

THE COUPLER



Making the most of summer

By outgoing dean David Houston

As I sit waiting for a meeting with your new dean, Paul Byssainthe Jr., I realize that this simple act of passing the torch (and the writing of this column) deliciously coincides with the early weeks of summer. Imagine relaxation, travel, fresh fruit and vegetables from the farmers market and my own garden, and a reduced workload. What possibilities await!

Yet this optimism is tinged with fear that I won't get anything done at all. The end of August will arrive and I will have nothing to show for a big, fat summer. Of course, I am exaggerating, but I have a feeling you share my concerns.

We think we know what to expect in September — that rehearsals will return to “normal” and that the choral and music we present will be fabulous. But in actuality, we do not know what September holds in store for us.

This uncertainty can open up a new range of possibilities and freedom to pursue projects we have put off due to lack of time.

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JULY/AUGUST 2022

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Mark Your Calendar

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CHAPTER NEWS

Chapter leaders chosen for 2022-23

Congratulations to our 2022-23 board of directors, who were elected by chapter members in June. They are:

Dean: Paul Byssainthe Jr.

Secretary: Armand Peterson

Treasurer: Rob Church

Membership liaison: John Nothafft

Website manager/Coupler editor: Pat Henry

Members-at-large: Francine Mate, Samantha Scheff,

Ronald (Trey) Walton and Rebecca Yoder

You can find their photos on our chapter website, dcago.org, along with links to their email addresses.

Juneteenth workshops and recital



Our chapter's daylong program June 20 at First Baptist Church featured workshops plus a recital by Dr. Mickey Thomas Terry. Dr. Jeffrey Smith, far left, offered a master class in conducting from the console. From left, Ronald (Trey) Walton, David Swenson and Alexander Bean took turns accompanying anthems by African-American composers. Other workshops focused on complying with copyright law and incorporating music from global perspectives. Dr. Terry's recital included pieces by David Hurd, Mark Fax, Robert A. Harris, Mark A. Miller, Tournemire, Franck, Bach and Mozart. See Pages 11-18 for more about the event.



DC AGO
Board of Directors
2022-2023

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Secretary
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Rebecca Yoder

THE COUPLER

A monthly newsletter published by the DC chapter of the American Guild of Organists.

Send submissions to
dcagochapter@gmail.com.

LAWLESS RETIRES AS CHAPTER ARCHIVIST

For 14 years, organ curator, builder, chapter historian and lifetime member Irv Lawless has been working in closet-like spaces in the bowels of National City Christian Church to organize our chapter's records. This summer he is retiring as our archivist.



Irv spent 55 years doing organ installations and tonal finishing for Lewis & Hitchcock, Aeolian-Skinner, Möller and his own Lawless & Associates Pipe Organ Company. He was organ curator at the Kennedy Center from its opening in 1972 until 2012.

We thank him for the many trips he has made from his home in Hagerstown to serve our chapter. We will sorely miss his organizing skills.

How did you become our archivist? I got the job in 2008 when Charles Miller (then-dean of

the DC AGO chapter) "volunteered" me. This was after former archivist David Curfman passed away. David had a number of organized boxes at his home that his wife, Blanche, gave to me as she found them.

Have the archives always been at NCCC? There were four full file cabinets and a number of boxes of DCAGO "stuff" stored at Foundry Methodist in a damp basement, unprotected and accessible to anyone. The records were hauled over to NCCC and stored in a tiny room barely larger than the file cabinets. There was absolutely no place to work. I found another even smaller room for the boxes of "stuff." After working on the NCCC organ (pictured above) for about 40 years, I asked the favor of a working space for the archives. I conned the church out of an out-of-the-way room where people put things to die. The deal was, if I cleaned the room out, I could use it. Even that is a bit small to work in.

What sort of materials are in the archives? The file cabinets were a disorganized mess that included:

- Treasurer's records dating from 1946
- Dozens of old rosters donated by members
- Sheet music, music albums and a number of books on the organ
- A box of large, unlabeled recording tape reels, plus boxes of 33 rpm records--all wet at some point
- A number of unidentified pictures from past functions
- A DCAGO banner and a box used for DCAGO displays for conventions

The archives also include items from the DCAGO Foundation donated by Sondra Proctor and Don Sutherland. I found a "Dean's Gavel" from more formal times. Also the original score from the 1982 AGO Convention in DC of a commissioned piece by Paul Creston for organ and orchestra performed at the Kennedy Center.

What happens next with the archives? I really wish there were a place to get better organized. My main worry is that there is so much "old" stuff that the younger members have no interest in. After this generation, will it survive?

NATIONAL CATHEDRAL PLANS ORGAN RENOVATION



The organists and guest musicians at Washington National Cathedral have known for a while what their artistry conceals from the general public--that sections of the organ are failing and require creative, sometimes nail-biting work-arounds.

The Spring/Summer issue of the Cathedral Age magazine makes the case for renovation. It is available at <https://mydigimag.rrd.com/publication/?m=46623&i=750266&p=26&ver=html5>.

The Cathedral's chief communications officer, Kevin Eckstrom, writes: "Originally installed in 1938 by the Ernest M. Skinner and Son Organ Co., the organ has been expanded, patched, retrofitted, augmented, rebuilt and otherwise Frankenstein'd to support the daily services at the cathedral. Even by a conservative count, its use across more than 30,000 days of service has left the giant organ in disrepair and close to the point of no return."

In the article, cathedral organist Thomas Sheehan, pictured above, details multiple problems of deteriorating equipment, cramped spaces, inadequate safety and accessibility, and less-than-ideal sound quality.

According to the article: "The reimagined organ that Sheehan's team wants to build with the Connecticut -based Foley-Baker Organ Company would actually be slightly smaller but would produce a louder, warmer sound. "Asked about a timeline and planned fund-raising campaign for the estimated \$15 million project, Eckstrom replied, essentially, "Stay tuned."

HYMN SOCIETY INVITES YOU TO COME AND SING

The Hymn Society in the United States and Canada is inviting you to come and sing at three upcoming public events as it celebrates its 100th anniversary during an annual conference in Washington, D.C. The Society will be sponsoring three lively hymn festivals that are free and open to the public. If you believe in the power of singing together, you are invited to come and join in the song.



The conference will formally open on Sunday, July 17, at 7:30 pm with a festival of African-American song led by Stanley J. Thurston at Foundry United Methodist Church, 1500 16th St. NW. Well known as a pianist, composer, arranger and conductor, Thurston is director of music ministries at Foundry, artistic director of The Heritage Signature Chorale and artist-in-residence at Washington National Cathedral.

On Wednesday, July 20, at 7:30 pm the conference will feature a festival of Latin American song titled "¡Que Cante Toda la Tierra! / Let All the Earth Sing!" at the Church of the Epiphany, 1317 G St. NW. The event will be led by composer, liturgist and cultural promoter Carlos Colón, a native of El Salvador who currently serves as assistant director for worship and chapel at Baylor University; and Peter Kolar, a bilingual composer and classically trained pianist who serves as editor for Spanish and bilingual resources at GIA Publications in Chicago.

The closing hymn festival of the conference, "Sing the WORLD God Imagines," will be Thursday, July 21, at 7:30 pm at National City Christian Church, 5 Thomas Circle NW. Featuring hymns and songs from around the world, the festival will be led by Michigan organist Pamela Ruitter-Feenstra, a Grammy-nominated performer, improvisation expert, international concert and recording artist, and award-winning composer, conductor, pedagogue and author.

The Hymn Society's Annual Conference, "Sing the World God Imagines," will have an international and multicultural focus, drawing participants from at least 11 countries on six continents. Program and registration information for the full conference can be found at www.thehymnsociety.org.

For more information, contact Hymn Society Executive Director J. Michael McMahon at mike@thehymnsociety.org or 800-843-8966.

Founded in 1922, The Hymn Society in the United States and Canada is an ecumenical organization of people who are passionate about hymns and congregational song. The Hymn Society community, open to all, is made up of scholars, church musicians, poets, composers, choir directors, choir members, clergy, worship planners, song leaders, music publishers, music educators and people who love to sing. We believe that the holy act of singing together shapes faith, heals brokenness, transforms lives and renews peace. Our mission, therefore, is to encourage, promote and enliven congregational song.

ORGAN RECITALS

Summer recital series at Basilica

The Basilica of the National Shrine of the Immaculate Conception will host its annual Summer Organ Recital Series starting July 3. The basilica is at 400 Michigan Ave. NE. Recitals are at 6 pm Sundays.

July 3 -- Andrew Vu
 July 10 -- Dr. Peter Latona
 July 17 -- Thomas Sheehan
 July 24 -- Dr. John A. Wolfe

July 31 -- Paul Hardy
 Aug. 7 -- Nicholas Capozzoli
 Aug. 14 -- Benjamin LaPrairie
 Aug. 21 -- Monte Maxwell
 Aug. 28 -- Lisa Mitchell Tyler

Upcoming organ concerts in the DC/Maryland/Virginia area

Monday, July 4, 11 am: Washington National Cathedral organists Thomas Sheehan and George Fergus are joined by the Washington Symphonic Brass for a program of patriotic music. Free. Tickets are not required to attend this concert in-person. Registration is required to view this concert online. Registrants will be sent a link to view the concert on July 4. Register for online access [here](#).

Tuesday, July 5, 7 pm: The Choir of Christ's College, Cambridge (UK) sings at St. John's Episcopal Church, Norwood Parish, 6701 Wisconsin Ave., Chevy Chase, MD, presenting a program of organ and choral music from the Tudor period to the present. \$25 tickets at the door. Reception to follow.

Saturday, July 16, 7 pm: David Lang plays a dedicatory recital on the new Rodgers digital organ at the DC Scottish Rite Center, 2800 16th St. NW. Free. Complimentary valet parking at 6 pm.

Tuesday, Aug. 23, 12:10 pm: Trumpeter Matthew Barker of the Baltimore Symphony Orchestra; organist Jinsun Cho, director of music, Church of the Epiphany; and violinist Alicia Barker will perform works by Petr Eben, John Williams and more at Church of the Epiphany, 1317 G St. NW.

Tuesday, Aug. 30, 12:10 pm: Organist John Wolfe, director of music at St. Philip's Episcopal Church in Brooklyn, NY, will perform works by J.S. Bach, Olivier Messiaen and Nicolas de Grigny at Church of the Epiphany, 1317 G St. NW.

Sunday, Sept. 25, 2 pm: Cathedral Day Organ Recital at Washington National Cathedral presented by staff organist Thomas Sheehan.

Tuesday, Sept. 27, 12:10 pm: Organist Yeri So, Faith United Methodist Church, Rockville, MD, performs works by Bach, Max Reger and more at Church of the Epiphany, 1317 G St. NW.

Music at Midday

National City Christian Church's Music at Midday program will resume on Friday, Sept. 9.

POSITIONS AVAILABLE

District of Columbia

Interim director of music: St. Paul's Episcopal Parish, K Street (Anglo-Catholic). Full-time. Schoenstein pipe organ. Click [here](#).

Protestant music director/organist: Joint Base Anacostia/Bolling. 1099 contractor with Music Ministry International. Click [here](#).

Maryland

Director of music and worship arts: Chevy Chase United Methodist. Full-time. \$45,000-55,000 per year. Click [here](#) for details from the agohq.org website.

Assistant director of music/organist: St. Luke Lutheran Church, Silver Spring. Part-time (12-15 hours per week) Aug. 29 to Holy Trinity Sunday. Salary \$13,500-15,000 annually. Click [here](#).

Music director/organist: North Bethesda United Methodist Church. \$18,000-22,000 annually. Click [here](#).

Director of music/organist: Pilgrim Lutheran Church, Bethesda. Part-time. \$25,000-30,000 annually. Two-manual Rieger tracker organ. Click [here](#).

Minister of music: Trinity Lutheran Church, North Bethesda. 28-rank Moeller organ. About 15 hours per week. \$23,000-30,000 annually. Click [here](#).

Organist/pianist: Holy Cross Catholic Church, Garrett Park. Click [here](#) for details from the agohq.org website.

Organist/assistant music director: Catonsville Presbyterian Church. 10-15 hours per week. \$17,000-18,000 annually. Three-manual Moeller organ. Click [here](#).

Music director and principal organist: St. Catherine Laboure Parish, Wheaton. Full-time. For details, click [here](#). Send resume and cover letter to the Rev. Francisco Aguirre at aguirref@adw.org.

Virginia

Music director/organist: Church of the Covenant (Presbyterian), Arlington. \$18,000-21,000 annually. Winn pipe organ. Send resumes to resumecovenant@gmail.com.

Music director/organist: St. Luke Catholic Church, McLean. Full-time. Click [here](#).

Director of music: St. Ann Catholic Church, Arlington. Part-time. Click [here](#).

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Principal accompanist: Our Lady of Good Counsel Catholic Church, Vienna. Full-time. Click [here](#).

Director of music: Falls Church Presbyterian. Part-time. \$35,000-45,000 annually. Click [here](#).

Organist/music director: Nativity Lutheran Church, Alexandria. \$20,000-24,000 annually. Go to agohq.org for details.

Organist/choral director: St. Dunstan Episcopal Church, McLean. \$28,000-32,000 annually. Go to agohq.org for details.

Director of music: St. Joseph Catholic Church, Herndon. Full-time. Click [here](#).

Director of music/organist: Peace Lutheran Church, Alexandria. Part-time. Two-manual, 18-rank pipe organ. Click [here](#).

Organist/director of music ministries: St. Christopher's Episcopal Church, Springfield. \$25,000-28,000 annually. Gress-Miles pipe organ with two manuals and 15 ranks. Apply by July 1. Click [here](#) for details from the agohq.org website.

Director of music: Immanuel Presbyterian Church, McLean. Full-time. \$75,000-85,000 annually plus benefits. Lively-Fulcher pipe organ. Click [here](#).

Organist/pianist: Emmanuel Lutheran Church, Vienna. \$20,000-25,000 annually. Click [here](#) for details from the agohq.org website.

DEADLINE FOR PIPE ORGAN ENCOUNTER PLUS

Today, July 1, is the deadline for registering for the Pipe Organ Encounter Plus (POE+) program being offered Aug. 7-12 by the Richmond AGO chapter. The program is for keyboard players 19 or older who are interested in improving their organ skills. The fee of \$500 includes a hotel room and all meals. See the full description, brochure and registration information at [Richmond AGO POE+ 2022 - August 7-12, 2022](#).



RECEIVE THE COUPLER BY MAIL

If you would prefer to receive a paper copy of The Coupler by mail, please send an email to dcchapterago@gmail.com.

Also, please let us know of any other members who are unable to access the e-version and would prefer The Coupler sent by post.

David Houston's column from Page 1

This uncertainty can also allow us to find new interests. "My brain is open" is an idea from famed mathematician Paul Erdős (not sure why I know this...) and it is an awesome expression.

Learning a new piece and listening to music can be catalysts to opening up our awareness. On a recent evening at St. Andrew's in College Park, where I am the music director, the Rockville Brass Band played an old-fashioned summertime band concert on the front lawn. It was fabulous. Halfway through the program, I leaned back to lie on the grass. I saw the full sky and massive oak branches swaying in the wind. I saw swallows chasing each other over the stone tower. I still heard the music, but it was no longer the object of my focus -- it was now a vehicle for me to experience the beauty of the world around me.

This summer, I encourage you to find one piece of music you want to learn, something not too difficult. Let your mind be open. And in your efforts to master the piece, do not approach it only from the organ bench. Instead, find some good recordings of the piece and listen to them out in nature, while you're hiking in the mountains or at the beach, even bobbing up and down in the waves (or at least have the piece in mind while doing so). Consider how the piece of music would sound if you played it while people were enjoying a meal of fresh fruits and vegetables from the garden. Imagine how you would play it for a group of precocious 6-year-olds. Imagine how you would play the piece knowing that someone in your audience had just received news that his or her cancer was terminal.

See how this changes how you learn, approach and perform this music. No pressure. Seriously, no pressure. Just explore the possibilities and allow yourself to learn a new piece without the pressure of the final performance -- you may not even actually ever perform it. Use the learning as an exercise to open your mind to new ways of interpreting a work of art. Then look to see how it can transform your summer.

All the best to you as the DC Chapter continues growing into this new era of service and learning.

David Houston

Patrick J. Summers, M.S.

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New members

We welcome new chapter members Rebecca Ehren, BM and ARCT; Storee Denson. who joined through the AGO's Young Organist initiative; Dr. Jeffrey CJ Smith; Kevin Biggins Jr.; and Michael Bauer.

LIFE MEMBERS

Blanche Curfman

Nancy Dodge

Robert Grogan

Eileen Guenther

Irv Lawless

Kenneth Lowenberg

Albert Russell

Donald Sutherland

David Hearn (deceased)

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CHAPTER MARKS JUNETEENTH WITH RECITAL, WORKSHOPS

Here are portions of the June 20 recital program and the workshops on complying with copyright law, conducting from the console and incorporating global song.



Mickey Thomas Terry recital at First Baptist Church, DC

Dr. Terry holds degrees from East Carolina University and a Ph.D. from Georgetown University. His principal organ teachers have been Clarence Watters, Charles Callahan and Ronald Stolk (improvisation). He was the second prize winner of the 9th Annual Clarence Mader National Organ Competition and a finalist in both the Michigan International Organ Competition and the Flint Competition.

Terry has concertized throughout the United States and the Caribbean. He has been broadcast several times on Public Radio International's *Pipedreams*. He was a recitalist at the 1997 Region III AGO Convention in DC and the 2001 Region IV Convention in Jackson, MS. Terry was also a recitalist at the 1998 AGO National Convention in Denver and the 2006 AGO National Convention in Chicago. He has served as sub-dean and program chair of the DC AGO chapter.

Terry is the editor of the multi-volume (currently nine volumes) *African-American Organ Music Anthology* published by MorningStar Music Publishers. He serves as a master instructor in the Department of Music at Howard University and is organist of Fairfax Presbyterian Church. He has also taught on the faculty of Georgetown University. He received the 2021-2022 Artist Fellowship awarded by the DC Commission on the Arts and Humanities. In May Terry was presented the Dean's Distinguished Artist Award from the Chadwick A. Boseman College of Fine Arts of Howard University.

Program

Cinq Improvisations

II. Victimae Paschali

Trois Pieces

II. Cantabile

Evening Song

Prelude and Fugue in C Minor (BWV 546)

Fantasia in F Minor (K. 608)

The Quiet Church

Solemn Voluntary

Toccata on 'Lift Every Voice and Sing'

Charles Tournemire (1870-1939)

Cesar Franck (1822-1890)

David Hurd (b. 1950)

J.S. Bach (1685-1750)

W.A. Mozart (1756-1791)

Mark Fax (1911-1974)

Robert A. Harris (b. 1939)

Mark A. Miller (b. 1967)

Notes on the four African-American composers featured by Terry

DAVID HURD (B. 1950) received his B.M. degree from Oberlin Conservatory and M.M. degree from the University of North Carolina at Chapel Hill. He later received a Doctorate of Music (*honoris causa*) from Yale University where he taught as a visiting professor (1982-83). For many years, Hurd has served as professor of church music and organist at General Seminary in Manhattan. Currently, he serves as organist-choirmaster of St. Mary the Virgin in New York. Hurd was awarded first prize in organ and improvisation at the International Congress of Organists in Philadelphia (1977). He is represented by Philip Truckenbrod Concert Management. *Evening Song* appears in Volume 4 of the African-American Organ Music Anthology, edited by Mickey Thomas Terry.

MARK FAX (1911-1974) was a native of Baltimore. He received a B.M. degree in piano from Syracuse University. He was subsequently awarded a M.M. degree in composition from the Eastman School of Music. Fax joined the music faculty at Howard University in 1947 where he served as professor of composition. He later became assistant to the dean of fine arts prior to his appointment as acting dean of fine arts. He was later appointed director of the School of Music. Fax composed for various musical media in addition to the organ, including piano, chorus, chamber ensemble, orchestra and opera. *The Quiet Church* appears in Volume 4 of the African-American Organ Music Anthology.

ROBERT A. HARRIS (b. 1938) received B.S. and M.A. degrees from Wayne State University in Detroit and his Ph.D. degree in theory and composition from Michigan State University. He has served on the faculty and conducted the Women's Chorus of Wayne State University in Detroit. Harris also served as director of choral activities (1970-1977) at Michigan State University in East Lansing. Now professor emeritus at Northwestern University's Bienen School of Music, Harris served as professor of conducting and director of choral organizations there from 1977-2021. *Solemn Voluntary* appears in Volume 2 of the African-American Organ Music Anthology.

MARK A. MILLER (b. 1967), a native of Burlington, VT, received a B.A. (performance/composition emphasis) in music from Yale University and an M.M. in organ performance from Julliard. In 1989, he won first prize in the National Association of Negro Musicians National Organ Competition. He is currently director of music for the Drew University Theological School (Madison, NJ) and director of music for Chatham United Methodist Church (Chatham, NJ). Miller is also an organist for the Night Watch Program at the Cathedral of St. John the Divine in New York City, Miller has written for voice, chorus and handbells in addition to organ. *Toccata on "Lift Every Voice and Sing"* appears in Volume 9 of the African-American Organ Music Anthology.

COMPLYING WITH COPYRIGHT LAW

Carol Feather Martin offered tips and advice to chapter members June 20.



I am NOT an expert. I've done a lot of research and spent the last several years collecting and reporting copyright data as the Presbyterian church that I serve journeyed from worship with no video or streaming, to online worship videos during the pandemic, currently private streaming with a link, and in the very near future total live streaming with preserved video after the event.

Copyright law and reporting are difficult to navigate. If you are confused, there is nothing wrong with YOU and you are not unintelligent.

First - anything composed in 1926 or earlier is now in the public domain.

However, beware because often the copyright has been renewed and even assigned to someone other than the original owner. And if someone has made a cover or an arrangement of material in public domain, that particular arrangement may be copyrighted.

Yes, there is a copyright exemption for religious services for some very specific things...

<https://sco.library.emory.edu/copyright/religious-organizations.html>

So, as long as you are not putting texts on a screen or reprinting them in a paper or digital bulletin, you can play/sing copyrighted music in a religious service without having to seek permission from the copyright owner. **But** the moment you start using technology and podcasting/streaming, using screens in the sanctuary with hymn texts projected, or making video worship, that exemption no longer applies.

There is also the Fair Use section of the law:

<https://sco.library.emory.edu/copyright/religious-organizations.html>

So where do you begin? For most of us in the church music field, there are two main sources for permissions and licenses -- CCLI and ONE LICENSE. These sources include many of the hymns in most major denominational hymnals. The congregation that I serve has licenses with both and the cost of the license is based on average SUNDAY MORNING attendance, not church membership.

There are specifically two types of licenses that you need to obtain/consider -- the first is a general license if you are projecting tunes or text onto a screen. The second is a streaming/podcast license if you are broadcasting in any way. For CCLI it's an add-on to a main license. For ONE LICENSE, it's a bundle feature.

Let's look at the hymns first. I don't believe that I need to tell any of you how to interpret the copyright information supplied in your hymnals. But remember that just because you purchased the hymnal doesn't mean you are free to reproduce or stream the hymns. Some of them are truly public domain and those can be used however choose. But many of them are not.

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So, where to start? The PCUSA Store (<https://www.pcusastore.com/>) has a very useful tool in the online hymnal and anyone who has a yearly license can use this. My pastor has a license and we share her login information -- me for copyright, the communications director for the texts for the screens and digital bulletins (since returning from the pandemic we are printing only a few bulletins each week and most of us are accessing the bulletin digitally during worship -- including me).

This tool is a spreadsheet with information for each hymn in the hymnal - all 853 of them. It lists the wording for copyright information you must include in media, separate information for the text and tunes, and whether the copyright holder participates in CCLI or ONE LICENSE. If the copyright holder is an individual or a family/trust/ etc., there is a separate listing for contact information. Some of it is current, some not. (One individual I contacted through this method did not respond for quite a few weeks. When he did, he apologized saying that most people wrote to him through his website. I replied that perhaps he would like to update his contact information with the Presbyterian Hymnal and he was appreciative.)

Now, let's turn to CCLI, one of the big two. How do you know whether this license covers what you do or whether you need to obtain a license to make a "cover" of a piece? Within the contemporary literature, having a CCLI license allows a congregation to determine for itself how many times various sections of a selection will be repeated and if you choose to leave some sections out. All of this is deemed legitimate without having to obtain a cover license. Doing this does not constitute an "arrangement" and should be reported as normal usage. <https://songselect.ccli.com/>
 Info on how to do the reporting: <https://us.ccli.com/reporting/>
 Actual reporting page: <https://reporting.ccli.com/search>

Now to ONE LICENSE (<https://www.onelicense.net/>). Many publishers participate with ONE LICENSE. They really started getting more publishers on board around the beginning of the pandemic. Many of the pieces that you might be searching for will not be there even though the publisher participates. No worries -- they state that if a publisher is represented, then everything in that catalog is covered whether you can find it or not. IF it does not appear in the list, you do a manual submission and if it is approved, I believe that they are gradually adding these submissions to the searchable database. I do LOTS of manual submissions. Of the participants, the most confusing one for me has been Alfred. Alfred Sacred and SOME Alfred catalogs are covered. I have not found a way to discern which is which, so I just submit. If they are rejected, then I have to fill out a form on the Alfred website. Most of the publishers have really worked to respond in a timely manner - much better than before the pandemic. (I have requests pending with Hal Leonard that were submitted more than five years ago.) However, my current requests to them have all been promptly answered.

The most difficult companies to work with are the large conglomerates which mainly focus on Hollywood and popular music. They are often quite slow to respond and often demand rather large fees. The other thing you will discover is some catalogs have been sold since you purchased your

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music and it need not be years ago. Are you aware that Lorenz went bankrupt and GIA is now printing and selling their publications? Sometimes the agency or person you contact will know and tell you the current copyright holder. Sometimes you are just lost at sea. There have been times when I've called Barbara Brosnahan at Foxes Music Co. in Falls Church and asked for information. She is a fabulous source and her brain is filled with the latest updates!!

Here is my experience with some sources not covered by ONE LICENSE or CCLI.

1. Music Services Inc. usually asks for a small fee
2. Colla Voce gives permission without a fee, but allow enough time -- the person who owns it now works only one day a week.
3. Hal Leonard gives permission for a month at no cost after they approve your request.
4. Alfred gives a very quick response after you fill out the form and mostly doesn't ask for money unless you plan to leave the performance up online beyond the free period. This is for works NOT covered under ONE LICENSE.
5. C.F. Peters automatically grants a two-week usage for streaming or preserved video. After two weeks, you must file for a license.

Companies that have been unresponsive or difficult to deal with or have asked for outrageous fees include International, Wise Music Group (which includes G. Schirmer) and Universal.

So after you've done your research and reported your music selections, you must prepare copyright information to be streamed. For YouTube, it's very easy. For Facebook, I have not been able to find a way to include this information. That is frustrating to me because if the Facebook algorithms find something they deem under copyright, they can take down your feed with no warning. You can challenge after the fact, but you still have an interrupted feed. AND if you get three strikes, you can be banned from streaming on Facebook. There are other streaming services available, and each has their own requirements. But the bottom line is that you must collate the information and present it with your feed. Each week, I provide all of the copyright information (sometimes there is information for liturgy or poetry, etc.) in a .txt format. The videographer accesses it from our shared Dropbox and runs it in a rolling format -- yes, just like at the end of a movie -- each week.

Is this time consuming? YES. Is it beneficial to be multiple weeks ahead? ABSOLUTELY. If you're not, you can find yourself ready to present material for which you have no permission to do so. Both CCLI and ONE LICENSE have reporting periods -- CCLI on a random basis requires license holders to document for several months. ONE LICENSE expects you to report everything you use, and they tell you when the reporting window is closing.

However, my recommendation to you is to work ahead and do it on a regular basis. That way you have answers, permissions and everything within your power to be legal at all times.

Dr. Jeffrey Smith shared this handout with attendees at our chapter's Juneteenth program on June 20.

Conducting from the Console

The good, bad, and the ugly

Pros	Cons
Cost-saving A choir can be trained to be self-sufficient "Control" of musical effect located in one person, rather than two Rehearsal efficiency	Organist unable to help choir fully with cues Notes need to be left out of the organ part Balance between choir and organ can be affected Tempo divergence is inevitable Organist cannot fully explore registration possibilities Encourages bad conducting posture Lack of a colleague in music-making Some consoles are placed where you cannot make eye contact with singers

Tips

Engage with the choir about what you're doing at the console, so they have an understanding and appreciation of how to work with your plan.

Have a listener present at least once to determine balance. Or record rehearsals. Then listen to recordings of what you've done.

Train the choir to sing rhythmically and not wait to hear the organ.

If a tempo transition is insecure after an amount of rehearsal, entrust one or two singers to nod or indicate the new tempo. You follow them.

Be prepared to alter fingering, hand assignment and pedaling to free up a hand to indicate cues or tempo changes. This may need to be a radical "adaptation" of what's on the page or what is considered standard fingering/pedaling.

If you need to cue with a hand and the accompaniment is in octaves or with octave doubling, arrange for a registration producing that register (add 16' or 4') to free up a hand.

Keep cueing motions small and precise, for example, wrist only (no arm motion) or neck only (no shoulders).

Lead with your tempos and propulsive rhythm; don't follow what you hear from the choir as they are likely to follow you. But try not to be too much in front of the beat!

Eileen Guenther shared these global music and worship resources compiled in 2010 with attendees at the June 20 DC AGO chapter program.

Africa

- Matsikenyiri, Patrick. *Africa Praise Songbook: Songs from Africa* (GBGMusik, 1998); with CD, *Africa Praise*)
- Matsikenyiri. *Njalo: A collection of 16 hymns in the African Tradition* (Abingdon Press, 2006)
- Adzenyah, Maraire, Tucker. *Let Your Voice be Heard! Songs from Ghana and Zimbabwe*. (World Music Press, 1997, with CD)
- Nyberg, Anders, ed. *Freedom is Coming: Songs of Protest and Praise from South Africa* (Walton Music Corp., 1984)

Asia

- Come, Let us Worship: The Korean-English United Methodist Hymnal* (UM Publishing House, 2001). Also: *Come, Let us Worship: The Korean-English Presbyterian Hymnal and Service Book* (Geneva Press, 2001)
- Hymns from the Four Winds: A Collection of Asian American Hymns* (Abingdon Press, 1983)
- Loh, I-to, ed. *Sound the Bamboo* (Christian Conference of Asia, 2000; available through The Hymn Society)
- Murray, John, ed. *Alleluia Aotearoa: Hymns and Songs for all Churches* (New Zealand, 1993; available through the Hymn Society)
- United in Faith and Song: Hymns and Songs in Vietnamese and English* (Oregon Catholic Press, 2001)

Central America, South America and Caribbean

- Caribbean Praise* (GBGMusik, 2000)
- Libro de Liturgia y Cántico* (Augsburg Fortress, 1998)
- Lockward, Jorge, ed. *Tenemos Esperanza* (GBGMusik, 2003)
- Mil Voces para Celebrar: Himnario Methodista* (United Methodist Publishing House, 1996)

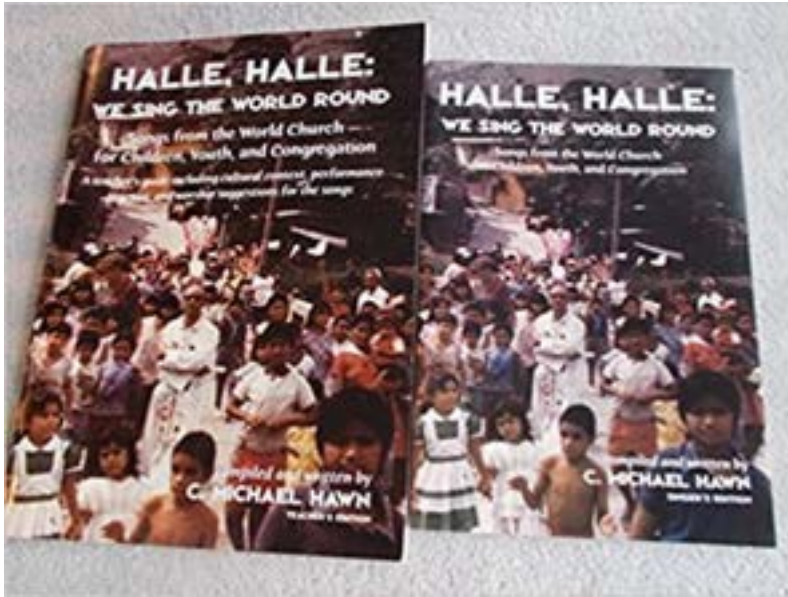
Native American

- Voices: Native American Hymns and Worship Resources* (Discipleship Resources, 1992)

Collections of Global Music

- Bell, John, ed. *Many and Great: Songs of the World Church* (GIA, 1990)
Sent by the Lord: Songs of the World Church (GIA, 1992)
- Bret, Preus and Witt, eds. *Global Songs – Local Voices: Songs of Faith and Liberation from Around the World* (Bread for the Journey, 1995, available through Augsburg Fortress)
- Harling, Per, ed. *Worshipping Ecumenically: Orders of Service from Global Meetings with Suggestions for Local Use* (WCC Publications, Geneva, 1995)
- Hawn, C. Michael, compiler and author. *Halle, Halle: We Sing the World Round* (Choristers Guild, 1999; a singers' edition and a teacher's edition, with CD)
- Kimbrough and Young, eds. *Global Praise 1* (GBGMusik, 1996)
Global Praise 2: Songs for Worship and Witness (GBGMusik, 2000)

- Global Praise 3; More Sons for Worship and Witness* (GBGMusik, 2004)
Songs for the World: Hymns by Charles Wesley (GBGMusik, 2001)
 Lockward and Heckert, eds. *For Everyone Born: Global Songs for an Emerging Church* (GBGMusik, 2008)
 Peacock and Weaver. *World Praise* (Marshall Pickering, 1995.)
 Scheer, Greg, ed. *Global Songs for Worship* (Faith Alive/Calvin Institute for Christian Worship, 2010)



Performance Practice

- Hawn, C. Michael, compiler and author. *Halle, Halle: We Sing the World Round* (Choristers Guild, 1999; singers' edition and a teacher's edition, with CD)
Leading the Church's Song (Augsburg Fortress, 1998)
 Lieberman. *Planet Musician: The World Music Sourcebook for Musicians*. (Hal Leonard, 1998)

Worship Resources

- Braybrooke, Marcus. *1000 World Prayers* (O books, 2003)
 Carden, John. *With All God's People: The New*

- Ecumenical Prayer Cycle* (WCC Publications, 1990)
Em Tua Graça: Resources for praise and prayer (World Council of Churches, 2006)
 Hawn, C. Michael. *Gather into One: Praying and Singing Globally* (Eerdmans, 2003)
One Bread, One Body: Exploring Cultural Diversity in Worship (Alban Institute, 2003)
 Kimbrough, S.T. *Music & Mission: Toward a Theology and Practice of Global Song* (GBGMusik, 2006)
 Liebenow, R. Mark. *And Everyone Shall Praise; Resources for Multicultural Worship* (United Church Press, 1999)
Prayers Encircling the World: An International Anthology (Westminster John Knox Press, 1998)
 Takenaka and O'Grady. *The Bible Through Asian Eyes* (Asian Art Christian Association, 1991)
 Tirabassi and Eddy. *Gifts of Many Cultures; Worship Resources for the Global Community*. (United Church Press, 1995)

Note: GBGMusik materials may be hard to find. Check here:

portal.drummond.com/L8Zcnq/Store#Category:37098:Songbooks%20/%20CDs



SAINT DOMINIC CATHOLIC CHURCH WASHINGTON, DC

"The Island", as it was often called in the nineteenth century, consisted of the area now known as Southwest Washington. Members of the Order of Preachers – the Dominicans – have stood witness in this historic part of the District of Columbia for over 160 years. The present structure, designed by noted New York City-based architect Patrick Keely, was completed in 1875. Just a decade later, in 1885, a fire destroyed the church's interior, which was quickly restored. At the same time, the church was adorned with a grand new organ.



We at Di Gennaro-Hart are pleased to announce that we have been commissioned by the Archdiocese of Washington to undertake a major restoration of the Hilborne L. Roosevelt instrument. Cousins to Teddy, Hilborne and his brother, Frank Roosevelt, were among the very finest nineteenth century American organ builders.

The project will include the replacement of the 1929 English-style console with an "American terraced" console built according to current AGO standards. The console will offer a strong nod to the Roosevelts, particularly through the use of the engraving font that was commissioned by their firm. The present solid state control systems will be replaced with a 100 channel capture system and a new switching system with performance recorder. The reeds will be restored, numerous repairs will be completed, and the entire instrument will be thoroughly cleaned. A powerful Tuba stop, constructed by a shop that traces its roots to the Roosevelt firm, will be added.

Father Jordan Turano, OP, Pastor
JC Cantrell, Music Director and Worship Coordinator

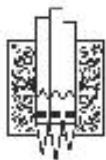


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