Clarín de Campaña (horizontal)</td>
<td></td>
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</tbody>
</table>

**Pedal**
- Bordon de los pies: 27

**Pedal Movements**
- Campanitas: 4 Small Bells
- Pajaritos: Little Birds
- Timbala (do): Tympani in C
- Timbala (fa): Tympani in F
- Caja de Ecos: Expression for the Corneta V

**Other Terms**
- Teclado: Keyboard
- Mano Izquierda: Left hand
- Mano Derecha: Right hand
- Accoplado: Manual to Pedal Coupler
- Campanitas: Little Bells
- Pajaritos: Little Birds in water
- Timbala: Drum roll effect
- Caja de Ecos: Echo box; expression for the Corneta V (foot lever)
- Clarines: Horizontal reeds ventil foot lever (foot lever)
- Tubos: Pipes
- Registro: Stop
- Secreto: Windchest
- Fuelle: Bellows
- Ventilador: Blower

For additional information, see
www.rosales.com > Instruments > Opus 14

From February 2006 San Jose Pipings

COME AND HEAR THIS UNIQUE ORGAN, 8
FEBRUARY 2020, 7 PM, MISSION SAN JOSE

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Opus 14
Mission San José
(Founded 1797) Fremont, California
Rosales Organ Builders, Inc.
Los Angeles, California Opus 14, 1989

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Newsletter OF THE SAN JOSE CHAPTER OF THE AMERICAN GUILD OF ORGANISTS FEB 2020
Spanish Organ Concert  
*Lo Sagrado y Lo Profano*  
(*The Sacred and the Profane*)

Old Mission San Jose, 43300 Mission Blvd., Fremont, will host a free organ concert given by Ronald McKean, on February 8th, 2020. Mr. McKean, St. Joseph Church music director, explores the dualism of sacred and secular Spanish Organ music of the 17th century. In this concert, you will hear pieces that represent battles, dances and chant-based works. His pre-concert talk begins at 7PM. The ensuing 7:30PM concert in the inspiring Old Mission Church will be followed by a Spanish Tapas reception in the Mission museum. ♫

AGO Nation Convention

AMERICAN GUILD OF ORGANISTS  
2020 NATIONAL CONVENTION  
July 6-10, 2020 — ATLANTA, GA  
www.agoatlanta2020.com

Early Registration Rates  
Young Organists: $250  Regular: $435  
Senior: $395  Spouse/Partner: $350  
Non-Member: $550

Registration for the American Guild of Organists Convention is now open with discounted rates for those who register prior to November 30th so register soon to save!  

Members: If you are going to attend the Atlanta 2020 National AGO Convention, PLEASE let me know your exact dates and how many are going in your party. I know of at least one person who is going and would like to share a room.  
Ken Talbot, 408-732-6094, kitalbot@pacbell.net. ♫

Dates to Remember

- **Student Recital**, at Sunnyvale Presbyterian, 27 March 2019 at 7:30 PM.
- April - Easter  
  - May 3 Sunday **Michael Burroughs**, organ, St. Francis Episcopal Church, 1205 Pine Ave, San Jose, Hauptwerke Organ, 5 PM.
  - 13 June, Annual Meeting, Ruth Kamus Recital, Los Gatos Presbyterian Church, 16575 Shannon Rd, Los Gatos, 4 PM

The Organ Symphonies of Louis Vierne, Stanford Memorial Church

February 19, Wednesday  
Robert Huw Morgan, Stanford University Organist,  
Vierne Symphonie No. 4, Stanford Memorial Church, 7:30 PM. Free admission, no tickets required, $10 suggested donation

PEDALS,PIPES, AND PIZZA EVENT

Because only youth signed up for the PPP Event it was postponed. When another date has been selected, we will let you know. ♫

Next Executive Committee Meeting  
The next meeting Tuesday 10th Mar, 2020 at 7:30 PM  
Valerie Sterk’s Home: 2164 Talia Ave., Santa Clara, CA
Music Calendar Continue
Continued From page 8

March 2020

15 Sunday
EvenSong & Angela Kraft Cross, organ, St. Bede, 2650 Sand Hill Rd, Menlo Park, PA/ Pen Chapter event, 4 PM

21 Saturday - NEW

22 Sunday
▶ Jin Kyung Lim, organ, piano, Harpsicord, Works of Bach, CSMA, 4 PM $10

25 Wednesday - NEW
Glenn Miller Orchestra, California Theater, 345 South First St., San Jose, 7 PM, Tickets https://sanjosetheaters.org/event/glenn-miller-2020/, 408-792-4111, $60-$80

27 Friday
Student Recital, at Sunnyvale Presbyterian, 27 March 2019 at 7:30 PM.

29 Sunday
Brian Swager, harp, CSMA, 4 PM $10

29 Sunday
Menol Brass, St. Bede, 2650 Sand Hill Rd, Menlo Park, PA/Pen Chapter event, 4 PM

April 2020

26 Sunday
Collage Vocal Ensemble, St. Bede, 2650 Sand Hill Rd, Menlo Park, PA/Pen Chapter event, 4 PM

May 2020

3 Sunday
▶ Michael Burroughs, organ, St. Francis Episcopal Church, 1205 Pine Ave, San Jose, demonstration of the New Hauptwerke organ with 5 different organ sample sets, 5 PM (special music starts after Evensong)
AGO San Jose Music Calendar

Venue Locations
CSMA: Cathedral of St Mary of the Assumption, 1111 Gough St., San Francisco
GC: Grace Cathedral, 1100 California St. San Francisco

Every Saturday at 4 PM
Organ, Legion of Honor, Lincoln Park, 34th Ave & Clement St., San Francisco. Jonathan Dimmock, organist

Every Tuesday at 12:15-12:45 PM
Rodney Gehrke Organ Recital, All Saints Episcopal Church, 555 Waverly St, Palo Alto, PA/Pen Chapter event, 4 PM

February 2020
2 Sunday
Gerald Beckett, flute, CSMA, 4 PM $10

2 Sunday
Candlemas, St. Bede, 2650 Sand Hill Rd, Menlo Park, PA/Pen Chapter event, 4 PM

8 Saturday - NEW
Spanish Organ Concert, Ronald McKeen, organ, Old Mission San Jose, 43300 Mission Blvd, Fremont, dualism of sacred and secular Spanish Organ music of the 17th century, 7 PM pre-concert talk, 7:30 PM concert

9 Sunday
Tactus, a cappella choir, directed by Jonathan Hampton, CSMA, 4 PM $10

9 Sunday
Nicholas Quardokus (St. Thomas, Church, New York), organ, St. Mark’s Episcopal, 2300 Bancroft Way, Berkeley, 4 PM

9 Sunday
Christopher Keady, organ, GC, 4 PM

16 Sunday
Luis Sanchez, piano; Clare GHigo, soprano, CSMA, 4 PM $10

19 Wednesday
Robert Huw Morgan, Stanford University Organist, Vierne Symphonie No. 4, Stanford Memorial Church, 7:30 PM, Free admission, no tickets required, $10 suggested donation

21 Friday
Jin Kyung Lim, organ, Trinity Episcopal Cathedral, 200 Island Avenue, Reno, NV, 12 PM

23 Sunday
Christoph Tietze, organ, CSMA, 4 PM $10

March 2020
1 Sunday
David Simon, organ, GC, 4 PM

1 Sunday
Jin Kyung Lim, organ, Evensong and Organ Recital, Trinity+St. Peter’s Episcopal Church, 1620 Gough Street (at Bush) San Francisco, 5:30 PM

8 Sunday
Gail Archer, organ, CSMA, 4 PM $10

8 Sunday
Mateusz Rzewuski (Warsaw Poland), organ, St. Mark’s Episcopal, 2300 Bancroft Way, Berkeley, 4 PM

13 Wednesday
South Bay Philharmonic, Foothill Presbyterian Church, 5301 McKee Road, San Jose, 7:30 PM, $12.50 online, $15 door, Mozart, Vitali with Roger Romani (Horn), others TBA, See http://www.southbayphilharmonic.org

15 Sunday
Mathew Fish, David Gonzalez, Guitar Duo, CSMA, 4 PM $10

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American Guild of Organists

San Jose Chapter
582 Dublin Way, Sunnyvale, CA 94087-3323

RETURN SERVICE REQUESTED