Dean’s Message

Giants of old, organists of the future

Like many of you, I read with sadness this past month of the death of English organist and church musician, Simon Preston (1938–2022). Simon was an extraordinary musician, consummate in his performances and eloquent to the last detail. He was named International Performer of the Year by the Chapter in 1987. As a student, we were informed of his nickname, “one-take Presto” – acquired from the recording engineers at Decca, Deutsche Grammophon, and others, referring to his ability to make recordings in a single, perfect take.

Simon began his musical career as a student and Organ Scholar at King’s College, Cambridge. Coincidentally, I noticed a photo, taken in that hallowed Chapel, showing a gratifyingly large number of aspiring female organist attending an “organ day” organized by the university as a way to increase the access and, ultimately, the number of women involved in the organ and church music scene. I imagine Simon smiling fondly down on those aspiring musicians, and will follow their careers with much anticipation.
This is my last column as Dean of this venerable Chapter, and the end of serving on the Board since 2010 (where have those twelve years gone?!). The results of the recent election are to be found below, and I could not be more excited for the future of the Chapter. I want to thank all those who put themselves forward to serve, and particularly those who have worked tirelessly on behalf of the Chapter over these past four years—in particularly, our program mastermind Sub Dean, James Wetzel. We have achieved much together, including, but in no way limited to:

- Complete rebuilding of the Chapter and the NYC Organ Project websites (thereby continuing the work of Steve Lawson, long-time Chapter member who created both entities and who passing we mourned in 2018) thanks to the ongoing dedication of Webmaster, Sam Bartlett (and with thanks to funding from the Centennial Millennium Fund),
- Pivoting during the COVID-19 pandemic in order to continue to offer programs and other Chapter activities, including the creation of an emergency relief fund for members, and the revamping of our online presence.
- Releasing a statement in June 2020 in recognition of the racism, discrimination and police violence that members of our country face, particularly black people and people of color, and the creation of a Chapter subcommittee to advance the causes of black organists and composers.
- Making two nominations each for the International Performer of the Year and Distinguished Career Award, and implementing the ranked-choice voting method.

I sincerely hope that we have done our members proud, and look forward to witnessing the great things that will surely unfold in the Chapter’s bright future.

With my fondest wishes, as ever,

James Kennerley, Dean
Giants of old, organists of the future: Simon Preston (1938–2022), and attendees of the Cambridge (UK) female organists course (photo: Hugh Warwick).

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**Program News**

**Chapter Events**

*In Review: Paul Jacobs’s Second Recital for Franck Anniversary*
Paul Jacobs’s NYCAGO-sponsored recital on Tuesday, June 7th at the Church of Saint Mary the Virgin received a glowing review by Zachary Wolfe in the New York Times. Read it here. Congratulations to Paul for a spectacular performance and for bringing Franck’s music to a wider listening audience.

**Events around Town**

**Choir of Sidney Sussex College, Cambridge**

Tuesday, July 12th – 7:30 PM

**Saint Joseph’s Church, Yorkville**  
404 East 87th Street

The Choir of Sidney Sussex College, Cambridge, UK (David Skinner, Director; Hugh Rowlands, Emily Evans, and Luca Myers, Organists), with a tradition dating back to 1596, will perform an exquisite program of diverse choral music including works by Taverner, Gombert, Josquin, Byrd, Gjilo, and Dove. The concert will also include a brand new commission by celebrated composer, Nico Muhly. Admission is free (retiring collection).

Consider adding your events to the Concert Calendar for the season. Email submissions to Sam Bartlett here.

Email suggestions and comments for the Program Committee here.

**From the Secretary**

**2022 Chapter Elections Results**

**Newly-Elected Members of the Board**

**Dean:** James D. Wetzel  
**Sub Dean:** David Shuler  
**Secretary:** Raymond Nagem  
**Treasurer:** Patrick Kreeger  
**Registrar:** Larry Long  
**Auditor:** Paolo Bordignon  
**Auditor:** Andrew Henderson
Members-at-large, Class of 2026
Daniel Beckwith
Caitlin Dowling
Rebecca Ehren
James Hopkins
Maria Rayzvasser
Michael Shake

Classes of the Members-at-large

The Chapter thanks the Members-at-large of the Class of 2022 who will complete their term at the end of June: Sam Bartlett, Gregory D’Agostino, Angelina Oh, Jason Roberts, J. David Williams, and Janet Yieh.

Thanks as well to the Members of the Class of 2024 who continue their service: Diane Meredith Belcher, Loraine Enlow, Nathaniel Gumbs, Bernadette Hoke, Jared Lamenzo, and Lena Tharp.

Election Procedures and Duties of the Board Members

The term of the newly elected Board begins on July 1, 2022. The next Chapter election will be in 2024. A full description of the various Board positions and the nominating/voting process may be found in Section V of the Chapter’s Operating Procedures. Biographies and photos of the candidates will be circulated hereafter.

Respectfully submitted,
Raymond Nagem, Secretary

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Bulletin Board

2022 AGO National Elections

National Officers and Councillors

President: Eileen Hunt
Vice President/Councillor for Competitions and New Music: Jonathan Ryan
Secretary/Councillor for Communications: Leslie Wolf Robb
Treasurer/Councillor for Finance and Development: John S. Dixon Carr
Councillor for Education: Vincent Carr
Councillor for Membership: Vicki J. Schaeffer
Councillor for Conventions: Nicole Marane
Councillor for Young Organists: Emily Dawn Amos

Regional Councillors

Great Lakes Region: Larry B. Sharp
Mid-Atlantic Region: Wayne L. Wold
North Central Region: Mary Newton
Northeast Region: Leslie C. Smith
Southeast Region: Sue Mitchell-Wallace
Southwest Region: Sheryl Sebo
West Region: Nelson H. Dodge.

In memoriam

Simon Preston, CBE (August 4, 1938–May 13, 2022) was a renowned English organist, conductor, composer, and recording artist. He served Organist and Master of the Choristers of Westminster Abbey from 1981 to 1987. An obituary in the New York Times is available here. (Also see the Dean’s Message above.)

Former NYCAGO Chapter Member John Minor Conner died on May 19, 2022 after a long hospitalization. Born in Kansas City, Missouri, John earned a Bachelor of Music degree from Catholic University and a Master of Music degree from the University of Southern California. John lived and worked in Kansas City, Los Angeles, Washington, D.C., New York City, and New Jersey, and retired only a year before his death. A Requiem Mass was held at Saint Mary the Virgin Church on June 6, 2022. An obituary is available here.

Local Theater Restoration

Washington Height’s United Palace, affectionally known as Reverend Ike’s Prayer Tower, and home to a 1930 “Wonder Morton” of the Robert Morton Organ Company of California, has recently undergone a restoration and has received landmark status from the City. This is the subject of a recent Behind the Scenes article, with a number of interior photographs.

Send Bulletin Board submissions to the editor for publication.

Submit news items (professional appointments, retirements, marriages, births, obituaries, etc.) to the editor for publication in Member News.
Getting to Know You

Church of the Resurrection

Editor’s note: Thanks to David Enlow for compiling the information below.

General Information

Early Years

If you know the Upper East Side of today, land of designer dogs, designer handbags, and designer everything else, you would likely have a hard time recognizing a hard-luck neighborhood that smelled mainly of horses and saloons. But before Central Park gleamed in Olmstead’s eye, before the mighty New York Central Railroad came down from its stone highway and sank below grade, the intersection of 74th Street and Fourth Avenue (sic) in the 1860s was a place of tenements, stables for the city’s fleet of horse-drawn taxis, vacant lots, and a few houses of questionable character.

Following the Civil War, the officers and men of the Seventh Regiment, whose armory sits astride an entire city block down the Avenue, returned home with their battle-hardened chaplain, the Reverend James Tuttle-Smith. Having been curate of the Little Church Around the Corner (Church of the Transfiguration), the chaplain was ready for his own congregation, beginning in rented space in a Third Avenue warehouse. A building was then commissioned from James Renwick, Jr., prize-winning architect of Grace Church, Lower Broadway.

This new structure was to be a simple country church, as its site was remote, its people simple. In a time when Episcopal church pews were reserved for the well-to-do, the new Church of the Holy Sepulchre had free sittings, ‘forever to Christ’s poor’, with offerings by free will only. This was exceptional for its time, but financially problematic. Later, the Victorian name seemed too sepulchral (!), and the church named for the Holy Sepulchre in Jerusalem took another of
that shrine's official names — Resurrection.

The 20th Century

Springing from the Tractarian churchmanship of the Transfiguration, Resurrection might then have embraced Anglo-Catholic ideals, but there were some detours, and a rogues' gallery of Edwardian curiosities occupied the pulpit of the Resurrection, from the Reverend Mr. Hughes, a globe-trotting author on Islam; the Reverend Mr. Duane Pell, perhaps the foremost collector of Chinese export porcelain at any time, ever, (his former collection now forms the core of that of the Metropolitan Museum), who served without a stipend; and a certain Reverend Mr. Bentley, an actor-priest, whose theatrical productions left dozens of people entertained from a stage constructed in the basement which now serves a real theatre group, but also rather upset the congregation.

Finally, the deeply committed Fr. Edward Russell Bourne emerged to lead the church from Tractarian ceremony to the Catholic tradition in Anglicanism. A new organ appeared, a boy choir flourished, and this tradition continued under Fr. Gordon Butler Wadham. When Fr. Wadham became a Roman Catholic, Fr. Albert Chambers, later a bishop, took the helm, and supervised the extraordinary purchase and renovation of the small hospital next door which now provides a rectory and a well regarded preschool.

After Fr. Chambers, Fr. Leopold Damrosch (of ‘those Damrosches’) served, then Fr. Cupit, then Fr. Allan Warren, later the noted rector of the Church of the Advent, Boston. Fr. Barry Swain arrived in May of 2001, and he has supervised a musical-liturgical rebirth and many fund-raising and renovation projects throughout the campus, including the installation of the organ and a suite of 21 new stained glass windows.

History of the Music Program

Choir and Congregation

The congregation’s music has ranged widely over 150 years. At first, hymn-singing with harmonium; then, the boy choir mentioned above directed by one Clement Campbell, according to the meticulous journal of Lynwood Farnam. In the 1940s, Ray F. Brown, also of the General Seminary and one of the guiding lights of the 1940 Hymnal, was the parish musician, with a mixed choir. His copy of
the 1940 still sits on the console.

By the 1950s and 60s, Samuel Walter was the choirmaster, as his other employer, the Mannes School, sat a few doors down East 74th Street in those days. Walter’s soprano soloist was Amy, Mrs. Harold Friedell, and Harold would drop her off on his way to Saint Bartholomew’s. Unusually for its time, Resurrection’s Mass Ordinary was congregational plainsong, the musicologist Mason Martens having been retained to create special English-language editions of several Ordinaries for the pews.

During that era of loud church music in New York City, the Resurrection had a remarkably large choir for its building, which currently seats 240. The chancel pews accommodated several dozen singers, and the organ console was shoved into an adjoining ‘cave’ from which not much could be seen or heard. In the 2009 renovation, the cave was walled off. Like many places, the Resurrection had Sunday afternoon oratorios (“Services of Music”) in the custom of the day, with organ transcription accompaniment. David Hewlett was the organist. Some time later, organist and harpsichordist Stephen Rumpf was the musician.

**Organs**

There have been four pipe organs in the church. An Odell organ was purchased in 1888, and an E.M. Skinner in 1924 (of four planned manual divisions, two were installed). By 1962, the organ reform movement had arrived, and Charles W. McManis of Kansas City was retained to provide a new instrument. In the 1990s, organist Dr. Justin H. Bischof and Fr. Warren re-created the music here and inaugurated an organ fund, the seed from which a significant fund-raising effort sprang. In 2005, with the McManis failing, Resurrection purchased Casavant, Op. 665, from the Basilica of Saints Peter and Paul in Lewiston, Maine; and in 2009, the Church retained the Organ Clearing House under John Bishop to renovate and enlarge the instrument.

The Casavant project was supervised by current organist David Enlow, former NYCAGO Chapter Dean, who recently marked 20 years at the Church. The organ was celebrated with a series of recitals, a concerto concert conducted by Stephen Simon, and a recording on the Pro Organo label (now distributed by Naxos) of transcriptions from the piano literature.

**Organists**

David Enlow is Organist and Choir Master of the Church of the Resurrection, Music Director of Park Avenue Synagogue, a “commanding” organist (The New
Yorker), teacher, and conductor, all based in New York. David’s solo recordings include *Pater Seraphicus*, the complete major organ works of César Franck at Saint Mary the Virgin; *Piano à l’Orgue*, an album of piano transcriptions at David’s home instrument; and *Bach on Park Avenue*, recorded on the Mander organ at the Church of Saint Ignatius Loyola in New York.

David has taught for local, regional, and national events of the American Guild of Organists, the Royal Canadian College of Organists, and at the Juilliard School, from which he received two degrees. David also received the first prizes of the Albert Schweitzer Organ Festival (USA) and the Arthur Poister Competition, and has recently served as a judge for several others including the AGO’s national improvisation competition. David studied the organ with Paul Jacobs, John Weaver, and John Tuttle, and improvisation with Gerre Hancock.

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**From the Editor**

**Passing the Baton**

**From One James to Another**

I am in the unusual position of being both Sub Dean of the Chapter (until the end of June) and Editor of the Newsletter. Customarily, the Editor offers a column in every edition. But I would like to keep my mouth shut this month to let James’s article speak for itself, as he concludes his term as Dean and his long-running time on the Chapter’s Board. You will hear more than enough from me over the coming years.

I must thank James for his support over these last four years, thank those other Board Members who are now concluding their duties, and thank the Chapter for allowing me the honor to serve as the next Dean. I am looking very forward to the opportunity and am grateful for the help that you all will provide.

Hoping to see you in Seattle and at next season’s Chapter events!

Sincerely,
Quote of the Month

An appropriate quote for this season of graduations. This aria from Act I, Scene 3 of Aaron Copland’s *The Tender Land* is one of the greatest examples of American vocal music of the 20th century. Click [here](#) for a recording by soprano Dawn Upshaw.

*Once I thought I’d never grow tall as this fence*
*Time dragged heavy and slow*

*But April came and August went*
*Before I knew just what they meant*
*And little by little I grew*
*And as I grew I came to know*
*How fast the time could go*

*Once I thought I’d never go outside this fence*
*This space was plenty for me*

*But I walked down the road one day*
*And just happened I can’t say*
*But little by little it came to be*
*That line between the earth and sky*
*Came beckoning to me*

*Now the time has grown short*
*The world has grown so wide*

*I’ll be graduated soon*
*Why am I strange inside?*

*What makes me think I’d like to try*
*To go down all those roads beyond that line*
*Above the earth and ‘neath the sky?*

*Tomorrow when I sit upon*
*The graduation platform stand*
I know my hand will shake
When I reach out to take that paper
With the ribboned band

Now that all the learning's done
O who knows what will now begin?

O it's so strange
I'm strange inside

The time has grown so short
The world so wide.

~Music by Aaron Copland (1900-1990)
~Libretto by Horace Everett (d. 2001), a pseudonym for Erik Johns

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NYCAGO Chapter Information

General Inquiries
Chapter Contacts Page
Chapter Committees and Appointments

Newsletter
James D. Wetzel, editor
The newsletter is published at the beginning of every month. Please submit all material to the editor by the 24th of the preceding month. To advertise in the Newsletter, please email ad coordinator Lena Tharp.

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 2022): Sam Bartlett, Gregory D'Agostino, Angelina Oh, Jason Roberts, J. David Williams, and Janet Yieh

At-large (Class of 2024): Diane Meredith Belcher, Loraine Enlow, Nathaniel Gumbs, Bernadette Hoke, Jared Lamenzo, and Lena Tharp

The biographies of the board members are provided here.
Visit the NYCAGO Chapter website by clicking here.

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