



SAN JOSE PIPINGS
 SAN JOSE CHAPTER OF THE AGO
 December 2010 www.agosanjose.org



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Dean's Message

The Dean's Doodles— December, 2010

Perhaps I should call this article Dean Dickie's December Doodles. That would please those of you who like alliteration.

Because you are all so terribly busy at this time of the year, I hope you will take seriously my wish for you—*A Holy Christmas Season filled with the continued joy of the renewing presence of the Baby Jesus in your life.*

As I am now an old man, I have the privilege of hindsight being 20/20 vision. If there is anything that I have learned about Christmas music it is that God will bless our efforts—even our mistakes—if we are constant in our attempts to bring joy to others. No one will remember—in a few months—the mistakes we make, but many will remember if we lose our cool and yell at choir members for being late or bad singing. Just try to relax and enjoy the season—it only comes once a year.

Last month I wrote a little about the upcoming Region IX convention to be held in San Francisco, July 3-7. Seven churches in San Francisco will host recitals, as will four in Palo Alto, some in Oakland, and one in Portola Valley. If you log on to "www.sfago2011.org" you can look up the venues for yourself—as well as the artists, etc. I do hope that you will give serious consideration to attending. The San Francisco chapter always outdoes itself at conventions.

My Gratitude to Joyce Rhodes for an excellent program on November 21. It was such a nice mixture of emotional remembrances and family connections (wasn't it fun to see her granddaughter turning pages?) and making new connections. It was good to rub elbows, and I mean that literally, with many Guild members at the reception.

There is an article published by The Alban Institute about worship. I have written for permission to reproduce it. If I get that permission it will be in the Newsletter. If not, I will email it to you. At any rate, I hope you will read it because it will give us all opportunity for thinking about our role in worship. I would hope that next year it could be the basis for a round-table discussion between organists and ministers.

This is the end of a great year for our chapter! Thanks to all the Executive Board members who have worked to provide us with inspiration and education! Thanks to all the faithful members who continue to attend meetings and support each other in this our calling. Have a Very Merry

Christmas—*Soai Deo Gloria,* *Dick Coulter, Dean*
 408-395-0909 Frandick@Comcast.net

January Chapter Event

Coming up is our 7th annual San Jose Chapter Student Recital on **Sunday, January 23, 2011**.

We are looking for participants of any age — young and old alike. The criterion is that the participant has to be taking organ lessons currently. This can also include AGO members. We want to provide a place for the students to play the pieces they are working on, and also to encourage one another in the field of organ playing.

This year the recital will take place at **Los Gatos Presbyterian Church**, 16575 Shannon Road, Los Gatos, CA. The church's organ is a 3 manual Moeller pipe organ. Recital time has yet to be determined. Please consider being a part of this recital or have your students who are studying with you be a part of it. This is a great experience! If you or a student that you know would like to participate please let me know by **Dec. 20, 2010**.

If you have any questions, please feel free to contact me. As time gets closer, I will discuss further information regarding the recital.

I look forward to hearing from many of you. Let's make this another special event as we have in past years.

Berdie Bowlsby, Organist, Organ/Piano Instructor,
Home: (925) 479-0244, Cell: (408) 761-8681
bowlsby@sbcglobal.net. ♪

LOOKING AHEAD

Times and Dates may Change

January 23 – Student Recital – Los Gatos

Presbyterian, 16575 Shannon Road, Los Gatos

February 27 – Jim Welch at 2PM at Santa Clara

University Mission Church

March 5 – Pizza Pedals & Pipes, 9AM to 12 PM,

Sunnyvale Presbyterian, 728 W Fremont Ave,
Sunnyvale

May 15, Andrew Birling, 2010 Frasier Scholarship
winner. Recital and choral workshop, location TBD

Board Meeting

The next meeting will be held on Tuesday **11th January, 2011** at **7:30 PM** in the **Lutheran Church of Our Savior, 5825 Bollinger Road, Cupertino**

AAGO or CAGO Certification

Interested in studying for the AAGO or CAGO certification? Contact **Melody Bast** or **Elisabeth Pintar**, they are forming a study group and welcome anyone interested. SEE PAGE 5.

OPEN POSITIONS

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. Contact Music Director Murray Walker at 831-427-2480. ♪

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The time commitment is approximately 20 hours per week with salary based on experience. The job duties include the following for one service each Sunday and special holiday services: Accompany congregational hymns, Organize, rehearse and direct the adult choir and hand bell choir, Participate in worship planning with the clergy, Grow the music program, Develop and present a variety of music, and Accompany the children's choir

Qualifications are as follows: Musical background in directing choirs, coordinating worship services and choosing music appropriate to the lectionary, Experience in growing a music programs, Ability to work with clergy to plan worship services, Ability to present various musical styles, Accomplished organist and pianist

This position is open after January 2, 2011. Please send your resume, an introductory letter and any video/audio recordings to St. Francis Episcopal Church, 1205 Pine Avenue, San Jose, CA 95125 or email stfran@stfrancisepiscopalchurch.org

Pianist wanted: Our Savior's Lutheran Church is looking for a pianist to play twice a month for their Sunday services. No extra rehearsals required. Please call Rosemary Lazetera: 408-978-3277

Organs 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 or

www.organclearinghouse.com/instr/detail.php?instr=2396.

Aeolian Skinner (1974) 46 Ranks 3 Manual Pipe Organ

Well maintained and completely upgraded with digital information processing. Immaculate condition. Excellent performance instrument. \$480,000.00 Installed in most applications. Contact: Adam Almaraz 310-909-8405 ext 701. For full specifications please view our website at www.dmpclassicalorgans.com 🎵

Gail Archer Recital

As we are all busy preparing bulletin material and plans for Advent/Christmas, I want to remind you that on **January 9th at 4 pm**, we will have an Evensong at **Christ Episcopal Church**, 1040 Border Road in Los Altos --this will be followed by a short organ recital by **Gail Archer**. Gail lives and works in New York City where she teaches at Barnard and also at Vassar (I know that Vassar isn't in NYC). She is receiving great accolades for her work. I'm sending this now so that you can put it on your calendar and then can plan for it. There is no charge for the Evensong/Concert--we do put the basket out for people who want to make a contribution. 🎵

Hector Olivera Concert From Raymond Ruckle

Pat Milstead and I recently had the opportunity to hear **Hector Olivera** play a magnificent concert on a Rodgers 958 at Grace Cathedral. When it comes to a grasp of how to adjust to the giant reverberation of the Cathedral, he did a superb job. (I had heard a record or CD of another organist playing the Soler organ concerto "fanfare" made popular by E. Power Biggs. It was as if he was out-of-touch with the room! I've never heard so much reverberant tonal mud thrown around!) It is clear that Hector knows where to place his fingers and feet. There was excellent clarity of notes and line. He knows how to get "the sound" from an organ that "thrills" the listener. Virgil in many ways! 🎵

Our Perception of Sound From Lothar Banderman

Pitch: Our ears are more sensitive to high pitches than low pitches: A bassoonist might have to play as loud as he can while the clarinetist can take it easy.

Western Pitch Standard: While since 1939 the standard pitch for A above middle-C has been 440 Hz, in the past it has been sometimes higher and sometimes lower: In Mozart's time it was almost a semitone lower, so Mozart's "Queen of the Night" aria would have been a little less difficult to sing in his time.

Duration: If it is played for a very long time, its loudness will appear to diminish as the brain notices it less and less.

Loudness: It takes 10 violins to sound to us (only) twice as loud as one. (Comment by LB: If, as this suggests, our loudness perception is on a logarithmic scale i.e. measured in decibels, then 100 violins will sound only three times as

loud as a single one.) This is partly due to the way our sound perception is organized: Any increase in volume has progressively less impact. The other part comes from the fact that the vibrations of the different violins sometimes reinforce each other and at other times cancel each other, with the net result being a reduction from twice to less than twice the sound of one instrument.

The Ear: Hearing was the last sense to be developed during evolution. A healthy, young ear can hear frequencies from 20 Hz up to about 20,000 (though for most of us organists who are usually old, barely up to 10,000 Hz), i.e. over a scale of 3 factors of ten, while seeing covers only a spectrum differing by a factor of two (from blue to red), from about 4000 to 8000 Å. Some animals can see a bit into the infrared, others into the ultraviolet. Similarly, some animals can hear well above 20,000 Hz i.e. into the ultra-sound range (for example, bats, who navigate using that capability). 🎵

Seasonal Perspective on the 2011 Region IX Convention From Douglas Franks Chair, Gifts and Grants Committee

Hard to believe, but winter is not far off. Away go the pumpkins and in come the evergreens! Seasonal change means that the formidable music tasks of Advent and Christmas loom as well. We face these responsibilities as positively, energetically and methodically as we can, knowing that the satisfaction of a job well done is just part of the picture. The enjoyment and meaning that the fruits of our labors enable others to experience is equally important. Key to these outcomes, of course, is how well we prepare.

Those of us on the Steering Committee for the AGO 2011 Region IX Convention in San Francisco have likewise been preparing—for over a year and a half now—for the regional convention next summer. Much like Christmas itself, the convention requires massive advance planning and work in order to bring it to life in its fullest possible measure for the benefit of everyone.

We all want the convention to be nothing less than superlative, so may I suggest a sure-fire way San Jose AGO Chapter members can assist in our preparations for it? *Become a donor to the convention, just as dozens of your SFAGO and Peninsula AGO colleagues already have.* This is not an idle pitch! Without that kind of groundwork for the convention—without YOUR support—our financial moorings will not be sturdy enough. We have faith, however, that forthcoming donations from generous members in your chapter will help constitute the rock-solid financial foundation our momentous gathering must ultimately stand on.

As church and civic musicians, our increased workload this time of year demands priority status in our lives—always has, always will. In like manner, please regard this invitation to support the convention with a certain sense of urgency. The high level of commitment you bring to your other music responsibilities during November and December is just as

essential for delivering a successful convention next July. Keep in mind that for the most part, local AGO members and regional chapters bear the financial burden of the convention. It is OUR convention, and we alone must fund and otherwise prepare for it. Registration fees will certainly help, but your gift "over-and-above" will better enable us to reach our fullest potential.

Over the next few weeks, your investment of time, labor, skill, and heart will activate the beauty and spirit of Christmas. Please lend your support to convention preparations as well so that by the time next summer rolls around, you can say you did your part to make our Region IX convention be the best we can possibly offer up.

Go to the convention website at <www.ago2011.org> and press the "donate" button to begin the process. If you would like a paper donation form to fill out and mail in, please contact Douglas Franks at <dohfra@earthlink.net> or (650) 560-4850.

Many thanks! The very best seasonal wishes to you. 🎵

Nutcracker Ballet Silicon Valley Symphony San Jose Dance Theatre

Brought back by popular demand again this year, the Silicon Valley Symphony will perform the Nutcracker Ballet live at the San Jose Center for the Performing Arts in collaboration with the San Jose Dance Theatre's 45th Annual Production of the Nutcracker.

Please join us again this year for Tchaikovsky's magic holiday classic. You will find complete information including tickets, flyer, map and more on our website:

http://www.siliconvalleysymphony.net/Concerts/Nutcracker_2010/nutcracker_2010.html

Call the box office and mention the Silicon Valley Symphony to receive a \$2 or \$5 per ticket discount. 🎵

OrganLive Makes it Easy to Experience the Music of the Organ Silicon Valley Symphony San Jose Dance Theatre

Organlive.com is an Internet audio station dedicated to the music of the classical organ. Broadcasting since 2003, Organlive has become the most-heard organ station on the Internet. The broadcast is completely free to anyone with a broadband Internet connection and is now easier than ever to tune in. Listeners simply need one click at www.organlive.com to hear the broadcast through Windows Media Player, WinAmp, iTunes, Quicktime, RealPlayer, or any streaming MP3 player. Additionally the stream may be heard on most mobile devices such as the iPhone or Android based phones. The station is also listed in the classical radio stations on iTunes.

A new website makes it easier to search the ever-growing library of organ music, which currently holds over 10,000 tracks from more than 850 albums of music recorded by organists all over the world. Listeners can log in to rate tracks and albums as well as leave comments on the same. Organlive plays albums recorded on pipe, digital, and combination organs played by the world's best concert organists, as well as tracks recorded and submitted by less renowned organists. Included are pairings of organ and orchestra, solo instruments, choir, or vocal solos. The listener is presented with the work title, composer, album title, a link to purchase the album or MP3 online, the organ, its builder, size, and location, and a link to the specification of the organ being heard, and often a link to public domain copy of the sheet music of the work.

Listeners may browse the entire library searching by work, composer, organist, album, or organ and request tracks to be played. On Sundays the station features hymns, choral anthems, and music of the church. Monday's playlist consists of music from the 19th and 20th centuries. Wednesdays are all-baroque music, and Fridays feature the best music from our library, as rated by the listeners.

The station has been continually funded by the listeners, and an annual budget covering all operating expenses is raised every spring. Organlive is always accepting submissions for new music from organists, composers, and publishers. To listen to Organlive, or for more information on submitting your music, visit www.organlive.com.

CONTACT: Brent Johnson, Organlive.com 314-496-1278
comments@organlive.com <http://www.organlive.com>. 🎵

RICHARD PURVIS BIOGRAPHY

I am working on a biography of Richard Purvis, organist of Grace Cathedral 1947-1971. I am guessing that there are members of the chapter who knew Richard. Perhaps you studied with him, heard him play in person, or had a conversation with him. Maybe you have a letter or card from him, or even some photos. If you have any information or stories about Purvis you would care to share with me, I would be most grateful to you. You can call me at 650 856-9700, or e-mail me at james@welch.net. Thank you for your help! James Welch 🎵

Misadventures of a Touring Accompanist T. Paul Rosas, Oct 2010 Part One: Montreux, Switzerland 3 manual electro pneumatic

The summer of 2007 I accompanied the Symphony Silicon Valley Chorale directed by Dr. Elena Sharkova on their choir tour in Europe. The three main pieces with organ accompaniment were "Magnificat" by C.P.E. Bach, "Cantique de Jean Racine" by G. Fauré and "Chichester Psalms" by L. Bernstein.

Our first concert in Montreux, Switzerland was in a small Catholic Church more than 100 years old. The first rehearsal was scheduled two hours before the concert and our tour director assured me that I would meet with the

local organist an hour before the choir was scheduled to begin rehearsal.

“Great”, I thought. Dressed in my tuxedo, I carried my official choir tour music bag and set off on foot for the church.

When I arrived looking for the organist, I discovered the piano was being tuned, a couple of people were around, but they appeared to be praying or setting up for the concert. I went to the entrance to the organ loft, but the door was locked. The tuner finished his job, and we talked for a little bit about the concert. He did not know who the organist was, so since the piano was available, I thought that if I sat and played a bit, the organist would show up and let me into the loft.

After 45 minutes, choir members began to arrive. When the tour director finally arrived, I said I hadn't seen the organist and couldn't get into the organ loft. He looked around and said “I see him. I'll get the key.” He pointed to a man who had been sitting in a prayerful attitude the entire time but never came forward. After the tour director talked to him, the organist disappeared into a back room, returned with the key, unlocked the door and then left.

By the time I walked upstairs to the loft, my time to get acquainted with a new organ was nearly gone. The pipe chamber was centered against the back wall, with a space of about 6 feet between the wall of the pipe chamber and the organ console that faced the communion table downstairs. The problem was that I could not see any of the activity downstairs when sitting at the console. Although a large mirror was solidly and inflexibly mounted on the right column, it was of no use whatsoever to me, the organist.

With 5 minutes to go until rehearsal started, I examined the pull stops, stop tabs and 6 general pistons. Most of the tab stops had notes missing, and the pull stops also had notes missing. Luckily, they were not all missing the same notes, so combining the stops gave complete octaves. It seemed that the organ had not been tuned in awhile because the reeds were badly out of tune.

“OK,” I said to myself, “do the general pistons work?” Yes. No.1 was softer, and each piston got louder in sequence. “Ahh, good.”

Now 3 minutes to go. I pushed No. 1 again and played the beginning of the Bernstein. 20 seconds into the piece, the piston slid out and the sound stopped!

“WHAT?!” Each piston did the same thing. Just above the pedals were 4 metal cross hatched pads that slid down and locked in place when they were slid to the left (↵) 5 seconds...does the crescendo pedal work? “Yes! “



The choir began rehearsing downstairs and worked first on their a cappella pieces. Then they tramped upstairs to quickly rehearse the pieces with organ. I had no time to check registration on the organ solo in Bernstein's “Chichester Psalms,” which requires dramatic contrasts and quick registration changes. My solution was to use the crescendo and the pedal general pistons. This solo has dissonant chords, and that evening they were especially dissonant because of the tuning problems with the organ.

I had a tough decision to make. Do I consider the tuning and play everything softer, or do I consider the character of the piece and use the dissonance in the organ to express the pain of the music?

I did the latter, but the director told me afterwards she wasn't sure that she should have allowed the piece to happen. Unfortunately, “Chichester Psalms” was not scheduled for another performance during the rest of the tour. I would have loved the opportunity to play the piece on a better organ.

The rest of the concert was shared by the local choir and our choir. The people in attendance enjoyed the variety of music presented that evening. I left the concert surprised again at the unexpected misadventures a traveling organist can encounter. 🎵

ACCOMPANYING WORKSHOP

I am interested in offering a workshop on **Accompanying** to the members of the San Jose and Palo Alto Chapters of the American Guild of Organists on **Jan 29 from 10 am - 12 noon at Los Altos United Methodist Church**. I would like to have at least 10 people sign up and bring the choir music that gives them the most trouble and see if we can work out solutions that will help everyone in their church job. I will be talking about the Attitude that the accompanist brings to the work of accompanying, how rehearsal accompanying differs from performance, as well as dealing with whatever questions you want to bring. Please let me know if you are interested and what music you would like to bring to the workshop. **T. Paul Rosas, 408-482-0517** 🎵

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

UCMC: United Campbell Methodist Church, 1675 Winchester Blvd. Campbell

* Chapter Member

Every Saturday & Sunday

Organ, 4 PM, CPLH

December

The Church of Jesus Christ of Latter-day Saints. 4700 Lincoln Ave, Oakland. There are Christmas events which are **free**, including the Nutcracker and Messiah. See www.TempleHillEvents.com/Full_Details.html

3 Friday

***Elisabeth Pintar**, organ, **UCMC**, **12:30 PM to 1 PM**

***Elisabeth Pintar**, organ, **Church of Jesus Christ of Latter-day Saints**, 1655 Noreen Dr., San Jose, 5th Annual Christmas Organ concert, created for children of all ages!, **7 PM**

5 Sunday

Messiah, an oratorio by G.F. Handel, performed by **St. Mary's Cathedral Choir** under the direction of **Christoph Tietze**, accompanied on the organ by **Robert Gurney**, **CSMA**, **3:30 PM**
"Glory to the Newborn King!", **The Valparaiso Singers** and **Thomas Glenn**, San Francisco Opera tenor, with the Christmas Creche Exhibit, **James Welch**, organist, **The Church of Jesus Christ of Latter-day Saints**, 3865 Middlefield Rd., Palo Alto, CA, Free, **4:30 PM & 7:30 PM**

7 Tuesday

"Carols and Classics", **James Welch**, organist, **Barbara Cramer**, Soprano, Christmas Creche Exhibit, **The Church of Jesus Christ of Latter-day Saints**, 3865 Middlefield Rd., Palo Alto, CA, Free, **7 PM**

10 Friday

***Mary Ann Gee**, organ, and **David Rodriguez**, trumpet, **UCMC**, **12:30 PM to 1 PM**

12 Sunday

Vytenis Vasyliunas (Germany), Organist. Program of Latin American compositions in honor of Our Lady of Guadalupe, **CSMA**, **3:30 PM**

17 Friday

***Darryl Parker**, organ, **UCMC**, **12:30 PM to 1 PM**

19 Sunday

Bonnie Rasmusen, violin, with **Jeanette Wilkin Tietze**, piano, **CSMA**, **3:30 PM**

26 Sunday

David Hatt, organ, **CSMA**, **3:30 PM**

31 Friday

James Welch, organ, Annual New Year's Eve Concert, **St. Mark's Episcopal Church**, Palo Alto, \$10, **8 PM**

American Guild of Organists

San Jose Chapter

582 Dublin Way, Sunnyvale, CA 94087



RETURN SERVICE REQUESTED

FIRST CLASS