



**SAN JOSE PIPINGS**  
 SAN JOSE CHAPTER OF THE AGO  
 September 2010      [www.agosanjose.org](http://www.agosanjose.org)



**Chapter Officers**

**Dean:** J. Richard Coulter

**Sub Dean:** Diane Keller

**Secretary:** Elisabeth Pintar

**Auditor:** Melanie Cervi

**Budget/Auditor:** Darryl Parker

**Chaplain:** Rev. C. Lynn Bailey

**Handbook:** Kay Lee

**Education/Resources & Historian:** Valerie Sterk

**Members at Large:**  
 Melody Bast  
 Libby Codd  
 Arlene Zimmerman

**Membership:** Pat Milstead

**Newsletter:** Kenneth Talbot  
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 kitalbot@pacbell.net

**Issue Deadline:** 25<sup>th</sup> of month

**Professional Concerns:**  
 Darryl Parker

**Substitutes:** Darryl Parker

**Treasurer/ Registration:**  
 Rebecca Harrison

**National Executive Director:**  
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**National AGO President:**  
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**Region IX Councillor:**  
 Leslie Wolf Robb  
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**Region IX N Coast Convener:**  
 Joyce Rhodes  
 Joyce.Rhodes@comcast.net

*Andrew Birling*

*As* you may know, Andrew Birling has taken a new appointment as the Music Director at St Luke's Episcopal Church in Minneapolis, MN. He will start his new job in about two weeks. We wish him the very best. He will be greatly missed by our Guild and at Campbell United Methodist.

Andrew can be reached at the church with the following address:

Andrew Birling, Director of Music  
 St Luke's Episcopal Church, 4557 Colfax Ave South, Minneapolis, MN 55419  
[SaintLukesMusic@gmail.com](mailto:SaintLukesMusic@gmail.com)

The board has elected J. Richard Coulter, a previous Dean, to finish out Andrew's term for the rest of the year. We welcome Richard and his leadership.

*New Dean's Message*

*From* the New Dean,

*Nervous* greetings from your new Dean. By now, most people have heard that Andrew Birling is off to a wonderful opportunity in Minneapolis. We will miss him and his positive attitude, but we do wish him well!

The Executive Committee approved my appointment as the Dean for the remainder of this year. I cherish your support and understanding. We have a fine committee that has been working to complete the plans for this year. Look elsewhere in this newsletter for more information about that.

Two events that need to be highlighted are:

1. The Regional Convention that will be held in San Francisco in July (3<sup>rd</sup> to 7<sup>th</sup>). Start making plans to attend.
2. Our opening event that was scheduled for September 25 and 26. This has been changed because of Andrew's departure. Our Sub-Dean, Diane Keller is working to provide an exciting concert for October. You will get more information about this.

*As* we move into a new year of programs, I would be pleased to hear from you about what is important for you in our local AGO chapter. It is important that we try to stay out of the "same old rut" and move into areas of development that improve us as musicians and, well — just people. Andrew and I had a long talk about ideas for helping us create new ways of having our chapter serve — not just ourselves, but the churches where we work and our community. Ours is a great chapter — our attendance surpasses many other chapters and we have a lot of creative power.

*Soli Deo Gloria,*

*Dick Coulter, Dean*

408-395-0909    Frandick@Comcast.net 🎵

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## SEPTEMBER EVENT POSTPONED

Due the departrue of Our Dean, **Andrew Biriling**, our September Event with **John Allen Ferguson** has been postponed to a later date. Once that date has been convirmed, we will announce it..

### **Board Meeting**

The next meeting will be held on Tuesday 21<sup>st</sup> September, 2010 at 7:30 PM in the **Lutheran Church of Our Savior, 5825 Bollinger Road, Cupertino**

### JOIN THE AGO YAHOO GROUP

If you would like to the join the San Jose AGO Yahoo Group, send an Email to Mary Ann Gee (mary\_ann\_gee@yahoo.com) and ask to be added to the list

### GET YOUR NEWSLETTER BY EMAIL

If you would like to receive the San Jose AGO Newsletter by EMail, send an Email to Kenneth Talbot (kitalbot@pacbell.net) and ask to be added to the list. **The newsletter will be in color.**

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## “Unforgettable” Fundraising Concert by T. Paul Rosas

I have had personal experience losing members of my family to this disease as well as experiencing Alzheimer's affects on other families while doing volunteer work with hospice. This year I am organizing a very special concert with two fabulous singers, **Casey Walker** and **Laura Lang Ree**. This will be an "Unforgettable" musical experience which includes a brand new arrangement of "Unforgettable" for the two singers.

I pray that not only will you make a donation to this cause, but you will also set aside the time to attend this concert **on Sunday Sept 26 at 7:00PM at Los Altos United Methodist Church**, at the corner of Magdalena and Foothill Expressway in Los Altos I know I can make a difference with your support! Will you consider making a donation? It's easy to give online by following the link below.

Thank you in advance for your time and generosity together, we can help end Alzheimer's!

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## OPEN POSITIONS

**The Union Presbyterian Church, Los Altos** seeks an **Accompanist** to accompany an adult choir and congregation and provide worship music (prelude, postlude, offertory, communion music) as needed.

Rehearsals: Thursday at 7:15 pm. Worship: Sunday at 11 a.m. (choir warm-up at 10:15). Strong sight-reading skills preferred. Organ experience preferred for hymn accompaniment on Allen electronic organ.

Contract position: \$55/hour with additional \$25 per worship service or concert. Contact: Terry Williams, [terryw@pacbell.net](mailto:terryw@pacbell.net) or leave message on church phone, (650) 948-4361

The **Calvary Episcopal Church, Santa Cruz**, is in need of a **parish organist** to support its strong Anglican Church music program. Position requires one regular Sunday morning service and weekly Wednesday evening choir rehearsal plus additional services as required. The organ is a 9-rank, 2-manual, 1971 Moeller. Undergraduate degree in organ preferred. Listen to Calvary's choir at [calvarysantacruz.org/music](http://calvarysantacruz.org/music). Contact Music Director Murray Walker at 831-427-2480.

**Bethel Lutheran Church in Cupertino** is seeking a **choir director** who is skilled at coaching vocal development to an adult choir and who appreciates both traditional and contemporary worship.

Salaried position runs September thru June. The choir sings 3 Sundays per month as well as seasonal commitments. BA or advanced music degree is desired. Professes a Christian faith.

- Part time position aprx. 6 hours per week.
- Full job description is posted at: [www.bethelcupertino.org](http://www.bethelcupertino.org)
- Submit resumes and 2 letters of recommendation.
- Compensation: Depending upon experience

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## The Carousal Band Organ at the Santa Cruz Boardwalk

There are three band organs at the carousal at the Santa Cruz Boardwalk. I thought that you would be interested in knowing a bit about them. Wurlitzer made a number of different organs for the carousals.

In 1914, the Rudolph Wurlitzer Co. introduced the 165 band organ, which has become the most musical and best loved American band organ. The 165 was for years the largest production model that Wurlitzer made. The 165 was intended musically to duplicate a large military band and was designed for large carousels, roller coasters, parks, and large indoor park dance pavilions!

The 165 band organ was driven by an electric motor that powered a crankshaft serving a separate pressure pump for pipe wind pressure, a vacuum pump for the pneumatics that drove all the "keys" and in turn the playing notes and controls, and a friction drive wheel that powered the duplex roll mechanism.

The only stop list I could find was for the model 166 which is the same as the model 165 except a few more pipes were added.



**The Santa Cruz Wurlitzer 165**

### 166 Stop List

The organ contains 316 pipes, with \* indicating the ranks added for the larger style 166 (remove the \* ranks and you have a 165):

**MELODY:** 44 soft violin, 44 loud violin, 22 prestant violin\*, 22 stopped flutes, 22 small piccolo, 22 large piccolo\*, 22 flageolets (total: 198 pipes)

**COUNTER MELODY:** 14 brass trumpets\*, 14 wood trumpets, 14 stopped flutes, 14 bassoons, 14 2ft. wood violas (total: 70 pipes)

**ACCOMPANIMENT:** 10 stopped flutes, 10 2 ft. open flutes, 10 4 ft. open flutes\* (total: 30 pipes)

**BASS:** 6 8 ft. bass, 6 4 ft. stopped bass, 6 trombones (total: 18 pipes)

**OTHER:** 22 bells, bass drum, snare drum, tympani, cymbal, triangle, castanets

The Tracker scale has 75 holes, with 52 actual playing notes for Bass (6 notes, 3 sets of pipes), Accompaniment (10 notes, 2 sets of pipes), Melody (22 notes, 8 sets of pipes + bells), and counter-melody (14 notes, 3 sets of pipes), the rest for controls and drums. The scale is not chromatic and there are various missing notes (typically flats and sharps) for expediency.

24 original Wurlitzer 165's were produced of which 10 survive.

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This information was located by searching on Google for "wurlitzer 165 band organ"

[History of the Wurlitzer 165 Carousel Band Organs](#)

[http://carouselnews.com/index.php?option=com\\_content&task=view&id=392&Itemid=1&ed=36](http://carouselnews.com/index.php?option=com_content&task=view&id=392&Itemid=1&ed=36)

[http://ns1.foxtail.com/Pictures/W165\\_3124.html](http://ns1.foxtail.com/Pictures/W165_3124.html)

[Wurlitzer 165 sound files.](#)

<http://wurlitzer-rolls.com/sounds.html>

Santa Cruz 165

<http://www.youtube.com/watch?v=JnOAuv9oqGg>

[Wurlitzer 165 converted to a 166 \(stop list included\)](#)

<http://www.nickelodeonhouse.net/BandOrgan.html>

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### Organ For Sale

**Beautiful Dobson tracker organ: Excellent sound!**

12 stops with 8' Principal. 13'19" tall. \$236,000.

Richard Wanner, Berkeley, California. 510/841-4382

View:[www.dobsonorgan.com/html/instruments/op62\\_berkeley.html](http://www.dobsonorgan.com/html/instruments/op62_berkeley.html) or

[www.organclearinghouse.com/instr/detail.php?instr=2396](http://www.organclearinghouse.com/instr/detail.php?instr=2396).

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## Music on People's Names

by Lothar Bandermann

We all know at least several pieces written on B-A-C-H (Liszt not being the only composer tempted to set this name to music, though his is the most famous and often played; there are probably thousands of other compositions) and Duruflé's "Prelude and Fugue on the Name *Alain*" (my favorite of the great organ compositions); but do you know the scheme used by Duruflé to "translate" *Alain* into notes?

Bach's name is straight-forward because all four letters (yes, his name is a four-letter word!) correspond to pitches – if you use the German "H" for what in our English speaking world is b-natural, and the German "B" for our b-flat. (Interesting that the English terminology follows strictly the alphabet while the German has a "hic-up" using "H" between pitches a and c? - Does anyone know the historical background for this? I don't.)

I learned from Angela Kraft-Cross (currently sub-dean of the Palo Alto AGO chapter) that after assigning the pitch a to the letter A Duruflé moves up the scale assigning b-flat to B, b-natural to H, then c, d, e, f, g to the letters C, D, E, F, G – which are natural and obvious choices for these pitches. But then he goes through the rest of the alphabet starting with assigning I to a, J to b-natural, K to c, etc. until Z to d and not using b-flat again. This is how he arrived at the curious sequence of pitches a-d1-a-a1-f for *Alain*. Notice that the third a-pitch is a1, an octave higher than the other two: the octave of the pitch assigned to a letter is open to choice, and the raised "a" results in a more interesting, powerful subject. Note values (pitch durations) are also open to choice, of course.

### Duruflé's Letter-to-Note Assignment



While each letter has a note assigned to it, none of the notes with accidentals - except B-flat - have a letter assigned to them

Unfortunately, Duruflé's scheme has limited utility because, apart from b-flat, there are not other chromatic pitches, i.e. c-sharp (or d-flat) through g-sharp (or a-flat). Of course, they can be obtained by transposing a theme, say a half-step up or down, and I don't know the literature well enough to say whether a composer has done so. Still, without making additional assignments, a highly chromatic (say, 12-tone) piece cannot be put together using this scheme. Furthermore, tonal melodies (or themes for fugues) tend to lean to modes or the keys C-major, d-minor and F-major. F-major is a natural choice for fugues since its subject must appear alternately in the tonic key, F-major (with a b-flat), and the dominant key, C-major (with a b-natural). In fact, the b-natural facilitates the introduction of the subject in the dominant key. At least that has been my experience since I started this year writing (mostly short but 5-voice S, A, T, B and P) organ fugues on people's names on *Bach* (too tempting even though it is so unlikely to come up with a piece as successful as Liszt's!), on *Handel* (using the original German spelling and writing the Umlaut ä as ae), on *Reger*, and on the names of various relatives and friends. That has been great fun. Recordings of them on my website [www.lotharbandermann.com](http://www.lotharbandermann.com)

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## What Else Are We Missing?

From Theresa Oatman

Washington, DC Metro Station on a cold January morning in 2007. The man with a violin played six Bach pieces for about 45 minutes. During that time approximately two thousand people went through the station, most of them on their way to work. After 3 minutes a middle aged man noticed there was a musician playing. He slowed his pace and stopped for a few seconds and then hurried to meet his schedule.

**4 minutes later:** The violinist received his first dollar: a woman threw the money in the hat and, without stopping, continued to walk.

**6 minutes:** A young man leaned against the wall to listen to him, then looked at his watch and started to walk again.

**10 minutes:** A 3-year old boy stopped but his mother tugged him along hurriedly. The kid stopped to look at the violinist again, but the mother pushed hard and the child continued to walk, turning his head all the time. This action was repeated by several other children. Every parent, without exception, forced their children to move on quickly.

**45 minutes:** The musician played continuously. Only 6 people stopped and listened for a short while. About 20 gave money but continued to walk at their normal pace. The man collected a total of \$32.

**1 hour:** He finished playing and silence took over. No one noticed. No one applauded, nor was there any recognition.

No one knew this, but the violinist was **Joshua Bell**, one of the greatest musicians in the world. He played one of the most intricate pieces ever written, with a violin worth \$3.5 million dollars. Two days before, Joshua Bell sold out a theater in Boston where the seats averaged \$100.

This is a true story. Joshua Bell playing incognito in the metro station was organized by the Washington Post as part of a social experiment about perception, taste and people's

priorities. The questions raised: in a commonplace environment at an inappropriate hour, do we perceive beauty? Do we stop to appreciate it? Do we recognize talent in an unexpected context?

One possible conclusion reached from this experiment could be this: If we do not have a moment to stop and listen to one of the best musicians in the world, playing some of the finest music ever written, with one of the most beautiful instruments ever made..... **How many other things are we missing????**

LaVada Terrell, San Jose, CA 95136

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## LOOKING AHEAD

### Times and Dates may Change

#### September – Postponed.

#### October.

Possible harp and organ concert with Pastor Bailey and his wife

#### November 21

Joyce Rhodes at Stone Church

#### January.

Student Recital - we need a place and a date

#### February 27.

Jim Welch at Santa Clara University on Feb. 27

#### March

Pizza Pedals & Pipes

#### May 15 ~ 6:00p.m.

Andrew Birling recital and choral workshop, May 15

#### Early June

Annual Meeting/Installation, Location TBA

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To Receive this Newsletter by Email, send an Email to [kitalbot@pacbell.net](mailto:kitalbot@pacbell.net). Email Newsletters are in Color.

## Music Calendar

### Locations

**CPLH:** Calif. Palace of the Legion of Honor, Lincoln Park, 34<sup>th</sup> 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

#### **4 Saturday & 5 Sunday**

David Hegarty, CPLH, 4 PM

#### **5 Sunday**

Travis Baker (UK), Organist, CSMA, 3:30 PM

#### **11 Saturday & 12 Sunday**

Robert Gurney, CPLH, 4 PM

#### **12 Sunday**

Christoph Tietze, Organist, CSMA, 3:30 PM

Travis Baker (London, England), Organist, **St. Mark's Episcopal Church**, 2300 Bancroft Way, Berkeley, 6:10 PM

#### **18 Saturday & 19 Sunday**

John Karl Hirten, CPLH, 4 PM

#### **19 Sunday**

Karen Hastings Flegel, Organist, CSMA, 3:30 PM

#### **25 Saturday & 26 Sunday**

Keith Thompson, CPLH, 4 PM

#### **26 Sunday**

"Unforgettable" Fundraising Concert, T. Paul Rosas, Casey Walker, & Laura Lang Ree, Los Altos United Methodist Church, Corner of Magdalena & Foothill Expressway, 7 PM, Donations

David Hatt, Organist, CSMA, 3:30 PM

Jonathan Dimmock, Organist, CSMA, 4 PM, **St. John's Presbyterian Church**, 2727 College Ave, Berkeley \$20

### October

#### **3 Sunday**

Archdiocesan Festival of Choirs, CSMA, 4 PM (note time change):

#### **10 Sunday**

Galen Tate (Fairfield, CT), Organ, CSMA, 3:30 PM

Kimberly Marshall (Arizona State University), Organist, **St. Mark's Episcopal Church**, 2300 Bancroft Way, Berkeley, 6:10 PM

#### **17 Sunday**

Ulrike Northoff (Germany), Organ, CSMA, 3:30 PM

#### **24 Sunday**

The Choir of the Russian Orthodox Cathedral of San Francisco, under the direction of Sergei Raibchenko, CSMA, 3:30 PM

#### **31 Sunday**

David Brock (Incline Village), Organ, CSMA, 3:30 PM

Hector Olivera, Organ, GC, 3 PM

# American Guild of Organists

## San Jose Chapter

582 Dublin Way, Sunnyvale, CA 94087



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