



Pipeline

American Guild of Organists—Red River Valley Chapter

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2017

Message From the Dean

There is a scene in the original Jurassic Park movie in which Tim (the young boy) and Dr. Grant are stuck in their Land Rover at the top of a massive tree. (If I remember correctly, they went off a cliff trying to avoid the tyrannosaurus rex.) As they gingerly crawl out of the swaying car and start climbing down the tree, the ground shakes and the car becomes dislodged and starts falling towards them. They scramble downward as the car crashes through limbs and finally overtakes them just as they reach the bottom. We fear they have been crushed! After a dramatic pause, the dust settles and Tim's voice is heard, "Well, we're back in the car again."

Without quite the drama or soundtrack, I have found myself "back as the Dean again."

Our RRV-AGO Dean Bill Tweten has moved to California to start his own business in kitchen and bath design. We all wish him the best as he makes this new start, though we will miss him in our local area! As the Sub-Dean, it is my responsibility to step into the Dean position again, which I had held before Bill was elected last year.

I have some hard-to-hear truths to share with you: Our Red River Valley Chapter is struggling. It is difficult to fill positions on our board, many members are not renewing their memberships, and new members are few and far between. Very few of our

members show up at our sponsored events to support the efforts of those organists who are planning and performing in those events. Our chapter by-laws state that officers on the board should serve one year terms, but that has not been our practice, as it is difficult to find replacement board members. With Bill's departure, and four other positions on the board being vacated on July 1st, we have come to this:

It is time to have the hard discussion about our future. The conversation will take place at our last scheduled event of the year, and will require a vote of all members present.

PLEASE come to the potluck/music exchange at 6 pm on Tuesday, May 16 at First Presbyterian Church in Fargo, 650, 2nd Ave. N. (Come in the West doors.) Bring a dish to share and any music you'd like to clean out from your files.

The process to disband or go inactive as a chapter will be discussed, and there will be a vote. Bradley Steen is contacting the national AGO headquarters for directions or options.

I hope to see you next week!

Sally Harmon, Dean RRV-AGO pro-tem

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: Bill Tweten

Sub-Dean: Sally Harmon

Secretary: Brad Steen

Treasurer: Brad Steen

Board Members at Large

2016: Andrew Steinberg

2017: Alpha Roeszler

2018: Jean Hellner

Board Meeting Notes

Minutes of the RRV/AGO Board Meeting

March 14, 2017

Location: First Presbyterian Church, Fargo

Members Present: Tweten, Harmon, Steen, Roeszler, Hellner

Members Absent: Steinberg.

Minutes from February 2017 meeting were read.
Harmon moved. Roeszler seconded. Minutes were approved.

Treasurer's Report \$4,231.68 in RRVAGO checking account.

Membership Report: Eighteen (18) paid members—(regular 11, special 5, friend 1, dual 1)

New Business: Harmon moved. Hellner seconded. Discussion took place. Passed on Board vote. The RRVAGO will reimburse half (50%) of the cost of a Student Membership for any new student and if that student returns the following year.

Sts. Anne & Joachim Church, Fargo, Tour and Time at the Organ: Sunday, March 19, 2017, 4:00 pm to 6:00 pm.

Music Exchange and Potluck—Tuesday, May 16, 2017, 6:00 pm at First Presbyterian Church, Fargo.

First Friday Lunch Gathering: at the Fry'n Pan Restaurant on Main Avenue in downtown Fargo, Friday, April 7, 2017, at 12 noon.

There will be no April 2017 Board Meeting. The second Tuesday, April 11, falls during Holy Week. Chapter business and any needed Board action will be addressed at the May 16 chapter potluck.

Harmon moved. Roeszler seconded. Meeting was adjourned.

Bradley J. Steen, Secretary/Treasurer

****Urgent Message from the Dean****

Dear Members of RRVAGO:

From the Dean:

Our local AGO chapter is in trouble, and I need your help. We will be having our last chapter meeting of the year next Tuesday, May 16, at 6:00 pm at First Presbyterian Church in Fargo. It is a potluck and music exchange, so please bring a dish to share. **We will be voting on how to place our chapter in an inactive status. EVERY MEMBER'S VOTE COUNTS,** and we need some members to BE THERE to vote. Our active membership has declined to the point that we have very few people available to be Board members. And most of the current members of the Board are not available to serve in the next year. Our Dean, Bill Tweten, has moved to California, which places me back in the Dean position. I will not be available on the Board next year, so both the Dean and Sub-Dean positions will be vacant. Two of the member-at-large positions will be vacant on July 1st as well. The one remaining member-at-large has not attended a meeting for more than two years.

You can see the problem! We will be researching the process to go inactive with the National AGO office, and will have some information available on Tuesday. We believe that your memberships can be transferred to another chapter, and that your national AGO status will remain current.

If anyone feels strongly that the chapter can be saved, it is time to step up and serve on the Board. Please let me know if you are interested.

Thanks for reading this, and I hope you will be present at the meeting on May 16th.

In peace,
Sally Harmon, Dean RRVAGO pro-tem.

Membership Renewal

Renewal emails and letters with accompanying invoices will be sent out soon. They are later than usual this year because of changes to the AGO dues structure and the settlement with the Federal Trade Commission. If your AGO membership expires in July, 2017, you can renew now by logging in to [ONCARD](#). Members with expiration dates after July 31 should wait for an email before attempting to renew.

AGO Settlement Agreement with the Federal Trade Commission

To All AGO Members:

As you may know, on Friday, March 31, the Federal Trade Commission issued a press release announcing that the AGO had entered into a Settlement Agreement with the Commission. The release references a proposed consent order that resolves a complaint initiated by the agency alleging that the Guild's rules restrained competition and harmed consumers in violation of the FTC Act.

The FTC's announcement is the culmination of 17 months of careful negotiations between the Guild and the Commission. We have previously detailed this process in emails to chapter leaders, articles in TAO, notices on the AGO website, and presentations at the 2016 National Convention.

As part of the settlement agreement, the Guild did not admit to any wrongdoing nor have we been found guilty of any wrongdoing. We will not enter into any litigation, and we will not be subject to any fine.

In settling the FTC's charges, the AGO agreed it would not restrain its members from soliciting work as musicians, and it would stop issuing compensation schedules and model contract provisions. We also updated our Code of Ethics several times to ensure that we are in full compliance with the FTC's interpretations of the law. We are taking an aggressive stance toward complying with the terms of the agreement so that we can put this matter behind us.

The FTC press release reiterates what we have been focusing on for the last year. We have completed a 30-day period for public comment on the terms of our

agreement with the FTC, but nothing in the agreement changes our core mission.

The AGO is a thriving 120-year-old educational organization that abides by the law. Our Committee on Career Development and Support, working closely with our antitrust legal counsel Claudia Higgins, has already begun the process of developing new educational resources for our members to use in negotiating their salaries and contracts with their employers. We express our heartfelt thanks to our dedicated attorney, Claudia Higgins, for her wonderful guidance.

Sincerely yours,

Michael Bedford, AAGO, ChM
President

James E. Thomashower, CAE
Executive Director.

The mission of the American Guild of Organists is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ.

May TAO Online

All AGO members and TAO subscribers are invited to read the May issue of The American Organist online. The May issue features the new Johannus organ at St. Cecilia Catholic Church in Wisconsin Dells, Wis. Also included is Part I in a series of articles about the Saint-Saens' "Organ Symphony" by Rollin Smith and a feature article about Gerald Near at age 75 by Steven Egler.

Cook Up Your Favorite Dish

Cook up your favorite dish to share and accompany it to the RRVAGO Potluck and Music Exchange on Tuesday, May 16 at First Presbyterian Church, Fargo. This will be our final meeting of the year. All members (and friends!) are invited to participate in this opportunity to share some good conversation, a bunch of laughs, good food, and probably pick up a piece or two to add to your music library.

This is a critical meeting for all members of the RRV chapter. Every member's thoughts and ideas regarding the future of our chapter and its commitment to the Guild's mission and future role in our community are important to be shared at this meeting.

Hope to see you there!

Former FM Area Resident Erich Knapp to Present Recital

Erich Knapp, presently serving a congregation in Brenham, Texas, will be playing an organ recital at First Lutheran Church in Fargo on Wednesday, May 17, 2017 at 12:45 pm. It will be a recital of all-Norwegian music for Syttende Mai.

Mr. Knapp's recital is part of First Lutheran's weekly midday recital series regularly presented by Michael Olson and guests.

Concordia College—New York to Present Hymn Festival

First Lutheran is hosting the choir from Concordia College—New York (Bronxville, NY) for a hymn festival on **Friday, May 19, 2017 at 7:00 pm**. The choir is making a 12-day tour from New York to Fargo with various stops in between. The program will feature a range of musical hymn styles including Renaissance, Baroque, Gospel, and traditional Evangelical. Piano, organ, and horns will accompany the performance. The choir is directed by Dr. Jason Thoms, a graduate of St. Olaf College, Northfield, MN and Michigan State University.

Registration Open for North Central Regional Convention

The American Guild of Organists is excited to call the Cedar Rapids/Iowa City Corridor home for the 2017 (June 19-22) North Central Regional Convention. It's time to reserve your spot to participate in the many concerts, workshops and exhibits. This year's convention features performances by Karen Black, Ken Cowan, Stefan Engels, Ahreum Han, Aaron David Miller, Dana Robinson, Pamela Ruiter-Feenstra, Wyatt Smith, Jeff Weiler and more are being added.

Workshops being offered include an Organ Masterclass/Stefan Engels, The Organ Music of Gerhard Krapf/ Gerhard Krapf, Czech and Slovak Music Old and New/ Joan DeVee Dixon and Sr. Anita Smisek, New Organ Music Reading Session/Stephen Hamilton, AGO Chapter Programming Ideas/Marilyn Schempp, Leading a Schola/ Marie Rubis-Bauer, Choral Reading Session/Aimee Beckmann-Collier, Children's & Youth Choral Reading Session/Tanya Malloy, Oldies But Goodies: Twelve Handbell Compositions/Timothy Hein, Muse for Children/Learn, Sing to Learn!/Pamela Ruiter-Feenstra.

Concerts and workshops will use a variety of venues offering a broad palette of instruments.

Complete information on the convention, including online registration, can be found at www.northcentralago2017.org. Special discounted registration fee rates apply if registration is completed before June 1, 2017.

AGO Pipe Organ Encounters (POE) Offers Intensive Study of The King of Instruments through Summer Programs

The American Guild of Organists (AGO) is proud to announce eight summer programs for teenagers and adults will be supported with generous funding from the Associated Pipe Organ Builders of America (APOBA), the American Institute of Organbuilders (AIO), the Jordan Organ Endowment, and the NEA. Four Pipe Organ Encounters (POEs) for students aged 13-18, two POE (Advanced) for students entering grades 9-12, one POE (Technical) for students aged 16-23, and one POE+ for adults.

The summer schedule follows:

<u>POE for ages 13-18</u>	June 11-16	Sioux Center, Iowa
	July 16-22	San Diego, California
	July 16-21	Harford, Connecticut
	July 23-27	Winchester, Virginia
<u>POE (Advanced)</u>	June 25-30	Birmingham, Alabama
	July 23-28	Seattle, Washington
<u>POE (Technical)</u>	July 9-14	Berkely Lake, Georgia
<u>POE+</u>	June 25-30	San Antonio, Texas

The Pipe Organ Encounter (POE) is an introduction to the pipe organ through instruction in organ playing, repertoire, history, design, and construction. These regional summer music institutes for teenage students provide private and group instruction in service playing solo repertoire, opportunities to learn about the musical heritage of various religious denominations, and a chance for young musicians to meet others with similar interests. Piano or organ proficiency ranging from intermediate to advanced is required. Scholarship assistance is available.

The POE (Advanced) provides intermediate to advanced classes in areas such as organ literature, history, pipe organ construction and design, music theory, improvisation, conducting, and service playing for students who have achieved a high level of success in organ study. Scholarship assistance is available.

The POE (Technical) is a program designed for students who are interested in learning the art and craft of organ building. The event is hosted in the workshop of an organ builder working in cooperation with a local AGO chapter.

The POE+ is a summer program filled with practical information and instruction for adult keyboard musicians interested in improving their service-playing skills. Participants will be introduced to basic organ skills through private instruction and classes. The weeklong experience will lead to greater confidence and competence at the organ.

Complete contact information for each Pipe Organ Encounter can be found in THE AMERICAN ORGANIST magazine and online at Agohq.org/education/poe.

Composer's Corner— Camille Saint-Saens

Charles-Camille Saint-Saens was a French composer, organist, conductor and pianist of the Romantic era. He was born in Paris on October 9, 1835, the only child of Jacques-Joseph-Victor Saint-Saens, an official in the French Ministry of the Interior. Camille was one of the most precocious musicians ever, beginning piano lessons with his aunt at two-and-a-half, having already displayed perfect pitch and enjoying picking out tunes on the piano. The boy gave occasional performances for small audiences from the age of five. He began formal studies at the age of seven and studied composition with Pierre Maledin. When he was ten he made his official public concert debut that included Beethoven's Third Piano Concerto, Mozart's B flat Concerto, K. 460, along with works by Bach, Handel, and Hummel. In his academic studies, he displayed the same genius, learning languages and advanced mathematics with ease. He would also develop keen, lifelong interests in geology and astronomy.

As a young man, although his own compositions were generally within a conventional classical tradition, Camille Saint-Saens was enthusiastic for the most modern music of the day, particularly that of Schumann, Liszt and Wagner. Although in later life he had a reputation for outspoken musical conservatism, and unlike many French composers of his own and the next generation, Saint-Saens, in all his enthusiasm for and knowledge of Wagner's operas, commented, "I admire deeply the works of Richard Wagner in spite of their bizarre character. They are superior and powerful, and that is sufficient for me. But I am not, I have never been, and I shall never be of the Wagnerian religion".

In 1848, at the age of thirteen, Saint-Saens was admitted to the Paris Conservatoire, France's foremost music academy. Students, even outstanding pianists like Saint-Saens, were encouraged to specialize in organ studies, because a career as a church organist was seen to offer more opportunities than that of a solo pianist. In 1851 Saint-Saens won the Conservatoire's top prize for organists, and in the same year he began formal composition studies.

On leaving the Conservatoire in 1853, Saint-Saens accepted a post of organist at the ancient Parisian church of Saint-Merri. The parish was substantial with 26,000 parishioners; in a year there were more than two hundred weddings, the organist's fees from which, together with the fees for funerals and his modest basic stipend, gave Saint-Saens a comfortable income. In early 1858 Saint-Saens moved from Saint-Merri to the high-profile post of organist of La Madeleine, the official church of the Empire.

Saint-Saens held only one teaching post, at the Ecole de Musique Classique et Religieuse, Paris, specifically established to train first-rate organists and choirmasters for the churches of France. He remained there for less than five years. It was nevertheless important in the development of French music: his students included Gabriel Faure, among whose own later pupils were Maurice Ravel. Both of them were strongly influenced by Saint-Saens, whom they revered as a genius.

Saint-Saens was something of an anomaly among French composers of the nineteenth century in that he wrote in virtually all genres, including opera, symphonies, concertos, songs, sacred and secular choral music, solo piano, and chamber music. While he remained a composer closely tied to tradition and traditional forms in his later years, he did develop a more arid style, less colorful and, in the end, less appealing. He was also a poet and playwright of some distinction.

Composer's Corner— Camille Saint-Saens (cont. from page 6)

In 1870, concerned at the dominance of German music and the lack of opportunity for young French composers to have their works played, Saint-Saens and Romain Bussine, professor of singing at the Conservatoire, discussed the founding of a society to promote new French music. Before they could take the proposal further, the Franco-Prussian War broke out. Saint-Saens served in the National Guard during the war. During the brief but bloody Paris Commune that followed, his superior at the Madeleine, the Abbe Deguerry, was murdered by rebels. Saint-Saens was fortunate to escape to temporary exile in England where he was able to support himself by giving recitals and through the support of friends. After returning to Paris in 1871 the Societe Nationale de Musique was established by Saint-Saens and Bussine with Henri Duparc, Gabriel Faure, Cesar Franck and Jules Massenet among its founder-members.

Throughout the 1860's and early 1870's, Saint-Saens had continued to live a bachelor existence, sharing a large fourth-floor flat with his mother. In 1875, he (near forty) surprised many by marrying the nineteen-year-old Marie Truffot (the sister of one of his pupils), bringing on perhaps the saddest chapter in his life. The union produced two children who died within six weeks of each other, one from a four-story fall, and six weeks later the younger son died of pneumonia. Saint-Saens and Marie-Laure continued to live together for three years, but he blamed her for the elder son's accident; the double blow of their loss effectively destroyed the marriage. The marriage ended in 1881. Oddly, this dark period in his life produced some of his most popular works, including *Danse macabre* (1875) and *Samson et Dalila* (1878). After the tragic events of his marriage, Saint-Saens developed a fondness for Faure and his family, acting as a second father to his children.

But he also remained very close to his mother, who had opposed his marriage. When she died in 1888, the composer fell into a deep depression, even contemplating suicide for a time. He did much travel in the years that followed and developed an interest in Algeria and Egypt, which eventually inspired him to write *Africa* (1891) and his Piano Concerto No. 5, the "Egyptian." He also turned out works unrelated to exotic places, such as his popular and most enduring serious composition, the *Symphony No. 3*.

Curiously, after 1890, Saint-Saens' music was regarded with some condescension in his homeland, while in England and the United States he was hailed as France's greatest living composer well into the twentieth century. Saint-Saens experienced an especially triumphant concert tour when he visited the US in 1915. In the last two decades of his life, he remained attached to his dogs and was largely a loner.

In November 1921, Saint-Saens gave a recital at the Institut for a large invited audience; it was remarked that his playing was as vivid and precise as ever, and that his personal bearing was admirable for a man of eighty-six. He left Paris a month later for Algiers, with the intention of wintering there, as he had long been accustomed to do. While there, he died without warning of a heart attack on December 16, 1921. His body was taken back to Paris, and after a state funeral at the Madeleine he was buried at the Cimetiere de Montparnasse. Heavily veiled, in an inconspicuous place among the mourners from France's political and artistic elite, was his widow, Marie-Laure, whom he had last seen in 1881.

Excerpts taken from biography by Robert Cummings and Wikipedia



Upcoming Events

May 16, 2017

RRVAGO Chapter Potluck and Music Exchange

First Presbyterian Church

Hosted by Sally Harmon

6:00 pm

Contact Information

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