



**SAN JOSE PIPINGS**  
 SAN JOSE CHAPTER OF THE AGO  
 May 2011      [www.agosanjose.org](http://www.agosanjose.org)



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

**Membership:** Pat Milstead

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

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 Darryl Parker

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**Treasurer/ Registration:**  
 Rebecca Harrison

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**National AGO President:**  
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**Region IX Councillor:**  
 Leslie Wolf Robb  
 lesiewolfrobb@mac.com

**Region IX N Coast Convener:**  
 Joyce Rhodes  
 Joyce.Rhodes@comcast.net

*Dean's Message*

**Dean's Doodles for May – Regarding Sacred Music, Part II**

**Thanks to those of you who have commented on last month's article.**

It is important for me to try to explain my view on the subject (Sacred Music in churches today) in order to help me clarify that view. This is a continuation of last month's article:

It seems unrealistic to expect music in the traditional church to be something other than classical sacred music. Someone mentioned that they didn't sing hymns or church music in the shower. That is O.K.! It takes years of training, sometimes, to develop a knowledge of or interest in sacred music. Just as we would not expect to hear hymns at a football rally, we should not expect to hear rock and roll in a church setting. Church music is a specialized art and one that the Episcopal Church (my church) has fostered over the years.

This doesn't mean that all the English Tudor anthems and Victorian choral works have deserved the various attributes given to them because of their historic value. Some are pretty bad music, with bad theology, but some are absolutely glorious! We still have to use a bit of taste and education in doing our evaluation.

Because faith is such a personal thing, I suggest that you enjoy the music that describes or illustrates your faith—without having expectations for what other people should enjoy. It seems that we all need to expand our vision. I'm trying, but it isn't always easy.

I share with you a poem by Henry Wadsworth Longfellow (1807-1882), entitled "The Singers":

God sent his singers upon earth,  
 With songs of sadness and of mirth,  
 That they might touch the hearts of men,  
 And bring them back to heaven again.

The first a youth, with soul of fire,  
 Held in his hand a golden lyre;  
 Through groves he wandered, and by  
 streams,  
 Playing the music of our dreams.

The second, with a bearded face,  
 Stood singing in the market-place,  
 And stirred with accents deep and loud  
 The hearts of all the listening crowd.

A gray, old man, the third and last,  
 Sang in cathedrals dim and vast

While the majestic organ rolled  
 Contrition from its mouths of gold,

And those who heard the Singers three  
 Disputed which the best might be;  
 For still their music seemed to start  
 Discordant echoes in each heart.

But the great Master said, "I see  
 No best in kind, but in degree;  
 I gave a various gift to each,  
 To charm, to strengthen, and to teach.

"These are the three great chords of might,  
 And he whose ear is tuned aright  
 Will hear no discord in the three,  
 But the most perfect harmony."

Soli Deo Gloria,      *Dick Coulter, Dean*    408-395-0909    [Frاندick@Comcast.net](mailto:Frاندick@Comcast.net)

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## MAY CHAPTER EVENT

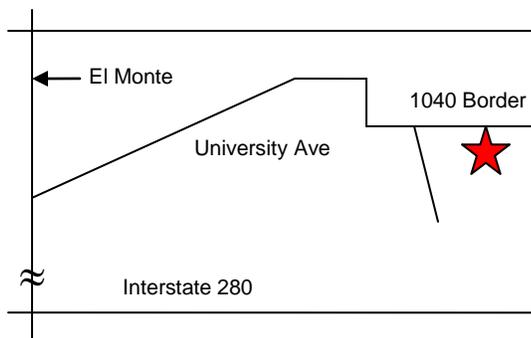
### Andrew Birling Workshop/Concert

On **May 14-15**, **Andrew Birling**, the 2010 Frasier Scholarship winner, will present a Workshop and Concert at **Christ Episcopal Church**, 1040 Border Road, Los Altos. He will give a choral workshop on May 14, 10am to 12pm and the fee is \$10 each. The workshop will cover tips about choral works, rehearsals, and performances. On May 15 he will give a recital at 3pm.



Andrew Birling is currently serving as Music Director at St Luke's Episcopal Church in Minneapolis, MN. Previously he was Music Director at Campbell United Methodists in Campbell, CA. His prior to position was the Minister of Music at Immanuel Lutheran Church, Saint Paul. Mr. Birling

is a 1996 graduate of Lawrence University of Appleton, Wisconsin, with a Bachelor of Music degree in Organ and Harpsichord Performance. His past teachers include George Edward Damp and Miriam Clapp Duncan, organ and harpsichord, and Robert Below, piano. Also a composer, Mr. Birling's handbell arrangement of *For All the Saints* was released in 2002, and a children's anthem, *The Wintertime Has Come Again*, one of his annual Christmas carols. 🎵



From the North, go south on 280, exit on El Monte--go east to University, turn right (south) and continue until you see the church on your right (University becomes Border Road). Park in the upper lot.

From the South, go north on 280, exit on El Monte--go east to University, turn right (south) and continue until you see the church on your right (University becomes Border Road). Park in the upper lot.

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## June Annual Membership Meeting

The Annual Membership and Installation Dinner, will be held on **5 June 2011** at **Pat Milstead's home (1258 Oak Knoll Dr, San Jose CA 95129, 408-253-8630)**. This will be a potluck dinner so bring your favorite food.

Please **RSVP Pat** as to how many are coming. Myrna Emata will present a jazz program at the meeting

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### Board Meeting

The next meeting will be held on Sunday 5<sup>th</sup> May, 2011 at 3 PM in the **Pat Milstead's Home, 1258 Oak Knoll Dr, San Jose CA**

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## OPEN POSITIONS

**Los Altos Christian Schools** is seeking a part-time **Music Teacher** for 2011-2012 school year. This is a position on elementary school and will cover grades Kindergarten through 5<sup>th</sup> grade. At each grade level, the music teacher will need to cover basic music appreciation, history, theory, and musical styles. Classes should include singing, rhythm play, and multicultural music as well. The music teacher will lead chapel music once a week for the elementary school and prepare classes for the special programs throughout the year, including the Christmas Chapel and International Day. This position may also include leading either a choir or instrumental group in either the elementary school or middle school, depending on the teacher's experience.

A Specials teacher at LACS needs to be dynamic and enthusiastic, knowledgeable about the subject matter and able to work with children of different ages. Good classroom management skills and a willingness to work with children with a variety of learning styles is a must.

Contact Evonne M. Liftin, Vic Principal/Dir. of Curriculum, Los Altos Christian Schools (650) 948-3738 x 122.

**Los Altos Lutheran Church** is seeking an **Organist and/or Choir Director**. Ours is a warm and welcoming congregation with a liturgical service of mixed musical styles, and an attractive facility and location. **Time commitment:** 10 hours per week; possibility of flexible schedule with use of MIDI. **Services:** one weekly Sunday service; special services on Christmas Eve, Christmas Day, Ash Wednesday, Maundy Thursday, Good Friday, Easter Vigil, Easter Sunday, and Thanksgiving Eve; Wednesday Evening Prayer Services during the 5 weeks of Lent. **Choirs:** adult choir of 15+ members; adult hand bell choir. **Instruments:** three-manual, 1997 Allen Digital Organ with high quality, digitally sampled sounds and a "smart recorder" MIDI; three octaves of Malmark bells; three octaves of hand chimes. **Duties:** support and enhance worship of the congregation with quality organ/piano music and accompaniment; for combined position, also rehearse and direct adult choir; support efforts of bell choir; give direction to the overall music program of the

congregation. **Qualifications:** accomplished organist and pianist; for combined position, also experienced in directing choirs, worship service coordination, and selecting music appropriate to the lectionary and season. **Salary:** Negotiable, based on experience and qualifications.

**This position is currently open. Send cover letter, resume, and CD/DVD (if available) to:**

**David K. Bonde**, Pastor, Los Altos Lutheran Church, 460 South El Monte Avenue, Los Altos, CA 94022.

FAX: 650-948-3098

E-Mail: [pastorbonde@losaltoslutheran.org](mailto:pastorbonde@losaltoslutheran.org)

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## AGO DUES

### Renewal – Good News and Not-So – Good News 18 April 2011

The good news is the AGO membership renewal this year (2011-2012) will be the same as last year. The not-so-good news is that the web-based process for collection of dues will not be ready until next year.

More good news: **no increase in dues!**

**In this news letter you will find a Renewal Form.** Please complete the form, attach your check, and mail to **Rebecca Harrison** at the address indicated on the bottom of the form before July 1. Please make your check payable to “San Jose Chapter, AGO”. You may download it from our chapter website, <http://www.agosanjose.org/>.

New this year is affirmation to the AGO Code of Ethics. National Headquarters is asking that each member affirm to abide by the Code of Ethics by signing a copy of the AGO Code of Ethics. **The Code of Ethics form is on the back of the Renewal Form** and ready for your signature. Please include with your membership renewal and check.

If you have questions, you may contact Darryl Parker, Rebecca Harrison, Ken Talbot, or Kay Lee. 🎵

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## SLATE OF OFFICERS FOR THE NEXT YEAR 1 July 2011 to 30 June 2012.

**Dean: Diane Keller**  
**Sub-Dean: Sharon Thoms**  
**Auditor: Darryl Parker**  
**Auditor: Melenie Cervi**  
**Budget: Darryl Parker**  
**Historian: Valerie Sterk**

**Members at Large:**  
**Melody Bast – 2012**  
**Libby Codd – 2013**  
**Susan Snook-Luther – 2013**

**Newsletter Editor: Kenneth Talbot**  
**Secretary: Elisabeth Pintar**  
**Treasurer/Registrar: Rebecca Harrison**

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## SCHOENSTEIN UPDATES WEBSITE

**Schoenstein & Co. Organ Builders** have added nearly 50 detailed stop lists to their website. These are arranged in order of size starting with organs of up to 10 voices, followed by those of 11-20 voices and so on. They are in PDF format and can be downloaded and printed.

“Organizing stop lists by size allows organ committees to study several different alternative approaches to the size of instrument they are contemplating”, said Jack Bethards, president and tonal director of the company. The website has been updated with new information on company projects as well as articles and books about the firm. Links to the websites of Schoenstein clients have been updated as well. The website address is: [www.schoenstein.com](http://www.schoenstein.com). . 🎵

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## REGISTER FOR THE REGIONAL CONVENTION

Registration for the AGO Region IX Convention in San Francisco on July 3-7, 2011, is still. The first step is to go to: **[www.sfago2011.org](http://www.sfago2011.org)**. You will be able to access information convention information, hotel information, “Convention at a Glance,” and information about the individual artists, venues, and workshops.

As space for individual workshops is limited, we suggest that you register and pay for your application as early as possible. Workshop registration selections are confirmed as soon as payment is received.

To start the registration process, simply click the “**Register**” link at the top of the page at **[www.sfago2011.org](http://www.sfago2011.org)**, which will take you to the registration welcome page. Then click on either of the “Register for the SF AGO 2011 Region Convention” buttons, located at both the top and bottom of the page. You will be asked for your name, address, email address to create your User ID and Password. Once you have logged in you can start your convention registration process.

Next, choose your registration category, banquet meal selection, and transportation options, followed by your workshop choices. You will have the option to make a donation to the Region IX Convention, a professional card to be included in the printed convention book, an option to help defray your registration processing costs. Once you complete your application, you **pay by credit card or check**. The **mailing address: AGO Region IX Convention, PO Box 52, Mill Valley, CA 94942-0052**.

A link to Holiday Inn Golden Gate is made by clicking on “**Hotel Information**” at **[www.sfago2011.org](http://www.sfago2011.org)**. Use group code “**NOR**”. Rates are valid through June 17, 2011 and subject to availability.

You can review your convention registration at any time by logging back in by clicking “Sign-in to Update Your Registration” and then clicking on the “Open Your Packet in a New Window.”

If you do not have access to the Internet, one option is to ask a friend with Internet access to help you enter your registration. You may also call us at (415) 389-1515 and we will work with you to enter your registration over the phone. 🎵

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## Misadventures of a Touring Accompanist

T. Paul Rosas, Oct 2010

Part Two: Jesuit Kirche, Lucerne, Switzerland

3 manual Metzler tracker organ

(Revised 19 Feb 2011)

(See Dec 2010 issue for Part 1)

The Symphony Silicon Valley Choir's second stop on its 2007 tour was Lucerne, Switzerland. We traveled from Montreux through Bern in the morning, arriving in Lucerne in the mid-afternoon.

Anxious to see the performance site, my wife and I had set out to find the **Jesuit Kirche**. The church was facing the mouth of river **Reuss** where it entered into Lake Lucerne. The sidewalks and plaza were crowded with people from all over the world, and the traffic was flowing at a steady pace. The famous wooden **Chapel Bridge**, with its paintings of the history of Lucerne, was just a short walk from the plaza in front of the church. The space around the church was in direct contrast to the narrow streets and crowded stone buildings that were hundreds of years old.

We came upon the church's imposing structure of grey stone columns rising skyward with the space between the columns filled with white stucco. There were two massive central copper clad doors and two doors on either side of the main doors for public entrance and exit. Walking through the doors, we were greeted with the echoes of numerous footsteps of people touring this massive church. There was a sensation of being surrounded by light which was reflected from the white washed walls between the windows. There were also a variety of massive sacred scenes painted on the smooth ceilings and walls. From about half way down the length of the church, we turned around and saw the organ seemingly floating near the ceiling from its position in the second balcony. It was spectacular! I couldn't wait to get my hands on it. The distance from the ground floor to the first balcony seemed at least two stories, and the height from the first to the second balcony looked to be about the same. I was going to get my exercise the next day!

On our return to the hotel, I spoke to the tour director as to the availability of practice time, remembering the previous "adventure." He assured me that the organ would be accessible an hour before the choir rehearsal on Sunday morning. I relaxed and enjoyed a very pleasant evening.

Early Sunday morning, my wife and I walked to the church again experiencing an amazingly quiet stroll since there were no people or moving cars. The plaza in front of the church was empty and the river was flowing peacefully. We met another tour member who would be recording the concert and wanted to set up his equipment before the rehearsal.

Our first problem was that **all** of the doors were closed and locked. The recording tech walked completely around the

building, knocking on each door. We were amazed that we could hear the echo of his knocking through the front doors as we waited with his equipment. Finally, after 30 minutes, a tiny white robed nun opened one of the smaller front doors. We introduced ourselves and walked into the sanctuary.



**Inside Jesuit Kirche, Lucerne, Switzerland**

Through a combination of sign language, her broken English and my limited German, we communicated my desire to practice the organ in preparation for the Mass. The nun unlocked the door to the balcony, and I hurried to the top floor where I discovered another **locked** door blocking my way to the organ. Fifteen more minutes had passed and there were only 15 minutes left before the rehearsal was scheduled to begin. I hurried down all those stairs to the ground floor only to discover that I was locked in!

I heard familiar voices on the other side of the door, so I pounded on the door and shouted to get their attention. One of the choir members found the nun and she unlocked the door again. I explained that the top door was locked, so she said "OK" and led me back up to the top balcony, pausing several times to catch her breath. She unlocked the upper balcony door, pointed at the organ and then returned to the ground floor.

The organ was exquisite with its faux finished case, gold leaf accent and beautiful pipes creating an elegant symmetrical pattern. There were 41 finely crafted pull stops and I was drooling with anticipation. "Where is the ON switch?" I asked myself. It wasn't on the front or sides

of the case, it wasn't underneath the keyboards, it wasn't on the walls of the balcony or near the balcony doors. There was no "ON" switch. The only possible place left was an opening for a skeleton key that was placed in the front of the case to the right of the keyboards.

Another run down to the ground floor to locate the holder of the keys!

By that time, the choir had begun warm ups in front of the communion rails and I still had not touched the keys. "So much for arriving early!" I thought to myself, once again frustrated by the difficulties I was encountering. I enlisted the help of my fellow tour members to find the nun. We got a set of keys and then I ran back up to the top balcony. None of the keys fit!

Back down to find more keys.....

I was finally given a new set of keys with at least one promising key on the ring. Breathing heavily and trudging to the top balcony again, I selected the correct skeleton key, inserted it, turned the key and at last heard the blowers begin to fill the reservoirs. Unfortunately, I was unable to play because the choir was still practicing downstairs, so I practiced the Bach "Magnificat" silently to get a feel for the keys and the flat pedal board.

The choir finally finished practicing. There were a few minutes available while the choir moved from the front of the church to the organ loft, so I quickly tested the individual stops and then the ensemble sound of the pipes. The organ sound was warm, balanced and satisfying; not overpowering but well able to fill the sanctuary with ease.

The choir gathered to one side of the organ, and we had about five minutes to check the balance of the choir to the organ before the service began. It was exciting to experience the quality of unforced singing which was encouraged by the acoustics, as well as having an instrument that supported the choir so easily. The choir sang beautifully, and it was a calming experience to go through the Mass and have the words of another language wash over all of us during that time.

At the end of the morning Mass, the priest invited people to stay for our short choral concert, and the choir began to move down the stairs to go to the performance location at the front of the sanctuary. I took advantage of the transition to pull out J. S. Bach's "Tocatta in F" and played the postlude. I normally like to change manuals during the piece to provide a variety of colors, but there had been no time to check balances. So I pulled out the principal chorus on the great, coupled the swell to the great and the great to the pedals, added the 16' reed to the pedals and began playing all of the Tocatta on one manual. It was an incredible experience as the music took over and just flowed! The acoustics supported the runs and the phrasing, and in that moment all of the music made perfect sense. I was thrilled to have experienced that moment and humbled by the incredible work of the organ builders in designing such a beautiful instrument. It was well worth all of those stairs!



**T. Paul Rosas playing the 3 manual Metzler tracker organ**

The audience appreciated the vitality and diverse styles of the performance. We were all then free for the rest of the day and dispersed throughout the city to find lunch and explore. My wife and I walked across Chapel Bridge, found a wonderful outdoor restaurant and enjoyed our beer and wurst while looking across the river to the Jesuit Kirche, savoring the food and the experience of our travels together.



**Jesuit Kirche, Lucerne, Switzerland**

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

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

\* Chapter Member

### Every Saturday & Sunday

Organ, 4 PM, CPLH

### May

#### **1 Sunday**

**Aaron Grafton**, Cello, with **Chun Mei Wilson**, Piano. Works by Poulenc and Beethoven, **CSMA, 3:30 PM**

**Resonate! Ives String Quartet, with Jerome Simas**, Clarinet.

**First Congregational Church**, 1985 Louis Road, Palo Alto, Works by Haydn, Eli Armer, and Brahms, 4 PM

#### **8 Sunday**

**David Brock** (Incline Village, NV), Organist, **CSMA, 3:30 PM**

**Benjamin Bauchmann** Organist, **David Kurtenbach**, tenor, Organ, Piano, & Voice, **GC, 3:30 PM**

**David Higgs** (Eastman School of Music) , Organist, **St. Mark's Episcopal Church**, 2300 Bancroft Way, Berkeley, **6:10 PM**

#### **15 Sunday**

**Bay Area Youth Harp Ensemble**, **CSMA, 3:30 PM**

#### **29 Sunday**

**Cathedral Choir of Boys and Girls, St. Brigid School Honor Choir**, Spring Concert, **CSMA, 3:30 PM**

### June

#### **3 Friday**

**Silicon Valley Symphony**, Prodigy **Stephen Waarts**, Rossini, Vaughan Williams, Prokofiev, & Mendelssohn. **Holy Trinity Episcopal Church**, 330 Ravenswood Ave, Menlo Park, **7:30 PM**

#### **4 Saturday**

**Silicon Valley Symphony**, Prodigy **Stephen Waarts**, Rossini, Vaughan Williams, Prokofiev, &

Mendelssohn. **Saint Marks Episcopal Church**, 600 Colorado Ave, Menlo Park, **7:30 PM**

#### **5 Sunday**

**James Welch**, Organist. Transcriptions of works by Wagner, in conjunction with the SF Opera's Ring Cycle, **CSMA, 3:30 PM**

#### **12 Sunday**

\***Carolyn Thompson-Lamcke**, Organist, Mendelssohn, Reger, Vivaldi, arr by Ellsasser, Bridge, Purvis, and Young. **Los Altos United Methodist Church**, corner of Magdalena Ave & Foothill Expressway in Los Altos, **3 PM**

**Christoph Tietze**, Organist, **CSMA, 3:30 PM**

**Marilyn Keiser** (Indiana University, Bloomington, IN) , Organist, **St. Mark's Episcopal Church**, 2300 Bancroft Way, Berkeley, **6:10 PM**

#### **19 Sunday**

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

#### **26 Sunday**

**Robert Gurney**, Organist, **CSMA, 3:30 PM**

**Robert Gurney**, Organist, **CSMA, 3:30 PM**

# American Guild of Organists

## San Jose Chapter

582 Dublin Way, Sunnyvale, CA 94087



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