Music and Copyright

It seems as though livestreaming is here to stay. For better or worse, live and pre-recorded videos on platforms such as YouTube, Vimeo, and Facebook will remain in our lives as an important way to connect with patrons and congregants through concerts and worship services.

Just this past Saturday I performed the opening concert of the season in my position as Municipal Organist for the city of Portland, Maine (visit foko.org for the archive video). It was an all-Bach event, postponed from the usual time in late March when we commemorate the birth of our instrument’s greatest composer. It was a live streamed recital, and anywhere between 1,500 and 5,000 people were watching, according to Vimeo. It is impossible to tell since multiple people invariably watch from the same device.
After the event, someone commented on the prudent choice of a composer who died nearly 300 years ago. “No copyright issues, then,” they quipped. That was certainly the case, though not the reason that we chose that particular program. However, in planning upcoming livestream and pre-recorded events we have all had to become increasingly aware of copyright issues affected by the increased rate of electronic dissemination of our work as performing musicians. David Schaap, organist-choirmaster at Trinity Episcopal Cathedral in Pittsburgh and president of Selah Publishing Co. wrote a very useful article on various issues pertaining to copyright and performing rights issues specifically related to livestreaming worship services in the July 2020 edition of The American Organist. (Click on the link above for a PDF version.) Some of the most useful, detailed information I have taken advantage of has come from Facebook discussion groups such as those moderated by the AGO, the Association of Anglican Musicians, and the Royal College of Organists in the UK.

The long and the short of it is that we have not only a legal, but a moral and ethical responsibility to ensure that the music that we livestream and/or make available for viewing on a video service like YouTube is correctly licensed. As organists and music directors, that responsibility and expertise will often fall to us, and so it is essential that we are “up” on the details. While collaborative resources like the Choral Public Domain Library and the Petrucci Music Library contain a veritable wealth of royalty-free sheet music for voices and for organ, the presence of a particular piece on the website does not necessarily guarantee its place in this country’s public domain.

With increasingly complex content “scanners” that filter through millions of hours of online content in search for copyrighted material, it is surely an issue that will be taken increasingly seriously by the legal authorities. Let us take the time to become fully versed in the realities of copyright and streaming.

With my best wishes,

James Kennerley, Dean

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**Program News**

**Events in Early October**

All of these events are available exclusively online.
**Recital at Saint Thomas Church**

*Saturday, October 3rd – 3 PM*

Rescheduled from last March, American Fulbright Scholar **Joy-Leilani Garbutt** will present the music of Jeanne Demessieux and *les compositrices françaises* on Saint Thomas Church’s Miller-Scott Organ. A culmination of her own research in France, Garbutt will play a program of rediscovered French organ music composed by Jeanne Demessieux, Elsa Barraine, Nadia Boulanger, and other women of the early 20th century.

This event is presented as part of the Concerts at Saint Thomas 2020-2021 season. For more information and to view the recital, click [here](#).

**The Vierne Project Marathon with Eric Plutz**

*Thursday, October 8th*

Symphony I at 4 PM  
Symphony II at 5 PM  
Symphony III at 6 PM  
Symphony IV at 7 PM  
Symphony V at 8 PM  
Symphony VI at 9 PM

October 8th is the Sesquicentennial of Louis Vierne’s birth. NYCAO Chapter Member and Princeton University Organist **Eric Plutz** will present all six of Vierne's Organ Symphonies in celebration of this anniversary. All six were recorded live on September 10th and 11th on the Princeton University Chapel’s historic 137-rank organ (Ernest M. Skinner Company, 1928; Aeolian-Skinner, 1954-1956; N. P. Mander Ltd., 1991). This project was funded by the Princeton University Office of Religious Life.

The marathon may be viewed via these direct links to the Chapel’s [Facebook Page](#) or [YouTube Channel](#).

**Pipe Organs of NYC**

*Monday, October 12th – Saint Patrick’s Cathedral*

The NYCAO will offer a series of its own online events this fall. These videos will air on **Monday nights at 7 PM** and may be viewed via our NYCAO [Facebook Page](#) or [YouTube Channel](#). All of the materials will be archived on our YouTube Channel for later viewing.

There are few cities in the world with a richer assortment of pipe organs than our own. The “Pipe Organs of NYC” series will take the viewer on a virtual musical tour of the grand instruments of our Chapter.
Our first stop on the tour gets an evening unto itself: **Saint Patrick’s Cathedral**, home to the mighty Kilgen Organ (Chancel Organ, Opus 3920 (1928) and Gallery Organ, Opus 5918 (1930)). Dr. **Jennifer Pascual** has been the Director of Music at the Cathedral since 2003. Organists **Daniel Brondel** and **Michael Hey** have been at the Cathedral since 2007 and 2015 respectively. The video will feature an introduction by Dr. Pascual, and then a brief recital featuring all three staff organists.

The Pipe Organs of NYC series will continue on the subsequent Mondays of October and the first video from the other NYCAGO video series, *Behind the Pipes: Organ Building in NYC*, will air on November 2nd.

Please email suggestions and comments for the Program Committee [here](#).

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**Bulletin Board**

**Coronavirus Relief Fund**

The Chapter is providing an emergency relief fund for current members of the Chapter (all categories, including dual membership) financially affected by the Coronavirus and its aftermath. Funds will be allocated on a first-come basis up to a total of $350 per person. Applications and disbursements will be handled as discretely as possible. Please email Claudia Dumschat with your request.

**RCYO Competitions**

The AGO/Quimby Regional Competitions for Young Organists (RCYO) are slated to be held this coming spring. Due to COVID, there will be no live chapter competitions in 2021. The RCYO Committee has revised the competition rules to allow competition submissions via recording. For more information, please click [here](#).

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**Member News**

**Retirement**

**Thomas Brown**

after 18 years as Minister of Music of University Presbyterian Church in Chapel Hill, North Carolina and a 56-year career as a church musician. Thomas served the NYCAGO Chapter as Secretary, Treasurer, and Sub Dean in the 1980s. For five years he worked at AGO Headquarters as the Executive Assistant to the Executive Director. He remains a member of the NYC Chapter.
This column used to appear regularly, and we are resuming it now. Chapter members are invited to submit news items (professional appointments, retirements, marriages, births, obituaries, etc.) to the editor for publication.

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From the Editor

Measuring Time

I moved to New York in late August of 2005 to begin my undergraduate at Juilliard. That September we observed the fourth anniversary of 9/11. Despite the residual damage, the City was generally clean, homelessness and crime were minimal, and the subways ran on time: points of pride for a metropolis that had pulled itself up out of the seemingly irredeemable 1970s and 80s and a national tragedy.

In December of 2005, I attended what was then an annual Messiah at Saint John the Divine, and it was only my second time inside. The Cathedral had suffered a significant fire in December of 2001—in the immediate wake of 9/11—and by 2005 was in the midst of a major cleaning project. I remember the building was frigid, scaffolding obscured the view, and a steady drip of water from a roof leak made for a rather damp evening.

Never did I dream that just three years later (2008) I would be working at Saint John’s as Organ Scholar under Bruce Neswick. For my first few months on the job, services were still being held in the nave and were accompanied by an electronic organ; the crossing and sanctuary were in the final stages of restoration and the great organ was still being reinstalled. That November I played for the Cathedral’s rededication at which the organ and state trumpet were heard publicly for the first time in seven years. But it had been decades since Opus 150-A had been in such excellent condition. The amazing results with both the building and the organ were beyond what anyone could have ever hoped before the fire.

Of course the Cathedral suffered another fire on Palm Sunday, 2019. Things no
one ever thought would happen in a lifetime recurred: scaffolding went up, an
electronic organ came in, and another round of waiting is to be endured. As for
the City, older residents now relate how things feel strangely familiar, as if the
1970s may be upon us again.

Even more has changed in the last year, and that tide is still running. And while
change can be difficult, suffering painful, and waiting tedious, let us look to
what has been overcome in the past and summon the strength to preserver,
learning resilience from those who could easily say, “What, this again?” but
instead urge us to press on.

Submitted for our mutual enrichment in these days, may I remain,

Sincerely,

James D. Wetzel, Sub Dean

Robert M. Thompson
Favorite Hymn Settings
for the Church Year
for Organ
Volume I • Advent

Contents

VENI, VENI, EMMANUEL
“Behold, He Comes, Oh, Come, Emmanuel!”

BESANÇON
“People, Look East”

ABERNETHY, “Watchman, Tell Us of the Night” • WAGNER: AUF “Sleepers, Wake!”
CHESTERFIELD/RICHMOND “Rush the Glad Sound! The Savior Comes” • TRURO “Oh Light Up Your Heads”
O NEILAND, REISE DIE HIMMEL AUF “O Heavenly Word, Eternal Light”

PICANDY “Let All Mortal Flesh Keep Silence” • HELMSLEY “Let He Comes, with Clouds Descending”
BERREDEN HÄGG FOR HANSA “Prepare the Way, O Zion” • ELLACOMBE “Hail to the Lord’s Anointed”

MIT FREUDE JULI “Lord Jesus, When First You Came to Earth”
STUTTGART “Come, Thou Long-expected Jesus” • ANGEL’S MESSAGE “The Angel Gabriel”
VENI, VENI, EMMANUEL “Oh Come, Oh Come, Emmanuel”

PIER NIBIS “On Jordan’s Bank the Baptist’s Cry” • BESANÇON “People, Look East”

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Getting to Know You
Organs of Lincoln Center, Part I

Editor’s note: Since we are unable to hear the New York Philharmonic or attend the Metropolitan Opera in person, here is a brief overview of New York’s two principal concert halls at Lincoln Center, adapted from Steve Lawson’s New York City Organ Project. The NYCAGO is proud to count two of our own as members of the Philharmonic’s roster: Kent Tritle (organ) and Paolo Bordignon (harpsichord).

Philharmonic Hall / Avery Fisher Hall / David Geffen Hall

Philharmonic Hall, now David Geffen Hall, was designed as the right flank of the Lincoln Center plaza by Max Abramovitz of Harrison and Abramovitz and opened on September 23, 1962. The auditorium’s acoustics were immediately and universally derided, and several attempts were made to modify the soundscape of Leo L. Beranek, the hall’s initial acoustician.

A $10.5 million donation by Avery Fisher, a member of the Philharmonic board of directors, made possible an acoustical reconstruction of the auditorium, designed by architects Philip Johnson and John Burgee of Johnson/Burgee, with Dr. Cyril Harris as acoustician. The auditorium’s interior was essentially completely redone, the newly rebranded Avery Fisher Hall reopened on October 19, 1976, but the acoustical properties were still deficient. Further acoustical alterations were made in 1992, and in 2005 the Philharmonic’s board approved a plan to renovate Avery Fisher Hall, with a design by architect Norman Foster, of Foster and Partners in London.

In November 2014, Lincoln Center officials announced Avery Fisher’s name would be removed from the Hall so that naming rights could be sold to the highest bidder as part of a $500 million fund-raising campaign toward refurbishment. David Geffen, an American businessman and philanthropist, donated $100 million, and in 2015 the facility was renamed David Geffen Hall. In October 2017, Lincoln Center announced that the proposed plans for the hall had been scrapped.

The organ community has long advocated for the inclusion of a pipe organ in any forthcoming renovation. So when in December 2019 a new round of interior alterations were announced wherein a pipe organ did not obviously figure, both the Wall Street Journal and The New York Times published articles, by Paul Jacobs and Michael Cooper respectively, bringing this glaring
The Aeolian-Skinner organ for Philharmonic Hall was contracted in 1959 as Opus 1388 and was designed by a committee consisting of organists Robert Baker, Charlotte Garden, and Searle Wright; plus Joseph Whiteford, chairman and tonal director of Aeolian-Skinner; and Carlos Mosely, president of the Philharmonic-Symphony Society of New York.

The organ was installed on a shelf that was behind and 12 feet above the stage, in a space measuring 50 feet wide, 11 feet deep and 27 feet high. A wire mesh scrim with random-width wooden slats hid the pipes from view; when desired, the organ could be seen through the scrim by turning on theatrical lighting in the chamber. Although the organ was shipped in plenty of time, last-minute construction work and several labor disputes in the hall made conditions impossible for Aeolian-Skinner personnel to tonally finish the organ in time for the hall’s opening concert. In the interim, a two manual Allen electronic organ was used. The inaugural recital on the Aeolian-Skinner organ was postponed until December 15, 1962, when Catharine Crozier, E. Power Biggs, and Virgil Fox shared the honors. The first solo organ recital was given by Virgil Fox on January 7, 1963.

The organ was permanently removed during the 1976 alterations. At the suggestion of Virgil Fox, Opus 1388 was purchased by the Garden Grove Community Church in Garden Grove, California. In combination with a Ruffatti organ from the church’s previous sanctuary, the Aeolian-Skinner became part of the Hazel Wright Organ in the newly-built Crystal Cathedral, home of Schuller family’s Hour of Power program from 1980-2013. The campus was purchased by the Roman Catholic Diocese of Orange, California in 2012 and the principal building, now known as Christ Cathedral, serves as its Cathedral. “Hazel’s” recent restoration by Ruffatti was the feature article of the May 2020 edition of The American Organist, although the dedicatory events as advertised have been postponed due to the pandemic.

**Metropolitan Opera House**

The present Metropolitan Opera House, with approximately 3,800 seats, was designed by architect Wallace K. Harrison, and is the largest concert venue in
Lincoln Center and one of the largest opera houses in the world. Replacing the “old Met” on Broadway at 39th Street, the new building opened on September 16, 1966 with the world premiere of Samuel Barber’s *Antony and Cleopatra*. The theater, while large, is noted for its excellent acoustics. The stage facilities, state of the art when the theater was built, continue to be updated technically and are capable of handling multiple large complex opera productions simultaneously. During the company’s off-season, the Opera House is home to performances of American Ballet Theatre.

The old House in the Garment District was home to Farrand and Votey’s Opus 711, installed in 1893 and likely destroyed in the building’s demolition in 1967. The organ in the Lincoln Center House was built by Aeolian-Skinner as their Opus 1444. While the opus number was assigned in 1963, the organ was not installed until 1965. All of the pipes are enclosed in a movable metal box that is located backstage, and the console is in the orchestra pit. The organ continues to be used for any production that calls for it, including Gounod’s *Faust*, Mascagni’s *Cavalleria rusticana*, and Wagner’s *Meistersinger*.
Great Music In a Great Space

Tuesdays at 6
Every Tuesday at 6 p.m.

Raymond Nagem, organ
David Briggs, organ

Tuesdays at 6 is a weekly organ recital series presented by the Cathedral of St. John the Divine. It began as an early response to the coronavirus pandemic and has blossomed into an already beloved Cathedral tradition. Concerts, which run about 45 minutes, are presented at 6 p.m. each Tuesday and are free to the public. They can be accessed on the Cathedral’s YouTube and Facebook pages. The series features Raymond Nagem, Associate Director of Music and Organist, and David Briggs, Artist in Residence.

Quote of the Month

Do not be so open-minded that your brains fall out.
~G.K. Chesterton

NYCAGOGO Chapter Information
**General Inquiries**

**Chapter Contacts Page**
**Chapter Committees and Appointments**

**Newsletter**

James D. Wetzel, *editor*

The newsletter is published on the first of every month. Please submit all material (advertising, announcements, classifieds, etc.) to the *editor* by the 24th of the preceding month.

**Executive Board**

**Dean:** James Kennerley  
**Sub Dean:** James D. Wetzel  
**Secretary:** Raymond Nagem  
**Treasurer:** Patrick Kreeger  
**Registrar:** Larry Long  
**Auditors:** Paolo Bordignon and Andrew Henderson  

**At-large (Class of 2024):** Loraine Enlow, Nathaniel Gumbs, Bernadette Hoke, Colin MacKnight, Jared Lamenzo, and Lena Tharp  

**At-large (Class of 2022):** Sam Bartlett, Gregory D'Agostino, Donald Meineke, William Randolph, Jason Roberts, J. David Williams, and Janet Yieh

The biographies of the board members are provided [here](#).

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Visit the NYCAGO Chapter website by clicking here.

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