Visit the NYCAGO Chapter's website.

Help us grow our local audience. Explore events presented by your friends and colleagues and include your own on the member-curated Concert Calendar of our Chapter.

Please submit all material for the newsletter by the 24th of the preceding month.

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Dean's Message
The show must go on

Technology
These past few months have been bizarre to say the least. Now that the country is working to resume a new normal (whatever that may be), many of us are following a similar process of rethinking and reorganizing. The pandemic has, among other things, directed us to examine our sometimes-ambiguous relationship with technology. Screen time, long touted as the enemy of human interaction, is now the only way we can effectively conduct meetings, doctor’s visits, and family happy hours, let alone religious services and choir rehearsals.

It is thanks to technology such as Zoom that we were able to hold Board meetings throughout the lockdown period and to the various online platforms that enabled us to hold our Chapter elections. I have no idea what we would have done otherwise! Voter turnout was very good, and the new board is excited to begin our work, albeit remotely. Particular thanks are due to our outgoing officers and members-at-large for their hard work and dedication to the guild. Thanks also go out to all those who agreed to be proposed for election and to Janet Yieh and the Nominations Committee for proposing one of the most diverse and balanced slates of candidates in recent memory.

AGO National OrganFest
Like many of you, I was looking forward to attending the AGO National Convention in Atlanta this week, hearing splendid organists and organs, spending time with colleagues, and representing the Chapter. In place of the convention, the AGO National has organized a splendid online festival, OrganFest, which will take place July 20-24. Each evening’s broadcast will premiere a new work which had been commissioned for the 2020 National Convention in Atlanta, accompanied by interviews with the composers. Featured performers will be Jens Korndörfer, Amanda Mole, Alan Morrison, Thomas Ospital, and Catherine Rodland. Additional recorded performances by recent international organ competition winners will be presented, and short presentations will share exciting news and updates from the AGO. The daily YouTube premiere at 8 PM Eastern and the accompanying Festival website will be available at no charge.
BLM Update
The Chapter recently reconfirmed its commitment to the Black Lives Matter movement, and I am excited to establish a plan of action moving forward that seeks to actively encourage and involve people of color in our Chapter programs and educational outreach activities.

We have a great deal to look forward to, and a great deal of work ahead of us. For the present, stay safe, enjoy the summer, and make sure to tune in to the OrganFest programs later this month,

With my very best wishes, as ever,

James Kennerley, Dean

Membership Directory Advertising
Support the Chapter and place your advertisement today

The 2020-2021 Membership Directory will be published in early September to coincide with the beginning of the program year. The Directory of the Chapter membership, with promotional messages from a select group of advertisers, will reach over 700 professional organists, church musicians, and people in related fields. The Directory will circulate throughout the metropolitan New York area, as well as most of the fifty states and several foreign countries through the Chapter’s dual memberships.

You are invited to take advantage of the opportunity to reach this large and influential market by placing an advertisement in the Directory of the New York City Chapter. An advertisement will bring your message to a wide readership and simultaneously support the Chapter by helping to defray the cost of the Directory. Advertisers who purchase 1/2 page or more will be entitled to five copies of the Directory, upon request.

The rates and terms are provided on the order form available HERE.
All materials and payments are due by August 1, 2020.

2020 Price List
Professional card @ $55.00
1/8 page (horizontal) @ $65.00
1/4 page @ $85.00
1/2 page @ $140
Full page @ $250
Center spread @ $450
Inside front cover @ $525 (full color)
Inside back cover @ $525 (full color)
Back cover @ 600 (full color)

Thank you in advance for supporting the Chapter. Please send an email with any questions.

From the Secretary

2020 Chapter Election Results

Dean: James Kennerley
Sub Dean: James 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.

Many thanks to all who voted, to all who agreed to serve, and to those who are vacating the board at the expiry of their term. Particular thanks are due to you, our chapter members, for bearing with us during these extraordinary circumstances. Thank you for your patience and understanding throughout the election process.

Respectfully submitted,
Raymond Nagem
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 handled as discretely as possible.** Please email Claudia Dumschat with your request.

From the Editor

**One step at a time**

**Review the situation**

It is no startling revelation that as an organist in New York City most of my friends are fellow organists, singers, or musicians of some other stripe. Over these past few months of quarantine, I have made an effort to reach out to a few colleagues each week simply to keep in touch, see how they are doing, and compare notes. The exceptionally wide spectrum of reactions and responses I have heard from people within our community as to the circumstances that now beset us is remarkable.

No matter where your particular situation positions you along the continuum of experience, let us take this as an opportune moment for professional self-examination. If we can look beyond all of the anxiety, exhaustion, irritation, and inertia of our work – get down to brass tacks, as it were – what is it that we really do? Or want to do? Really, what is our goal?

**Setting a goal**

Keeping a job if we have one, or finding a new job if we have lost one, are not ends unto themselves. Even in trying times, these basic professional concerns must point to higher things. In my conversations, it seems that those with a constructive, optimistic outlook are not necessarily those with the intact job or the flush bank account, but those who understand their vocation. *Per aspera ad
Perhaps our goal is giving glory of God or advancing the ennoblement of humanity; whatever it may be, keeping that "supreme end of man's endeavor" as the principle of professional ontology will buoy the spirit in the months ahead. This firm foundation will consume the dross of distraction and refine the gold of intent. Articulating our telos and knowing what we are willing to sacrifice for it (prioritization) will help us in the next step: how to achieve it.

**Charting a course**

While it may seem that much of the old routine of summer planning is impossible, if our ultimate aim is fixed, we may just need to adjust the path. Contrast "If you don't know where you are going, any road will get you there," with "All roads lead to Rome." Next month, we will get out a map and trace a few different routes to that Eternal City.

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

Sincerely,

James D. Wetzel, Sub Dean and Chair of the Program Committee

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**Quote of the Month**

There's something about evening service in a country church that makes a fellow feel drowsy and peaceful. Sort of end-of-a-perfect-day feeling. Old Heppenstall was up in the pulpit, and he has a kind of regular, bleating delivery that assists thought. They had left the door open, and the air was full of a mixed scent of trees and honeysuckle and mildew and villagers' Sunday clothes. As far as the eye could reach, you could see farmers propped up in restful attitudes, breathing heavily; and the children in the congregation who had fidgeted during the earlier part of the proceedings were now lying back in a surfeited sort of coma. The last rays of the setting sun shone through the stained-glass windows, birds were twittering in the trees, the women's dresses crackled gently in the stillness. Peaceful. That's what I'm driving at. I felt peaceful. Everybody felt peaceful.

~P.G. Wodehouse, from *The Inimitable Jeeves*
Getting to Know You

Church of Saint Luke in the Fields (Episcopal)
487 Hudson Street (at Grove Street)
David Shuler, Director of Music and Organist

General Information

The Church of Saint Luke in the Fields and its parish is nearly 200 years old, making it the third oldest church in Manhattan still in operation. On October 22, 1820 a small group of people met at the home of the redoubtable Catherine Post Ritter on West Fourth and Little Jones Street to consider establishing an Episcopal Church in the Village. Catherine’s son-in-law, Don Alonzo Cushman, secured the services of the first rector, the Reverend George Upfold. The first services were held at Obadiah Parker’s Schoolhouse on Amos (now Tenth) Street and thereafter in a room over the Watchhouse of the State Prison at Hudson and Christopher Streets. The congregation broke ground at the current site on land ceded by Trinity Church in 1821. Clement Clarke Moore was the first church warden.
The building was designed by architect James N. Wells, who would later design much of Chelsea to the north, and building contractor John Heath in the Federal style of a country parish with its commanding square bell tower crowned by a wooden parapet.

By 1891, the parish, ready to leave a deteriorating neighborhood, moved to a new Saint Luke’s Church in suburban Harlem. Trinity Parish bought the old building to serve as one of its chapel missions. In 1976, Trinity decided to divest itself of all but one of its chapels, ceding the church, school, and entire historic block. The Reverend Ledlie Laughlin, Vicar since 1971, became the first rector of the newly independent Church of Saint Luke in the Fields.

Under Fr. Laughlin, the parish became a center for a renewed and reformed Anglo-Catholicism, embracing the liturgical reforms of the new Prayer Book, welcoming women priests, reaching out to gay and lesbian people, and responding compassionately to the HIV/AIDS crisis. After a fire gutted the church in 1981, a rebuilt church, designed by the architect Hugh Hardy, was dedicated in 1985.

In the last decade of the 20th century, Fr. Roger Ferlo led the parish to new strength, with growth in membership and ministries. Since 2005, the current rector, Caroline Stacey, has led the parish into the challenges of a new century, most notably by ensuring a secure financial future through creative management of the parish’s real estate. Both rectors have supported the high standards of Anglo-Catholic liturgy and music, long a parish hallmark, and robust outreach programs.

**History of the Music Program**

Unfortunately, few records about the music program survived the fire of 1981. Clifford L. Clark, Organist and Choirmaster from 1949 to 1976, founded a Choir of Men and Boys that was known for its uncompromising high standards. Plainsong and Renaissance motets were important parts of the repertoire. He also directed a small professional ensemble and worked with a girls choir at Saint Luke’s School.
In 1976, when Trinity Church relinquished Saint Luke’s Chapel, Clifford Clark retired and William Entriken was appointed Organist and Choirmaster. In 1979, at the behest of Fr. Laughlin, the Choir of Men and Boys was disbanded. A mixed choir was formed, consisting of a professional octet and volunteer singers. After the fire of 1981, the boys and girls choirs were combined due to lack of rehearsal space.

David Shuler was appointed Director of Music and Organist in 1988. The mixed choir became an all-professional ensemble specializing in historically informed performance in 1999. Under his direction, the choir has produced numerous recordings, including *Refuge and Strength: Selections from the Psalter of the Book of Common Prayer* for Church Publishing and *Missa Reges Terrae – Music of Pierre de Manchicourt* and *Missa Tu es Petrus – Music of G.P. da Palestrina*, both on the MSR label. (A review of both is in the August 2019 issue of *The American Organist*.) Numerous composers have written for the parish choirs over the years, including Frank Wigglesworth, Ned Rorem, and Iain Quinn. Notable commissions have included *Mass for the Restoration of St. Luke in the Fields* by Charles Wuorinen (1982) and *Jesu Rex admirablis* by Iain Quinn (2018) for David Shuler’s thirtieth anniversary at the church.

Though technically not part of the church music program, it is worth mentioning that the Saint Luke's Chamber Ensemble was founded in 1974 by Michael Feldman, then a music teacher at Saint Luke’s School. The SLCE performed regularly at Saint Luke’s until the fire in 1981.

**Current Music Program**

The Choir of Saint Luke in the Fields consists of 9 professional singers who sing at Sunday 11:15 AM services from September through the middle of June, along with major feast days. The repertoire is predominantly unaccompanied and includes Masses and motets that date from the 15th century to the present.

The Saint Luke’s Choristers is made up of approximately 20 boys and girls in grades four through eight. The Choristers sing at Sunday 9:15 AM services and at the Thursday morning Saint Luke’s School Eucharist. A volunteer choir sings for Sunday services over the summer.
Music and Arts at Saint Luke’s is a self-funded program that presents the choir in a series of five concerts each season. The series focuses on Renaissance, Baroque and Classical repertoire. Baroque in the Fields is the resident period instrument ensemble, led by Leah Gale Nelson.

**The Organ**
The two manual and pedal Casavant organ was installed in 1986. It was designed by William Entriken, in collaboration with the builders. A previous Casavant, Opus 3412, installed in 1979, was destroyed by a fire in the church building 18 months later. The present organ is a replica of its predecessor, but with one tonal change on the Hauptwerk: an 8' Spitzgamba replaced the 2' Principal. An electric stop action and combination action were also provided in this organ.

**Chapter Member at the Church**
David Shuler was educated at the Eastman School of Music, Columbia University, and the Berkshire Music Center at Tanglewood. His organ teachers included David Craighead and Leonard Raver. Prior to the appointment at Saint Luke in the Fields, Mr. Shuler was the Director of Music at Saint John’s Episcopal Church in Stamford, Connecticut. He has also held positions as Organist and Choirmaster at the Episcopal Church of the Holy Trinity in New York City and as Assistant Organist at the Cathedral of Saint John the Divine. Mr. Shuler is Music Director of the Dalton Chorale, a choral society based on the Upper East Side, and has served as President of the Association of Anglican Musicians and President of the Anglican Musicians Foundation.

**Visiting Online (and eventually) in Person**
[Church Website]
[Music Page]
Joke of the Month

Also from P.G. Wodehouse's Jeeves and Wooster series:

Lady Glossip:  Mr. Wooster, how would you support a wife?

Bertie Wooster: Well, I suppose it depends on whose wife it was; a little gentle pressure beneath the elbow while crossing a busy street usually fits the bill.

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