

The Inauguration of The Bicentennial Organ, Opus 65

Built for Grace Church
By Taylor and Boody Organbuilders
Celebrating the Bicentennial of Grace Church in New York

A Concert by the Combined Grace Church Choirs

Barry Rose, Guest Conductor
Patrick Allen, Organist

26 April 2013 at Seven O'clock P.M.

WELCOME FROM THE RECTOR

Dear Friends,

If all goes well, Grace Church will have no need to convene another Organ Replacement Committee for 500 years!

The truth is, in the 167 years that we have inhabited this glorious building at 10th and Broadway, six times – if not seven – we have charged a committee to determine the fate of the existing organ. In the 1840's the question was whether the organ built by the Henry Erben Co. could and should be moved from the old church to the new (it was). In the 1870's the decision was to add a new instrument built by the Hilborne Roosevelt firm, to be located in a chamber in the south transept near the chancel, and connected to the Erben organ in the west gallery. In 1902 the builder E.M. Skinner replaced the Roosevelt and Erben organs with a new instrument of his own. In 1912 and 1928 Skinner then enlarged and refined his work. By 1961, changing musical tastes and the challenge of maintenance triggered the decision to replace Skinner's enormous instrument with an organ built along classical lines. Herman Schlicker was awarded the contract, becoming the fourth major builder to have an organ in the current Grace Church.

In the summer of 2007 our choristers travelled to Amsterdam for a concert tour, and there Patrick Allen accompanied their singing on an organ that was not only 400 years old, but a delight to play and hear. Meanwhile the Schlicker organ at Grace Church was already failing at only 40 years of age. Pipes were collapsing, electrical connections were shorting out. Moreover, it had always been underpowered. We knew it needed to be replaced. The questions guiding the newly constituted Organ Replacement Committee were two: 1. Why has Grace Church needed to rebuild completely, if not replace entirely its organ, on average, every thirty years? 2. What do we have to do now so that neither in 30 nor in 300 years will an Organ Replacement Committee be needed? To celebrate the bicentennial of Grace Church's founding in 1808, we thought it high time to find the answers. Our challenge was to install a pipe organ would have every chance of a lifespan measured in centuries, not decades.

Serious attention to the critical questions of our history led us to the firm of Taylor and Boody. George Taylor and John Boody of Staunton, VA, are among the finest organ builders in the world. Using the time-honored tools of the craft, their instruments are not only musical masterpieces, but indeed works of art and mechanical marvels. The Bicentennial Organ of Grace Church – Opus 65 in their books – is their *Magnum Opus*, their greatest work.

We trust that the instrument we inaugurate tonight, though still being installed, is worthy of the generosity of those who gave to make it happen, worthy of the glorious architecture that surrounds it, and worthy of our God, whose praises we seek to sing. May all the saints who came before us in this place assist our song. And may God bless Grace Church today and always.

The Rev. J. Donald Waring
14th Rector, Grace Church

FROM THE ORGAN BUILDERS

The Bicentennial Organ at Grace Church in the City of New York

On October 31st 1863 when the Great Walcker Organ at the Boston Music Hall was opened, it was George Washburne Morgan, the organist from Grace Church New York who opened the program with the playing of the William Tell Overture, certainly, an indication of the leadership of Grace Church not only in the church music of New York, but in the entire country. Dwight's Journal of Music in 1861 described the quality of the singers in the double quartet of the choir and the style of the music at Grace as "especially famed for the quality of its music - less ecclesiastical and more ornate; selections from Beethoven, Mozart, Mosenthal and Mr. Morgan are performed".

The organs of Grace Church represent a timeline of American organ building from the workshops of Henry Erben, Hilborne Roosevelt, Ernest M. Skinner and Herman Schlicker. The architect of Grace Church, James Renwick, Jr., who ranks as one of America's greatest, designed the building as his second commission at the age of twenty-five. Completed in 1846, the church is one of the prized landmarks of the City, a survivor that should be forever preserved.

It was with this in mind that we first met with the organ committee almost five years ago. After studying the church, we boldly suggested that a four-manual tracker action organ be built in double cases in the chancel, close to the liturgical and musical center of worship. Because four divisions, the Great, Swell, Choir and Choir Pedal, would be concentrated in the chancel cases, there was a need for additional space to house the large pedal stops and the large expression box for the Solo division. These we proposed to place in the chamber originally constructed for the Roosevelt organ. We also felt it was important to retain the surviving twelve pipes of the Open Wood 32' built by E. M. Skinner, which has stood in the gallery since 1907.

Parts of the organ that we usually place within the casework of the instrument or nearby, namely the bellows, wind system and much of the tracker action are at Grace built into a climate

controlled mechanical space in the basement below the chancel floor. Some of the trackers run for more than 40 feet. Their mechanism is of modern design incorporating two miles of carbon fiber trackers, with a self-adjusting key action made of wood, plywood, aluminum and Nylon. The stop action is controlled by electric solenoids with a solid-state electric combination action.

The tonal design of the organ may be described as a unique blending of Anglo-American styles. Its concept was developed through many hours of discussion with Patrick Allen, whose love of Grace Church and vision for the new instrument has been the single most important force behind the project. The organ is intended foremost to accompany hymns, liturgy and choirs. The Great division has a robust chorus of Diapason pipes with two mixtures, three trumpet stops and a powerful Cornet for leading the melody of hymns. The Swell is a versatile accompaniment organ of great dynamic range with four reed stops. The Choir has gentle, sweet and beautiful stops chosen especially for accompanying the children of Grace. The enclosed Solo contains many of the stops much beloved in American and English Romantic instruments: two strings with célestes, orchestral reeds and the powerful Harmonic Trumpet and Tuba on high pressure. The Pedal division is profound with its four 32' stops and a complete chorus comprising a wide variety of flue pipes and reeds. The organ is tuned in a well -tempered, close to Equal Temperament system developed by Taylor and Boody called "Grace Church". There is a sweetening of the keys close to C Major, but the tuning does not exclude any keys.

Opus 65 has taken our fifteen- person workshop more than three years to build. It has been the labor of a lifetime. Even following our experience in building 64 instruments, many things about this project were new to us. We have frequently turned to our colleagues for their generous help, expertise and advice. This has made Opus 65 an unusually cooperative adventure. At seventy-five stops and some 5000 pipes it will surely stand for a long while as our Magnum Opus. We give thanks for the saints of Grace Church who built, served and loved this wonderful place of worship. We give thanks particularly to the Reverend J. Donald Waring, Rector, to the Vestry, especially Charlie Johnston, to Patrick Allen, the Organ Committee and the congregation for giving us the opportunity to build this instrument. Our appreciation likewise goes to the many contributors to the organ fund and for the restoration work done in the church.

The Builders: George Taylor, John Boody, Emerson Willard, Larry Damico, Chris Peterson, Kelley Blanton, Christopher Bono, Robbie Lawson, Erik Boody, Aaron Reichert, Cindi Johnson, Thomas Rohlf, Steven Jett, Bobbi Jean Regi, Kate Harrington, Robert Harris, Olivia Kiers and Katina Lawson, with assistance from Mika Oba, Jenna Dennison, and Autumn Coe.

It was Dana Kirkegaard, the acoustician who gave us insight into the acoustical performance of Grace Church. He inspired us to place the organ in the chancel and gave us invaluable technical assistance in the design of the organ. Also thanks to Christopher Broome, Patrick Quigley, A. R. Schopp's Sons, Oak Hill Iron, Paul Fritts, Rick Isaacs, John Panning, Steven Dieck, Bruce Fowkes, Nicholas Thompson-Allen, Richard Swanson, Joe Sloane, Richard Houghton and Vladimir Vaculik.

SOLI DEO GLORIA

Taylor and Boody Organbuilders, George Taylor and John Boody April 1, 2013

FROM THE ORGANIST AND MASTER OF CHORISTERS

Years ago, the choirs of the Cathedral in Wilmington, Delaware commissioned an icon of St. John the Evangelist as a retirement gift for their beloved Dean of many years and his family. Before the artist began her work, she met with the choirs to explain that an icon is not just a piece of art, but a doorway to God, a meeting place of the human and divine, and that every member of the choir had a role to play in its birth. We were given a prayer to offer each day while it was being created. Many weeks later, the icon was unveiled in the presence of the Bishop, who was to bless it. Everyone was speechless. The icon had resonance. We could feel the spiritual energy of the community. The icon radiated the love of the Dean's relationship with the Cathedral family.

Could a musical instrument also be an icon, a portal to the divine? String instruments are often thought of as living beings with a mystical energy. Why not the Grace Church pipe organ?

Grace Church in New York began its path to a new organ long before I came on the scene. Reports and histories were commissioned and assembled by countless esteemed colleagues and parish members. At my first meeting in 2000 with the organ committee, chaired at that time by Professor Eric McKittrick, I was moved by the passion and spiritual energy of this parish around this quest for a new instrument. I saw -- we all saw -- that the organ could indeed be a musical icon, resonating with the sacred life of this community and the prayers and songs of its people.

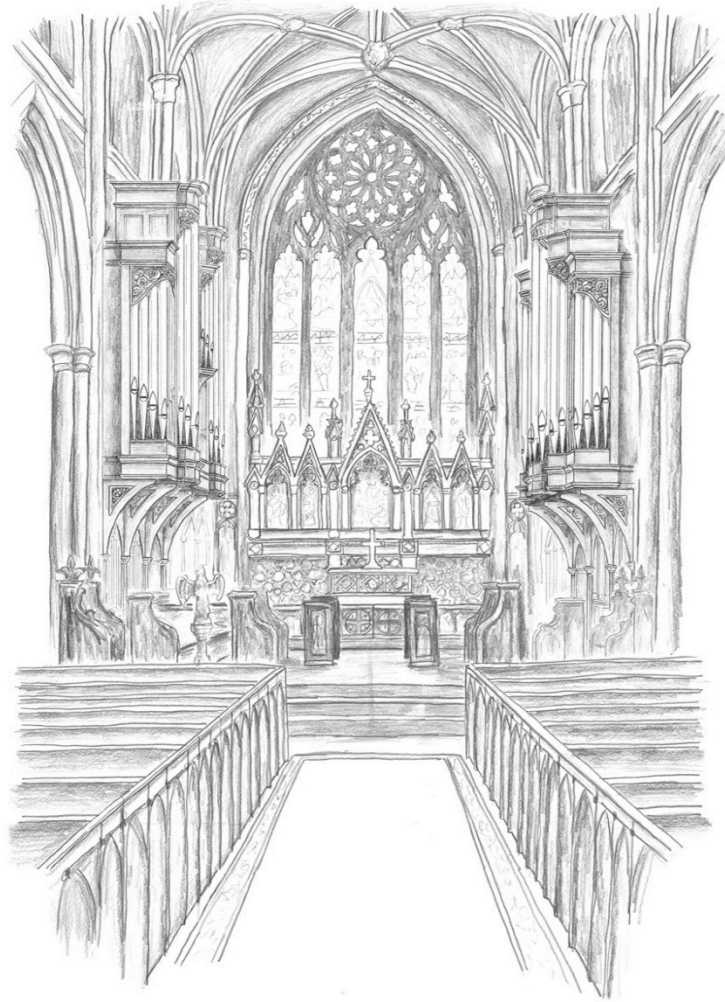
When we finally came to invite presentations by prospective organ builders in 2008, Taylor & Boody was the last builder I would have expected to hire. They didn't make the sort of instrument we needed -- the building and type of music offered were not right for a historical northern European instrument. We had just received their Opus 61, a beautiful continuo organ. It was almost an afterthought to invite them to make a presentation for the large instrument. When John Boody and George Taylor arrived, they asked me, "Why are we here?" It seemed there was no possible way for them to build their style of organ in our space.

Twenty-four hours later, the Holy Spirit had inspired in them a vision, a concept that excited the organ committee and began the creation of this new voice. Our Grace Church community has invested countless hours in dialogue, visioning, and prayer in support of these master artisans as they crafted this new organ, a new servant to accompany the voices of prayer and thanksgiving in this holy place, and to offer comfort and inspiration to all who come through the doors of this house of prayer on the corner of Broadway and 10th.

This beautiful organ is indeed an icon, reaching beyond time, and by her special nature reflecting the past, supporting the present, and dreaming of the future of this parish.

Johann Sebastian Bach, among the greatest of all composers for the organ, understood something about music as a pathway to the divine. In his Bible, in the margins next to the passage in Second Chronicles that speaks of the work of musicians in the temple, Bach wrote: "At a reverent performance of music, God is always at hand with his gracious presence."

May it ever be so at Grace Church.
Patrick Allen



PROGRAM

O PRAISE YE THE LORD!

GREETINGS FROM THE RECTOR

THE CHOIRS GREET THE NEW ORGAN

Te lucis ante terminum (1908)

Te lucis ante terminum,
Rerum Creator, poscimus
Ut pro tua clementia
Sis praesul et custodia.

Procul recedant somnia
Et noctium phantasmata,

H. Balfour Gardiner (1877-1950)

*To you, before the end of daylight,
Creator of all things, we implore
That your familiar mercy
May be our chief protector.*

*Let dreams recede into the distance,
and the phantoms of night;*

Hostemque nostrum comprime
Ne pollutantur corpora.

*And restrain our enemy,
Lest our bodies be polluted.*

Praesta, Pater piissime
Patrique compar unice
Cum Spiritu Paraclito
Regnans per omne saeculum. Amen.

*Most great and faithful Father,
Father without any equal;
Who with the Holy Spirit
Reigns for ever. Amen*

8th century.; Roman Breviary

FOR GRACE CHURCH AND ITS CHOIRS

O praise God in his holiness (1992)

Malcolm Archer (b.1952)

O praise God in his holiness, praise him in the firmament of his power.
Praise him in his noble acts; praise him according to his excellent greatness.
Praise him in the sound of the trumpet; praise him upon the lute and harp.
Praise him in the cymbals and dance; praise him upon the strings and pipe.
Praise him upon the well-tuned cymbals; praise him upon the loud cymbals.
Let everything that hath breath praise the Lord!

Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now and ever shall be, world without end. Amen.

Psalm 150 from the 1549 Book of Common Prayer

THE NEW ORGAN LEADS A CONGREGATION/AUDIENCE

HYMN, Ye holy angels bright

Please stand to sing

DARWALL'S 148th

1. Ye holy angels bright,
Who wait at God's right hand,
Or through the realms of light
Fly at your Lord's command,
Assist our song,
For else the theme
Too high doth seem
For mortal tongue.

2. Ye blessèd souls at rest,
Who ran this earthly race
And now, from sin released,
Behold the Saviour's face,
God's praises sound,
As in his sight
With sweet delight
Ye do abound.

3. Ye saints, who toil below,
Adore your heav'nly King,
And onward as ye go
Some joyful anthem sing;
Take what he gives
And praise him still,
Through good or ill,
Who ever lives!

4. My soul, bear thou thy part,
Triumph in God above:
And with a well-tuned heart
Sing thou the songs of love!
Let all thy days
Till life shall end,
What e'er he send,
Be filled with praise.

Richard Baxter and John Hampden Gurney

THREE ANTHEMS BY NEW YORK COMPOSERS

Draw us in the Spirit's tether (1957)

Harold Friedell (1905-58)

Draw us in the Spirit's tether;
For when humbly, in thy name,
Two or three are met together,
Thou art in the midst of them:
Alleluya! Alleluya!
Touch we now thy garment's hem.

As the brethren used to gather
In the name of Christ to sup,
Then with thanks to God the Father
Break the bread and bless the cup,
Alleluya! Alleluya!
So knit thou our friendship up.

All our meals and all our living
Make as sacraments of thee,
That by caring, helping, giving,
We may true disciples be.
Alleluya! Alleluya!
We will serve thee faithfully.

Canon George H. Bourne (1840-1925)

Judge eternal (1988)

Gerre Hancock (1934-2012)

Judge eternal, throned in splendor,
Lord of lords and King of kings,
With thy living fire of judgment
Purge this land of bitter things;
Solace all its wide dominion
With the healing of thy wings.

Still the weary folk are pining
For the hour that brings release,
And the city's crowded clangor
Cries aloud for sin to cease;
And the homesteads and the woodlands
Plead in silence for their peace.

Crown, O God, thine own endeavor;
Cleave our darkness with thy sword;
Feed the faint and hungry heathen
With the richness of thy word;
Cleanse the body of this nation
Through the glory of the Lord.

Canon Henry Scott Holland - alt. (1847-1918)

The Key (1992)

Anthony Piccolo (b.1946)

Love is the key of life and death,
Of hidden, heavenly mystery;
Of all Christ is, of all he saith,
Love is the key.

As three times to his saint he saith,
He saith to me, he saith to thee,
Breathing his grace-conferring breath:
"Lov'st thou me?"

Ah, Lord, I have such feeble faith,
Such feeble hope to comfort me;
But love it is strong as death,
And I love thee.

Christina Rossetti (1830-94)

AMAZING GRACE

NEW BRITAIN arranged by *Anthony C. Furnivall*

1. Solo:

AMAZING grace! how sweet the sound,
That saved a wretch like me!
I once was lost but now am found,
Was blind but now I see.

2. Choir:

T'was grace that taught my heart to fear,
And grace my fears relieved;
How precious did that grace appear
The hour I first believed!

3. All Women and Choristers:

Through many dangers, toils and snares,
I have already come;
'Tis grace that brought me safe thus far,
And grace will lead me home.

4. Everyone:

The Lord has promised good to me,
His Word my hope secures;
He will my shield and portion be
As long as life endures.

5. Everyone:

When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we'd first begun.

John Newton (1725-1807)

THE NEW ORGAN AS A SOLO INSTRUMENT

Veni, Creator Spiritus

Nicolas deGrigny (1672-1703)

Plainsong verses sung by the men of the choir in alternatum with the organ verses.

CHOIR:

Veni, creator Spiritus
mentes tuorum visita,
imple superna gratia,
quae tu creasti pectora.

*Come, Creator Spirit,
Visit the hearts of your people
Fill with supernal grace
The hearts that you have made.*

ORGAN: Veni Creator en Taille à 5

CHOIR:

Qui diceris Paraclitus,
altissimi donum Dei,
fons vivus, ignis, caritas
et spiritalis unctio.

*You who are Comforter,
Gift of the highest God,
Living fount, fire, love,
And balm for the spirit.*

ORGAN: Duo

CHOIR:

Accende lumen sensibus,
infunde amorem cordibus,
infirmi nostri corporis,
virtute firmans perpeti

*Kindle light in our senses,
Pour love into our hearts,
Strengthen our weak bodies,
With abiding courage.*

ORGAN: Récit de Cromorne

CHOIR:

Hostem repellas longius	<i>You drive the foe far off,</i>
pacemque dones protinus;	<i>Granting us lasting peace;</i>
ductore sic te praevio	<i>Thus, with you leading us</i>
vitemus omne noxium	<i>May we avoid all harm</i>
<i>Latin, 9th century</i>	

ORGAN: Dialogue sur les grands jeux

FROM A GREAT 1981 ROYAL OCCASION IN ST. PAUL'S CATHEDRAL, LONDON

Let the people praise thee, O God (1981)

William Mathias (1934-92)

Let the people praise thee, O God: yea let all the people praise thee.
O let the nations rejoice and be glad: for thou shalt judge the folk righteously,
and govern the nations upon earth.
Let the people praise thee, O God: yea let all the people praise thee.

Then shall the earth bring forth her increase:
and God, even our own God, shall give us his blessing.
God shall bless us: and all the ends of the world shall fear him.

God be merciful to us, and bless us: and shew us the light of his countenance,
and be merciful unto us.
That thy way may be known upon earth: thy saving health among all nations.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be, world without end. Amen.
Psalm 67 from the 1549 Book of Common Prayer

**CELEBRATING THE CENTENARY OF THE BIRTH OF
A DISTINGUISHED UK COMPOSER**

Te Deum laudamus (1945)

Benjamin Britten (1913-76)

WE praise thee, O God; we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud; the Heavens, and all the Powers therein;

To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father, of an infinite Majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.

THOU art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heaven to all
believers.
Thou sittest at the right hand of God, in the Glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints, in glory everlasting.

O Lord, save thy people, and bless thine heritage.
Govern them, and lift them up forever.
Day by day we magnify thee;
And we worship thy Name ever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy be upon us, as our trust is in thee.
O Lord, in thee have I trusted; let me never be confounded.
The Book of Common Prayer, 1549.

A GRAND FINALE

Hear my words, ye people (1894)

C. Hubert H. Parry (1848-1918)

Hear my words, ye people: give ear unto me, all ye that have knowledge.
Let us choose to us judgement: let us know among ourselves what is good.
Behold, God is mighty, and despiseth not any: he is mighty in strength and in wisdom.
Behold, he is great, and we know him not: neither can the number of his years be searched out.
The Lord's seat is in heaven.

Clouds and darkness are round about him,
Righteousness and judgement are the habitation of his seat.
He decketh himself with light as with a garment, and spreadeth out the heavens like a curtain.
He layeth the beams of his chambers in the waters, and maketh the clouds his chariots, and
walketh upon the wings of the wind.

He bowed the heavens, and came down, and it was dark under his feet.
He rode on the Cherubim, and did fly, and came flying upon the wings of the wind.

The Lord's seat is in heaven: his kingdom ruleth over all.

Behold, the eye of the Lord is on them that fear him, and upon them that put their trust in his
mercy.

To deliver their soul from death, and to feed them in the time of dearth.

Our soul hath patiently tarried for the Lord, for he is our help, and our shield.

He deliverèd the poor in his affliction, the fatherless and him that hath none to help him.

He shall bind up the broken-hearted, and proclaim liberty to the captives, and comfort to those
that mourn.

He shall give them beauty for ashes: the garment of praise for the spirit of heaviness.

For as the earth bringeth forth her bud, and as the garden causeth things that are sown to spring
forth, so the Lord God will cause righteousness and peace to spring forth before all nations.

The Lord is full of compassion and mercy: he hath not dealt with us after our sins, nor rewarded
us according to our wickedness.

For look how high the heaven is in comparison of the earth: so great is his mercy also toward
them that fear him.

Look how wide also the east is from the west: so far hath he set our sins from us.

Job 34 and 36, Psalm 11, 97, 104, 18, 33 and 72, Isaiah 61, Psalm 103

Towards the end of the anthem, the congregation is invited to stand, and join in the closing section, as follows:

sempre cres.

Allegro moderato.

15 O praise ye the Lord, Praise him in the height; Re-joice in His word (Ye

20 An - gels of Light! Ye Hea - vens a - dore Him By whom ye were

made, And wor - ship be - fore Him In bright - ness ar - rayed.

Please turn the page

The CHOIRS sing: O praise ye the Lord, Praise him upon earth, In tuneful accord ye sons of new birth;
Praise Him who hath brought you His grace from above, Praise Him who hath taught you to sing of His love.

The musical score is written for a choir in G major (one sharp) and 4/4 time. It consists of five staves. The first staff begins with a forte (*f*) dynamic and a melodic line. The lyrics are: "O praise ye the Lord! Thanks - giv - ing and song (To Him be out poured, All a - ges a - long; For love in cre - a - tion, For Hea - ven re - stored, For grace of sal - va - tion, O praise ye the Lord. A - - men, A - - men, A - - men, A - - men. A - - men, A - - men." The score includes various musical notations such as rests, beams, and dynamic markings like *f* and *[ALL]*. There are also performance instructions in parentheses: (choir) and [ALL].

Paraphrase of Psalm 150, Sir H. Baker



The Choir of Men and Boys

Frederick Boulton
Stephen Carr
Julius Dunn
Tattnall Holt

Nicholas Hurley
John Segre Lawrence
Gabriel Lopez
Miles McCain

Bennett Slibeck
Mahlon Sorensen
James Waring
Zo Williams

The Girls' Choir

Catherine Cheung
Allison Delgado-Whitehurst
Lily Fremaux
Constance Laranja Gooding
Sasha Herman
Nina Houston

Nell Hurley
Genevieve McCarthy
Camilla McGarry
Micaela Macagnone
Camille Ollivierre
Georgia Ossorguine

Lydia Paddock
Kate Platzker
Camille Segre Lawrence
Eden Sherrod
Catherine Toms
Elizabeth Zaccaro

The Parish Choir

Soprano

Alto

Tenor

Bass

Anne Dardis
Katrina Du
Anne Mason
Colleen Toole

Sarah Cogan
Martha Demartini
Sally Hines
Helen Levine

Joe Armoogan

The Adult Choir

Amy Bartram
Elizabeth Hanna
Naomi Morse
Brittany Palmer

Abby Fischer
Holli Harrison
Tami Petty
Emilie Williams

Philip Cave
Tomas Cruz
Bob Lukomski
Alex Richardson
Aram Tchobanian

Wesley Chinn
Darik Knutsen
A. Joshua Parrillo
Jay Rollins

A HISTORY OF THE CHOIRS OF GRACE CHURCH IN NEW YORK

The Choir of Men and Boys is made up of some 30 boys and a professional ensemble of 6 to 12 adult altos, tenors and basses. The foundation is based on the Anglican Cathedral model of Choir where the boys do the work of professional soprano vocalists. The repertoire offered by the senior ensemble is based on this tradition in SATB configuration rather than on the treble dominated style of the modern children's chorus.

The Grace Church Choir of Men and Boys was established in 1894, and in the fall of that same year the Church established a Choir School for the academic and musical training of the boys.

James M. Helfenstein served both as Organist and Choirmaster and as Headmaster of the School. He was succeeded as Organist and Choirmaster in 1922 by Ernest Mitchell, who was brought to New York from Trinity Church, Copley Square in Boston. Mr. Mitchell served Grace Church with great distinction for thirty-eight years. Upon his retirement in 1960, Frank Cedric Smith, then organist at Grace Church in Newark, New Jersey, and himself a former choirboy at Grace Church, became Organist and Choirmaster. Mr. Smith retired in 1992 and was succeeded by Bruce G. McInnes, Organist and Choirmaster, who came from Christ Church Cathedral in Eau Claire, Wisconsin. Mr. McInnes retired in the fall of 1999 and Patrick Allen became Organist and Master of Choristers in March of 2000.

Thus, in its One Hundred Eighteen year history The Choir of Men and Boys at Grace Church has had only five directors. It is the oldest resident Boy Choir in continuous service in New York City, and its school served as a model for the Choir Schools at the Cathedral of Saint John the Divine on Morningside Heights and at Saint Thomas Church Fifth Avenue. The Choir School which began with sixteen boys has evolved into Grace Church School which today comprises some four hundred boys and girls spanning grades pre-kindergarten through eight. In the fall of 2012 the Grace Church High School opened for its first season with grade nine.

During its distinguished history this Choir was the first to have its Christmas Eve Service of Lessons and Carols televised nationally. The Choir has sung on many occasions at the major concert halls in New York City including participation in performances of Mahler's Eighth Symphony and Massenet's *Hérodiade* at Carnegie Hall. New anthems are commissioned regularly for the Grace Church Choirs including most recently works by René Clausen, Fenno Heath, Barry Rose and Gerre Hancock.

As part of the celebrations surrounding the Centennial of The Choir of Men and Boys in 1994, and with the support of the Rector, Wardens, Vestry and People of Grace Church, The Girls' Choir for young ladies was established. Five young choristers came forward to become the charter class which today comprises thirty-two choristers. The Girls' Choir has taken its place alongside The Choir of Men and Boys, The Adult Choir and Parish Choir in the musical leadership of the worship of Grace Church.

The Girls' Choir is made up of some 42 girls and a professional ensemble of 6 to 12 adult altos, tenors and basses. It is based on the Anglican Cathedral model of Choir where the girls do the work of professional soprano vocalists. The repertoire offered by the senior ensemble is based on this tradition in SATB configuration rather than on the treble dominated style of the modern children chorus.

The Adult Choir of Grace Church is made up of nine professional singers. The lower six members of this choir provide the alto, tenor and bass parts to the treble parts sung by the boy and girl choristers. The sopranos of the choir originally sang on occasions when the choristers were on holiday during the academic season and in the summer months. In recent years they have distinguished themselves by special offerings and take their place as an integral part of the musical fabric of Grace Church. For special liturgies and musical offerings the number in the choir is adjusted to a size appropriate for the occasion.

In the Fall of 2006 the Parish Choir was established. This ensemble is open to any teen or adult with a wish to enjoy the fellowship of the community through the offering of great choral music. This choir sings weekly at the 9 o'clock a.m. Sunday service on the first Sunday of October through Memorial Day weekend. Rehearsals take place prior to that service at 8:15 a.m. on Sunday mornings and on other occasions as arranged. Members of the Parish, alumni, faculty and parents of Grace Church School, and our neighbors in the community and NYU are all invited to come enjoy one another's company offering great sacred music repertoire!

Dr. Barry Rose, OBE - Guest Conductor

One of the UK's most distinguished and experienced choirtrainers, **BARRY ROSE** (b.1934) has spent a lifetime in choral music, directing the choirs at three English Cathedrals - Guildford, St. Paul's, and St. Albans - as well as spending 20 years on the staff of the BBC, as their Music Adviser to the Head of Religious Broadcasting.

Dr. Rose has been a regular visitor to this country since the early 1970's, when he directed the very first choirmasters' Course to be held at St. Thomas' Church, 5th Avenue, and since then, he has been back for six similar occasions. During his time at St. Albans, he brought the Cathedral choir over here no less than 5 times, and on their last visit (before he 'retired' in 1997) they sang a memorable concert here in Grace Church, with guest organist Peter Richard Conte. In more recent years, at Dr. Allen's invitation, Dr. Rose has renewed his contact with Grace Church and has conducted the boys and girls at their annual Junior Choristers' concert, recently writing a set of Sacred Songs for them, premiered here in January of this year.

His many recordings range from Mozart with Dame Kiri te Kanawa and the English Chamber Orchestra to pop tracks with Sir Paul McCartney and Sir Elton John, and his choir at Guildford achieved the rare honour of a Platinum Disc for over one million copies of their EMI album *Christmas Carols from Guildford Cathedral* - at that time, a unique achievement in the world of church music.

In 1997 he was invested with the OBE (Order of the British Empire) for 'services to church music' and it was bestowed on him by Her Majesty the Queen, in the ballroom at Buckingham Palace. Tonight, he will re-live another great Royal Occasion in his life, when he conducts the William Mathias anthem *Let the people praise Thee, O God* - first sung at the Wedding of HRH The Prince of Wales and Lady Diana Spencer in St. Paul's Cathedral on 29th July, 1981, and directed by Dr. Rose, with an estimated worldwide television audience of over 750 million people.

Although an end-of season choirs' concert, tonight's program has also been specially chosen to show the capabilities of the new Taylor & Boody organ, both in accompaniment and as a solo instrument, and we hope that you, the audience, will also take a full part by joining in the singing of *Ye holy angels bright*, *Amazing Grace*, and also the hymn *O praise ye the Lord* at the end of the final piece *Hear my words, ye people*.

SPECIFICATION OF THE ORGAN

Great Manual Two

Upper South Case, 85mm w.p. (3 1/4")

16' Double Open Diapason, façade
 16' Bourdon
 8' First Open Diapason
 8' Second Open Diapason
 8' Spire Flute
 4' Principal
 4' Spitz Flute
 2 2/3' Twelfth
 2' Fifteenth
 1 3/5' Seventeenth
 V Cornet g⁰-d''
 V Mixture
 IV Scharf
 16' Double Trumpet
 8' Trumpet
 4' Clarion

Choir Manual One

Lower South Case, 75mm w.p. (3 ")

8' Principal Dolce, façade
 8' Stopped Diapason
 8' Flauto Dolce
 8' Unda Maris (c⁰)
 4' Octave
 4' Rohr Flute
 2' Gemshorn
 1 1/3' Larigot
 II Sesquialtera
 III-IV Scharff
 16' Cor Anglais
 8' Cremona
 Tremulant
 8' Tuba (Solo, enclosed)
 8' Harmonic Trumpet (Solo, enclosed)

Main Pedal

Roosevelt Chamber, 100mm w.p. (4")

32' Double Open Diapason
 (C to B in west gallery)
 32' Contra Bourdon
 16' Open Diapason

Swell Manual Three

Upper North Case, Enclosed, 85mm w.p. (3 1/4")

16' Contra Gamba
 8' Façade Principal, façade
 8' Violin Diapason
 8' Rohr Flute
 8' Salicional
 8' Voix Celeste, (G)
 4' Principal
 4' Open Flute
 2 2/3' Nazard
 2' Fifteenth
 2' Wald Flute
 1 3/5' Tierce
 V Mixture
 16' Contra Bassoon
 8' Cornopean
 8' Oboe
 4' Clarion
 Tremulant

Solo Manual Four

Roosevelt Chamber, Enclosed, 125mm w.p. (5 ")

8' Harmonic Flute
 8' Gamba
 8' Gamba Celeste
 8' Viol d'Orchestre
 8' Viol Celeste
 4' Flauto Traverso
 16' Corno di Bassetto
 8' Orchestral Oboe
 8' Vox Humana
 Tremulant
 8' Tuba (380mm w.p., 15")
 8' Harmonic Trumpet (380mm w.p., 15")
 Solo 16'
 Solo 4'

Choir Pedal

Lower North Case 75mm w.p. (3")

16' Bourdon
 8' Cello, façade
 8' Spitz Gedackt
 4' Clarabella

16' Subbass
 16' Violone
 8' Principal
 8' Spire Flute
 4' Fifteenth
 V Mixture
 32' Contra Ophicleide
 32' Contra Fagott
 16' Trombone
 16' Fagott
 8' Trumpet
 4' Clarion
 8' Tuba (Solo)
 8' Harmonic Trumpet (Solo)

Couplers

Swell to Great 8'
 Choir to Great 8'
 Solo to Great 16'
 Solo to Great 8'
 Solo to Great 4'

Solo to Swell 16'
 Solo to Swell 8'
 Solo to Swell 4'

Swell to Choir 8'
 Solo to Choir 16'
 Solo to Choir 8'
 Solo to Choir 4'

Great to Pedal 8'
 Swell to Pedal 8'
 Choir to Pedal 8'
 Solo to Pedal 8'
 Solo to Pedal 4'

Controls

Pedal Stops on Great Divisionals
 Pedal Stops on Swell Divisionals
 Pedal Stops on Choir Divisionals
 Swell Stops on Pedal Toe Studs
 All Swells

16' Bassoon
 8' Schalmey

Manual Pistons

Great div. 1-8
 Swell div. 1-8
 Choir div. 1-8
 Solo div. 1-8
 Pedal div. 1-8
 General 1-16
 Sequencer forward (4)
 Sequencer back (2)
 Swell to Great (rev.)
 Choir to Great (rev.)
 Solo to Great (rev.)
 Solo to Swell (rev.)
 Swell to Choir (rev.)
 Solo to Choir (rev.)
 Tutti I (rev. with indicator)
 Tutti II (rev. with indicator)
 Tutti III (rev. with indicator)
 Tutti IV (rev. with indicator)
 Set
 Scope
 General Cancel

Toe Studs

General 1-16
 Pedal div. 1-8
 Sequencer forward
 Sequencer back
 Memory level up
 Memory level down
 Great to Pedal (rev.)
 Swell to Pedal (rev.)
 Solo to Pedal (rev.)
 Swell to Great (rev.)
 Solo to Great (rev.)
 32' Double Open Diapason (rev.)
 32' Bourdon (rev.)
 32' Ophicleide (rev.)
 32' Fagotto (rev.)
 16' Trombone (rev.)

Memory level display
General piston display
Memory level up
Memory level down
Signal lights on buttons (4)
All next

Tutti I (rev.)
Tutti II (rev.)
Tutti III (rev.)
Tutti IV (rev.)

Taylor and Boody Organ Builders: <http://taylorandboody.com/>



For a more detailed history of the Grace Church Organs and to find out more information about the Organs of New York see THE PIPE ORGAN PROJECT of The New York City Chapter of the American Guild of Organists. <http://www.nycago.org/Organs/NYC/html/GraceEpis.html>
Steven E. Lawson, creator and editor.



ORGANS OF GRACE CHURCH IN NEW YORK

1811 John Geib and Son for the old church
1830 Henry Erben III-30 stops, moved to the new Church in 1846
1876 Hilborne L. Roosevelt Opus 36, III- 45 ranks.
1902 E.M. Skinner IV 89 ranks.
1912 Ernest M. Skinner Company Opus 201, IV- 84 ranks
1928 Skinner Organ Company Opus 707, IV- 48 ranks
1961 Schlicker Organ Company III, 74 stops 101 ranks
2013 Taylor and Boody Opus 65 IV, 77 stops, 96 ranks

THE ORGAN REPLACEMENT COMMITTEE

The Rector	Linda Filardi	Ellen Jewett
Sarah Cogan	Gary Talarico	Richard Kauffman
Douglas Evans	Dana Foote	Kevin Rotheroe
Charlie Johnston	Sherman Foote	Patrick Allen
		Stephen Tharp

Many thanks to everyone who worked so hard to make this evening possible:

The People of Grace Church, the Wardens and Vestry, the Clergy, Staff, and tonight's committee: Sarah E. Cogan, Abby Carr, Douglas H. Evans, Shannon Cave, Meaghan Cheung, Ellen McElduff, Dana Foote, Laura Holt, The Reverend J. Donald Waring, Elana Foundos and FP Design, John Boody, Bob Lukomski, The Choir Steering Committee and The Concert Reception Committee.

Graphics and Photographs by FP Design, Robbie Lawson and Andrew McKeon.

ADOPT A PIPE

32' Open woods from the Historic 1907 E.M. Skinner Organ

Mr. and Mrs. Rome Arnold
Mr. and Mrs. Brad Burnham
Mr. John Kalish and Ms. Susan Niederman
Mr. and Mrs. Robert McCain
Mr. and Mrs. Jason Slibeck
Ms. Llewellyn Sinkler and Mr. Oscar Shamamian
Mr. Calvin Skaggs
Frederick and Margaret L. Weyerhaeuser Foundation
Ms. Chise Yamamoto

Tuba

Mr. and Mrs. Jerome Berard
The Estate of Elizabeth Force
Ms. Susie Cordon Karl
Ms. Melinda Weir and Mr. Erik Sorensen

Principal Chorus

Mr. and Mrs. Peter Benet
Mr. and Mrs. Jonah Cave
Ms. Sarah E. Cogan and Mr. Douglas H. Evans
Mrs. Catherine Davison
Mrs. Helen Du Bois
Ms. Joan Feeney and Mr. Bruce Phillips
Mr. and Mrs. Stefan Ford
Ms. Leslie P. Kipp and Mr. Robert J. Giusti
Dr. Carroll Henry
Mr. and Mrs. Ned Hurley
Ms. Mary L. Jenkins
Mr. Jerrold Lakoff
Ms. Caroline Lama
Mr. and Mrs. Jeffrey Liddle
Mr. John B. Maclay and Mr. Kenneth Conradt
Mr. David Martin
Mr. and Mrs. Johann D. Nottebohn
Ms. Ellen McElduff and Mr. Eric Overmyer
The Reverend and Mrs. Edward Pardoe III
Mr. Andrew J. Parrillo
Mr. Jay Sammons and Mr. Nir Z. Liberboim
Mr. and Mrs. Troy S. Thornton
Mrs. Claire Wesselmann

Reed Chorus

Ms. Jaana Rehnstrom and Mr. Andrew Blane
Mr. Franklin Bost and Ms. Janet Cook
Mr. and Mrs. John Carr
Ms. Constance C. Ellis

Reed Chorus, continued.

Ms. Dasha Epstein
Mr. and Mrs. Paul Glover
M.T. Goodman
Ms. Kerry Greene and Mr. Brian T. Washburn
Ms. Susan Hewitt and Mr. Peter Ginna
The Holt Family
Mr. and Mrs. Stephan Leone
Ms. Ellen Maddock
Mr. and Mrs. Jay Peterson
Mr. and Mrs. Todd Schmanlenberger
Ms. Lisa Chapman and Mr. David Sinclair
Mr. and Mrs. Joseph Strauss

Flute Chorus

Mr. and Mrs. Rome Arnold
Mr. Jonas Balciunas
Ms. Anne Noel Collins Bayer
Ms. Ann M. Burton
Ms. Diane Buzzard
Mr. and Mrs. Winthrop Chamberlin
Mr. and Mrs. Michael Coppola
Ms. Margaret V. Daly
Ms. Sarah Davies and Mr. Alan Gross
Mr. and Mrs. Charles Davis III
Mrs. Helen Du Bois
Mr. and Mrs. Jonathan Estreich
Mr. and Mrs. Sherman Foote
Ms. Bette Graber
Mr. and Mrs. Edward Keane
Ms. Elizabeth M. Kehoe
Mr. and Dr. David Kwon
Mr. Richard P. Limato
Mrs. Amy Lombard
Ms. Melissa Morgenweck
Ms. Kathleen Murphy
Mr. Walter J. Parker
Ms. Alexandra Popoff
Ms. Jennifer Rudolf
Mrs. Thomas T. Seelye
Ms. Anne Segall
Ms. Denise Shirley and Mr. Paul Paddock
Mr. David Simmons
Ms. Llewellyn Sinkler and Mr. Oscar Shamamian
Mr. Calvin Skaggs
Dr. and Mrs. Samuel Wheeler

String Chorus

Mr. Robert Annibale
Ms. Elaine Arneson
Mrs. Catherine Bailey
Ms. Mona Baker

String Chorus, continued.

Mrs. Janet Bartholomew
Mr. David Beatty
Mr. and Mrs. J. Peter Benet
Mr. and Mrs. Balkaran BharathSingh
Mr. Nathan Reed Boody
Miss Elaine Kathryn Boody
Miss Evelyn Elise Boody
Mr. and Mrs. Justin Brownhill
Mr. and Mrs. Colbert H. Cannon
Mr. and Mrs. John Carr
Mr. Andy Carrigan and Ms. Amee M. Shah
Mr. and Mrs. Stuart Challoner
Ms. Carol Collet
Ms. Karen Colvard
Mr. Chris Cooper and Ms. Erin Gottwald
Ms. Katharine W. Coveleski
Ms. Singleton Cox
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Ms. Ann Cynthia Diamond
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Mr. Eric Fernandez and Ms. Skylar Fernandez
Ms. Elana Foundos
Mr. Frank Frattaroli
Ms. Thelma Gates
Ms. Cynthia Graham and Mr. Anthony Macagnone
The Holt Family
Mr. John Kalish and Ms. Susan Niederman
Mr. Peter Kivy
Mr. and Mrs. Adam Konopka
Mr. Laurence B. Levine
Ms. Deborah Lutz
Mr. John B. Maclay and Mr. Kenneth Conradt
Ms. Kimberly Macleod
Ms. Julia Marani
Mr. Matthew Marani
Ms. Mary Connally and Mr. Robert Martini
Mrs. Anne Mason
Mr. Stuart H. Rhodes and Ms. Elizabeth B. Matthews
Ms. Ellen McElduff and Mr. Eric Overmyer
The McSween Family
Dr. and Mrs. John S. Mueller
Mr. Jacob J. Nadal
Ms. Patricia Newkirk
Ms. Myriam Nunez
Mr. and Mrs. Robert Owens
Mrs. Suzanne Peller
Mr. and Mrs. Richard N. Pike
Mr. Tallis Daniel Reichert
Mr. and Mrs. Gil Rogers

String Chorus, continued.

Ms. Mary E. Rusz, R.A.
Mr. and Mrs. Karl Sammons
Mrs. Krystyna Sanderson
Mr. Richard Scalera
Mr. and Mrs. Abraham Schmutter
Mr. and Mrs. Robert C. Seamans IV
Mr. Frank and Ms. Dilys Smith
Ms. Catherine Minuse and Mr. Henry Stevenson
Mr. and Mrs. Joseph Strauss
Mr. Henry M. Strouss
Ms. Ayaka Suzuki
Ms. Andrea Swenson
Ms. Nancy Tepper
Mr. William Torres
Mr. and Mrs. Timothy Tung
Mr. John Tweedle
Ms. Erica Wagner
The Reverend and Mrs. J. Donald Waring
Mr. and Mrs. Jeffrey Warren
Mr. Keith Woerpel
Mr. Matthew Zay

Undesignated Gifts

Ms. Aldena Abrams
Ms. Charlotte Barnard and Mr. Robert Sawyer
Ms. Aimee Bell and Mr. David Kamp
Mr. Jackson B. Browning, Jr.
Ms. Lisa Chapman and Mr. David Sinclair
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Ms. Deborah Hopper
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Mr. Dieter H. and Ms. Margaret Metzger
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Mr. Sol Reischer
The Reverend Gregory Straub
Ms. Jennifer Tichenor
Mrs. Joyce Tichenor
The Reverend and Mrs. J. Donald Waring
Dr. Kristin Whitehurst
Miss Elizabeth Zaccaro
Miss Samantha Zaccaro

The People of Grace Church thank everyone who participated in the ADOPT A PIPE Campaign. This is the first publishing of this list of gifts made during the Campaign.

We invite your corrections and we also invite your continued participation, it is not too late to join the campaign. The final form of this list will be inscribed on walnut panels and placed on the doors of the North Organ Case near the Baptismal Font.

If music be the food of love, play on!

All events Free Admission
Bring a dry good to help feed the hungry of our City

Future events celebrating The Bicentennial Organ, Opus 65

Tomorrow, Saturday 27 April at 4:00 p.m.

Saturday Afternoon Organ Meditation
Barry Rose, Organist

Sunday 28 April at 4:00 p.m.

Sunday Afternoon Organ Meditation
Patrick Allen, Organist

Saturday 21 September at 3:00 p.m.
An Exhibition of the New Organ by our Friends

David Hurd
The General Theological Seminary

Raymond Nagem
The Cathedral Church of Saint John the Divine

Jennifer Pascual
Saint Patrick's Cathedral

John Scott
Saint Thomas Church Fifth Avenue (Episcopal)

William Trafka
Saint Bartholomew's Church (Episcopal)

The Weekend Organ Meditations

Diverse programs of music celebrating the great repertoire of the Pipe Organ
Informal Meditations Lasting Forty-Five Minutes Every Saturday and Sunday Afternoon
4:00 – 4:45 P.M. in Grace Church

Bach at Noon

Offered in thirty minute meditations Tuesday through Friday 12:20 – 12:50 P.M. in Grace Church

Grace Church in New York

The Reverend J. Donald Waring, Rector
The Rev. Stephen C. Holton, Associate Rector
The Rev. Sarah Wood, Assistant Rector
The Rev. Mary Cat Young, Chaplain for Campus Ministry

Dr. Patrick Allen, Organist & Master of Choristers
Stephen Tharp, Artist in Residence
Melissa Spindler, Director Youth & Family Ministry

Charles Fears, Director of Finance
Brian Hagan, Director of Development
Peter Hogden, Director of Facilities
Jennifer S. Metz, Parish Administrator

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Music at Grace Church in New York

