



# AMERICAN GUILD OF ORGANISTS PIPELINE

VOL. 9. NO. 8

RED RIVER VALLEY CHAPTER

MAY 1993

**FROM THE DEAN...** Recently I was thrilled listening to a choral piece by Palestrina sung so perfectly in tune it almost hurt. What a joy to have a public classical music station to listen to. Harmony is seldom easily achieved, but I feel that spirit of harmony alive and well in our Red River Valley Chapter.

I wish to thank the outgoing board members for their support and diligence this past year: Marlys Herring, Carolyn Hensrud, Lance Johnson, Joan Bystol, Mary Tangen, Rod Rothlisberger, Michael Olson, and many chapter members who have actively participated in various ways. And I welcome the newly elected board members: Lloyd Collins, Gerald Berg, Jennifer Evans, and Craig Proehl. I know together we will work for a stronger, more user-friendly chapter.

We have a great opportunity for stimulation and fellowship on Sunday, May 16, our next meeting day. Member Lloyd Collins has invited all of us to attend the Olivet Lutheran Church Choir's performance of the Rutter Magnificat, at the church at 4 p.m. that day. Our annual potluck supper will begin at 5:30 p.m. at the home of Peter Nygaard, 804 S 10 Street, #A1, Fargo. Both events are within blocks of each other, so it is a natural progression. Some of us will be calling for food contributions and to encourage your attendance. I look forward to seeing many of you that day. Happy summertime to all.

Margery Possehl, Dean

#####  
Board meeting at the home of Marge Possehl,  
1502 S 2nd St, Moorhead, Saturday, May 15,  
at 4 p.m.  
#####

**PIPEDREAMS.**Sundays, 9:30 p.m. KCCM 91.1 FM. 5/23/93 The O.H.S. in Louisiana..sounds of mostly antique American-built instruments recorded in recitals of the Organ Historical Society.

5/31/93 Floridian Festivities..concert recordings from the Philharmonic Center for the Arts in Naples, Florida, Gulf-coast recitals featuring the 59-stop Casavant organ.

6/7/93 Get Me To The Church On Time..for June brides and others, a program of wedding music which includes some of what you'd expect and much that you wouldn't.

6/14/93 Handel With Care..a selective survey of some unique gifts to organists in the spirit of the man who invented the organ concerto, Georg Friederich Handel.

6/21/93 The Bach Connection..original music and transcriptions from the 19th and 20th centuries inspired by J.S. Bach and performed in recital by the late, inimitable Douglas L. Butler.

6/28/93 Oh, Canada! a celebration of Canadian composers and performance of organ music.

**DON'T FORGET...**The AGO Annual Fund. Funds subsidize dues of students and senior citizens; supports denominational consultations and interacts with seminaries on teaching the role of music in worship; helps underwrite the popular Improvisation Competition, which enlivens a unique part of our artistic heritage and challenges some of the brightest minds of the profession; helps to enable chapters to sponsor Pipe Organ Encounters, which introduce young people to every facet of the pipe organ, from construction to performance. Use the information you should have received in the mail.

**COMING EVENTS...**

National Association of Pastoral Musicians Organ School. St. Olaf College, Northfield, MN July 26-30, 1993. Faculty: Dr. James Kosnik, Mary Jane Wagner, OSF; Ronald Brassard and Dr. John Ferguson.

National Association of Pastoral Musicians and St. Mary's Cathedral host a weekend Cantor School at St. Mary's Cathedral, September 10-12, 1993. Faculty: James Hansen, Tom Conry and Frances Brockington.

Beginnings and Beyond Institute on Christian Initiation of Adults and Children Sponsored by the North American Forum on the Catechumenate and the Catholic Diocese of Crookston, August 8-13 at Concordia College, Moorhead.

Brochures for all three of the above events are available from Michael Prendergast at St. Mary's Cathedral, 235-4289.

**CHORAL MUSIC SALE (WE WILL TRY AGAIN).**

St. Mary's will host a choral music sale—we have over 1500 new and used octavos for sale or trade. Hymnals, organ music, instrumental music, periodicals, etc., for sale Saturday, June 12 in Cathedral Hall, 9:00 a.m. - noon. Refreshments served. **Do you have music for sale?** You may reserve a table for \$5 by calling Michael Prendergast by noon on June 11. Start cleaning out your files now!

(M. Prendergast, 701-235-4289 church)

\*\*\*\*\*  
Sunday, May 16, 5:30 p.m. potluck supper at Peter Nygaard's home, 804 S 10th St, #A1, Fargo. Beverages and dishes provided by Peter. Thank you, Peter!  
\*\*\*\*\*

**MINUTES OF THE BOARD MEETING held Sunday,** April 18, MSU Center for the Arts. Present: Marlys Herring, Lance Johnson, Michael Olson, Margery Possehl, Mary Tangen. Motion Lance, second Marlys, that minutes be accepted. Passed. Treasurer's report shows a healthy balance. Rod Rothlisberger will do the membership letter with 2 big mailings in May. A new representative to the LAAC Board is needed to attend meetings on the third Wednesday of the month. Marlys motion, Ardis second, that the AGO representative to LAAC shall be chosen by the board from the board. Passed. the Meeting adjourned.

!!  
Don't forget the two organ workshops at Concordia this summer. See earlier newsletters for details.  
!!

**POSITION OPEN...Messiah Lutheran Church** is seeking directors for Senior Choir, Men's Chorus, Teen Choir, Cherub Choir and 2 Handbell Choirs for September 1993. Send letter of application and resume to: **Personnel Committee**  
2010 Elms Street North  
Fargo ND 58102

For more information contact: **Joan Bystol, Director of Music, (701) 235-4335**

**POSITION OPEN...St. John Lutheran Church** in Fargo is seeking applications for the position of Senior Choir Director. Desire individual with minimum of 2 years experience as adult choir director in Lutheran church setting. Send resume and letter of application to: **Gaylon Anderson, Chair of Search Committee, St. John Lutheran Church, 1710 Fifth Street South, Fargo ND 58102.** (From Barbara Preloger, Director of Music)

**MINUTES OF THE CHAPTER MEETING,** Sunday, April 18, MSU Center for the Arts. Dean Margery Possehl asked Mercedes Roos to present the slate of officers.  
Dean - Margery Possehl  
Sub dean - Lloyd Collins  
Secretary - Jennifer Evans  
Treasurer - Craig Proehl  
Members at large - David Childs  
Ardis Witte  
Gerald Berg  
Program chair - Joan Bystol

Dean Margery Possehl then appointed Michael Olson as dean pro tem to conduct the election of officers.

Motion by Marlys Herring, Second Sue Clambey to accept the slate of officers as presented.

**Announcements:** be aware that an early membership drive is taking place; the membership fee schedule is \$36 national, 26 local for a total of \$62; don't forget blue sign-up sheets for committees and interests; Sue Clambey is doing organ encounters with all Moorhead 4th graders in the month of May. Peter Nygaard will be the host of the May meeting. Meeting adjourned.

Mary Tangen, secretary

Thanks to all who took part in the Harpsichord Plus program April 18. Jennifer Evans, organist and Youth Choir director showed her Zuckermann "Ruckers" instrument modeled after those of 1660-1680 in Flanders. She played two numbers for us: "The Queen's Alman" by William Byrd, and "Double Saraband from the G Minor English Suite" by J.S. Bach. Four other harpsichords were displayed by Dr. Robert Pattengale of MSU who explained the differences in them, and general information about the harpsichord. Our first ever meeting at MSU was enjoyable and several members tried out the harpsichords with music they had brought to the meeting.

The following informative and important article was written by Maria Bucka, Dean of the Twin Cities Chapter, and was printed in their May 1993 issue of "Pipenotes".

Several Months ago I learned of another twist to the Copyright Law of which you also may be unaware. It involves the "performance" of works that are copyrighted. We are aware of the copyright penalty involving the reproduction (photocopying) of music. But I'm sure many of us are unaware of the following law:

Under the United States Copyright Law, copyrighted musical works cannot lawfully be performed publicly without permission of the copyright owner. Public performances given without permission are infringements of copyright. The necessary permission, in the form of a license, may be obtained directly from the copyright owners or from another (ASCAP, SESAC or BMI) entitled to license on the copyright owner's behalf.

The idea behind the United States Copyright Law and the similar laws in scores of other countries, is simple. Copyright is a property right. The product of a person's mind is just as much his or her property as the product of a person's hands. Except as specifically provided by law, that property cannot be used without permission.

The United States Constitution gave Congress power to provide for copyrights in 1790. The idea of copyright is to encourage creativity by making successful works profitable for the creators. Nobody works for nothing, and authors and composers have to pay for rent and food just as you do. If they could not earn enough from creative works, which the public hears, they would be forced to work at something else. The result would be much less music, and this would affect your income and profits, since the public expects and demands a variety of music.

The Copyright Law provides that all "public" performances - even nonprofit performances - must be licensed, with the exception of a performance within the course of a RELIGIOUS SERVICE at a place of worship or in face-to-face teaching activities at a nonprofit educational institution.

The law defines a "public" performance as one "at a place open to the public or at anyplace where a substantial number of persons outside the normal circle of a family and its social acquaintances is gathered."

The law requires a license not only for performances by live musicians, but also for performances by videotapes, tape players, etc.

Violations of the Copyright Law are expensive, ranging from damages of not less than \$500 nor more than \$20,000 for each piece infringed, plus court costs and attorney's fees. Obviously, it is far less expensive to comply with the Copyright Law by paying for a license, than to pay damages for violating the law.

What does this mean to us as church musicians? Well, it means that every time we perform a recital or concert (not a worship service) or host other performers we must check if any of the publishers of the works that are being performed are ASCAP, SESAC, or BMI. It is easier and far less expensive to pay a PER CONCERT LICENSE AGREEMENT than a Blanket license agreement.

Another solution would be to perform only in the context of a worship service, or to never include works that are published by ASCAP, SESAC or BMI. This may not be practical for some of us.

I'll admit that this law does not encourage us in our profession as performers. It seems to put an undue burden on us to be forever checking source material, as well as to find the money to pay for it. One suggestion made by a member of our organization was that we propose a line item in our church music budgets for royalties.

If we have to accept this responsibility for the law, I would also like to see the publishers accept their responsibility by at least printing at the bottom of their music something like: "This music may not be performed in public without the consent of the publisher and the payment of a fee" As it stands now, none of us would be cognizant of this law, except perhaps when it is infringed and we are subsequently fined.

**Part III of the Paul Westermeyer seminar...**

1) How do we sing the "story" in this age of disorder? Worship is a continuous activity. Our task is to figure out how to live with the riches of the past put into the present with creativity. 2) How do we establish good communication between pastor and musician?

1. Will to do it, before it will happen.

2. Schedule it in. Make a pact, "One hour per week." Have individual assignments-hymns, etc. Communicate your plans. Plan it out.

3. Be willing to engage and listen to each other. "I didn't like what you did; let's talk about it."

4. Establish ground rules, (e.g. "the lectionary drove the plan for hymn choices, etc.")

5. Include the musician, pastor, and laity in planning some specific Sundays or seasons. Gather together text and music resources for ready references.


6. Realize that the service has a theme; all parts ought to relate to that focus; the lessons, verses, prayers for a given Sunday ought to generate certain hymns as well as choral and organ selections. In planning, it must be noted that musicians need advance planning time to first select then learn related music, whether for choirs or organ selections, if those parts are to coordinate with the rest of the service. Pastors must recognize this.

3) Professional concerns: "The church lives in-if not of-the world. Church vocations also happen in a world of hard economic realities. /The laborer is worthy of his hire and should receive a fair wage. The cantor should receive paid vacations, convention allowances, etc. To continue the volunteer position is a disservice; it indicates that position-or person-doesn't have to live in the real world."

4) Alternate liturgies and services: "To turn worship into things of the moment is a dangerous business; musicians need to convey this responsibility. Liturgy provides "old" and "new". We need to live in the culture creatively. Mixing genre often leaves holes. We need to consider what is durable, what works, what fits our congregation. Combine heritage with contemporary." 5) Acoustic embellishments: Dr. Westermeyer said, "Melt the mikes down into plowshares!" We need to be sensitive to the dynamics of singing and use different accompaniments in different contexts and styles. A piano works better for some styles."

Martin E. Marty, noted theologian writes in the forward of Dr. Westermeyer's book The Church Musician, "He (Westermeyer) does not believe there is only one style, level, or mode that is God-pleasing..but each congregation can learn what its own genius is, can establish new goals for expressing it, and can strive to come closer to meeting those goals."

Thanks to Mercedes Roos for this fine report.

<p>AMERICAN GUILD OF ORGANISTS Red River Valley Chapter P.O. Box 2223 Fargo ND 58108</p>	<p>Non-Profit Organization U.S. Postage PAID Permit No. 1657 Fargo, ND</p>
	

# American Guild of Organists



## MEMBERSHIP APPLICATION AND DUES RENEWAL NOTICE: 1993-1994

Mail to: Treasurer  
Red River Valley Chapter  
American Guild of Organists  
P O Box 2223  
Fargo ND 58108

Please mail your dues check with this form. Make your check payable to Red River Valley Chapter, AGO. Contributions beyond dues are also tax deductible in the manner and to the extent provided by law.

### MEMBERSHIP CATEGORY (check one)

- Regular Voting Member (\$26 local + \$36 national) \$62 \_\_\_\_\_
- Special: over 65, under 21, or disabled (\$20 local + \$24 national) \$44 \_\_\_\_\_
- Student with school ID (\$7 local + \$15 national) \$22 \_\_\_\_\_
- Partner: 2nd member at same address, no TAO  
(\$26 local + \$18 national) \$44 \_\_\_\_\_
- Dual: paid to second chapter \$26 \_\_\_\_\_  
Primary chapter: \_\_\_\_\_
- Chapter Subscribing Member: Chapter dues only; no magazine \$26 \_\_\_\_\_
- Contribution \$ \_\_\_\_\_

**TOTAL AMOUNT ENCLOSED** \$ \_\_\_\_\_

NAME \_\_\_\_\_ TITLE/AGO CERTIFICATE \_\_\_\_\_ SPOUSE'S NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CHURCH & POSITION(S) \_\_\_\_\_

TELEPHONE: (Home) \_\_\_\_\_ (Office) \_\_\_\_\_ (Church) \_\_\_\_\_

SUBSTITUTE LIST: Organ - W/F/S Vocal/Choral - W/F/S Handbells - W/F/S  
(Circle appropriate categories above: W = Wedding; F = Funeral; S = Service  
Fargo-Moorhead ( ) Surrounding Area ( )

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

(By signing this application/renewal form, members agree to abide by the Code of Ethics of The American Guild of Organists.)

## **CODE OF ETHICS**

*Adopted by the National Council, October 23, 1933,  
as revised through October 18, 1988.*

**Preamble:** Founded as an educational and collegial organization, the American Guild of Organists strives to support its members in their professional lives and work. In keeping with this goal and recognizing the diversity of its membership, the Guild establishes the following rules of conduct which shall be considered binding upon all members in good standing.

**RULE 1.** All individuals shall be eligible for membership and participation in the American Guild of Organists.

The Guild--its Headquarters, Regions, Districts and Chapters--shall not discriminate on the basis of race, national origin, age, religious affiliation, gender, marital status, sexual orientation, disability or medical condition (including, but not limited to acquired immune deficiency syndrome).

All members are entitled to enjoy the privileges and are expected to accept the responsibilities of membership in the Guild. Members shall be considered equally for Guild offices and participation in Guild activities. Members shall abide by the Code of Ethics, and Code of Professional Standards, the By-Laws of American Guild of Organists and the Operating Procedures of their local Chapters.

The Guild's referrals and recommendations for prospective employment shall be based solely upon professional competence and availability.

The Guild shall consider members' physical disabilities when choosing sites for its activities, and it shall endeavor to make printed materials accessible to members with visual disabilities.

**RULE 2.** Members shall strive to promote good working relationships within this organization and within their employing institutions.

Members shall observe both the spirit and the letter of this Code of Ethics in their dealings with the Guild, with individual members and with musicians under their supervision. In their relationships with employing institutions, members shall abide by the Code of Professional Standards.

Members shall address differences of opinion within this organization through appropriate channels, including its Discipline. Members shall address differences of opinion with employing institutions through appropriate channels, as provided by their individual employment agreements and the Guild's Procedures for Dealing with Complaints about Employment Matters.

**RULE 3.** Members shall respect the employment of colleagues.

a. Members shall not apply for a position, appear to be soliciting a position, engage in discussion about possible employment or attempt to place a student or colleague in a position until the incumbent shall have resigned or been notified of termination by the institution. It is the responsibility of the member to determine whether the incumbent has been notified. Furthermore, members shall not undermine or attempt to dislocate an incumbent.

b. A member may accept a performing engagement only when such an engagement has been approved by the incumbent musician. It is the responsibility of the member to determine whether approval has been granted.

In cases where such a performing engagement, for a wedding, funeral or other occasional service, has been requested by a third party, it is appropriate for the third party to offer the incumbent the customary fee as a professional courtesy.

**RULE 4.** Members shall respect the legal rights of others.

a. Members shall respect the property rights of composers, authors, and publishers by being aware of and complying with the Copyright Law and attendant procedures regarding performance, reproduction and recording rights.

b. Members shall respect the employment rights of others by being aware of and complying with all laws and procedures pertaining to immigration and work permits.