



THE NEW YORK CITY CHAPTER
of the
American Guild of Organists

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John Bishop, editor

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Don't miss events presented by your friends and colleagues.
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and attend some concerts!

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Dean's Message

Dear Colleagues,

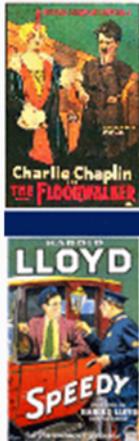
Summer can be a time of transitions, and several of you, I know, are changing jobs or even cities/towns this year. One such person is our own **Jonathan Ryan**, who has served as examinations coordinator for the chapter this past year. He leaves our region to take up responsibilities in Dallas, and we are grateful for his service to organ music and education in our city and area. Thank you, Jonathan, and bon voyage!



For me and my wife Loraine, summer is a time of a few special projects and also some rest, time away to recharge the batteries before another season comes crashing in. Even just reading a nice book at home can add some peace to a harried life; I hope we all take some time to appreciate some worthwhile things this summer. A safe and pleasant summer to you all!

Yours truly,

David Enlow
Dean



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



60 chapter members had a marvelous time aboard the yacht Affinity touring the NYC harbor on a balmy June evening.

Program News

Our signature year-end event, the celebrated **New York Harbor dinner cruise**, was a marvelous success. Some 60 of us sailed 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.

Work is now well underway to finalize the season of events for the 2017-18 season. In the mean time mark our Presidents' Day Conference on Sunday February 18 and Monday February 19, 2018 in your calendars.



The **2017 International Performer of the Year Award** will close on July 1. Please make sure to have cast your vote by then.

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



James Kennerley
Sub-Dean & Chair of the Program Committee



ARTHUR LAWRENCE
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Quote of the Month

"If you are called upon to play a church service, it is a greater honor than if you were to play a concert on the finest organ in the world. Thank God each time when you are privileged to sit behind the organ console and assist in the worship of the Almighty."

- Albert Schweitzer



David Enlow, FAGO
Juilliard Faculty
Organ Lessons, Coaching,
AGO Exam Preparation

Won't you be my neighbor?

Hilborne Roosevelt (1849-1886) grew up in a family that attended the Church of the Holy Communion at West 20th Street and 6th Avenue, home to an organ built in 1846 by Hall & Labagh. The young Hilborne was fascinated by the organ and joined Hall & Labagh as an apprentice in the 1860's. At the age of 19, he received his first patent for an electric organ action. He left Hall & Labagh in 1872, spent several months in Europe studying organs, and returned to New York to open the Roosevelt Pipe Organ Company at 151 West 18th Street, between 6th and 7th Avenues. (The link shows a 2009 GoogleEarth image of the Roosevelt building.) He was 22 years old.

His Opus 1 was installed in his home church. The organ featured an "Electro-Melody Organ" that affected several of the Great stops, working something like a modern "melody coupler." Pretty fancy for 1873. Throughout his prolific but brief career he was a pioneer in electric actions, inventing many new pipe organ actions such as the adjustable combination action. Hilborne Roosevelt died at the age of 36, having built 358 instruments.

Frank Roosevelt (1862-1895) was 13 years younger than his brother Hilborne. He joined the company early, and was just 24 years old when Hilborne died. Frank ran the company for seven years until 1893, when he closed the firm and retired at the ripe old age of 31. He sold the Roosevelt patents to the Farrand & Votey Organ

company of Detroit, and many of Roosevelt's employees, including foremen and superintendents, moved to Detroit to join Farrand & Votey. Frank died two years later at the age of 33.

Roosevelt Opus 493 was installed at the Church of the Holy Communion in 1891, replacing Opus 1. That's more than 30 organs a year. In turn, Opus 493 was replaced in 1910 by Skinner Opus 185, the organ presided over by Lynnwood Farnam until his death in 1930.

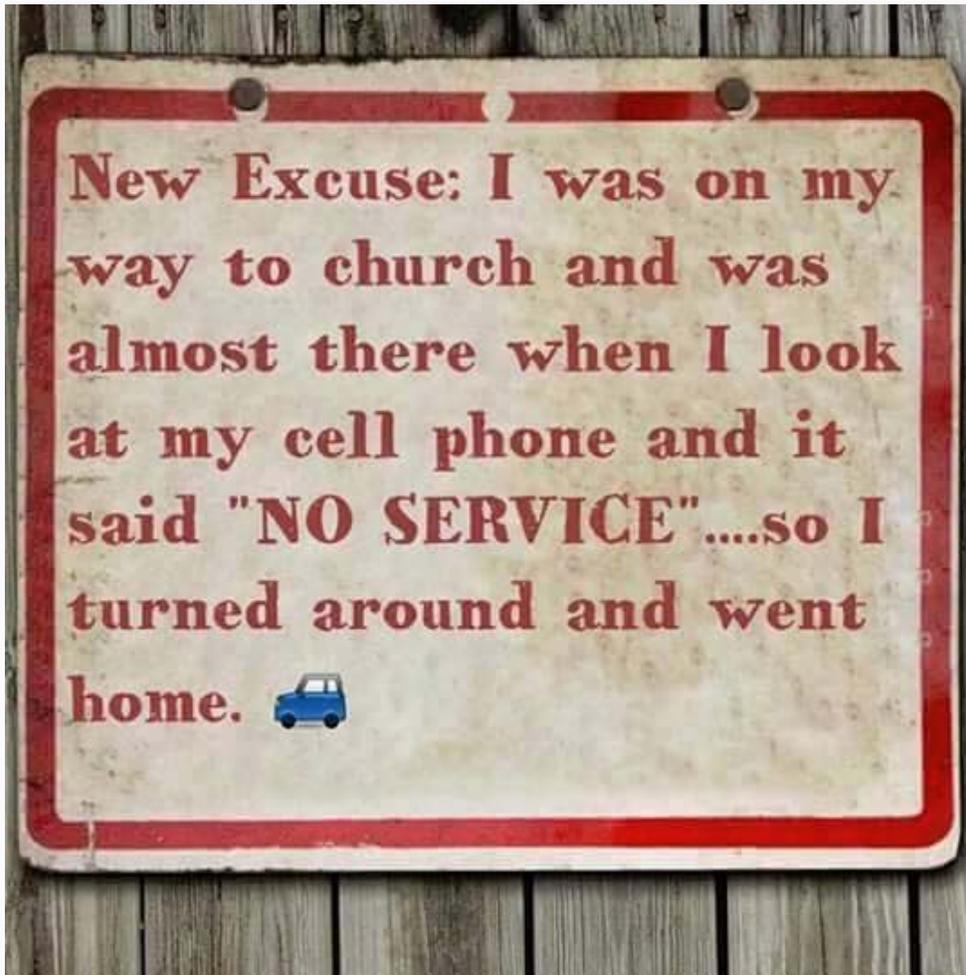
Among Hillborne Roosevelt's greatest achievements was the construction of a four-manual organ with 115 stops for the Cathedral of the Incarnation in Garden City, Long Island. Built between 1879 and 1883, it had a total of 7253 pipes, making it the largest organ in the world at the time. (The famous Walker & Son organ in Riga Cathedral was finished in the same year. It had 124 stops, but only 6828 pipes.)

The careers of the Roosevelt Brothers spanned only 21 years, 21 mighty productive years!

This real estate listing from 2008 shows a 9000 square-foot retail space available at 151 West 18th Street, but cautions that it's a short-term lease: "Landlord looking to demo within 2 years." The Roosevelt building is gone.

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Joke of the Month



New Excuse: I was on my way to church and was almost there when I look at my cell phone and it said "NO SERVICE"....so I turned around and went home. 🚗

From the Editor

Beware the Ides of March

My wife Wendy is a graduate of Brown University. She served for decades as a member of the Board of Fellows (Brown's version of trustees), and as an officer of the University, so we've spent quite a bit of time in Providence.

A couple years ago, we borrowed the Providence apartment of one of her colleagues for a few nights, the kind of apartment that has a Chihuly glass piece on the coffee table. She had just moved in after the death of her husband, and there were some artworks still in crates waiting to be hung. A toilet threatened to overflow, but luckily I was able to head off disaster by turning off the water supply. Ironically, the crate next to the toilet was labelled "[Edward] Hopper." Yikes. That was close.

Our friend and her late husband were benefactors of Trinity Repertory Company in Providence, a thriving regional theater with a history of producing exciting new plays, many of which we saw. We were having dinner with them one evening when he told a story that gave me a deeper understanding of the responsibility of supporting the arts.

Trinity Rep was working on the premier production of Paula Vogel's play, *The Long Christmas Ride Home*, which tells the difficult story of a family Christmas, including scenes showing one of the children as a gay adult, contracting AIDS, and dying. The related sexual acts were depicted by larger-than-life puppets which require additional actors to "operate" them, adding plenty to the budget of the production. Our friend was asked to provide the funding for the puppets, and although he was personally uncomfortable with the story of homosexuality and AIDS, he gave the money, feeling that it was his responsibility.

Oskar Eustis was the Artistic Director of Trinity Rep at the time, and we were fortunate to get to know him there. Since 2005, he's been Artistic Director of the Public Theater in New York, where he produced the first performances of *Fun Home* by Alison Bechtel, and the incredible smash hit, *Hamilton*, both of which wound up on Broadway. Read this article about Oskar by Michael Paulson in the New York Times, October 13, 2016, and you'll learn what an extraordinary person and artist he is.



Today, Oskar and the Public Theater are at the center of controversy. The day that Donald Trump was elected President of the United States, Oskar envisioned a production of Shakespeare's *Julius Caesar* in which Caesar would be portrayed as Trump. That production opened at the Public's Delacorte Theater in Central Park on June 12. Delta Airlines and Bank of America withdrew their funding for the production in protest, and a firestorm ensued in the media:

<https://www.nytimes.com/2017/06/13/theater/donald-trump-julius-caesar-oskar-eustis.html>

https://www.washingtonpost.com/news/arts-and-entertainment/wp/2017/06/15/oskar-eustis-i-felt-my-job-was-to-try-to-make-the-issues-of-julius-caesar-as-pertinent-as-they-could-be/?utm_term=.9949b3b2ca31

The firestorm accelerated to the point where Oskar, his wife, and his daughter were receiving death threats.

Some art exists simply to be beautiful. Monet's water lilies have never upset anyone, nor have any of the ubiquitous Vivaldi concertos. But Beethoven's music was edgy and challenging to his audiences, and Stravinski - wow - there was a riot at the premiere of *Rite of Spring*. Harvard Professor Thomas Kelley quipped, "The pagans on-stage made pagans of the audience."

A few years ago, Wendy and I saw Verdi's *Aida* at the Metropolitan Opera. It was not long after David Petraeus resigned as Director of the Central Intelligence Agency after his extra-marital affair with Paula Broadwell was revealed. A socialite and philanthropist from Florida, Jill Kelley was also involved. During the first act, we listened to the antics and tension between Radamès the Captain of the Guard, Amneris the daughter of the King, and Aida the Ethiopian princess. Aida and Amneris were both plenty interested in Radamès, and no one wound up happy. During the intermission, I commented that Radamès and Petraeus have a lot in common.

Last year, we heard a reading of Sophocles' play *Antigone* at the Public Theater, another example of ancient story-telling that sounds like present-day life. There aren't that many different stories out there!

Shakespeare was one of history's greatest story tellers. His version of the life of Julius Caesar has countless modern parallels. I admire Oskar Eustis for having the courage to stand behind his artistic ideals, and the Public Theater as an institution for having the gumption and strength for weathering this storm. It's the

business of art to soothe, educate, challenge, and infuriate us, whether or not we agree with it.

We have the luxury of living within a system that protects the freedom of speech. That means that parody and satire are part of the fabric of our society, and that artists are free to express themselves. You don't have to like it - but you do have to live with it. That's what's behind the eloquence and elegance of our friend's gift of puppets.

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