



SAN JOSE PIPINGS
 SAN JOSE CHAPTER OF THE AGO
 September 2009 www.agosanjose.org



Chapter Officers

Dean: Andrew Birling
Sub Dean: Diane Keller
Secretary: Elisabeth Pintar
Auditor: Florene Wells
Budget/Auditor: Darryl Parker
Chaplain: Rev. C. Lynn Bailey
Handbook: Kay Lee
Education/Resources & Historian: Valerie Sterk
Members at Large:
 Melody Bast
 Sophia Chang
 Arlene Zimmerman
Membership: Pat Milstead
Newsletter: Kenneth Talbot
 (408) 732-6094
 kitalbot@pacbell.net
Issue Deadline: 25th of month
Professional Concerns:
 Darryl Parker
Substitutes: Richard Coulter
Treasurer/ Registration:
 Rebecca Harrison
National Executive Director:
 James E. Thomashower
 jet@agohq.org
National AGO President:
 Eileen Guenther
 (212) 870-2310
 agoprez@gmail.com
Region IX Councillor:
 Dr. Frances Nobert
 fnobert99organ@aol.com
Region IX N Coast Convener:
 Joyce Rhodes
 Joyce.Rhodes@comcast.net

Dean's Message

Welcome back!

I hope you have all had a week or two this summer to refresh your spirit if you haven't had rehearsals, and if you did have rehearsals, I hope you still found a moment or two to enjoy our long, warm days and cool nights. I know I enjoyed not having choir rehearsals, nor doing a musical production this summer. I found myself able to relax, breathe, and actually plan ahead a little more than in previous summers.

This planning ahead is true not only for my job here at Campbell UMC, but in our SJAGO chapter as well. Your SJAGO Board has been busily working behind the scenes to come up with another great program year, and are finalizing details for the coming year. This is no small task: trying to negotiate spaces, dealing with the church year calendar, the school calendar, and then national holidays as well! Watch your mail and the SJAGO website (www.sjago.org) for more information on the coming year, and mark the dates in your calendar.

Of course, I always try to look back as I'm looking forward (perhaps this is why I occasionally run into the frame of doors rather than going through a doorway.) In January I had a wonderful opportunity to attend a day-long meeting with officers from other chapters in San Rafael. One of the questions asked was "Do you know what the purpose statement of the AGO is?"

How many of us are able to rattle that off? I know I don't have it on the tip of my tongue, although I have a rough idea what it says.

If you look in every issue of *The American Organist*, you'll find it: *The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.*

My challenge to you in the coming year: How are YOU doing in living out the purposes of the AGO?

Over the course of the summer I've heard many things about fellow organists, both from our chapter and the organ community at large. Not all of them were positive. Some of them were downright nasty. Not exactly mutually supporting our fellow Guild members. I know as musicians we are constantly evaluating both our own work and the work of others, but I'm wondering if we might temper our comments and remember there is a person behind the performance?

Our program year for 2009-2010 has two nationally recognized, young performers as bookends for the year. In September, our chapter, the Peninsula-Palo Alto Chapter and San Francisco Chapter will be hosting Chelsea Chen, a wonderful young performer who has just received the Artist Diploma from Yale, studying with Thomas Murray. She is not only a gifted performer, but also a composer, and I believe her Tiawanese Suite will be part of her program. Plan to attend her Masterclass on September 19th and her Concert on September 20th.

Andrew Birling, Dean ♪

CHAPTER SEPTEMBER PROGRAM

Chelsea Chen

WORKSHOP – 19 SEPT, 2008, 10 AM, \$25

CAMPBELL UNITED METHODIST CHURCH
1675 WINCHESTER BLVD, CAMPBELL

CONCERT – 20 SEPT, 2008, 3 PM

LOS ALTOS UNITED METHODIST CHURCH
655 MAGDALENA AVE., LOS ALTOS

(MAGDALENA & FOOTHILL EXPRESSWAY)

FREE-WILL OFFERING



The San Jose, Palo Alto-Peninsula, and San Francisco Chapters of the AGO proudly present a workshop and concert by **Chelsea Chen**.

Mark your calendar for this exciting event, On **Saturday, September 19th**,

Chelsea Chen will present a workshop/master class at Campbell UMC, Campbell from **10 AM to Noon**. Registration at 9:30 AM. Workshop cost \$25.

On **Sunday, September 20th**, **Chelsea** will present a program of American Organ music at 3 PM at Los Altos UCM. **Free will donation**. If you can bring some goodies for the reception, please contact Mary Ann Gee at mary_ann_gee@yahoo.com or 408-515-0841.

We will see you there.

"Here is a young talent in top form. Chelsea played with confidence, style, and imagination at a level that many older performers would surely envy. The [organ's] future is in good hands as players such as Chelsea Chen who not only perform exceptionally well but also compose for the organ and encourage other friends of their generation to write for it too."

–Michael Barone, host of NPR's Pipedreams 🎵

SEEKING PLAYS FOR THE MASTER CLASS

We are seeking volunteer to play at the Master Class for **Chelsea Chen**. If you are interested please contact Mary Ann Gee at mary_ann_gee@yahoo.com or 408-515-0841. 🎵

William Reginald (Bill) Griffin

1925 – 2009



Born in Snoqualmie Falls, Washington on May 8, 1925, Bill Griffin passed away June 24, 2009 at his home in San Jose, California. He rejoins his loving wife of 58 years, Carol Griffin, who predeceased him. He is survived by his son David Griffin, daughter Susan Cox, six grandchildren and four great-grandchildren.

Bill was a United States Navy veteran of WW2 and the Korean War. He was proud of his military service, especially serving as chief electrician on the captured Japanese battleship Nagato during the first postwar atomic bomb tests at Bikini Islands.

Bill worked 30 years for IBM in various engineering and management assignments, ending his career as a mid-level manager. He was privileged to have worked on the program to develop and manufacture the first computer disc drive. The disc drive made possible a multi-billion dollar industry.

Bill was an avid reader. He was extremely well informed on a wide variety of subjects.

A favorite pastime of his was flying. He felt blessed that he had his own airplane and was able to fly for over 25 years. He and Carol flew all over the western United States. He had an instrument rating and was a certified aerobatic pilot.

When his health deteriorated and he could no longer fly he purchased a motor home. He and Carol would enjoy getting away for weekends in his "portable mountain cabin".

Bill will be buried at San Joaquin Valley National Cemetery in Santa Nella, CA on July 2, 2009 at 1:00 PM. A memorial service will be held at Willow Vale Community Church in San Jose, CA on Thursday July 9, 2009 at 1:30 PM.

If you wish, you can contribute to one of Bill's favorite charities.

International Child Care Ministries, PO Box 535002
Indianapolis, IN 46253-5002, (800) 342-5531

<http://www.childcareministries.org>

Christian Appalachian Project, P.O. Box 55911
Lexington, Ky 40555-5911, <http://www.christianapp.org>

CityTeam Ministries, Dept. 2304 Zanker Road, San Jose, CA 95131, 408.232.5600 Web site: <http://www.cityteam.org/>

The Smile Train, 28th Floor, 41 Madison Avenue, New York, New York 10010, 1-800-932-9541, <http://www.smiletrain.org!>

🎵

Trinity Choir of Cambridge

The Choir of Trinity College Cambridge has established itself as one of the leading mixed-voice choirs in the UK. The Choir comprises around thirty Choral Scholars (all of whom are ordinarily undergraduates of the College) under Director of Music, Stephen Layton.

The College's long and distinguished choral tradition dates back to the fourteenth century, when former Chapel Royal choristers studied in King's Hall, which later became part of Trinity College. The Choir's main focus during term is the singing of the liturgy in the College Chapel, exploring a wide-ranging repertoire drawn from both Catholic and Protestant traditions.

www.trinitycollegechoir.com

www.trinitycollegechoir.com

They are touring California and they will in the local area from the 17th of September to the 20th as follows:

17th Sept – Memorial Church, Stanford, University, 8 PM, events.stanford.edu

18th Sept – Grace Cathedral, San Francisco, 7:30 PM, www.gracecathedral.org

19th Sept – Trinity Cathedral, Sacramento, 7:30 PM, www.trinitycathedral.org

20th Sept – St. Paul's Church, Oakland, 7 PM, www.stpaulsoakland.org ! 

Miscellaneous

<http://www.merlot.org/merlot/index.htm>

THERE'S over 300 music programs –

<http://music.merlot.org/materials.html>

I usually just hit the ones marked editor's choice.

There's another page that gives the list of award winners from each discipline. A wonderful resource.

— Melody Bast! 

Discounted Church Music

<http://discountchurchmusic.com/contact/contact.htm>

Board Meeting

The next meeting will be held on Tuesday 8th September, 2008 at 7:30 PM in the Lutheran Church of Our Savior, 5825

Bollinger Road,

John Scott at the Gammage

By Mary Ann Gee

On the last evening of the **Region IX 2009 convention in Phoenix, AZ**, the featured artist was **John Scott**, organist and director of music at St. Thomas Church in New York City. The instrument was an Aeolian-Skinner, Op 1439, 54 ranks. This was quite a historic moment for the people there because this organ was last heard in a solo recital in 1995.

The Gammage Auditorum where Scott played is located in the campus of Arizona State University. The influence of architect Frank Lloyd Wright is a given here because Taliesin West in AZ is Wright's winter home. The story is that Wright lost the blueprint to Dr. Grady Gammage (ASU president from 1933-1959) in a gambling wager. If you know how the San Jose Center of Performing Arts look like, then you know how the Gammage looks since our CPA was designed by Frank Lloyd Wright Foundation architects by the name of Peters and Green. Wright and his followers seem to favor the circular buttressed building construction.

John Scott opened his program with Mendelssohn's Overture to "St Paul" followed by Handel's Concerto in F Major. Bach's Prelude and Fugue in A Minor, BWV 543 and Mozart's Fantasia in F Minor, K. 608 came next. The audience exploded with applause after the Mozart because it was just so fabulously played. Scott clearly demonstrated his impeccable technique and prowess with his finger work and footwork. Scott, who is English, included William Mathias' Chorale and Recessional which inspired many organists to march into the exhibit hall afterwards looking for these pieces.

For an encore, John Scott Guy Bovet's arrangement of Ravel's Bolero as if Mozart had written it. That was a hoot! All in all, a great concert to end the week's festival. And he played his whole program with only six general pistons! 

INTERESTING WEB PAGES

Canons and Fugues of J.S. Bach

A very extensive resource from Tim Smith, Professor of Music Theory at Northern Arizona University. <http://jan.ucc.nau.edu/~tas3/bachindex.html>

Gallery Music

Gallery Music is an area on the Web that focuses on the music sung and played in English churches and chapels in the 1700s and early 1800s. It includes sections on: 1. Sheet music that can be printed out; 2.

MIDI & MP3 files to give a flavour of the music; 3. Articles on the music in different locations; 4. Who was who — brief biographical and bibliographical notes on some of the individuals from the gallery music period; 5. Library — an online library of gallery-music facsimiles; 6. Resources — links to resources relating to gallery music and psalmody

<http://www.psalmody.co.uk/index.html>

Flentrop Orgelbouw

Pay a visit to the site of the famous Dutch organ builder. “The classical organ has from the beginning been the guide for new organs from the Flentrop workshops. The use of mechanical action and slider chest were self-evident since the nineteen forties. From the first great importance was attached to match the sound of the instrument to the room for which it was meant.”

<http://www.flentrop.nl/indexuk.html>

Lawrence Phelps

These articles by the distinguished organ builder Lawrence Phelps provide a wealth of information about organ design and the history of the organ reform movement.

<http://www.lawrencephelps.com/indexa.html>

BIGELOW & Co. ORGAN BUILDERS

Bigelow & Co. specializes in solid, reliable tracker instruments that excel in musical, architectural, and tactile qualities. **Michael Bigelow** founded the company in 1978, following European excursions and apprenticeships with Abbott & Sieker in Los Angeles and John Brombaugh & Co. in Ohio. The firm relocated to a 1903 brick church in American Fork, Utah, 30 miles south of downtown Salt Lake City. **David Chamberlin**, is currently tonal director and vice president of the firm. He is also employed as organist of Zion Evangelical Lutheran Church in Salt Lake City.

The Bigelow Either/or System

What is Either/Or? Either/Or Registration is a system whereby stops can be registered on *either* one manual *or* the other. Not to be confused with duplexing or borrowing common in electric action organs, **Either/Or** utilizes a slider chest and is fully compatible with the finest mechanical action.

Advantages of Either/Or In a small tracker organ, Either/Or has two distinct advantages:

- 1) It allows for more complete choruses
- 2) It greatly enhances flexibility in registration.

History of the Bigelow Either/Or System

The development of Bigelow's Either/Or system began with Opus 1, which has twelve Stops. The flutes and higher pitched principals including mutations are

playable on Manual II by drawing the stop knob half-way out.

Opus 6 & 7 expanded the Either/Or concept by making all stops except the Praestant 8 available on either manual. Adding pedal channels to the manual chest allowed transmission of the Praestant 8 and the Trumpet 8 to the Pedal.

Beginning with Opus 8 [8](#), stop knobs moved from side to side, instead of in and out, and the center position was Off. This solved the problem of momentary “blurbing” if stops were added to or retired from Manual I while playing on Manual II.

Opus 16 further expanded the Either/Or concept to include pedal stops. It contains the largest number of Either/Or stops of any Bigelow organ to date. The Quintadena 16 and Praestant 8 are shared between Manual I and Pedal, and the Dulcian 16 is available on Manual II or Pedal.

Beginning with Opus 19, the sliding stop knobs move vertically instead of horizontally which is more intuitive for the organist: Move the stop up for the upper manual, down for the lower manual. The pedal divisions of Opus 19 and Opus 23 each include an octave coupler and a unison off, making eight-foot tone available in the pedal independent of the manuals.

With Opus 25, sliding stop knobs were abandoned in favor of pairs of mutually canceling conventional draw knobs. This has proven to be the most user-friendly system. Building on this, Opus 26 includes a solid-state combination action, making it the world's first Either/Or organ with dual registration, as far as we know.

How does Either/Or work? The heart of the Bigelow's Either/Or system is a slider chest containing tone channels for two manuals. The channels are arranged with the corresponding notes of each manual next to each other. (For example: C of Manual I, C of Manual II, D of Manual I, D of Manual II, and so on).

A single slider is bored in two positions, once into the Manual I channels and again into the Manual II channels. Borings are arranged so that when the Manual I holes are open the Manual II holes are closed, and vice versa. There is also a position in which all holes are closed. The Manual I boring and Manual II boring for a given note are channeled together in the toeboard. In this way, a given pipe may speak from either one of two sources. The stop knob or lever connected to the slider has three positions: Manual I, Manual II, and Off.

Alternatively, and more recently, a separate slider is used for each manual. A conventional (i.e.: on or off) draw knob, one for each manual, is connected to each slider, and they are inter-connected so that each stop cancels the other when drawn.

<http://www.bigeloworgans.com/company.aspx>

I have included this description of the Bigelow Either/Or system that they use in their tracker organs. I thought that it would be of interest. It allows a given rank to be used on either manual. It is not a unification system. – Kenneth Talbot

PHOENIX RISING AND LOOKING AHEAD

By Joyce Rhodes

The American Guild of Organists 2009 Region IX Festival, June 22-25, 2009, got off to a roaring, hot time with several pre-convention events. One of those was a recital by Peter Richard Conte on the new Berghaus Organ* at La Casa de Cristo Lutheran Church in Scottsdale. So new, there was concern the organ would not be ready in time for the recital. But, ready it was and it sounded wonderful with Mr. Conte playing with his usual elaborate style and flourish.

Besides the heat, which the Phoenix Chapter addressed and offered bottles of frozen water, an ice cream social, cool fresh apples, and fans, they offered quite a variety of programs. Offered were serious literature on many fine organs, a theatre music program on the world's largest Wurlitzer, and even a post-convention organ recital on a 106 rank symphonic-theatre organ in a private music studio, AND everything in-between.

In the opening service "Celebration of Servanthood", names were read of AGO members from our region who died recently. Anita Graves and Carol Griffin from our San Jose Chapter were remembered. I've not experienced this at an AGO convention before, and it was a wonderful tribute.

I will not mention all the programs, and workshops, because this article would go on for pages. Do know that you – yes, you, who did not attend, missed a truly well planned, educational, fun, and inspirational Festival.

In two years, the Region IX convention will be in San Francisco, July 3-7, 2011. Now, that's close! No airline tickets to purchase. I personally invite and encourage you to attend all or as many days as possible. You are the one who will benefit. Besides, as the dean of the San Francisco Chapter, John Karl Hirten said in his invitation – it's going to be a "r-e-a-l-l-y c-o-o-l" time.

Having experienced the roaring, hot time in Phoenix, I came home feeling refreshed, ready to work and to put in place information I learned. I have added the 2011 San Francisco Regional convention, and the National AGO convention in Washington D.C., July 4-8, 2010, to my calendar. So, looking ahead, with Phoenix Rising still roaring in my head, I'm looking forward to attending the next conventions. I hope you are also!

* Several days following the close of Phoenix Rising, the new Berghaus organ was completely flooded by the fire sprinkling system ruining the console AND sections of the pipe chambers.



With the exception of Mark Quarmby, all are either currently a member of the San Jose Chapter or were previously: From left to right: Joyce Rhodes, San Jose; Jane Anderson, Tucson; Mary Ann Gee, San Jose; Edie Marshall, Ventura County; Mark Quarmby, Australia; Lynda Alexander, San Jose; Chuck Marshall, Ventura County; Libby Codd, San Jose; and Lane and Gordon Shepherd, Orange County.

To Receive this Newsletter by Email, send an Email to kitalbot@pacbell.net. Email Newsletters are in Color.

Music Calendar

Locations

CPLH: Calif. Palace of the Legion of Honor, Lincoln Park, 34th Ave & Clement St., San Francisco

CSMA: Cathedral of St Mary of the Assumption, 1111 Gough St., San Francisco

GC: Grace Cathedral, 1100 California St. San Francisco

* Chapter Member

Every Saturday & Sunday

Organ, 4 PM, CPLH

September

17 Thursday

**Choir of Trinity College
Cambridge, Memorial Church,
Stanford University, 8 PM, Info:**

events.stanford.edu, free admission

18 Friday

**Choir of Trinity College
Cambridge, Memorial Church,
GC, 7:30 PM, Tickets/info:
www.brownpapertickets.com**

19 Saturday

**James Welch, organ, Bethania
Lutheran Church, Solvang, CA,
Danish Days, Free-will offering,
1 PM**

20 Sunday

**Katie Ann McCarty, organ, all-
American program: works by
Akerley, Locklair, Paulus, Bolcom,
Burkhardt and Ives, St. John's
Presbyterian Church. 2727
College Avenue, Berkeley, CA 4 PM**

27 Sunday

**Rani Fischer, organ, "Strum und
Drang" all-American program:
works by Akerley, Locklair, Paulus,
Bolcom, Burkhardt and Ives, St.
Bede's Church. 2650 Sand Hill Rd,
Menlo Park, CA 4 PM, \$25 (see
below)**

October

2 Friday

**James Welch, organ, Valley of
the Flowers United Church of
Christ, 3346 Constellation Rd.,
Vandenberg Village (Lompoc),
CA, \$15/\$8, 7:30 PM**

4 Sunday

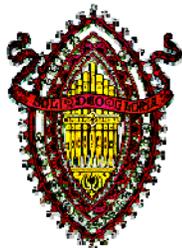
**James Welch, organ, St.
Andrew's Episcopal Church, Ojai,
CA, Free-will offering, \$15/\$8, 4 PM**

Rani Fischer's (dean of the Peninsula AGO) recital is a celebration of Romantic music through centuries of organ music. **Sturm und Drang** means "storm and stress". Emotional turmoil, however despairing, allows for music composed with long-awaited magical catharsis and comforting tranquility. Apart from a couple of respites from the storm, such as, the athletic theme in Mendelssohn and the sunny variations from a convent in 18th-century Oaxaca, Mexico, the rest is gorgeously dark and resonant. **Buxtehude** moving lament at the death of his father. Elaborate counterpoint was a common form of expressing grief then among North-German composers. **Bach's** Fantasia in g minor, and **Messaien's** "Transports de Joie". "Drop, drop slow tears" by **Persichetti** is the emotional centerpiece conveying the agony of Christ on the cross. **Reger** is the ideal composer for Romantic organ with exquisite lyrical longing and tender resolve. Tickets will have a suggested donation at the door. The sign will suggest \$25, but don't feel obliged to give that if you can't. Hope you can make it.

American Guild of Organists

San Jose Chapter

582 Dublin Way, Sunnyvale, CA 94087



RETURN SERVICE REQUESTED

FIRST CLASS