Dear Colleagues,

It’s an active time for the chapter, even as the concert season winds down; you will see later in this issue that our wonderful boat cruise is coming up fast!

We have also lately completed the examinations for professional certification. Special thanks to our new examination coordinator, Jonathan Ryan, FAGO. I have worked on examinations at the chapter and national levels, and have seen the great work that goes into continuing education. Far from a system promoting elitism, there are exams for everyone to work towards, in the interest of developing musicianship at all stages. Bravo to everyone involved this year!
In the background, your program committee and executive board are meeting at this time of year, preparing educational sessions, social occasions, and performances for next season. As ever, we hope to bring you a balanced and valuable slate of events.

Aren't we ready for the summer? I hope the season brings rest and activity, as needed, to all of us.

Yours truly,

David Enlow
Dean

Over 800 people applaud Peter Krasinski following his accompaniment of the movie Metropolis. Most of these people had never heard an organ before!

Comic Americans - Chaplin and Lloyd
featuring improvised organ score by
PETER KRASINSKI
Double-Feature:
Chaplin's "The Floorwalker"
Lloyd's "Speedy"
Thursday, July 20 | 7:30PM
Marble Collegiate Church | 1 W 29th Street NYC
Tickets $20 at Eventbrite
Program News

Our signature year-end event is fast approaching, the celebrated **New York Harbor dinner cruise**, on **Monday, June 5** from 6:30-9:30 PM. We are delighted to return to the yacht, **Affinity**, for the first time in a number of years. By the time of reading this the ticket sales will have closed.

A reminder that embarkation commences at 6 PM. We will set sail from Pier 60 at Chelsea Piers on the West Side of Manhattan at 6:30 PM sharp, sail around lower Manhattan and up the East River, taking in splendid sunset views of the Statue of Liberty, the Freedom Tower, and Manhattan's iconic skyline. An open bar will accompany a splendid catered dinner. We will return to Pier 60 at 9:30 PM. It will be a superb evening!

The **2017 International Performer of the Year Award** slate has been approved by the board. You will have seen a separate message inviting you to vote for the winner. Many thanks to my IPYA colleagues, Jared Lamenzo, Renée Louprette, and Stephen Tharp for their diligent work and counsel.

In the meantime your Program Committee is busy planning a spectacular set of events for the 2017-18 season. As always, please see our website for complete information. All events are free to current NYC AGO members, and some are also open to the public.

With my very best wishes, on behalf of the Program Committee and the IPYA Committee,

James Kennerley
Sub-Dean & Chair of the Program Committee
The nominees for the Chapter's 2017 International Performer of the Year Award.

The pre-concert line outside Marble Collegiate Church in anticipation of the final event of the Presidents' Day Conference. Have you ever seen so many people waiting to attend an organ concert?!

Quote of the Month

"Organ playing is the manifestation of a will filled with a vision of eternity."
- Charles-Marie Widor
Won't you be my neighbor?
Scott Joplin, the King of Ragtime, died on April 1, 1917. He was born in Texas into a family of railway laborers, and discovered music with the help of local teachers. After working on the railroad as a young man, he traveled the country working as an itinerant musician. He settled in Sedalia, Missouri in 1894, where he taught piano, performed, and composed, developing the new style of Ragtime for which he is revered.

In 1899, Joplin published *The Maple Leaf Rag*, which was a smash hit, enough that it provided him with income for the rest of his life. He moved to New York City in 1907, searching for funding for the production of his opera, *Treemonisha*. In New York, Joplin first lived at 128 West 29th Street, just a block from "Tin Pan Alley," the heart of the music publishing business.

From 1912 - 1915, Joplin lived at 252 West 47th, in the heart of theater district. With the help of his common law wife, Lottie Stokes, he formed a music publishing company, advertising his music for sale in newspapers around the country. At the time of his death, he had a studio in a row house, still standing, at 160 West 133rd, in the heart of Harlem, amid the growing jazz community.

Joplin's music led to "Stride Piano," Jazz, and Swing - it can be argued that Joplin set music free. His music was revived by pianist Joshua Rifkin who released a million-selling album of Joplin Rags, and when the scam-caper movie, *The Sting*, starring Paul Newman and Robert Redford, Joplin's music was set firmly in the mainstream of musical idioms.

*Treemonisha* had only partial, unsuccessful performances during Joplin's lifetime, but it became a hit when premiered by the Atlanta Symphony Orchestra with the Morehouse Glee Club, under the direction of Robert Shaw in 1972. In 1976, Joplin was honored by a posthumous Pulitzer Prize for his contributions to American music.
From the Editor

Wind is one of my favorite things. It's a big part of life in New York City. As it careens around the urban canyons, it's intensified by the funnel effect, and we occasionally see photos in the newspaper of pedestrians leaning into the wind as if they're climbing a mountain. If rain comes with the wind, street corners are festooned with heaps of umbrella carcasses, turned inside out by violent gusts.

At our home in Maine, the wind comes off the ocean in great masses, hundreds of miles wide, and thousands of miles long. Leading into the Memorial Day weekend, we're experiencing heavy rain coupled with powerful winds, gusting enough to knock limbs from trees. In a little while, I plan to go to the boatyard where our catboat, Kingfisher, spends the winter. My car is loaded with charts, foul weather gear, personal flotation devices, a first-aid kit, and our 8-foot dinghy, Kinglet.

The forecast promises that the weather will calm down this afternoon, allowing us to sail "around the horn" of Southport Island on Saturday, past Boothbay Harbor, and into our home waters, the
12-mile estuary which is the Damariscotta River. We have a gaggle of family members coming for the weekend, and I’m guessing there will be five or six of us on board for the first voyage of the season. If the conditions live up to the forecast, it’ll take us about 7 hours to cover the 25 miles. It’ll be around 60°, weather I like, but some of the crew will be cold, especially when we sail with the wind across the beam.

I love the feeling of harnessing the wind to make the boat go. We trim the sail, creating the beautiful curved form that generates the force, and we steer against the force, transferring it into forward motion.

When we sit on an organ bench, we have the same power. Only those few of us who have experienced the hurricane that comes from the toehole of a big organ pipe can really know what I mean. If you've never felt that, ask your tuner to demonstrate. Multiply that one hole by the hundreds that blow at once when you’re playing with lots of stops on. It's a thrill. You can start and stop a maelstrom with a flick of your wrist. And when you turn on the blower, sit for a minute and listen to the organ fill with air, and remember, even though the organ has keyboards, it’s a wind instrument.

The art of organ building can be reduced to one sassy sentence - making the air go where you want it, and keeping it from going where you don't want it. In a sailboat, you can't stop the wind, and you can't change it. But you sure can benefit from it. I'm looking forward to tomorrow's voyage.