



## CHAPTER NEWSLETTER

January 2004

Member SVAC

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### CHAPTER PROGRAM

Sunday, Jan. 11th, 1 pm  
and 2 pm

Los Gatos Presbyterian Church  
16575 Shannon Road, Los Gatos

**2:00 pm PLAY-BACK BACH —**  
Organists Dick Coulter, Pat Eldred,  
Kathlerine Forrester, Edie Marshall, Dian  
Ruder, Valerie Sterk and Arlene Zimmerman  
will play the following preludes from the  
Orgelbüchlein:

- #7- Der Tag der ist so freudenreich
- #40 Ich ruf zu dir
- #27- Christ lag in todesbanden
- #44- Alle Menschen müssen sterben

Each chorale will be played by three people followed by a lively discussion. Bring your copy of the Orgelbüchlein to follow along.

**1:00 pm.** We will meet for lunch before the concert at Eric's Delicafe, 15495 Los Gatos Boulevard, 2 blocks south of Lark Ave. The easiest way to find this deli— it is directly behind McDonalds. Take the driveway at the Kinko's sign and go to the rear of the shopping center. Any questions: call Dick Coulter 408-395-0909.

Carolyn Pryor, co-subDean

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#### Dean's Message:

Dear Colleagues,

As we begin 2004, I wonder how many of us make New Year's Resolutions. I, personally, like to think of "learning adventures" that we could undertake. The scope of the project

is not important; what is paramount to me is enjoying it and gaining something from the experience.

As an AGO member, several of these adventures could happen for you. Those possibilities might include participating in a future members concert or a chapter program, going to the national convention this year, challenging yourself into taking one of the certification programs, improving a specific skill as organist or choir director or accepting a responsibility or two in your chapter. I encourage you to think about it and then get into action.

As Brian Wren wrote in a hymn with this opening text: "This is a day of new beginnings..." I wish for you new beginnings which may bring you happiness, contentment, excitement, adventure and love.

Happy New Year

Mary Ann Gee, Dean  
408-259-8923  
mary\_ann\_gee@yahoo.com

P.S. The deadline for early registration for this year's National Convention in Los Angeles is Jan. 31st. It promises to be an extraordinary "learning adventure:

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#### Board meeting

The next meeting will be held on Tuesday, Jan. 13, 2004 at 7:30 pm in the Asbury Room of First Unit. Methodist Church, Winchester at Hamilton, Campbell. All meetings are open.

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Jean Drahmman, editor  
408-356-2813  
Copy deadline-20th/ month

## Positions Available

**Organist.** Cambrian Park Methodist Church 1919 Gunston Way, San Jose 95124. Position open now. Sun. serv. 9:45 a.m., choir Thurs. Allen organ. salary \$12,000 yr.; 4 wks. paid vacation (summer). Require degree in organ playing or AGO Service playing certificate Call 408-377-8155 or FAX 408-377-8523 or email cambrianparkumc@aol.com

**Organist.** Naval Postgraduate School, 1 University Circle, Monterey 93943. Sun. serv. 9 a.m. in Episcopal/Lutheran tradition and 11:15 contemporary praise service, keyboard style - 3 manual Allen organ. Renewable yearly contract. Please contact Chaplain Mark Smith for the Statement of Work and info; on the bidding process. Call 831-656-2241 or email pkalliso@nps.navy.mil

**Organist/Choir Director.** St. Mary's by the Sea Episcopal Church in 146 12th St., Pacific Grove, CA 93950. 4 rank 1997 Schantz organ. 20 memb. SATB adult choir. Quality, organized music library. Children's music program to be developed. Salary negotiable. Contact Rev. Richard Leslie at 831-373-4441 or email rbl111@scualum.com for details.

**Organist/Pianist P.T.** First Unit. Methodist Church, Sunnyvale. Sun. serv. 8 & 10:30, Wed. choir. 30 yr. old Allen, 3 man., grand piano. Salary negotiable., vacation & health benefits. Contact Tim Riley 408-404-8593-days, . 408-253-2020-eve. or tim.riley@earthlink.net

**Position Wanted:**  
Professional Organist seeks Sunday afternoon church position. Call Raymond Ruckle at 831-601-4951.

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Dear Uncle Dick- - -

I have seen photos of organs with 4 or 5 manuals. I know of the Great, the Swell and the Choir, but what are the names for the manuals beyond #3 ?

Sincerely,  
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## January Calendar

Sun. 11th 2pm  
Chapter Program.  
Play-back Bach. Dick Coulter, Pat Eldred, Edie Marshall, Dian Ruder, Arlene Zimmerman, organ. Los Gatos Presbyterian Church, Los Gatos. free (see p.1 for preceding lunch details)

Fri. 16th 8 pm  
Alishan Merjanian, featured soloist with Winchester Orchestra of San Jose. Liszt: Piano Concerto No. 2. Crossroads Bible Church, 1670 Moorpark Ave., San Jose. free

Sun. 18th 7 pm  
Alishan Merjanian. Repeat of concert above, Congregational Community Church of Sunnyvale, 1112 Bernardo Ave., Sunnyvale. free

Sun. 18th 3 pm  
Frederick Teardo, organ (Yale Univ.) Grace Cathedral, San Francisco.

Sun. 18th 3:30 pm  
Gail Archer, organ. St. Mary's Cathedral, San Francisco.

Sun. 25th 3 pm  
David Higgs, organ. (Eastman School) Grace Cathedral, San Francisco.

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**Copyright Information**

AGO makes available a free brochure published by the Church Music Publishers Assn. on copyright of music. The CMPA encourages us to give this information the widest possible circulation, so from time to time we will put excerpts in this newsletter.

WHO HAS THE LEGAL RIGHT TO MAKE COPIES? Only the original creators and/or publishers., assigned agents, etc.

WHAT IF I AM FACED WITH A SPECIAL SITUATION? If you want to include copyrighted lyrics in a song sheet... arrange a song for four baritones and kazoo... or make any special use of copyrighted music which publishers cannot supply in regular published form, the magic word is ASK. You may

or may not receive permission, but when you use someone else's property, you must have the owner's consent.

**WHAT IF THERE IS NOT TIME TO WRITE? Plan ahead.** Think of copyrighted music as a piece of property and you'll be on the right track. Some publishers will grant permission over the phone.

**Competition** First United Methodist Church of Lubbock, Texas—for those born between 1979-1986. First round is by CD or cassette tape; entry due in their hands by 1/30/'04. CALL me for information.

**Scholarship.** Notre Dame Univ., Indiana, is seeking to upgrade its organ dept. by the following measures: 1-installation of a new Fritts organ by April 2004, 2-making available undergraduate scholarships and work/study, 3-graduate tuition grants worth \$25,000/yr. plus graduate assistantships which pay full tuition and a stipend of \$10,000/yr.

**Opportunities.** Do you know students or young people interested in attending the Pizza, Pedals and Pipes? Let me know. The chapter has funds available for students interested in attending a Pipe Organ Encounter. Remember our upcoming Frsier Scholarship competition.

Pat Milstead, Education chair.

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## **Continuo Organ: A New One for the Bay Area**

by Jonathan Dimmock

Ever since the revival of period instruments and awareness of stylistic playing began in the 1960's, the use of continuo organs has been problematic. The reasons are simple: continuo organs as we understand them and use them today (a 3x4x4 box with self-contained bellows, blower and pipes), did not exist in the Baroque period. Yes, there were small organs that could be found in castles, performance halls and small churches—almost never in people's homes—but these fell under the category of Chamber organs, the kind for

which Handel composed his concerti.

While small, these instruments were not meant to be moved . . . cantatas and other sacred works which called for the use of the continuo organ were mostly performed in churches, using the same organ that also led the congregation in singing of hymns. As we now know, it was not unusual to find large churches with an organ and one or two harpsichords. But the notion of a little baby organ that could be moved around the church. . . was anathema.

With the current revival of early music and historical performance practice, we have been anxious to recreate the intimacy of an organ loft setting, where instrumentalists and singers would have created much of the music that we so love. But to do this on the concert hall stage or even in the front of most churches (organs were nearly always placed in rear galleries . . .) presents us with a problem of finding the right organ sound.

The problem with many continuo organs today is that their portable size necessitates a certain pipe scaling which does not allow for the tonal character typical of pipes in a larger instrument (a regular church organ). Frequently the pipes of modern continuo organs are either too soft to be effective with more than a small group of players or singers, or have too strong a fundamental, making subtlety difficult for the continuo player and frustrating the string and wind players trying to work with that sound.

Robert Byrd, an organ technician in Boston, has built a continuo organ (1991) which I believe has solved both of these problems. He did so by building an instrument approximately half-again as large as most continuo organs. So successful was his design and workmanship that Gustav Leonhardt once remarked that this particular organ was the only continuo organ he ever liked!

For ten years Byrd's organ remained in Massachusetts, serving groups such as the Handel and Haydn Society, where it blended beautifully into the orchestral sound.

Last fall I was able to purchase this distinctive instrument and bring it to the Bay Area. It is made of solid oak, with hand-

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carved pipe shades, keys with bone naturals and ebony sharps. It transposes into four pitches (A=392, 415, 440, and 462). Its size requires the performer to play while standing, making it ideal for the ensemble leader.

*Jonathan Dimmock is Director of Music at St. Ignatius Church in San Francisco.*

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Our thanks to Jonanathan Dimmock and the publishers of the newsletter of The San Francisco Early Music Society for permission to reprint this article.

Editor's note: This continuo organ is available for rent. If interested contact Jonathan Dimmock at [jedimmock@comcast.net](mailto:jedimmock@comcast.net)

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