

Stop & Reed

May
13

Dean's Message

Off to a Good Start!

Happy fall to all!

In September we had two wonderful events.

It was so great to see so many chapter members and friends at the special party in honor of member **Richard Cencibaugh** who received the **2012 "Citizen" Award**, as part of the Fresno Art Council's annual Horizon Awards. It was held at Frank's Place in the Warnors Theatre building. Special thanks to member **Catherine Walker** who organized a wonderful evening of tributes, great food and drink, and a beautiful venue with festive piano background played by member **Helga Medd**. Kudos also to **Sally Caglia** and staff for providing Frank's Place free of charge! You can read more in an upcoming issue of **The American Organist**.

Paso Pipes & Ponies was a very fun inter-generational event (age nine to eighty plus) of about twenty lucky people, thanks to two of our Paso Robles colleagues. Member **Cliff Munk** kindly let us experience his grand collection of organs and pianos. He challenged us, and we set a chapter record, for sure, with eight organists playing simultaneously (duets and hymns) on four organs! -- followed by hot dogs and fixings at Harris Stage Lines, home of member **Cactus Harris**. Lunch conversations were interspersed with tunes on the calliope. We got acquainted with beautiful horses and many modes of travel from the Harris' vintage wagon collection -- from chuck wagon to chariot, topped by a thrilling ride on a real live stage coach!

Cheers,

Dean Laurell

News

Board Meeting

Tuesday, November 27, 2012

10:00 a.m.

Huber residence -- 511 E. Brown Ave., Fresno

Organ Music

FREE ORGAN MUSIC will be available at the OCTOBER 14 "Spotlight on Young Composers." Visalia organist Ruth Dresser has offered her vast organ music collection (classics to pops, in good condition) to share among our members. COME EARLY for the best selection!

Important Information for members:

1. Please send the stop list of your church organ and a photo of the organ (include yourself) to our chapter webmaster, Scott Davis: scodaviis@hotmail.com
2. Notice that the Directory Events include non-chapter events within reasonable driving distance (car pool?) SJV Chapter events are marked ****.
3. All members are invited to attend monthly board meetings.
The date is announced in each S&R issue. (We're a friendly bunch!)

Thank you to all who generously contributed nearly \$500 to our chapter scholarship fund in honor of "Horizon Award Citizen" Richard Cenci-baugh.

Organist/pianist position available at Holy Spirit Catholic Church

The organist/pianist position duties are accompanying the Children's Choir once a month or so at the Sunday 10am Mass as well as the Adult Choir at 10am on all the other Sundays. Choir Rehearsals are Tuesdays 5:00-5:45 Children's Choir (piano is primarily used with the children) and 6:30-8pm Adult Choir. The organist has all the wedding and funeral services to play for and accompany a cantor and other singers/musicians that might be incorporated. There are also many other special Masses that occur during the year which the organist would be playing for if the adult choir is given those Masses to sing for. It is a paid position by the hour. It is a wonderful opportunity for someone. Bill Heisdorf is the director of the music ministry and directs the adult and children's choir. He is a caring and spiritual young man that is maturing as a fine director.

Play - Sing - Move with Doug Goodkin

International Educator/Author bring you and your students an introduction to the **Orff Schulwerk** dynamic approach to a wide variety of media like children's games, body percussion, speech, song movement folk dance, drama and Orff instrument ensemble.

Come prepared to both actively participate and reflect on the education concepts behind these activities.

Co-sponsored by:

California State University, Fresno Dept. of Music
Fresno Arts Council

Saturday, Nov. 3, 2012. 9 a.m. to 4 p.m.

CSUF, Dept. of Music Band Room

Registration/coffee 8:15 a.m.

Early Registration by Oct. 26/12 \$40.

Fee at door \$50

Please make checks payable to:

Fresno Arts Council, Orff

1245 Van Ness Ave., Fresno, CA 93721

Guys & Dolls Organ Concert



This annual Fresno Pipe Organ Academy event was held Sunday afternoon, April 28 at the Second Church, Christ Scientist, Fresno. AGO Student members Tyler Baker, Cactus Harris, and Luke Shrestha (all are previous CCYPAC prize winners) performed along with younger organists Emily Booth, Devon and Taylor Samuelian, Noah and Samantha Tyler. Special guests who traveled from Merced were the Lee Family of string players-- Dr. Jun Ho (father) and children, ages 7-11, Vivienne and Andrew all on violin, and Dong Yoon (also a CCYPAC winner) on cello. The Fresno Pipe Organ Academy event was a success musically and financially, bringing in enough donations to cover the FPOA prize of the Central California Youth Performance Awards Competition. Teachers were Tina Carter, Laurell Huber, Jacqueline Johnson, Helga Medd, and Wendy Shrestha.

Articles

SFEMS Baroque Music Workshop

Sheridan Haskell

During the last week in June, I had the privilege of participating in the San Francisco Early Music Society's Baroque Music workshop hosted at Sonoma State University.

There were about fifty to seventy instrumentalists and singers participating in the workshop. The workshop was divided by instrument into several groups. Each group had their own teacher and classes. I participated in the harpsichord group led by Peter Sykes.

In my group there were about eight musicians of differing ages and musical backgrounds. Most of us were familiar already with the harpsichord but a few were completely new to it having only piano backgrounds.

We had two hour long master classes every weekday morning with Peter Sykes. All of us in the group got the chance to perform in the master-class at least once (several of us performed twice during the week). In the afternoon, the harpsichord group would meet for a thoroughbass improvisation class.

All of the musicians worked everyday together in ensembles accompanying singers. Each harpsichordist got to be in at least one ensemble in which we supplied an improvised thoroughbass accompaniment.

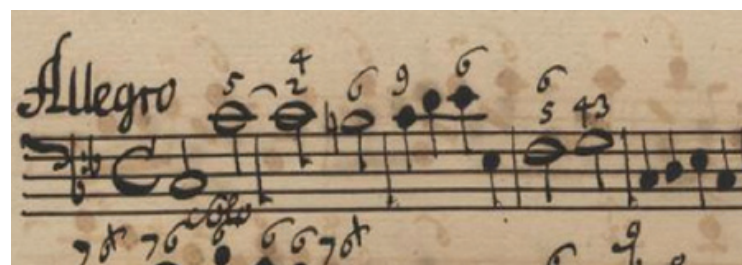
There were a number of recitals during the week. Two were done by the faculty. On Wednesday night, many of the workshop musicians formed an orchestra and accompanied soloists in concertos. I performed a harpsichord concerto that night. During the last two days, the different workshop ensembles performed together with singers.

The theme of the event was entirely about the music of J.S. Bach. We mostly focused on performing his vocal works but there was also some attention given to some of the most contrapuntally complex music of his repertoire. Ad hoc ensembles formed every morning to play canons and fugues and the faculty concerts included works from the Musical Offering.

Overall, I found the workshop to be quite an exciting, enjoyable, and edifying experience. Along with the gained performance experience, the opportunity to converse with and learn from many professionals in this specific field of music was what made this workshop experience particularly rewarding to me.

An Introduction to Continuo Improvisation

Sheridan Haskell



What are those funny numbers above those bass notes? The above image is taken from a score that is not your normal piece of music. It is a thoroughbass part intended for one or more continuo instruments in accompanying other instruments and/or singers. In playing from a thoroughbass part, the continuo player plays the written bass line and also reads and interprets the numbers written above the bass line in improvising chords. The practice of thoroughbass improvisation dates back to the beginning of the 17th century and lasted up till the beginning of the 19th century. During the baroque era and much of the classical era, thoroughbass improvisation was common place. Many books and articles were written on the subject during the baroque. It was standard curriculum for all keyboard and hand plucked instrument performers. Even professional monophonic instrument players needed to know in order to ornament and elaborate on their written part properly.

The instruments used

There was large a variety of thoroughbass instruments that were used during the baroque. Any keyboard instrument could be a continuo instrument however the harpsichord and the organ were most commonly

used (the fortepiano during the classical era was also an option). It may be surprising to hear, but hand plucked were also used a lot during the baroque. Included in this family are lutes, theorbos (basically lutes with a very long neck giving them an extended bass range), the baroque guitar (looks like our guitar but smaller), and the harp. Lute, theorbos and their relatives were used throughout the entire baroque era. Guitars were too, however their prime time was during the early and mid baroque. During the late baroque the guitar's use as a continuo instruments seems to have been less common. Harps are mostly confined to be early baroque continuo instruments.

The Style

On keyboard instruments, the style of thoroughbass improvisation is most of the time in four parts following rules that you might find similar to modern voice leading procedures. However, we know from many contemporary sources that professional thoroughbass player would often be very expressive by increasing or decreasing the number of parts they play

to match the nature and emotion of each piece. Rhythmic textures such as arpeggios were not uncommon. A style of thoroughbass realization known as "full-voice" style was used for loud pieces in which the player would play large chords in both hands. Thoroughbass players might also inject melodies into their parts when they wouldn't get in the way of the other instruments.

Books

There are many books both new and old that you can get started on learning thoroughbass improvisation with. The most popular book today is "Continuo According to Handel" which is a collection of exercises by Handel with commentary by musicologist David Ledbetter. If you have the time, the classic book "Thoroughbass Improvisation as Practice in the 17th and 18th Centuries" by F.T. Arnold has a enormous wealth of information on thoroughbass improvisation. Just be warned that it's on the lengthy side (approximately 1000 pages).

Upcoming Events

Christoph Bull - Organ Artist Series -

Phillip Lorenz Memorial Keyboard Concert

May 5 at 3:00 pm

CSUF Concert Hall, Fresno

Central California Youth Performance Awards Competition

May 19

1:00 p.m. for High School Division and

2:30 for College Division. (Exact start times are subject to change.)

Guild Sunday

June 2 at 3:00 pm

Easton Presbyterian Church 5825 S. Elm, Fresno

Two organs!

CCYPAC winners will be featured.

Executive Board 2012-2013

Dean

Laurell Huber

AAGO

559.222.8114 (home)

559.269.1332 (cell)

Subdean

Catherine Walker

CAGO

559.658.7376

559.906.3068

Recording Secretary

Andrea Belau

SPC

559.897.7076

559.285.3097

Treasurer

Lee Todd

559.683.0897

Education Coordinator

Richard Cencibaugh

559.222.6351 (home)

559.349.5162 (cell)

Have something for next month's issue? Contact the editor...

Sheridan Haskell

sheridanhaskell@icloud.com

713.824.3110

For general inquiries...

555.555.5555

sjvago@sjvago.org

SJVCAGO

5555. Nowhere Dr.

Fresno, CA. 55555