



Pipeline

American Organist Guild—Red River Valley Chapter

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March/April/May
2012-13

Message From the Dean

As I write this article, the North-East part of our country is bracing for a major winter storm. The Fargo-Moorhead area is expected to receive a large snowfall this upcoming weekend. We are deep in winter here. As we travel onward to spring, we will be journeying through the season of Lent, Holy Week and arriving finally at Easter Sunday! Those of us who are church organists have the great privilege (responsibility?) of setting the tone for our Sunday services. Our music can be part of the journey as we choose darker, meaningful prelude music during Lent, foreboding, perhaps disturbing music for Holy Week, and then the uplifting, joyous music of Easter morning! The powerful effect of our music choices can be felt by the congregation, even though many of the people in the pews are unaware that we have deliberately chosen music for that purpose. It is always a delightful surprise when a church member takes notice and tells us they are moved. As organists, we help to communicate the great mystery of our faith: Christ has died. Christ has risen! Christ will come again.

I sincerely hope that as many of you choose your Lenten and Easter music, that you will look at some French

composers' music for inspiration. This April we will be celebrating the Celestial Sounds of "Those Fabulous French" with Michael Barone of Minnesota Public Radio hosting. Mr. Barone will do some research and speak about music that is chosen for the program. Just two weeks after Easter, this program needs AGO organists to perform, and all of our members to attend and support each other! The program will be held at Gethsemane Cathedral in Fargo on Sunday, April 14 at 4:00 PM. Any French music can be included, from short, delicate pieces to major works. We are looking for variety. Please contact me (songsally@aol.com) if you are interested in sharing music that Sunday!

In peace,

Sally

Sally Harmon, Dean, RRVAGO
songsally@aol.com

First Friday Luncheon

Who Everyone is Welcome!

When First Friday of the
Month at Noon

Where Fryn' Pan
302 Main Ave, Fargo

Chapter Officers

Dean: Sally Harmon

Sub-Dean: Sonia Carlson

Secretary: Robyn Vinje

Treasurer: Ruth Strawn

Board Members at Large

2013: Ruth Discher

2014: Alpha Roeszler

2015: Bill Tweten

Board Meeting Notes

Minutes of the RRV/AGO Board Meeting
December 7, 2012

The board met following the regular First Friday Lunch at the Fargo Fryin' Pan. In the absence of Dean Sally Harmon and Sub-dean Sonia Carlson, Robyn Vinje presided. Also present were Ruth Strawn, treasurer, Bill Tweten, and Ruth Discher. In addition, Michael Olson and Jim Gurney were there.

Jim reported that all arrangements were in place for the Sing-a-Long to be held at Messiah Lutheran Church on Monday, December 10th. Robyn noted that Sonia had volunteered to usher, and Robyn will try to find one other person.

One of the groups to perform Monday night is the Jazz Group from Fargo North High.

They requested an honorarium of \$100. Ruth Strawn moved that we pay them from our treasury (not the collection at the Sing-a-Long, which goes to the Food Pantry). Ruth Discher seconded the motion, and it was approved.

Ruth Strawn submitted her monthly treasurer's report electronically prior to the meeting. We have a balance of \$5,873.27 in the checking account, and \$2,818.96 in the CD, for a grand total of \$8,692.23.

The next board meeting will be Friday, January 4, 2013.

Respectfully submitted,
Robyn Vinje, secretary

Board Meeting Notes

Minutes of the RRV/AGO Board Meeting
January 4, 2013

AGO members present for the First Friday Lunch were Ruth Strawn, Bill Tweten, Sonia Carlson, Alpha Roeszler, Michael Olson, and Robyn Vinje. It was decided that the board would not officially meet due to the lack of items to be discussed.

Robyn read the e-mail from Dean Sally Harmon regarding her husband's progress and good response to this transplant. She expects to be back at First Presbyterian on January 20th.

Members will be playing at Gethsemane Cathedral's *Celestial Sounds* program in April. Several members are still considering if they will play, and what to play. This will be discussed at the next meeting.

Treasurer Ruth Strawn submitted her report electronically prior to the meeting. It showed \$5,804.77 in the checking account, and \$2,818.96 in the CD, for a grand total of \$8,623.73.

Respectfully submitted,
Robyn Vinje, secretary

Board Meeting Notes

Minutes of RRV/ AGO Board Meeting February 1, 2013

The board met after the First Friday Lunch at the Fargo Fryin' Pan on February 1st.

Members present were Sally Harmon, Sonia Carlson, Alpha Roeszler, Ruth Discher, Ruth Strawn, Bill Tweten, and Robyn Vinje.

Treasurer Ruth Strawn submitted her report electronically prior to the meeting. We have \$5,786.77 in the checking account, \$2,818.96 in the CD, for a grand total of \$8,605.73.

Sally announced that she completed the Lake Agassiz Arts Council grant application for the Houlihan concert, which was necessary to receive the final \$80. We had previously received \$320. She noted that the application was so time-consuming in relation to the amount received, that we won't apply for this grant in the future. We did receive \$2500 from the FM Area Foundation, which was much easier to apply for. It was noted that the North Dakota Council for the Arts also gives grants, and we might want to apply for one of those for future programs. We will investigate other grants that are available. It was noted that ATOS solicits sponsors for their concerts, so this is also something to consider.

The consensus of the board was that we won't sponsor a concert artist next fall, but will probably do so in October 2014. We may want to celebrate Bach's birthday again in March 2015.

Those Fabulous French is the theme of the Celestial Sounds program that AGO members will be presenting

Sunday, April 14th, at Gethsemane Episcopal Church. Michael Barone of MPR will be the narrator, but the program will not be recorded. Jay Hershberger, the organist at Gethsemane, will assign memory banks for those playing. The office there is open M-F 8:30-4:00 for those wishing to practice. Jay will contact Michael Olson and Peggy Johnson about participating. There was discussion about possible pieces that members may be playing. Members planning to play are Sally, Ruth Discher, Alpha, Bill, and Jim Gurney.

There was discussion regarding programming for next year. In October or March, depending on availability, we would like to have a hymn festival, possibly with David Cherwien. Sally will check with him. The Christmas Sing-a-Long will be held December 9th. Sally will ask Marty Baumgartner if we could hold it at Peace Lutheran, and if not, possibly at First Lutheran. In May, we will probably have a potluck and music exchange.

The final meeting this year will be Wednesday evening, May 22nd, possibly at Messiah Lutheran.

The March/April/May issue of *The Pipeline* will be coming out next. They would like articles on French composers. The interviewee will be Robyn.

Respectfully submitted,
Robyn Vinje, secretary

Board Meeting Notes

Minutes of RRV/AGO Board Meeting

March 1, 2013

The board meeting was called to order by Dean Sally Harmon following the First Friday Lunch at the Fargo Fryin' Pan. Other members present were Sonia Carlson, Ruth Strawn, Bill Tweten, and Robyn Vinje. Michael Olson also attended.

The minutes of the February meeting were previously distributed electronically.

The treasurer's report was also previously distributed electronically. There was no change from February: \$5,786.77 in the checking account, \$2,818.96 in the CD, for a grand total of \$8,605.73. Ruth did report that she received the final \$80 for the grant for the Houlihan concert from the Lake Region Arts Council. It was also reiterated that we would not apply for a grant from them for future concerts, as the amount of work involved is not justified by the amount of grant money received.

Robyn mentioned that the next time we sponsor an artist, perhaps we should apply for a grant from the North Dakota Council on the Arts.

We discussed sponsoring an artist in 2014, probably in October. There is an organ/marimba duo that would be interesting, and Michael will check into that for October 2014. If we do engage this duo, perhaps we should contact David Eyler and the colleges to see if they would be interested in co-sponsoring the concert.

We also discussed the possibility of having a hymn festival in the fall of 2013. Names mentioned as possible presenters were Mark Sedio, David Cherwien, Bruce Neswick, John Ferguson, and Michael Burkhardt. Sally will check on their availability and cost.

Our last meeting of this year will be Wednesday, May 22nd, possibly at First Presbyterian Church. It will be a potluck and music exchange.

The Christmas Sing-a-Long will be Monday, December 9th. Michael will see if First Lutheran Church will be available to host it.

We will be presenting *Those Fabulous French* as the April program of Gethsemane's *Celestial Sounds* series. Organists performing will be:

Michael Olson – "Toccata" by Widor
Peggy Johnson – "Premier Livre d'Orgue Suite" by Jacques Boyvin

Septieme Ton
Plein jeu continuo
Duo
Basse de Trompette
Dialogue de Recits mesle de Trios
Trio a deus dessus
Voix humaine
Dialogue

Sally Harmon – "Toccata" by Gigout
Bill Tweten – "Chorale in a minor" by Cesar Franck
Jim Gurney – "Opus 29 Prelude (and possibly Cantilene)" by Gabriel Pierre
Alpha Roeszler and Ruth Discher – "Prelude, Fugue, and Variation" by Cesar Franck (piano/organ duet)
Jay Hershberger – "Toccata" by Vierne

The board has been acting as the nominating committee in recent years, and it is time for nominations for officers for the coming year. Dean Sally Harmon and Subdean Sonia Carlson both agreed to serve for another year. Offices open are one-year terms for secretary and treasurer, and a three-year term for member-at-large.

The present secretary and treasurer prefer not to serve again. Robyn will contact several members regarding their willingness to take an office.

The next board meeting will be on April 5th following the First Friday Lunch.

Respectfully submitted,

Robyn Vinje, secretary

|| Getting to Know You

|| *This edition features RRVAGO Secretary, Robyn Vinje.*

|| I was born and raised in Hazen, ND, which is 75 miles NW of Bismarck. I have four younger brothers and a younger sister. After high school graduation, I attended several different colleges and universities, finally graduating from NDSU. I also received my MS from there in food and nutrition.

|| I started piano lessons when I was 7 years old, but my mother made me quit because I didn't want to practice. I started again when I was 9, and then it seemed to click. I took lessons most of the time until I graduated from high school. I had several different teachers during this time, depending on their availability.

|| During my high school years, I spent two summers at the National Music Camp at Interlochen, Michigan, majoring in piano. I also took organ lessons one summer from Frank Bourziel of the University of Michigan faculty.

|| I played my first church service when I was 13, and was the regular organist for my church for three years when I was in high school. I didn't do much playing after that, except for occasional weddings, until we lived in Jamestown. We belonged to St. John's Lutheran Church, and when the organist left, they asked me to take over. I needed a crash course in pipe organ and luckily Pat Unkenholz lived across the alley from the church, so she came there for my lessons for four years. What a crash course! The next fall I studied with Dr. William Wojnar at Jamestown College, but that lasted only one semester because we moved to Fargo. The next school year I studied with Peter Nygaard at First Lutheran.

|| I have an undergraduate minor in music, in addition to natural science and social science. After I received my MS at NDSU, I became a registered dietitian, and worked in the clinical area at the Wahpeton Clinic, and three hospitals here in Fargo. I also taught classes at Concordia and NDSU. I am now retired from that.

|| After we moved to Fargo in 1980, I did some substitute organ work, until I took my present position at Elim Lutheran Church, where I have been for 31 years. It's like another family to me.

|| I have three grown daughters who live in St. Paul, Minneapolis, and Bismarck. My husband died in 2004. My hobbies are reading, sewing, knitting, and traveling. The only state I haven't visited is Alaska, and I hope to get there this summer.

|| Region VI Convention to be held in Springfield, Missouri June 18-20, 2013

|| Springfield, Missouri is excited to be hosting the Region VI AGO Convention this year. Registration can be completed either online via the link on the official convention website, www.springfield2013.com, or by downloading and copying the registration form and returning it to the Springfield Chapter by mail. This form will also be appropriate for those members who will be receiving complementary registration as the online venue does not allow for complementary registration.

|| The sooner registrations are received, the better they can prepare for your visit. Also note that there is a nice discount for early registration by April 15, 2013.

|| The registration category marked "Special" is for seniors ages 65 and older, as well as spouses and partners of AGO members who wish to join us.

|| The Convention Registrar is Vicky Claborn.

Recruit, Recruit, Recruit!!!!

It's a New Year, which means it's time to recruit new members with the AGO reduced dues rate program!

Reduced dues rates are available to NEW MEMBERS ONLY from February 1st through March 31st. These dues cover membership in both the local chapter and the national organization for the second half of this 2012-13 membership year. The TAO subscription accompanying this partial-year membership begins with the March 2013 issue, and will continue for 9 months through November 2013. Please note this corresponds to the general TAO subscription year for members, which runs from December through November. Please be sure to remind new members joining that this offer is only for the remainder of the year, and they will need to pay again this spring/summer if they wish to renew for the 2013-14 year.

The rates listed below reflect only the NATIONAL portion of dues required for this special rate. Chapters need to set their own portion of dues for the partial-year membership, and add that rate to the national rate for a total in each membership category. Any renewing members need to pay the full dues rate for the year.

ALL REDUCED DUES FOR THE 2012-13 MEMBERSHIP YEAR MUST BE RECEIVED HERE AT HEADQUARTERS NO LATER THAN MARCH 31st, but please try to send them to us as early as possible so new members can be enrolled in a timely way.

For anyone interested in RRVAGO membership at the offered reduced rates, please contact Chapter Dean, Sally Harmon or Treasurer, Ruth Strawn for application forms. Complete information regarding reduced membership rates also appears in the February 2013 issue of *The American Organist*.

Special Reduced AGO Dues Rates

National Portion (regular):	\$43.00
Special (over 65 or disabled):	\$30.50
Student (with school ID):	\$18.50
Partner (2nd member at same address):	\$24.50

Voting membership is open to *all* who are interested in the organ and choral music fields. No examination is ever required for membership.

Attention, Instructors of Young Organists!

Lutheran Music Program, home of the Lutheran Summer Music Academy & Festival (LSM) is offering an exclusive \$200 discount that AGO members can pass on to their students.

LSM, now in its 32nd season, provides organ instruction for young musicians in grades 8-12. The 2013 academy will be hosted on the campus of Luther College in Decorah, IA, June 23 to July 21.

For more information about LSM's program and the exclusive scholarship contact Megan Hasche, Administrative and Communications Assistant, Lutheran Music Program.

612-230-3295 direct / 888-635-6583 toll free

Megan@lutheransummermusic.org

Christopher Houlihan to Perform in Concert at Lacrosse, WI

All you who remember the engaging personality and performance of young organist Christopher Houlihan at his concert in Fargo last October will want to consider going to see and hear him perform at Cathedral of Saint Joseph the Workman, 530 Main Street, LaCrosse, WI on Friday, April 26, 2013 at 7:30 PM. Anyone interested in traveling together to hear another exciting performance by this "rising star" should contact any RRVAGO Board member and we can begin making arrangements!

Annual Performance of "The Seven Last Words of Christ " at First Lutheran, Fargo

The Seven Last Words of Christ, a sacred cantata by Theodore Dubois, will be performed at First Lutheran Church in Fargo on Wednesday evening, March 27 beginning at 7:00 p.m. in the sanctuary. A freewill offering will be received at the door following the performance to help defray expenses.

Three vocal soloists are an important part of the cantata: Darci Bultema from Northern State University in Aberdeen, and David Hamilton and Peter Halverson from Concordia College in Moorhead.

The First Lutheran Cathedral Choir will be singing the choral portions of the cantata. A thirty-piece orchestra, comprised of church orchestra members and members of the Fargo-Moorhead Symphony Orchestra, will provide the accompaniment. David Ferreira will be conducting.

Please come and enjoy the cantata, and bring a friend along with you!

|| Twenty-fifth Annual England and Wales Organ, Choral, and Palace Tour

|| Leslie Peart will be sponsoring his 25th Annual England and Wales Organ, Choral, and Palace Tour, July 16-29.

|| Included will be several organs in London, three days at the Southern Cathedrals Festival at Chichester Cathedral (including the choirs of Salisbury and Winchester Cathedrals), and organs all along the west side of England, in cities such as Bath, Bristol, Hereford, Worcester, Birmingham, Lichfield, Cirencester—a visit to Blenheim Palace, and optional BBC Proms concerts at Royal Albert Hall, London.

|| For complete information, please go to their website—www.organtours.com, where reviews and slide shows of several past tours can be seen, or contact Leslie Peart, Dean, Corpus Christi Chapter, AGO, 937 Salem Drive, Corpus Christi, Texas 78412, (361-461-3451).

|| Positions Available — Choir Director

|| First Congregational UCC, Fargo, is looking for a choir director to lead the sanctuary choir. The choir participates in Sunday morning worship services which begin at 10:30. Choir rehearsal begins prior to the service at 9:00. For more detailed information, please contact Pastor Kevin Cassiday-Maloney at (701) 232-8985 or e-mail at 1stcongregationalucc@gmail.com.

Composers Corner—The French Organ School

In Europe, the organ has had a long and illustrious history, with many fine composers and performers. Many of the finest symphonic composers in Europe over the centuries were also organists and organ music composers, often beginning their careers in the organ loft. Because the organ was found almost exclusively in the western churches from the Middle Ages until the emergence in the Romantic era of large concert hall instruments, a significant portion of organ repertoire is sacred in nature.

In France, baroque organ music (also referred to as French classical music) was exclusively liturgical in nature and composed and performed in a very systemized manner – to fit the standardized organs built during that time. Most instruments were configured almost exactly alike (perhaps contributing to the French skill of improvisation – perhaps as an only means of providing variety and contrast). Compositions were smaller scale compared with those in other countries.

By 1650 the tonal concept of the French organ became enough to bring about an almost complete systemization of tonal design, and composers for the organ in France began to write for specific tonal effects and to give titles to their works referring directly to combinations of stops that produced these effects. Virtually all the tonal material that would be used in the French organ for the next 150 years was developed, so there was comparatively little difference between instruments. This was a sharp contrast to the situation in Germany and the North (Holland, Scandinavia) where tonal design concepts continued to develop with considerable freedom. The mechanism of these old organs was cumbersome at best – thus elaborate ornamentation was discouraged and compositions were sparsely decorated simply because of the awkward and heavy mechanism.

The first French organ composer of note, one of the greatest of the pre-Bach era and held in high repute was Jean Titelouze (1563-1633). His style was firmly rooted in the renaissance vocal tradition. His hymns and Magnificat settings are the earliest known published organ collections. He is regarded as the first composer of the French organ school.

Other organ music composers of the French classical era following Titelouze are: Francis Roberday (birth date unknown); highly regarded organist, composer and theorist Guillaume-Gabriel Nivers (1632-1714) whose treatise on composition published in 1667 remained unchanged until after the Revolution of 1789; and Nicolas LeBegue (1630-1702), probably the first French organ composer to break away from fugal and other severe forms in favor of pieces based on tunes with a liberal use of solo stops, voix humaine, and changes of registers on manuals. Next we meet Francios Couperin (1632-1701), the second of three brothers who founded the family. His work shows a notable advance on his forerunners, both in fluency and harmonic interest. Nicolas Gigault (1624 or 1625-1707) was somewhat of a pioneer as he was probably one of the first to fully realize the melodic possibilities of the pedals. His contemporaries were content to give the pedals a “canto fermo” in long notes, often with stodgy effect. Gigault uses them for passages of more animated character. Andre Raison (1650-?1714 or 1720) published an excellent example of 5-part writing, with a florid tenor part played on the pedals. Evidently Raison feared that this pedal part was beyond the powers of most players, for a note at the beginning suggests that it may be played by a third hand on the full choir.

Although French classical organs were awkward with more cumbersome mechanisms than organs of their German brethren, the French were ahead of them in the matter of tone color, and their compositions attracted

Composers Corner—The French Organ School (cont.)

the interest of other European composers. Raison has a slight, but interesting connection with J.S. Bach, who, in his Passacaglia, borrows half of the subject from the French composer's "Trio en Passacaille". Bach's interest in the works of composers of other nationalities is well-known, and we may fairly assume that we have here one of the not so infrequent cases of borrowing.

To round out the noted composers of the French classical organ school we have Louis Marchand (1619-1732) and Francois Couperin "le Grand" (1669-1733). Nicolas de Grigny (1671-1703) takes a high place among his contemporaries. His compositions contain movements of considerable length which were written skillfully enough to need little aid from a liberal use of registration or changes of manual as was the case in music of his predecessors. Louis-Nicolas Clerambault (1676-1749) was one of the first composers to give names to his sonatas. With Louis Claude Daquin (1694-177?) music returns to a lighter style suggesting that he may not have taken the organ very seriously and paid more attention to technical brilliance and announced his *Book of Noels* as not only for organ and clavecin, but for the greater part playable on and intended for diverse instruments.

The dramatic social and economic changes France experienced after the Revolution affected every aspect of daily life, including the church, its music and musicians and music education in general. Many organs in churches and monasteries were either sold or destroyed. Atheist festivals replaced Christian church services. Organists were frequently expected to play for the revolutionary festivals that took place in former churches, and most of the organists saw this as their only opportunity to play and adapted to the current and popular taste. It was not until Napoleon, in the Concordat of 1801 reaffirmed the legitimacy of the Catholic Church, that religious music was again produced.

After the Revolution, there had been a hiatus in French organ building. Organs and organ music in the time of the Enlightenment and the Revolution fell into neglect because of the skeptical and anti-clerical mood of the times. But in the middle of the 19th Century, new organs were built that were meant to appeal to the masses of people by emulating the new "symphonic" sound being developed by classical and romantic composers. It wasn't until Cavaille-Coll started building organs around 1840, that French organ building became important again. He dominated the French scene for nearly 60 years and his many innovations represented a great leap in organ building making it possible for composers to write music for the organ which mirrored that played by the symphony orchestra.

The limitations of control of the stops and couplers of the 19th century French organ were necessarily taken into account by the French composers of this period. Thus we find no pedal part ordinarily written in, where there is rapid change from full organ to the Swell alone, and back to full organ, because of the impossibility of making such a rapid change in pedal stops and couplers. Gigout's "Grand Choeur Dialogue" is a good example. We even can discover more or less barren spots in many of Cesar Franck's more extended pieces for the organ because he was taking time out to make new registrational set-up.

The sounds that the French organists and composers heard from Cavaille-Coll organs in the superb, resonant churches inspired some magnificent writing for the instrument.

Composers Corner—The French Organ School (cont.)

Cesar Franck (1822-1890), though born in Belgium, moved with his parents and younger brother to Paris in 1836. He was the first composer to fully utilize the sound colors and other potentials of the new symphonic organs, and is considered the chief figure in a movement to give French music an emotional engagement, technical solidity and seriousness comparable to that of German composers.

Cesar Franck, Charles-Marie Widor, and Felix-Alexandre Guilmant were important organist-composers who were inspired by the sounds made possible through Cavaille-Coll's advances in organ building. They wrote extensively for the organ, and their works have endured. A particularly important form of organ composition in the Romantic era was the organ symphony, first seen in Cesar Franck's *Grand piece symphonique* and refined in the ten symphonies of Widor and the six of Louis Vierne. Guilmant wrote several compositions similar to organ symphonies; however, preferring to remain in the classical mold, he called them sonatas. The influence of these composers has persisted through generations of composers for the organ through history, all the way to the modern-day composers such as Olivier Messiaen.

Other French composers of note making a major contribution to the organ repertoire of the French modern era include Marcel Dupre, Maurice Durufle and Jean Langlais.

A more complete list of noted composers of all eras of the French organ school follows:

Renaissance

Jean Titelouge

Baroque (French Classical)

Jacques Boyvin, Louis-Nicolas Clerambault, Gaspard Corrette, Francois Couperin, Louis Couperin, Jean-Francois Dandrieu, Louis-Claude Daquin, Nicolas Gigault, Nicolas de Grigny, Gilles Jullien, Nicolas Lebegue, Louis Marchand, Guillaume-Gabriel Nivers, Andre Raison, Francois Roberday

Late Classical

Claude-Berigne Balbastre, Jean Jean-Jacques Beauvarlet Charpentier, Alexandre Pierre Francois Boely, Michel Corrette

Romantic

Leon Boellmann, Joseph Bonnet, Theodore Dubois, Cesar Franck, Eugene Gigout, Alexandre Guilmant, Louis James Alfred Lefebure-Wely, Henri Mulet, Gabriel Pierne, Camille Saint-Saens, Charles Tournemire, Louis Vierne, Charles-Marie Widor

Modern

Jehan Alain, Jeanne Demessieux, Marcel Dupre, Maurice Durufle, Rolande Falcinelli, Andre Fleury, Jean-Jacques Grunenwald, Jean Guillou, Naji Hakim, Jean Langlais, Jean Pierue Leguay, Gaston Litaize, Olivier Messiaen, Daniel Roth, Pierre Cochereau

(Information in this article was drawn from various online sources.)

Recitals at First Lutheran

Ruth Strawn, one of Michael Olson's organ students, will present an organ recital on Wednesday, April 24 beginning at 12:45 PM in the sanctuary at First Lutheran Church. A variety of music by several composers will be played.

Nate Koppenhaver, another of Michael Olson's organ students, will be presenting an organ recital sometime in the next couple months — date TBA. He will also be presenting a piano recital on Wednesday, May 8 beginning at 12:45 PM in the sanctuary at First Lutheran. He is a piano student of piano teacher Judy Dietzler, a member of First Lutheran.



Upcoming Events

Sunday, April 14, 2013, 4:00 PM

"Celestial Sounds—Those Fabulous French",
Gethsemane Episcopal Cathedral, Fargo

Wednesday, May 22, 2013

Potluck and Music Exchange
First Presbyterian Church, Fargo

Michael Olson, Minister of Music at First Lutheran Church in Fargo, continues his midday organ recitals every Wednesday at 12:45 PM. Be sure to take advantage of this opportunity for a time of inspiration and reflection especially during this Lenten season.

Contact Information

American Guild of Organists
Red River Valley Chapter
PO Box 2223
Fargo, ND 58108-2223
rrvago@hotmail.com
www.agohq.org/chapters/redrivervalley

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