

The Exhibition 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 Our Friends

David Hurd, The General Theological Seminary

William Trafka, Saint Bartholomew's Church

Raymond Nagem, The Cathedral Church of Saint John the Divine

Jennifer Pascual, Saint Patrick's Cathedral

Renée Anne Louprette, L'Église de Notre Dame

John Scott, Saint Thomas Church Fifth Avenue

21 September 2013 at Three 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 that 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 celebrate this afternoon 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-seven 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, Thomas Karaffa, Erik Boody, Aaron Reichert, Cindi Johnson, Thomas Rohlfs, 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.

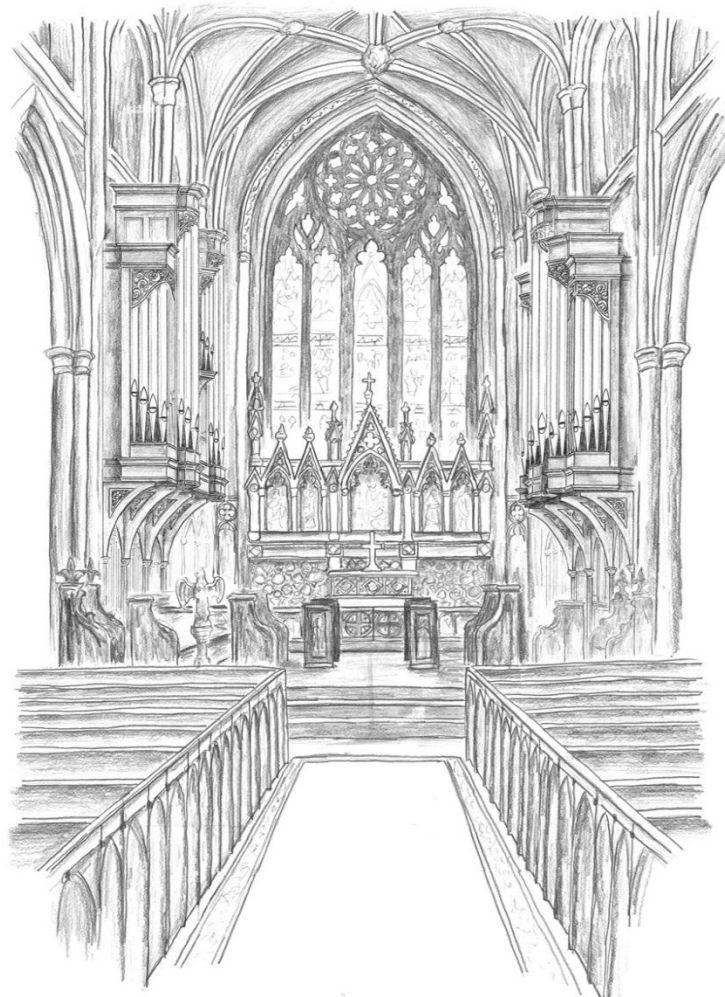
When we finally came to invite presentations by prospective organ builders in 2008, Taylor & Boody was the last builder I would have expected to hire. They did not make the sort of instrument we needed -- the building and type of music offered were not right for a historical northern European instrument. 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

David Hurd, The General Theological Seminary

Toccata and Fugue, Opus 59/5,6

Max Reger (1873-1916)

Wir glauben all an einen Gott, BWV 740

Johann Sebastian Bach (1685-1750)

Arioso and Finale

David Hurd (b.1950)

William Trafka, Saint Bartholomew's Church

Prelude in C Minor, BWV 546

Johann Sebastian Bach

O Mensch, beweine deine Sünde gross, BWV 622

Fugue in C Minor, BWV 546

Raymond Nagem, The Cathedral Church of Saint John the Divine

Piano Trio in A minor

Maurice Ravel (1875-1937)

III. Passacaille

transcribed by *Michael Hey*

Music for Children, Op. 65

Sergei Prokofiev (1891-1953)

Promenade

transcribed by *Raymond Nagem*

Little story

Tarantella

Waltz

Rain and rainbow

March

Intermission

Jennifer Pascual, Saint Patrick's Cathedral

Pièce d'Orgue, BWV 572

Johann Sebastian Bach

Sonata in F minor, Op. 65/1

Felix Mendelssohn-Bartholdy (1809-1847)

Renée Anne Louprette, L'Église de Notre Dame

Marche américaine, Op. 31

Charles-Marie Widor (1844-1937)
transcribed by *Marcel Dupré* (1886-1971)

Trois improvisations: II. Méditation

Louis Vierne (1870-1937)
transcribed by *Maurice Duruflé* (1902-1986)

Trois Pièces: Pièce Héroïque

César-Auguste Franck (1822-1890)

John Scott, Saint Thomas Church Fifth Avenue

Overture to 'St Paul'

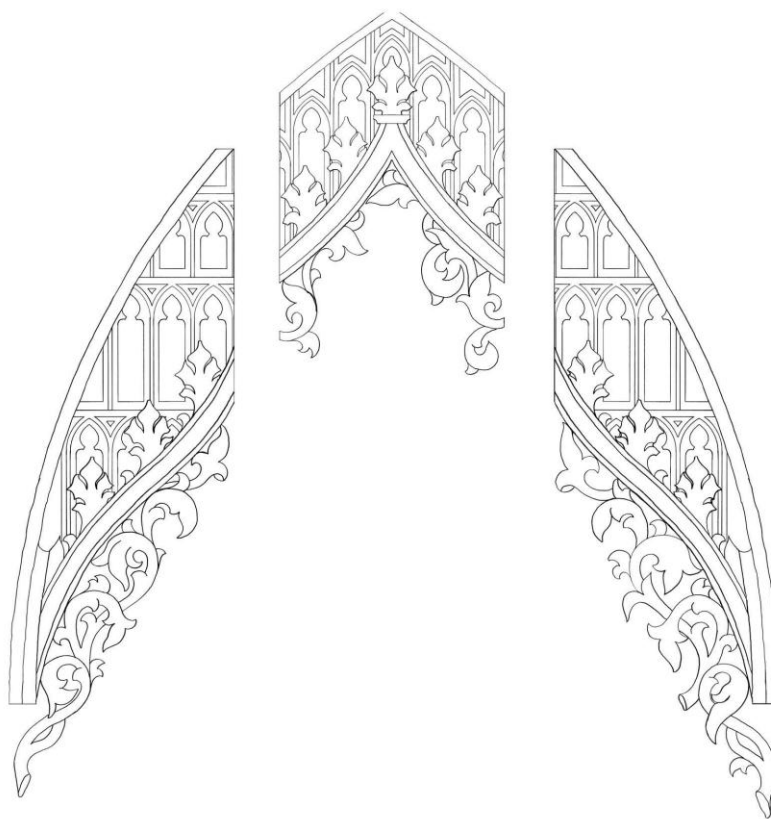
Felix Mendelssohn-Bartholdy
arr. *W.T.Best* (1826-1897)

Preambulum in D

Heinrich Scheidemann (1596-1663)

Scherzo in G minor

M.E. Bossi (1861-1925)





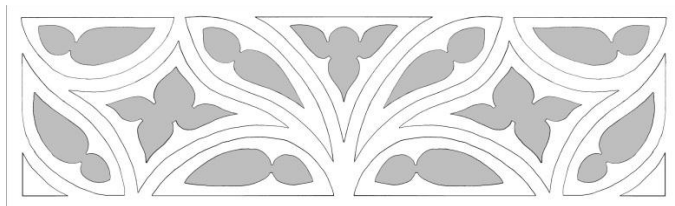
David Hurd was born in Brooklyn, NY, and grew up in Queens, attending both the High School of Music and Art and the Juilliard School before finishing as an organ major at Oberlin College. His principal graduate work was done in organ performance at U.N.C., Chapel Hill. He has served as Assistant Organist of Trinity Church and St. Paul's Chapel, and as Director of Music at the Chapel of the Intercession, All Saints Church, and the Church of the Holy Apostles, all in Manhattan. Since 1976 he has been a faculty member at The General Theological Seminary where he is currently Professor of Church Music and Director of Chapel Music. He has held regular and adjunct faculty appointments also at Duke University, the Manhattan School of Music, Westminster Choir College and Yale.

In 1977 he was awarded first prizes both in organ playing and in improvisation at the International Congress of Organists. In 1981 he was invited to perform at the *Internationaal Orgelfestival Haarlem*, meeting in Gouda, the Netherlands, during which he received the diploma for improvisation of the *Stichting Internationaal Orgelconcours*. He has concertized under the representation of Phillip Truckenbrod Concert Artists for over 30 years and has been a judge for many local, national and international competitions in the areas of organ performance, improvisation and composition.

He has received doctorates, *honoris causa*, from the Berkeley Divinity School at Yale, The Church Divinity School of the Pacific, Berkeley, CA, and from Seabury-Western Theological Seminary, Evanston, IL. He has received numerous recognitions including the Distinguished Composer Award for 2010 of the American Guild of Organists, and The African Diaspora Sacred Music Living Legend Award, 2011, by California State University, Dominguez Hills, and the Georgia & Nolan Payton Archive for the Study of African Diaspora Sacred Music and Musicians.

Dr. Hurd is an active composer with a considerable catalogue of published choral and organ works. His liturgical works are known internationally and ecumenically. Premieres of his commissioned works have been in such major New York venues as Avery Fisher Hall, Carnegie Hall, The Cathedral Church of Saint John the Divine, Trinity Church (Wall Street), and the Basilica of the Shrine of the Immaculate Conception and the National Cathedral in Washington, DC.

In another sphere of music-making Dr. Hurd performs regularly with Chelsea Winds, a recorder consort of which he was a founding member in 1993 and for which he has arranged much music.





William K. Trafka is a graduate of the Eastman School of Music, where he received the Bachelor of Music degree and the Performer's Certificate as a student of David Craighead. He was appointed as the Director of Music and Organist at St. Bartholomew's Church in New York City in 1995, having served as Associate Organist since 1985. At St. Bartholomew's, he directs music for three diverse services each Sunday and oversees a choral program which includes a professional choir, a volunteer choir and an extensive program for boy and girl choristers. He also directs St.

Bartholomew's Summer Festival of Sacred Music, offering great mass settings for 13 Sundays as part of the 11 am Eucharist, the liturgical context for which these works were intended. He is also Artistic Director of the Mid-Manhattan Performing Arts Foundation, a corporation which presents Great Music at St. Bart's, a concert series which includes performances by St. Bartholomew's Choir and Boy and Girl Choristers as well as a host of guest artists and ensembles. In conjunction with Goodspeed & Bach, he has recently led tours to Germany, playing organ works of Johann Sebastian Bach in the churches in which he served and Kantor. He has also served as Adjunct Professor of Sacred Music at Westminster Choir College in Princeton, NJ.



Raymond Nagem is Associate Organist at the Cathedral Church of St. John the Divine in New York, and a C.V. Starr Doctoral Fellow at The Juilliard School, where he teaches the survey course in organ literature. He is a student of Paul Jacobs.

A native of Medford, Massachusetts, Mr. Nagem began organ lessons with John Dunn while attending the Boston Archdiocesan Choir School. As the recipient of the first American Friends of Eton College Scholarship, he spent a year in England, studying music at Eton College with Alastair Sampson. He earned his B.A. from Yale University, where he studied with Thomas Murray, and his M.M. from Juilliard. He has held positions including Assistant Organist at The Parish of All Saints, Ashmont (MA), Organ Scholar at Trinity Church, Southport (CT), and Organ Scholar at Christ Church, New Haven.

Mr. Nagem has performed throughout the country, including concerts with the Juilliard Orchestra and Yale Symphony Orchestra. He has won prizes in the AGO Regional Competition for Young Organists and the John R. Rodland Competition. Recent engagements have included performances at the Focus! Festival at Juilliard, a live broadcast on American Public Media's Pipedreams, and a week in residency at St. Paul's Cathedral, London with the choirs of St. John the Divine. His debut recording will be released in 2014 on the Pro Organo label.



Dr. Jennifer Pascual was appointed Director of Music at the Cathedral of St. Patrick in New York City in 2003. She is the first woman to hold this position, one of the most prestigious sacred music appointments in the United States. Jennifer earned a Doctor of Musical Arts Degree in Organ Performance from the Eastman School of Music in Rochester, NY where she studied with David Higgs and taught undergraduate theory courses. She holds a Master of Music Degree in Piano Performance from the Mannes College of Music

in New York City where she studied with Nina Svetlanova and studied organ privately with McNeil Robinson. She received the Bachelor of Music Degrees in Piano and Organ Performance, *magna cum laude*, and Music Education from Jacksonville University in Florida where she studied with Mary Lou Wesley Krosnick and William Saunders and taught both organ and piano in the University's Continuing Education Department. She was on the Artistic Staff of the Boys Choir of Harlem, Inc. from 1994 to 2003. She has served as an organist and choir director in the Dioceses of St. Augustine, FL and Rochester, NY, and the Archdioceses of Newark, NJ and New York City, NY, and has served at three Roman Catholic Cathedrals. She conducts the New York Archdiocesan Festival Chorale and is Professor and Director of Music of St. Joseph's Seminary and College in New York.

Dr. Pascual is a member of the American Guild of Organists, NY Archdiocesan Music Commission and Chair of the Organ Committee, Steering Committee Member of the Conference of Roman Catholic Cathedral Musicians, Liturgical Organists Consortium, EastWest Organists, and National Association of Pastoral Musicians, where she serves on the National Board and is a frequent recitalist and clinician at national conventions. She was a finalist in the 1990 Florida First Coast Piano Competition, performed Rachmaninoff's 2nd Piano Concerto with the Jacksonville University Community Orchestra in 1993 while also a French Horn player in the orchestra, performed in the 1995 Bach Aria Festival, was a featured soloist in the 2004 International Bamboo Organ Festival in Manila and is a recipient of the Paderewski Medal and Theodore Presser Award. Jennifer has performed in Italy, Austria, the Philippines, Canada and the United States.

In April 2008, she had the privilege of overseeing all of the liturgical music for His Holiness, Pope Benedict XVI's visit to New York in addition to conducting music for the Masses at St. Patrick's Cathedral and Yankee Stadium and the Ecumenical Service at St. Joseph's Church. She conducted the Cathedral of St. Patrick Choir for President Bush at the White House for National Day of Prayer. In December 2008 Dr. Pascual was named a Dame of the Order of St. Gregory the Great, papal recognition of service to the Church. She also conducted in performance twice during that Christmas season at Avery Fisher Hall at Lincoln Center. In April 2009, Dr. Pascual conducted all of the music for Archbishop Timothy M. Dolan's installation liturgies. The New York Archdiocesan Festival Chorale, under Dr. Pascual's direction, travelled to Rome and Vatican City in June 2009 to sing for the Pallium Pilgrimage of Archbishop Dolan. They have also travelled to Austria and Germany under her direction. In 2010, the Cathedral Choir of St.

Patrick was the only American choir invited to participate in the *IX Festival Internazionale di Musica e Arte Sacra* in Rome and Vatican City.

With the broadcast of live Mass from St. Patrick's Cathedral on SIRIUS/XM Satellite Radio, Dr. Pascual can be heard during the week at the organ on The Catholic Channel, SIRIUS/ XM 129, 7:30 – 8:00 a.m. EST and the Cathedral Choir which she conducts can be heard from 10:15 – 11:30 a.m. on Sundays from September to June. She also hosts a radio talk and music show called "*Sounds from the Spires*" on the same channel, Mondays 12:00 -1:00 EST. Her *Organ Music & Gregorian Chant*, *Christmas Music for Organ and Trumpet* and *Joyful, Joyful We Adore Thee* (choir) CDs from the Cathedral of St. Patrick on the JAV label are available at www.pipeorgancds.com. Jennifer is also an organist on the World Library Publication 8-CD recording of *Psalms and Ritual Music*.



Hailed by the New York Times as "splendid," "nimble and dynamic," **Renée Anne Louprette** holds a unique place in the concert, sacred music and academic communities of greater New York City and beyond. Recently appointed Organist and Director of Music of the French parish of L'Église de Notre Dame on the Upper West Side of Manhattan, she presides over the church's 1924 Casavant organ and directs a choral program of singers recruited from the Columbia University community. She previously served as Organist and Associate Director of Music and the Arts at Trinity Wall Street and as Associate Director of Music at the Church of St. Ignatius Loyola where she was director of the N.P. Mander Organ recital series.

In the summer of 2013, Ms. Louprette was appointed to the organ faculty of the Mason Gross School of the Arts, Rutgers University in New Brunswick, New Jersey. Since joining the faculty of the John J. Cali School of Music, Montclair State University in 2007, she spearheaded the development of the MSU organ department on both the undergraduate and graduate levels and established an organ recital and masterclass series featuring internationally acclaimed artists Olivier Latry, David Briggs, Dame Gillian Weir, Stephen Tharp and James David Christie. In April 2010, she led an educational tour of historic organs in the south of France for the European Chapter of the American Guild of Organists in collaboration with the organ department of Montclair State University.

An active freelance keyboardist, Ms. Louprette has performed with a number of acclaimed New York City ensembles including the Mostly Mozart Festival Orchestra, Trinity Baroque Orchestra, Novus NY, Voices of Ascension, Clarion Music Society, American Symphony Orchestra, the Desoff Choirs, New York Choral Society, Oratorio Society of New York and Piffaro, appearing in Carnegie, Avery Fisher and Merkin Halls and the Miller Theatre of Columbia University.

Renée Anne Louprette has performed throughout the UK and Ireland including at Westminster Abbey, the Temple Church, St. Giles Cathedral Edinburgh and Dunblane Cathedral, Scotland;

Galway Cathedral and the festival of Dún Laoghaire, Ireland. Her recording of the Great Eighteen Leipzig Chorales of J. S. Bach on the Metzler Organ in the chapel of Trinity College, Cambridge, England will be released in early 2014. Other European festival appearances include Magadino, Switzerland; *In Tempore Organi*, Italy; Ghent and Hasselt, Belgium and *Toulouse Les Orgues*, France. She appeared as organ soloist with the Queensland Symphony Orchestra in Brisbane, Australia in a performance of Saint-Saëns' Organ Symphony broadcast on ABC radio. She has been featured at several Regional Conventions of the American Guild of Organists, the 2010 National Convention in Washington, D.C., and will perform at the 2014 National Convention of the AGO in Boston premiering a new work by Dr. Pamela Decker. She commissioned a new work from organist-composer David Briggs: *Mannahatta*, which she premiered at the Church of St. Ignatius Loyola in New York in 2011.

Renée Anne Louprette holds a Bachelor of Music degree *summa cum laude* in piano performance and a Graduate Professional Diploma in organ performance from the Hartt School of Music, University of Hartford, where she began organ studies in 1993 with Larry Allen. In 2003, she earned a *Premier Prix - mention très bien* from the Conservatoire National de Région de Toulouse, France and a *Diplôme Supérieur* in organ performance in 2005 from the Centre d'Etudes Supérieures de Musique et de Danse de Toulouse, where she specialized in interpretation with Michel Bouvard and Jan Willem Jansen and improvisation with Philippe Lefebvre. She completed additional studies with Dame Gillian Weir in London, with James David Christie, and with Guy Bovet at the Academy of Romainmôtier, Switzerland. Ms. Louprette is a former member of the Executive Board of the New York City Chapter of the American Guild of Organists and former Chair of the International Performer of the Year committee. She previously served as Dean of the Greater Hartford, Connecticut Chapter AGO.



John Scott was born in 1956 in Wakefield, Yorkshire, where he became a Cathedral chorister. While still at school he gained the diplomas of the Royal College of Organists and won the major prizes. In 1974 he became Organ Scholar of St. John's College, Cambridge, where he acted as assistant to Dr. George Guest. His organ studies were with Jonathan Bielby, Ralph Downes, and Dame Gillian Weir. He made his debut in the 1977 Promenade Concerts in the Royal Albert Hall; he was the youngest organist to appear in the Proms.

On leaving Cambridge, he was appointed Assistant Organist at London's two Anglican Cathedrals, St. Paul's and Southwark. In 1985 he became Sub-Organist of St. Paul's Cathedral. In 1990 he succeeded Dr. Christopher Dearnley as Organist and Director of Music. His work at St Paul's involved the training and direction of the choir, and the overseeing and development of the Cathedral's busy music program. He was responsible for the music at a number of high-profile events, including the National Service of Thanksgiving for the Millennium, the services to mark the 100th birthday of HM The Queen Mother and the Golden Jubilee of HM The Queen (for which he was asked to compose an anthem) and the service held on 14 September 2001 following the terrorist atrocities in the USA.

As an organist, John Scott has performed in five continents, premiered many new works written for him, and worked with various specialist ensembles. He is a first-prize winner from the Manchester International Organ Competition (1978) and the Leipzig J.S. Bach Competition (1984). In 1998 he was nominated International Performer of the Year by the New York Chapter of the American Guild of Organists. He is a Past President of the Incorporated Association of Organists. He has been a member of a number of international competition juries, including those in Manchester, Dublin, Chartres, Dallas, St. Albans and Erfurt. Recent highlights of his career have included recitals in Symphony Hall, Birmingham, Notre Dame in Paris, the Aarhus Organ Festival in Denmark, Cologne Cathedral, Disney Hall in Los Angeles and London's Royal Albert Hall. In recent years he has performed the complete organ works of Buxtehude and Messaien at St Thomas, to commemorate the composers' anniversaries. In addition to his work as a conductor and organist, John Scott has published a number of choral compositions and arrangements and he has jointly edited two compilations of liturgical music for the Church's year, published by Oxford University Press.

In 2004, after 26 years at St. Paul's Cathedral in London, John Scott moved to take up the post of Organist and Director of Music at Saint Thomas Church Fifth Avenue, New York, where he directs the renowned Saint Thomas Choir of Men and Boys. He was awarded the LVO in the New Year's Honours List in 2004, and in 2007 was awarded an Honorary Doctorate of Music from Nashotah House Seminary in Wisconsin.



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, 70mm w.p. (2 3/4")

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, 125mm w.p. (5")

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' Facade 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 afternoon possible:

The People of Grace Church, the Wardens and Vestry, the Clergy, Staff, and 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, Doron Schächter, John Boody, The Music Committee, The Choir Steering Committee and The Concert Reception Committee. Graphics and Photographs by FP Design, Robbie Lawson, George Taylor and Andrew McKeon.

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OF THE BICENTENNIAL ORGAN
IS GIVEN IN
THANKSGIVING FOR
ANNE, THOMAS, AND ELIZABETH EVANS
BY THEIR PARENTS
SARAH E. COGAN AND DOUGLAS H. EVANS
2013

*O come, let us sing unto the Lord;
Let us heartily rejoice in the strength of our salvation*

THE SOUTH CASE
OF THE BICENTENNIAL ORGAN
IS GIVEN TO THE GLORY OF GOD
AND IN THANKSGIVING FOR THE
CHOIRS AND MUSIC AT GRACE CHURCH IN NEW YORK
BY SARAH E. COGAN AND DOUGLAS H. EVANS
2013

THE CONSOLE OF THE BICENTENNIAL ORGAN
IS GIVEN IN HONOR OF
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ON THE 50TH ANNIVERSARY OF THEIR WEDDING AT GRACE CHURCH
23 JUNE 1962
BY DAVID OLDER AND CHANTAL GUT
JUNE 2012

THE RESTORATION OF THE BAPTISTERY
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IN LOVING MEMORY OF THE LIFE AND WITNESS OF
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 Mr. Charles V. Drew in memory of Barbara Fina Drew
 In honor of the Baptism of Imogene Gabrielle Dunn
 In honor of the Baptism of Julius Lloyd Dunn
 Mr. and Mrs. Philip Edwards in honor of Veronica Edwards
 Mr. and Mrs. Bert Eisenstadt
 Mr. and Mrs. Timothy Emerson in honor of Mr. Clifford Leroy Emerson
 Episcopal Church Women of Grace Church in honor of Suzanne Peller
 Curran Estreich in honor of Elsie Lewis
 Ms. Charlotte Evans
 Mr. Eric Fernandez and Ms. Skylar Fernandez in honor of Mr. Skyler Fernandez
 Elana Foundos in honor of Justin J. and Luca C. D'Onofrio
 Mr. Frank Frattaroli in memory of Mr. Perry Moore
 Ms. Thelma Gates in honor of Mr. Michael and Mrs. Linda Klieman

Ms. Cynthia Graham and Mr. Anthony Macagnone in honor of Dr. Patrick Allen
 Mr. and Mrs. Thomas W. Hall in honor of Carolyn and Clark Newman
 Mr. and Mrs. Thomas W. Hall in honor of Tom and Kim Hall and their children Amanda and Lindsay
 Mr. and Mrs. Thomas W. Hall in honor of the Rt. Rev. C. FitzSimons and Mrs. Martha Parker Allison
 In memory of James Morris Helfenstein, Organist of Grace Church
 Joann Hill in honor of Katherine Glass
 The Hirschman Keany Family
 The Hogden Family in memory of Mrs. Gladys Nilsen Hogden
 The Hogden Family in memory of Mrs. Sigrid Nilsen
 Polly Holliday in memory of John Fesperman
 The Holt Family in honor of Dr. Patrick Allen
 Ms. Deborah Hopper
 The Hubbell Family
 Bryan S. Jung in memory of Ralph W. Jung
 Mr. John Kalish and Ms. Susan Niederman in honor of Ms. Marie Galpern Kalish
 Mr. John Kalish and Ms. Susan Niederman in honor of Ms. Carol Kalish MacGuineas
 Mr. Peter Kivy in honor of Ms. Isabel Kivy
 Ms. Doris Kong
 Mr. and Mrs. Adam Konopka in honor of Mr. Louis-Michael Konopka
 Margaret Lee in honor of the Rev. Linda and the Rev. Adam Bartholomew
 Margaret Lee in honor of Myrillyn Zweig
 Mr. Laurence B. Levine
 Katherine Keane-Longley in honor of Duncan Longley
 Mr. Michael Lopez and Ms. Theresa Louie
 Ms. Deborah Lutz in honor of Lt. Col. Edmund H. Lutz
 Charles McCarthy in gratitude for God's grace and for George and Shirley Koss
 Charles McCarthy in gratitude for God's grace and for David and Debbie McCarthy
 Charles McCarthy in gratitude for God's grace and for Marion Elizabeth O'Rourke
 Ms. Ellen McElduff and Mr. Eric Overmyer in honor of Dr. Patrick Allen
 Ms. Kimberly Macleod in honor of Mr. Daniel Samoon
 The McSween Family in honor of Dr. Patrick Allen
 Ms. Julia Marani
 Ms. Julia Marani in honor of Dr. Patrick Allen
 Mr. Matthew Marani
 Mr. Matthew Marani in honor of Dr. Patrick Allen
 Mrs. Anne Mason
 Mr. Gordon Matheson
 Elizabeth Barret Matthews in honor of Stuart Harvey Rhodes
 Ms. Rachael Matthews in honor of Mr. Stanley R. Seago
 Maggie and Dieter Metzger
 Amy and Vaughn Millette
 The Rev. John G. Mills
 Ms. Catherine Minuse and Mr. Henry Stevenson in honor of Dr. Patrick Allen
 In memory of Ernest Mitchell, Organist of Grace Church
 Ann Moser
 Dr. and Mrs. John S. Mueller
 Mr. Jacob J. Nadal in honor of Dr. Patrick Allen
 Susan Soler Nascimento in memory of Arlinda Harper
 Susan Soler Nascimento in honor of Miss Harper and Leslie Harper
 Susan Soler Nascimento in memory of Mary Louise Simon
 Susan Soler Nascimento in memory of Luz Maria Soler

Susan Soler Nascimento in memory of Sheran Case Theodoro
 Ms. Patricia Newkirk
 Ms. Myriam A. Nunez
 Dr. Robert Owens in honor of Mrs. Mary Ann Owens
 John Peller in memory of Suzanne and Bert Peller
 Mr. and Mrs. Richard S. Pike in honor of Mr. Stephen Tharp
 Mr. and Mrs. Richard S. Pike in honor of Dr. Patrick Allen
 Maureen Rehman in memory of Susan Pollard Browning
 Mr. Stuart Harvey Rhodes
 Mr. and Mrs. Gil Rogers
 Ms. Mary E. Ruzs, R.A., in honor of Dr. Nicholas & Mrs. Madge Elizabeth Ruzs
 Mr. and Mrs. Karl Sammons in honor of Mr. Jay Sammons
 Mr. and Mrs. Karl Sammons in honor of Mr. Jay Sammons and Mr. Nir Liberboim
 Mrs. Krystyna Sanderson in honor of Dr. Patrick Allen
 Mrs. Krystyna Sanderson in honor of Ms. Jadwiga Wlodarska
 Richard Scalera in memory of Barbara Reid
 Richard Scalera in memory of Bruce Hall
 Mr. and Mrs. Abraham Schmutter
 Mr. and Mrs. Robert C. Seamans IV
 The Sibley-Grice Family
 Ms. Barbara Sievert
 Mr. and Mrs. Balkaran Bharath Singh in honor of Dr. Patrick Allen
 In memory of Frank C. Smith, Organist of Grace Church
 Frank and Dilys Smith
 Mr. Charles A. Stewart
 Mr. and Mrs. Joseph Strauss
 Mr. Henry M. Strouss
 Henry M. and Jo Anderson Strouss in memory of Canon Alfred Hamer
 Ms. Ayaka Suzuki
 Mr. Andrew and Ms. Laura Taylor Swain
 Ms. Andrea Swenson in memory of Mr. Walter and Mrs. Ester Eggert
 Mr. John Tauranec
 Ms. Nancy Tepper in honor of Dr. Patrick Allen
 Ms. Colleen Toole
 Mr. William Torres
 Mr. and Mrs. Timothy Tung
 Mr. John Tweedle
 In honor of the Rev. and Mrs. John Van Brederode
 Ms. Marie Van Note in memory of Mr. Ronald P. Van Note
 Ms. Erica Wagner in memory of Mrs. Ellen F. Wagner
 Nancy E. Walcott in honor of Norma and Oliver Walcott
 The Rev. and Mrs. J. Donald Waring in honor of the Rev. and Mrs. James H. Waring
 Mr. and Mrs. Jeffrey Warren in honor of Dr. Patrick Allen
 Ms. Susan White and Mr. Gasper Tringale in honor of Mr. Gasper Tringale-White
 Ms. Allison M. Delgado Whitehurst in honor of Dr. Patrick Allen
 In memory of Mrs. Alice Woerpel
 In celebration of the Marriage of Sarah Anne Wood and Kirk Robert Duncan
 Mr. Matthew Zay in memory of Mr. John Zay

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

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

Sunday 20 October at 4:00 P.M.

REJOICE IN THE LAMB BY BENJAMIN BRITTEN

The Choir of Men and Boys

Sunday 3 November at 4:00 P.M.

REQUIEM BY GABRIEL FAURÉ

The Adult Choir with the Parish Choir

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

Dr. Philip Cave, Associate Musician

Phillip Lamb, Organ Scholar

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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