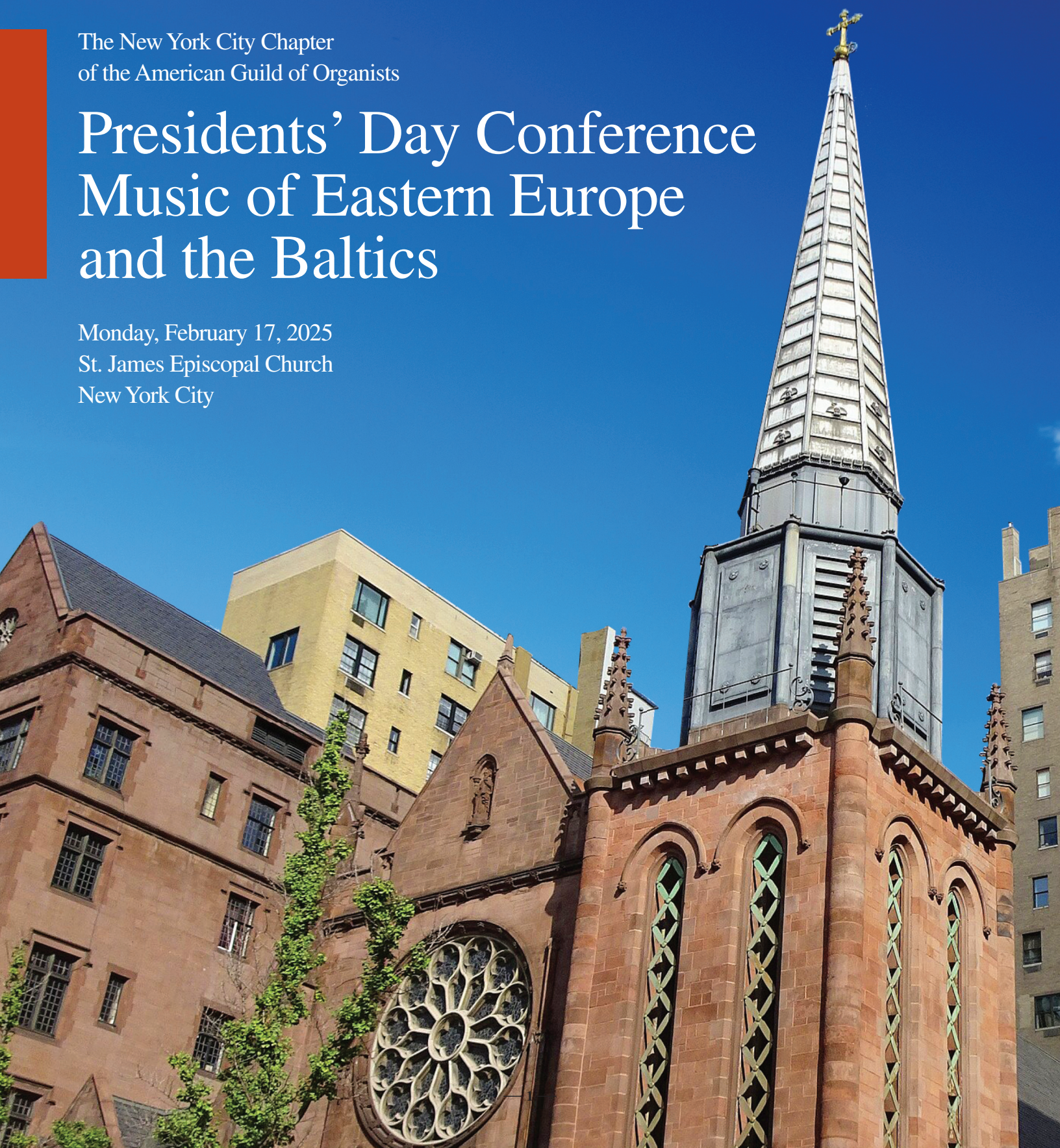




The New York City Chapter
of the American Guild of Organists

Presidents' Day Conference Music of Eastern Europe and the Baltics

Monday, February 17, 2025
St. James Episcopal Church
New York City



30TH ANNIVERSARY OF RICHARDS FOWKES & CO. OPUS 5

SUNDAY
NOVEMBER 16, 2025
5PM

ST. JOHN'S LUTHERAN CHURCH
STAMFORD, CT

Stephen Rapp
Organist Emeritus



Evangelical
Lutheran
Church in America





Conference Schedule

Saint James' Episcopal Church
865 Madison Avenue at 71st Street
New York, NY 10021
Kenneth Miller, host



12:30 PM

Greetings

Organ Demonstration

Kenneth Miller

1:15 PM

Recital

Kalle Toivio, Organ

Heather Bobeck, Soprano

2:15 PM

Break

2:45 PM

Presentation-Recital:

Nordic Journey – Organ Music from the North

James D. Hicks

3:45 PM

Break

4 PM

Closing Recital:

“Cantius” – Organ Music from Poland

Gail Archer



The New York City Chapter
of the American Guild of Organists



Visit the Chapter website:
nycago.org.

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The Chapter gratefully
receives donations, which are
tax-deductible.



Welcome from the Chapter

Welcome to the Presidents' Day Conference of the New York City Chapter of the American Guild of Organists. Especially if this is your first NYCAGO event, please introduce yourself to members of the Executive Committee and to consider becoming more involved in our Chapter. The American Guild of Organists is an organization open to all, not just organists, so please consider becoming a member and supporting us!

Recent Presidents' Day Conferences have been held at Saint Thomas Church and Saint Patrick's Cathedral (2019); Temple Emanu-El (2020); Saint Bartholomew's and Madison Avenue Presbyterian Church (attended virtually, 2021); the Brick Presbyterian Church and the Church of the Heavenly Rest (2022); and Columbia University's Saint Paul's Chapel and the Riverside Church (2023); and Grace Church on Broadway and the Church of the Ascension on Fifth Avenue (2024).

This year, we enjoy the gracious hospitality of Saint James's Church and their Director of Music and Organist Kenneth Miller. This august Upper East Side parish has a long and distinguished history of musical excellence, and the Chapter congratulates Dr. Miller's predecessor, Davis Wortman, on his recent retirement.

Ken began his tenure at Saint James just this past July, coming up from the University of the South in Sewanee, Tennessee.

In terms of European organ music, we usually think of Buxtehude, Bach, Mendelssohn, Reger and the German School; or Franck, Widor, Vierne, Dupré, Duruflé, Langlais, and Messiaen of the French lineage; or Parry, Stanford, and Howells of the English tradition. However, outside of this mainstream there is a rich patrimony of interesting repertoire worthy of exploration. This is the journey on which we set out today.

The Chapter's programing is the result of the creativity and dedication of David Shuler and his Program Committee. I am also indebted to Lee Ryder, a long-time friend and advocate of the New York music scene, who once again designed for us this superlative program booklet which will guide us through today's adventures.

Finally, may I express my continuing gratitude to all of you who support the Guild through your advertisements in our publications, your donations to our mission, and of course your attendance at our events.

Looking forward to greeting you personally, may I remain,

Yours sincerely,

James D. Wetzel
NYCAGO Dean



12:30 PM - ORGAN DEMONSTRATION

Kenneth Miller, organist



Organ Demonstration

Arvo Pärt (b. 1935)

Annum per annum



Kenneth Miller is Director of Music and Organist of Saint James' Church where he has served since July 2024. He held previous positions at Episcopal cathedrals in Atlanta, Georgia and Columbia, South Carolina, and as Associate Professor of Church Music at the University of the South in Sewanee, Tennessee. He holds degrees from Lenoir-Rhyne College and the Yale School of Music, where his principal organ teachers were Florence Jowers, Thomas Murray, and Martin Jean.



1:15 PM - RECITAL

Kalle Toivio

ORGAN

Heather Bobeck

SOPRANO



Program

Jean Sibelius (1865-1957)

Preludium (1925)

Intrada, Op. 111a (1925)

Postludium (1925)

Surusoitto ("Mournful Music") (1931)

Oskar Merikanto (1868-1924)

(Today is the 101st Anniversary of the composer's death)

Rukous (Prayer) (1923)

Postludium I, (No. 1 from Three Postludes, Op. 88) (c. 1915)

Jean Sibelius

Den första kyssen, Op. 37, No. 1

Flickan kom ifrån sin älsklings mote, Op. 37, No. 5

Lasse liten, Op. 37, No. 2

Soluppgång, Op. 37, No. 3

Var det en dröm?, Op. 37, No. 4

Jean Sibelius

Finlandia, Op. 26

arr. Herbert Austin Fricker (1868-1943)





Kalle Toivio



Kalle Toivio is a Finnish-American concert organist and pianist. He is the winner of the First Prize at the prestigious American Guild of Organists National Competition in Organ Improvisation. The CD of Kalle Toivio Improvisations at Saint Ignatius was released by the Pro Organo/Naxos-label in 2020.

Kalle Toivio has toured in Europe, Japan, and the United States. He has performed for the Finnish national television and radio, BBC in the United Kingdom, Belgium, Austria, and has been a featured performer on several *Pipedreams* programs in the United States. Kalle Toivio was a featured performer at the AGO OrganFest 2020 and at the 2022 AGO New York City Chapter Presidents' Day Conference at the Brick Presbyterian Church. In April 2022 Kalle Toivio was a featured performer at the Unity for Ukraine benefit Concert at the Ukraine Institute of America in New York City.

Kalle Toivio has played recitals at the Princeton University Chapel (broadcast on WWF), Saint Lawrence, Kansas, Saint Boniface Church in Sarasota, Florida, Saint John Nepomucene in NYC, Newark Cathedral Basilica of the Sacred Heart, Saint Ann and the Holy Trinity Church in Brooklyn, New York, Cathedral of Saint John the Divine, Saint Ignatius Loyola, Saint Mary the Virgin, in NYC, Helsinki and Turku Cathedrals in

Finland, Lahti Organ Festival, Mörrum, Sweden, Central Lutheran Church in Minneapolis, Myra Hess Memorial Concert Series in Chicago and Carnegie Hall. Kalle Toivio has collaborated with numerous artists, including singers Ain Anger, Sharon Harms and Olga Heikkilä, and cellists Yves Dhar, Seeli Toivio and Jussi Makkonen. In August 2023 Kalle Toivio was appointed as the Director of Music of the Parish of Corpus Christi and Notre Dame in New York City, and is on the organ faculty of Manhattan School of Music Precollege. Dr. Toivio is a co-founder and the Dean of the Finland Chapter of the American Guild of Organists. He has given master classes in organ improvisation in Finland and for the AGO in the United States. In January 2024 Kalle Toivio had a Residency in St. Lawrence, Kansas, where he taught master classes in organ improvisation and repertoire and played recital.

Kalle Toivio has graduated from the Sibelius Academy with Bachelor and Master of Music degrees in Church Music as well as Master of Music degree in Piano Performance. He received his Master of Music and Doctor of Musical Arts degrees in organ performance from the Manhattan School of Music. He has studied organ with McNeil Robinson and James David Christie, organ improvisation with McNeil Robinson and David Briggs, and piano with Nina Svetlanova.



Heather Bobeck



Praised as an 'angelic' (*Berkshire Fine Arts*), and 'artful' soprano (*Huffington Post*), Heather Bobeck is a modern multi-tasking artist. She looks forward to debuting the role of Vitellia in dell'Arte Opera Company's upcoming *La Clemenza de Tito*, as well as reprising her recent roles in the World Premiere of Dwayne Fulton's *Bumpy Johnson* and Richard Thompson's *Fannie Lou, I'm sick and tired*. Her other recent singing credits include a reprisal of her role as title role in a recent concert rendition of Handel's *Alcina*, Sally in *Nat Turner* with Trilogy: An Opera Company, Konstanze in *Die Ent-*

führung aus dem Serail with dell'Arte Opera Company and Helen Douglass in *Frederic Douglass* with Trilogy: An Opera Company.

In addition to her work as an opera singer, her other pursuits include performance photography, graphic design, and arts administration. Recent photography work includes Opera Essentia, Opera Magazine, Regina Opera, Lighthouse Opera, New York Opera Alliance, Trilogy Opera Company, and Bronx Opera. Heather was thrilled to join long time friend and colleague, Concert Organist Kalle Toivio in their recent recital concert featuring works for soprano and organ and looks forward to their continued collaboration.



Program Notes

Jean Sibelius (1865-1957) was and is the *primus inter pares* of Finnish Art Music. Jean Sibelius did not have a close relationship with the organ. Both of his most significant compositions for the organ, *Intrada*, Op. 111a (1925) and *Surusoitto*, Op. 111b (1931) were written as a result of commissions. *Intrada* by Sibelius along with the *Passacaglia* of Oskar Merikanto (1912) is part of the basic Finnish organ repertoire and with this one piece Sibelius established a significant role in Finnish organ music. *Intrada* is often played abroad by Finnish organists as an example of Finnish organ music.

Sibelius composed his most well-known organ piece *Intrada*, Op. 111a (1925) for a church service in honor of the Swedish royal couple during the state visit to Finland in 1925. The organist at the Helsinki Cathedral was John Sundberg. Apparently Sibelius composed the piece very rapidly, because according to John Sundberg *Intrada* was composed at some point in mid-August, just before the event itself. Either Sibelius was not inspired by his commissioned work, or felt reluctant to compose for an instrument he did not know well.

In 1982 a collection of previously unknown manuscripts by Jean Sibelius was donated to the Helsinki University Library by the Sibelius family. The donation included two organ works, *Preludium* and *Postludium* which never seem to have been performed. Sibelius scholars have suggested the possible year of composition as 1925. The first known performance of these organ pieces occurred in 2000, and they were subsequently published in 2001. For a long time it was believed that Sibelius had written no organ music other than the forementioned *Intrada* and *Surusoitto*. On the last page of the manuscript of the *Postludium* appears an outline for a five-part organ suite. The first part was to be the *Preludium*; the second, an *Interludium*; the third was called *Phos Hilaron Arioso*; the fourth, *Intrada*, possibly Op. 111a; and the final part was the *Postludium* itself. Of these five, numbers two and three are still missing except for some one-voice sketches of about a staff line each. In today's performance the *Intrada* is included as a part of the intended suite.

Surusoitto (Mournful Music), Op. 111b was the last instrumental piece published during the lifetime of Sibelius. It was composed for the funeral of a great Finnish painter Akseli Gallen-Kallela in March 1931, at which Sibelius was one of the pallbearers, together with Marshal Mannerheim, for whom Gallen-Kallela had worked as an adjutant. The piece was composed in only two days. Sibelius was procrastinating in writing it and even tried to withdraw from the commission,

but because the invitations and the program had already been printed, Sibelius was forced to oblige. Due to the time restrictions in completing the composition he most likely used material of the elusive eighth symphony he had been working on for several years by that time. Sibelius burned the manuscript and all materials and sketches of the unfinished eighth symphony in 1945 in the fireplace of his residence, Ainola, thus making Op. 111b the only extant evidence of any of the material originally intended for the eighth symphony. This imbues *Surusoitto* with a legendary reputation and a significant place among the compositions of Jean Sibelius.

“Merikanto conscientiously built a bridge between art music and the public and was one of the most versatile musicians of his time.”

Oskar Merikanto (1868-1924) “Are there any other great composers than Merikanto in Helsinki?” was a question posed by a local

listener to musician from Helsinki on tour at the end of nineteenth century, according to a famous anecdote. Oskar Merikanto enjoyed huge popularity even at the beginning of his career. Merikanto conscientiously built a bridge between art music and the public and was one of the most versatile musicians of his time. Besides his work as a composer and an organist, he was an organ inspector, conductor, music critic, and pedagogue. In 1891 Merikanto was appointed as the organist of the brand new Saint John's in Helsinki, a position he retained until his death in 1924.

Rukous (“Prayer”) was composed in 1923. In the beginning Merikanto named it as *Preludium* but later replaced it with *Gebet*. The piece was published in the *Suomen Musiikkilehti* periodical as an appendix to the issue commemorating Merikanto's death on February 17, 1924, exactly 101 years ago today.

Recessional for organ – Three Postludes for Solemn Oc-



casion, Op. 88, were written in 1915. Merikanto also used the title *Postludium*. The pieces were published in 1920. The fingerings and pedal indications by the composer emphasized the pedagogical character of these pieces. The first of the Postludes has folksong-like melodic style.

Jean Sibelius wrote the five songs, Op. 37 in 1900-1902 about the same time as the *Violin Concerto* and just before the *Third Symphony*. All five songs are in Swedish. *Den första kyssen* (“*The First Kiss*”) is a poem by Johan Ludvig Runeberg (also the author of the original Swedish text of the future Finnish National Anthem *Vårt land* (“*Our Land*”), one of Sibelius’ favorite poets. A girl asks the evening star what heaven thinks of a first kiss. The star replies that heaven sees its joy reflected, that only death weeps. The setting is rapturously romantic.

Another Ruberg-setting of the cycle, *Flickan kom ifrån sin älsklings möte* (“*The Tryst*”) is a far-reaching dramatic setting, with a thick, Romantic piano accompaniment. A girl comes home three times to her mother: with red hands, reddened between her lover’s hands; with red lip, reddened with her lover’s kiss, and finally with pale cheeks, having caught her lover in infidelity. The dramatic peak comes as the girl asks her mother to carve the story into the headstone on her grave.

Lasse liten (“*Little Lasse*”), on a poem by Zacharias Topelius repeats the line “Lasse, Lasse liten” (Lasse, little Lasse) every other line; this nursery-rhyme-like form suggests this lullaby setting, although the piano accompaniment darkens the tone.

Tor Hedberg’s poem *Soluppgång* (“*Sunrise*”) paint the picture of a knight standing at a window, who at the dawn hour blows wildly on a horn. This moment clearly indicates the song’s climax, and suggests the horn fifths of the accompaniment.

Var det en dröm (“*Was it a dream?*”) is a J. J. Weckell poem in which the poet asks if a former love were but a dream. Sibelius spins a melody of appropriate longing. With “*The Tryst*,” this is one of Sibelius’ most frequently performed songs.

Finlandia is probably the most widely known of all the compositions of Jean Sibelius. The hymn-like section is particularly familiar, and as soon after it was published separately as the *Finlandia Hymn*, it has been performed with various texts including hymnals in the United States.

In the autumn of 1899 Sibelius composed the music for a series of tableaux illustrating episodes in Finland’s past. The tableaux were presented as a part of the Press Celebrations held in November of that year. The festivities were a contribution towards the resistance to the efforts to increase Russian influence in the then autonomous Grand Duchy of Finland as part of the Russian Empire. The music culminated in a stirring, patriotic finale, “Finland awakes.”

The music made an even deeper impact later in the year, when four of the parts, including “Finland awakes,” were performed again in concert. “Finland awakes” soon came to be in great demand as a separate concert piece, and Sibelius revised it in the following year, giving it the title *Finlandia*, as suggested in a letter from an anonymous admirer. Sibelius later came into closer contact with this fan, Axel Carpelan, who became an indefatigable supporter and a self-appointed fund-raiser for Sibelius. *Fin-*

landia became a symbol of Finnish national struggle. While Finland was still a Grand Duchy under Russia, performances within the Empire had to take place under the covert title of “*Impromptu*.”

In Finland the *Finlandia Hymn* was not sung until Finnish words for it were written by the opera singer Wäinö Sola in 1937. After the Russian aggression against Finland in 1939 (The Winter War), a Finnish poet V. A. Koskenniemi (1885-1962) supplied a new text, the one that has been used even since. Sibelius arranged the Hymn for mixed choir as late as 1948.

The organ version is transcribed by Herbert Austin Fricker (1868-1943). He served as city organist for Leeds in his native England. In 1917 he emigrated to Canada. Fricker’s transcription of *Finlandia Hymn* was published in 1907 by Breitkopf & Härtel.

— *Program notes by Dr. Kalle Toivio*

“While
Finland was still
a Grand Duchy
under Russia,
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pire had to take
place under the
covert title of
Impromptu.”

Texts & Translations

Den första kyssen

På silvermolnets kant satt aftonstjärnan,
Från lundens skymning frågte henne tärnan:
Säg, aftonstjärna, vad i himlen tänkes,
När första kyssen åt en älskling skänkes?
Och himlens blyga dotter hördes svara:
På jorden blickar ljusets änglaskara,
Och ser sin egen sällhet speglad åter;
Blott döden vänder ögat bort – och gråter.

The evening star sat on the rim of silver mist.
From the shadowy grove the maiden asked her:
Tell me, evening star, what do they think in heaven
when you give the first kiss to your lover?
And heaven's shy daughter was heard to answer:
The angels of light look toward the earth
and see their own bliss reflected back;
only death turns his eyes away and weeps.

Flickan kom ifrån sin älsklings möte

Flickan kom ifrån sin älsklings möte,
kom med röda händer. Modern sade:
"Varav rodna dina händer, flicka?"
Flickan sade: "Jag har plockat rosor
och på törnen stungit mina händer."

The girl returned from meeting her lover,
returned with red hands. Her mother said:
"What has made your hands red, girl?"
The girl said: "I was picking roses
and pricked my hands on the thorns."

Åter kom hon från sin älsklings möte,
kom med röda läppar. Modern sade:
"Varav rodna dina läppar, flicka?"
Flickan sade: "Jag har ätit hallon
och med saften målat mina läppar."

Again she returned from meeting her lover,
returned with red lips. Her mother said:
"What reddened your lips, girl?"
The girl said: "I was eating raspberries
and with the juice I stained my lips."

Åter kom hon från sin älsklings möte,
kom med bleka kinder. Modern sade:
"Varav blekna dina kinder, flicka?"
Flickan sade: "Red en grav, o moder!
Göm mig där och ställ ett kors däröver,
och på korset rista, som jag säger:

Again she returned from meeting her lover,
came with pale cheeks. Her mother said:
"What has made your cheeks so pale, girl?"
The girl said: "Oh mother, dig a grave for me,
Hide me there and set a cross above,
And on the cross write as I tell you:

En gång kom hon hem med röda händer,
ty de rodnat mellan älskarns händer.
En gång kom hon hem med röda läppar,
ty de rodnat under älskarns läppar.
Senast kom hon hem med bleka kinder,
ty de bleknat genom älskarns otro."

"Once she came home with red hands,
they had turned red between her lover's hands.
Once she came home with red lips,
they had turned red beneath her lover's lips.
Finally she came home with pale cheeks,
they had turned pale at her lover's betrayal."

Lasse liten

Världen är så stor, så stor,
Lasse, Lasse liten!
Större än du nånsin tror,
Lasse, Lasse liten!

Det är hett och det är kallt,
Lasse, Lasse liten!
Men Gud råder överallt,
Lasse, Lasse liten!
När Guds ängel med dig går,
Lasse, Lasse liten!
Ingen orm dig bita få,
Lasse, Lasse liten!

Många människor leva där,
Lasse, Lasse liten!
Lycklig den som Gud har kär,
Lasse, Lasse liten!
Säg, var trives du nu mest,
Lasse, Lasse liten?
Borta bra men hemma bäst,
Lasse, Lasse liten!

The world is so vast, so vast,
Lasse, little Lasse!
Vaster than you ever think,
Lasse, little Lasse!

There it's warm and there it's cold,
Lasse, little Lasse!
But God rules over all,
Lasse, little Lasse!

Many people live there,
Lasse, little Lasse!
Happy he who is loved by God,
Lasse, little Lasse!

When God's angel with thee goes,
Lasse, little Lasse,
No snake may bite thee,
Lasse, little Lasse!

Say, where do you thrive most,
Lasse, little Lasse?
Away is good but home is best,
Lasse, little Lasse!

Soluppgång

Under himlens purpurbrand
Ligga tysta sjö och land,
Det är gryningsstunden.
Snöig gren och frostvit kvist
Tecka sig så segervisst
Mot den röda grunden.

Beneath the purple sky
Lie silent seas and lands,
Day is breaking.
Snowy branches and frosty twigs
Cast their patterns victoriously
Over the red earth.

Riddarn står vid fönsterkarm,
Lyssnar efter stridens larm,
Trampar golvets tilja.
Men en smal och snövit hand
Kyler milt hans pannas brand,
Böjer mjukt hans vilja.tenderly

The knight stands by the window,
Listens for the call to arms,
Paces the room, back and forth.
But a small, snow white hand
Cools his fiery brow,
Gently calms his will.

Riddarn sätter horn till mun,
Blåser vilt I gryningsstund,
Över nejd som tiger.
Tonen klingar, klar och spröd,
Branden slocknar, gyllenröd,
Solen sakta stiger.

The knight puts his bugle to his lips,
Blows wildly into the morning light
Towards the silent land.
The sound rings out, bright and clear.
The golden fire of dawn retreats
And the sun slowly rises.

Var det en dröm?

Var det en dröm, att ljuvt en gång
jag var ditt hjärtas vän?
Jag minns det som en tystnad sång,
då strängen darrar än.

Was it a dream, that for a sweet moment
I was your heart's love?
I remember it as a silent song,
of which the strings still quiver.

Jag minns en törnros av dig skänkt,
en blick så blyg och öm;
jag minns en avskedstår, som blänkt.
Var allt, var allt en dröm?

I remember a thorn rose you tossed,
a glance so modest and tender;
I remember a sparkling tear of farewell.
Was it all, was it all a dream?

En dröm lik sippans liv så kort
uti en vågrön ängd,
vars fägring hastigt vissnar bort
för nya blommors mängd.

A dream like a wildflower's life,
So brief in the verdant meadow,
Whose beauty quickly withers away
Within an ocean of new flowers

Men mången natt jag hör en röst
vid bittra tårars ström:
göm djupt dess minne i ditt bröst,
det var din bästa dröm!

But many nights I hear a voice
through a flood of bitter tears:
hide this memory deep in your heart,
it was your best dream!

Finlandia

Oi Suomi, katso, sinun päiväs koittaa,
yön uhka karkoitettu on jo pois,
ja aamun kiuru kirkkaudessa soittaa
kuin itse taivahan kansi sois.
Yön vallat aamun valkeus jo voittaa,
sun päiväs koittaa, oi synnyinmaa!

Finland, behold, thy daylight now is dawning,
the threat of night has now been driven away.
The skylark calls across the light of morning,
the blue of heaven lets it have its way,
and now the day the powers of night is scorning:
thy daylight dawns, O Finland of ours!

Oi nouse, Suomi, nosta korkealle
pääs seppelöimä suurten muistojen,
oi nouse, Suomi, näytit maailmalle
sa että karkoitit orjuuden
ja ettet taipunut sa sorron alle,
on aamus alkanut, synnyinmaa!

Finland, arise, and raise towards the highest
thy head now crowned with mighty memory.
Finland, arise, for to the world thou criest
that thou hast thrown off thy slavery,
beneath oppression's yoke thou never liest.
Thy morning's come, O Finland of ours!



2:45 PM - PRESENTATION - RECITAL

James D. Hicks

ORGAN



Program

NORDIC JOURNEY - ORGAN MUSIC FROM THE NORTH

I

Peeter Süda (1883-1920)

Prelude (circa 1912/2024)

completed by Olli Saari (b. 1991)

commissioned work by James D. Hicks

Páll Isólfsson (1893-1974)

Burlesca

transcribed by Björn Steinar Sólbergsson (b. 1961)

Väinö Haapalainen (1893-1945)

Uni ("Dream")

Sigfrid Karg-Elert (1877-1933)

Finale alla Solfeggio

(from Partita Retrospetivva, Op. 151)

II

Sigurður Sævarsson (b. 1963)

Himna smiður ("Heaven's Maker")

commissioned work by James D. Hicks

Sven-Ingvart Mikkelsen (b. 1955)

Variations And Fugue on a Danish Folk Tune

commissioned work by James D. Hicks

Aaron David Miller (b. 1972)

North Atlantic Fanfare

commissioned work by James D. Hicks

III

Mons Leidvin Takle (b. 1942)

Kven Kan seia ut ("Who Can Tell")

Mons Leidvin Takle

The Place of My Childhood

Oscar Peterson (1925-2007)

Hymn to Freedom

transcribed by Mons Leidvin Takle





James D. Hicks



James D. Hicks is a concert organist living and working out of Califon, New Jersey. A graduate of the Peabody Conservatory of Music, Yale University, and the University of Cincinnati, Hicks has also studied at the Royal School of Church Music in the UK. James

held liturgical positions throughout the United States over the course of thirty-five years and now devotes himself to concert, publishing, and recording projects.

Over the past fifteen years, James has researched the music of the Nordic lands and the result is an ongoing venture entitled *Nordic Journey*. The endeavor places emphasis on new music, he has commissioned over seventy compositions from Nordic composers and other musicians in northern Europe, as well as researching repertoire from the past that has hitherto never been recorded or published. With the December 2024 release of *Nordic Journey Volume XVII/North Atlantic Voyage*, the series now comprises twenty-eight discs, all produced for the American label *Pro Organo* as well as being distributed by *Naxos In America* and the usual digital streaming platforms.

A parallel aspect of the *Nordic Journey* project is the production of hardbound editions that include premiere publications of many of the works James has commissioned as well as several previously unavailable compositions from earlier eras. The Norwegian firm *Cantando* released the *Nordic Journey Series Volume I* in 2018 (now available at www.musikkforlagene.no) and *Norsk Musikforlag* published *The Nordic Journey Series Volume II* in

2020. *Norsk Musikforlag* has most recently produced the third volume in October 2022. A fourth volume of this series is set for a 2025 release.

Upcoming recording projects in 2025 include the double-disc *Nordic Journey XVIII/Echoes of the Baltic Sea*, a program featuring music from countries bordering that body of water recorded at Central Pori Church in Finland and *Nordic Journey Volume XIX*, a single-disc endeavor to be recorded on the historic Åkerman organ at Uppsala Cathedral in Sweden. This latter project features an important new commissioned work, *A Nordic Organ Book*, by contemporary Swedish composer Fredrik Sixten.

During the COVID-19 pandemic, James wrote the first full-length book devoted to the complete works for organ by Norwegian composer Kjell Mørk Karlsen on the occasion of the artist's seventy-fifth birthday. He also contributed a chapter to a study of the music of Swedish composer Fredrik Sixten. *Norsk Musikforlag* published the Karlsen volume in March 2022 and the Sixten project will appear later in 2025.

In addition to his endeavors concerning the organ and its literature, James is an enthusiastic exponent of traditional music from the British Isles, performing on a number of instruments associated with these traditions. James is an avid hiker and has walked the historic Hadrian's Wall trail in Northern England as well as traversing numerous sections of the Appalachian Trail in the USA.

To learn more about James D. Hicks, you are invited to visit his website at www.jamesdhicks.com

Program Notes

Our concert begins with an Estonian work that remained incomplete at the time of the death of its creator, Peeter Süda. I commissioned Finnish composer Olli Saari to finish the composition, working within an expressionistic, Regerian *zeitgeist*. The result is a virtuosic work that takes the writhing, chromatism of the original into uncharted territory.

Icelandic composer Páll Ísólfsson was organist at Reykjavík Cathedral and taught at the National Conservatory in the capital city. Originally composed as a movement from a suite for piano, this transcription of *Burlesca* by Björn Steinar Sólbergsson bears witness to Ísólfsson's study with Max Reger and Karl Staube in Leipzig, Germany during the early years of the twentieth century. Its whimsical nature falls naturally within the chamber music tradition of the German Romantic School.

The Finnish musician Väinö Haapalainen worked as an or-

ganist, teacher, and military band conductor in Helsinki. He was a pupil of Sigfrid Karg-Elert and this brief work catches some of the spirit of the German impressionist. Originally composed for orchestra in 1925, this ostinato features an enigmatic melody in the right hand supported by a repetitive figuration in parallel thirds.

The final chapter of Karg-Elert's career unfortunately resulted in an ill-fated concert tour of the United States, a series of performances marred by the composer's failing health and his lack of prowess as a recitalist. One of the few positive results of this experience was the creation of his Op. 151, *Partita Retrospettiva*, a work dedicated to American organbuilder Ernest M. Skinner whose instruments Karg-Elert particularly admired. The final movement of Op. 151, *Finale alla Solfeggio*, is a virtuosic essay whose brilliance imparts a late-Romantic esprit. After several pages of motoric figuration, abrupt chang-

es of registrations and time signatures, the movement concludes with a fulsome harmonization of the German chorale, *Wachet auf, ruft uns die Stimme* that leads to pedal glissando spanning the entire length of the pedalboard.

Sigurður Sævarsson studied voice in his native country before continuing his studies in The New Music School in Reykjavik and then completing a master's degree in composition at Boston University. The majority of his works are primarily devoted to liturgical choral works and opera. He has however, made valuable contributions to other media, and the work heard today is a tribute to Icelandic composer Þorkell Sigurbjörnsson whose hymn *Heyr himna smiður* is the point of departure for the piece. Flanked by two quiet sections, the heart of the work is an ostinato derived from the chorale that creates considerable tension as the composition builds to its climax.

Sven-Ingvar Mikkelsen is one of the leading contemporary Danish organists, having held important liturgical and academic posts over the course of his distinguished career. This commissioned work was conceived for performance on the historic 1610 Compenius organ, located in Frederiksborg Castle, Hilerød, Denmark. Mikkelsen chose the Danish folk-song *Dronning Dagmar* as the melody on which to base these variations. Despite being conceived for an instrument of great antiquity and often containing figurations stemming from the early seventeenth-century, this music gradually becomes more

chromatic and harmonically pungent as the piece unfolds. The work calls for an array of colorful registrations, and its concluding *Fugue* is a remarkable juxtaposition between the intricate counterpoint and the forthright folk theme.

American musician Aaron David Miller is Music Director at The House of Hope Presbyterian Church, St. Paul, Minnesota, and is a renowned improviser, composer and recitalist. This commissioned work from 2024 thematically bases itself on the Icelandic folk melody *Ísland, farælda Frón* (*Iceland, land of prosperity*). The work makes use of a horizontal reed stop and was conceived for the Eule organ in the northern Norway venue Bodø Cathedral.

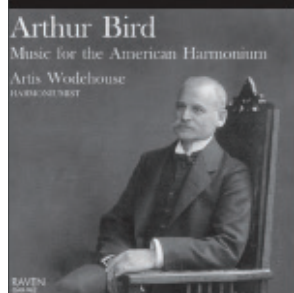
Mons Leidvin Takle is a Norwegian organist who has not only worked within the traditional world of sacred music, but has also studied extensively in the United States with some of the foremost masters of jazz. Takle's output for organ reflects an idiomatic understanding of the pipe organ combined with an intimate knowledge of the jazz idiom. The first work of the final set sets the first phrase of a traditional Norwegian folk melody within a harmonic scheme filled with an abundance of "blue" notes, all concluding with a brilliant fughetta. *The Place of my Childhood* is a slow blues while Takle's arrangement of Oscar Peterson's *Hymn to Freedom* is a lively reimagining of a twentieth century classic.

—Program notes by James D. Hick



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Wodehouse's supreme artistry ...makes this CD far more than just a curiosity. It is a genuine pleasure of a listening experience
— Carson Cooman, Fanfare



4:00 PM - CLOSING RECITAL

Gail Archer

Program

"CANTIUS" - ORGAN MUSIC FROM POLAND*

Mieczysław Surzyski (1866-1924)

Improvisation on a Polish Hymn

Wincenty Rychling (1841-1896)

Pastorale in F-sharp minor

Felix Borowski (1872-1956)

Meditation-Elegy

Paweł Łukaszewski (b. 1968)

Triptych for Organ

Henryk Mikołaj Górecki (1933-2010)

Kantata for Organ

Feliks Nowowiejski (1877-1946)

Symphony No. 8 for Organ

Grażyna Bacewicz (1909-1969)

Esquisse for Organ

Tadeusz Paciorkiewicz (1916-1998)

Triptychon for Organ



**Program titled after the Polish saint, John Cantius,
as I recorded the program in the Chicago church dedicated to this saint.*





Gail Archer



Gail Archer is an international concert organist, recording artist, choral conductor, and lecturer who draws attention to composer anniversaries or musical themes with her annual recital series in New York City. These include a Bulgarian Celebration, a Slavic Celebration, Max Reger, The Muse's Voice, An American Idyll, Liszt, Bach, Mendelssohn and Messiaen. Archer was the first American woman to play the complete works of Olivier Messiaen for the centennial of the composer's birth in 2008. *Time Out New York* recognized the Messiaen cycle as "Best of 2008" in Classical music and opera. In spring 2024, Archer received grants from the Harriman Institute, Columbia University, and Vassar College to record a new CD of Bulgarian organ literature in the Concert Hall in Dobrich, Bulgaria; the CD will be released in spring 2025. Her previous recordings include the 2022 Polish release, *Cantius*, and *Chernivtsi, A Russian Journey*, *The Muse's Voice*, *Franz Liszt: A Hungarian Rhapsody*, *Bach: The Transcendent Genius*, *An American Idyll*, *A Mystic in*

the Making (Meyer Media), and *The Orpheus of Amsterdam: Sweelinck and his Pupils* (CALA Records). Ms. Archer's 2024 European tour took her to Bulgaria, the Czech Republic, Norway, Sweden, Poland, Germany, France, Italy and the island of Menorca. Highlights include the Frauenkirche, Dresden, Germany, the Cathedral of Saint Mary, Alghero, Sardegna, the Collegiale de Notre Dame, Mantes-la-Jolie, France, the Bragernes Kirke, Drammen, Norway and the Church of St Francis, Castelbuono, Sicily. The remarkable organ in the Sicilian church, built in 1547 by Francesco Oliveri, is one of the oldest extant organs in Europe.

She is the founder of Musforum, www.musforum.org an international network for women organists to promote and affirm their work. Ms. Archer is college organist at Vassar College, director of the music program at Barnard College, Columbia University, where she conducts the Barnard-Columbia Chorus and Chamber Singers and a faculty member of the Harriman Institute, Columbia University. She is artistic director of the artist and young artist organ recital series at historic Central Synagogue, New York City.

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Program Notes

Three brothers, Mieczyslaw, Josef, and Stefan Surzynski, were Polish composers and organists in the early twentieth century. **Mieszyslaw Surzynski** (1866-1924) studied in Germany at Berlin and Leipzig but returned to his native Poland to become artistic director of the Music Society in Poznan in 1890. He served as choirmaster of the Warsaw Philharmonic from 1906-1909 and was appointed a professor of organ at the Music Institute in Warsaw at the same time. His *Improvisation on a Polish Hymn* opens with a simple statement of the chorale in D Major, followed by inventive variations which share the hymn tune among the voices. The accompaniment figures are elegant and complement the tune, allowing the organist to take advantage of the solo registrations of the instrument. Turning to the minor mode, the central funeral march is dark and powerful. One might imagine that Surzynski had frequent opportunity to spontaneously improvise upon familiar hymns, and this lovely piece gives us a window into his creative process.

Wincenty Rychling (1841-1896) studied at the organ school in Prague with Karl Franz Pitsch. Returning to Cracow, he attained the post of organist at Wawel Cathedral in 1869. His liturgical work was complemented by teaching at the Conservatory of the Music Society, first harmony and counterpoint, and then as professor of organ. He also taught singing to aspiring priests in Cracow's seminaries. Rychling composed about 100 organ works which were published under the title *Pastoralki* in 1906. The Pastorale in F-sharp minor is a striking brief work in 6/8 time. Similar to many other nineteenth century keyboard works, it has the spirit of an art song, gently alternating between minor and major modes, while making deft unexpected inflections of chromatic alternation in the harmony. Rychling's organ works were regarded as some of the finest organ pieces in the second half of the nineteenth century.

Pawel Lukaszewski (b. 1968) is regarded today as an important Polish composer of sacred music. He studied at the Fryderyk Chopin Music Academy in Warsaw and currently serves on the faculty of the Fryderyk Chopin University of Music. The recipient of many distinguished prizes in compositions, his music has been performed at over 100 international festivals and he has released 150 CDs. The *Tryptych* for Organ uses changing meters and increases in tempo as the organizing principles. Starting with very long, slow, open fifths in the low register, each successive section adds notes to the chords and demands a faster tempo. The pedal reinforces the articulation of each chord as the hands proceed in rapid dialogue. In contrast to the opening of the piece, the final phrases are very rapid and written in the highest registers of

the instrument. The dynamic arc of the movement starts and ends at a whisper with a gradual crescendo and decrescendo as the work unfolds. The central movement retains the changing meters but has a steady moderate tempo. Entirely introspective and tranquil, it is written almost without use of the pedals. The finale entitled, *Icon*, returns to the ideas of the first movement, ending with a grand powerful chord anchored by fifths in the pedal.

Henryk Mikolaj Gorecki (1933-2010) studied at the Academy of Music in Katowice where he would later teach orchestration and composition and serve as rector from 1975. Early recognition of his unique musical style came with performances of his works at the "Warsaw Autumn" International Festival of Contemporary Music. When his *Third Symphony* had its premiere at this festival in 1976, it was both praised and reviled. Some years later, a recording on Elektra Nonesuch reached a wide international audience and firmly established his fame as an important *avant garde* composer. *Kantata for Organ* is a single movement work based upon chordal phrases that add and subtract members of the chords as they are restated. Rhythmic precision is essential in transmitting the bursts of sound as well as the moments of silence in between. There are five sections, some of which create clouds of sound in the lowest register, while others are freely improvised. The final section sets up a dialogue between the hands on two manuals which must be subdivided into 32nd note patterns. This mighty piece is entirely distinctive in modern organ literature.

Felix Nowowiejski (1877-1946) was raised in a large musical family on the Polish/German border. Due to straitened circumstances, he supported his family playing violin in the orchestra of the Prussian Regiment of Grenadiers and playing the organ in church. Early compositions earned him a cash prize which he used for study at the Stern Conservatory in Berlin and College of Catholic Church Music in Regensburg, Bavaria. Additional Giacomo Meyerbeer Prizes gave him sufficient resources to study with Max Bruch. His most important choral work, *Quo vadis*, had its premiere in Amsterdam in 1909 and was subsequently performed in 150 cities throughout Europe establishing his international fame. *Symphony No. 8 for Organ* is a dramatic one-movement piece which begins with an enigmatic set of triplets and 16th note figures which develop into a powerful romantic statement, with brilliant scale passages and thundering chords. Like the Surzynski *Improvisation*, the symphony includes a funeral march which juxtaposes a steady duple pace in the left hand with triplet figures in the right. While the piece appears to begin and end in C, there is a constant shifting of har-

monic center which propels the piece forward, concluding with the same rhythmic figures heard in the opening bars. Nowowiejski wrote nine organ symphonies between 1929-1931.

Grazyna Bacewicz (1909-1969) pursued studies of violin and piano from her earliest years, presenting her first solo recital at age seven. Later, she enrolled in the Warsaw Conservatory of Music, adding composition to the piano and violin studies. Composer Karol Szymanowski encouraged all Polish students to go to Paris to work with Nadia Boulanger and Bacewicz followed that advice in the 1930s. Thereafter, she developed a multi-faceted career, as composer, performer and jury member at many festivals. After World War II, she was a professor at the State Conservatory of Music in Lod. At this time, all composers in Eastern Europe faced censorship and rigid political control under the Stalin regime. Bacewicz continued to compose distinctive works despite the challenges. Awards and commissions led to her choice to concentrate solely on composition after 1944. She was a founder of the Warsaw Autumn Festival and an inspiration to the women composers who followed in her footsteps. Her *Esquisse for Organ* opens with a burst of energy in broken chords and scales which lead to a quiet response in the hands along. A passage in 6/8 time dances in the high register followed immediately by clusters at the bottom of the keyboard. The humor, rhythmic intricacy and sheer brilliance of the piece demonstrate

the composer's art at the highest level.

Tadeusz Paciorekiewicz (1916-1998) studied organ at Warsaw Conservatory and composition at the State Higher School of Music in Lodz, where he would later teach. Moving to Warsaw, he became professor of composition at the State Higher School of Music in 1969, later serving as Dean of Composition, Theory and Conducting as well as Rector. More conservative than his contemporaries, he encouraged his students to study the music of Bartok, Hindemith and Stravinsky. A recipient of many cultural awards in Poland, of note are the Prime Minister's Award for works for children and young people and the Medal of Merits from the Warsaw Music Society. *Tryptychon for Organ* is a three-movement work: Introduction, Meditation and Toccata. The opening rhythmic gesture consists of an energetic dotted motive which alternates with a triplet pattern. Sophisticated changes of meter give the piece a distinctive irregularity and charm. The central movement alternates between moving clusters and nimble staccato responses and running passages. The Toccata makes technical demands of the performer in terms of rhythmic precision and a brisk tempo. A quiet, chromatic passage interrupts the pace near the end, before taking up the same lively spirit at the final reprise.

— Program notes by Gail Archer

BRITISH ORGAN MUSIC FROM 1840 TO THE PRESENT

A Lecture-Demonstration
by Colin Andrews

Monday, March 24, 2025 @7 PM
Saint Thomas Church
Fifth Avenue at 53rd Street
1 West 53rd Street at Fifth Avenue

Organist, lecturer, and recording artist Colin Andrews will present a recital as part of the Sunday Recital Series at Saint Thomas Church on Sunday, March 23rd at 5:15 PM. The next day, Mr. Andrews will offer a presentation tracing the history and development of the British organ music, citing European and domestic influences and discussing major composers such as Stanford, Parry, Elgar, Vaughan Williams, Howells, Britten, Mathias, and Leighton. The workshop also will consider registration and interpretation.





About the Building

Saint James Church began as a Protestant Episcopal chapel of ease for residents who had summer homes along the bank of the East River. The first church was built in 1809-1810 on Hamilton Square, at what is now East 69th Street and Lexington Avenue. This simple clapboard building with steeple served the congregation until 1869.

The second church was built in 1869 on East 72nd Street, with a lively Victorian Gothic façade by James Renwick Jr. This edifice was never consecrated. In 1884, it was sold to Holy Trinity Greek Orthodox Church. A fire in 1927 destroyed the building.

Work began on the present church in 1884. Designed by R. H. Robertson, the church was built of rock-faced brownstone in the Romanesque style with Lombard and Gothic details. Robertson's plans called for the altar to be located on the west end, at Madison, rather than the traditional east end, so that no new construction would block sunlight from reaching the chancel windows. The Madison Avenue façade included a small spire, the curved wall of the apse, and a square tower at the corner that was to rise over 150 feet. Although there was an entrance in the square tower that led to an ante room off of the chancel, the main entrance was located midblock on 71st Street. The church

opened in 1885, although the tall tower was not built. Ten years later, in 1895, Saint James merged with the Church of the Holy Trinity from East 42nd Street and built a settlement mission, known as the Church of the Holy Trinity, at 316 East 88th Street.

By the 1920s, the heavy Romanesque style was out of fashion and high church Gothic was in vogue, as evident in the recently completed churches of Saint Thomas (Episcopal) and Saint Vincent Ferrer (Catholic). Even the trustees of the Cathedral of Saint John the Divine had been convinced to change their plans from Romanesque to Gothic. The vestry of Saint James contacted Ralph Adams Cram, the noted ecclesiastical architect, who proposed a new church. Cram undertook a radical reorientation and redesign of the building that included a Gothic overlay. As a cost-saving measure, Cram retained the existing roof structure and most of the exterior rock-faced brownstone walls. A new chancel was added at the east end, extending the length of the church by half, and the main entrance was relocated to a new façade along Madison Avenue.

The rebuilt Saint James Church was formally reopened at the annual candlelight service on Christmas Eve, 1924, the third time in the church's history that a new building was opened on Christmas Eve. On February 1, 1925, the church and more than twenty-five new memorials were dedicated in a festival service led by Bishop William T. Manning, assisted by the Rev. Dr. Frank Warfield Crowder, the rector. The reconstructed church cost a total of \$625,000. In 1926, Cram was called back to add an English Gothic tower on top of the French base, bringing it to a height of 93 feet. Built at a cost \$40,000, the tower was dedicated by Bishop Manning on November 14, 1926.

The present Parish House was dedicated in November 1938. Designed by Grosvenor Atterbury, the seven-story structure was built of brownstone and replaced a smaller parish house on the same site.

By the 1940s, Cram's tower addition began to fail and was removed. A replacement spire, affectionately called "the tin can," was designed by Richard Kimball and added in 1950.

Beginning in 1999, the church and parish house were renovated under plans drawn up by architect Lee Harris Pomery. The project included a makeover of the east hall, a new atrium in the parish house, the addition of a columbarium in the base of the tower entrance, and a restoration of the church interior.



This description was taken from the NYC Organ Project (nycago.org/organs), - a comprehensive resource compiled and edited by the late Steven Lawson.

Chancel Organ

Schoenstein & Co.

Benicia, Calif. - Opus 157 (2009)

Electro-pneumatic action

4 manuals, 97 registers, 61 stops, 78 ranks

The second and final component of “The Bicentennial Organ” project was the chancel organ. Schoenstein installed the organ in the existing chambers on each side of the chancel and reused the old cases that mask tonal openings into the chancel and nave. Several stops in the Swell Organ are doubly enclosed for optimal effect. The low-profile four-manual drawknob console, located in a pit on the right side of the chancel, controls the resources of both chancel and gallery divisions. Expression pedals are selectable by means of small drawknobs under the coupler rail. Dr. E. Davis Wortman II, Director of Music and Organist, played the first recital on Saturday, February 20, 2010.

Great Organ (Manual II) – 61 notes (5" pressure)

16	Double Open Diapason	73	2	Fifteenth	61
8	Grand Open Diapason	SO	1 3/5	Seventeenth (TC)	42
8	Open Diapason	61		Mixture III ranks <i>mf</i>	167
8	Small Open Diapason	—		Mixture IV ranks <i>f</i>	201
8	Harmonic Flute	61	8	Trumpet	61
8	Dulciana	CH	4	Clarion	80
8	Bourdon	61	8	Grand Harmonic Trumpet	GalGT
4	Octave	SO		Chimes	SO
4	Principal	61		<i>Great Unison Off</i>	
4	Spire Flute	61		<i>Gallery Great on Great</i>	
2 2/3	Twelfth	61		<i>Gallery Swell on Great</i>	

Swell Organ (Manual III) – 61 notes, enclosed (5½" pressure)

16	Lieblich Bourdon	73		<i>Stops under Double Expression:</i>	
8	Open Diapason	61	8	Flauto Dolce	61
8	Stopped Diapason (fr. 16')	—	8	Flute Celeste (TC)	49
8	Echo Gamba	61	2	Mixture III-V ranks <i>ff</i> *	242
8	Vox Angelica	61	16	Posaune *	61
8	Erzähler (St. Diap. Bass)	49	8	Cornopean *	61
4	Principal	61	4	Clarion *	61
4	Harmonic Flute	61	8	Vox Humana +	61
2	Flageolet	61		<i>Swell 16'</i>	
2 2/3	Cornet III ranks	176		<i>Swell Unison Off</i>	
8	Oboe	61		<i>Swell 4'</i>	
	Tremulant			<i>Gallery Swell on Swell</i>	

+ Expression (pp/mf) and Tremulant (slow/fast) by toggle switch * 10" pressure

Choir Organ (Manual I) – 61 notes, enclosed (5½" pressure)

16	Dulciana	73	8	Flugel Horn (fr. Bs Hn)	—
8	Open Diapason	61	8	Clarinet	61
8	Concert Flute **	49		Tremulant	
8	Lieblich Gedeckt	61		<i>Choir 16'</i>	
8	Dulciana (fr. 16')	—		<i>Choir Unison Off</i>	
8	Unda Maris (TC)	49		<i>Choir 4'</i>	
4	Fugara	61	8	Tuba Major	SO
4	Silver Flute	61	8	Grand Harmonic Trumpet	GalGT
2 2/3	Nazard	61		Cymbelstern	

2	Harmonic Piccolo	61	Harp	digital
1 3/5	Tierce (TC)	42	Celesta	digital
1 1/3	Larigot	54	<i>Gallery Great on Choir</i>	
2	Mixture IV-V ranks <i>mf</i>	281	<i>Gallery Swell on Choir</i>	
16	Bass Horn	73	* bass from Lieblich Gedeckt	

Solo Organ (Manual IV) – 61 notes, enclosed (10" pressure)

8	Grand Open Diapason	61	8	Tuben III ranks	SW
8	Gamba	61		Tremulant	
8	Gamba Celeste	61		Variable Tremulant	
8	Symphonic Flute	61		Chimes	digital
8	French Horn	61		<i>Solo 16'</i>	
4	Octave	61		<i>Solo Unison Off</i>	
16	Trombone (ext. PED)	5		<i>Solo 4'</i>	
16	Corno di Bassetto	73	8	Tuba Major (unenc.)	61
8	Tuba Minor	61	8	Grand Harmonic Trumpet	GalGT
8	Corno di Bassetto (fr. 16')	—		<i>Gallery Swell on Solo</i>	
4	Tuba Clarion	61			

Pedal Organ – 32 notes (5" pressure)

32	Contra Bourdon	44	2 2/3	Mixture III ranks	96
32	Resultant	—	32	Cornet	derived
16	Open Wood	44	32	Contra Trombone	68
16	Double Open Diapason	GT	16	Trombone (fr. 16') #	—
16	Violone	44	16	Posaune	SW
16	Bourdon (fr. 32')	—	16	Corno di Bassetto	SO
16	Dulciana	CH	16	Bass Horn	CH
16	Lieblich Bourdon	SW	8	Tromba (fr. 16') #	—
8	Open Wood (fr. 16')	—	8	Posaune	SW
8	Principal	32	4	Octave Tromba (fr. 16') #	—
8	Violone (fr. 16')	—	4	Corno di Bassetto	SO
8	Flute	GT	8	Pizzicato Bass	
8	Dulciana	CH		Chimes	SO
8	Stopped Diapason	SW		<i>Gallery Great on Pedal</i>	
8	Concert Flute	CH		<i>Gallery Swell on Pedal</i>	
4	Fifteenth	32			
4	Flute	GT			

In its own expression box; on 15" pressure.

Couplers

Great to Pedal 8'	Solo to Choir 16', 8', 4'
Swell to Pedal 8', 4'	Great to Choir 8'
Choir to Pedal 8', 4'	Pedal to Choir 8'
Solo to Pedal 8', 4'	Solo to Swell 16', 8', 4'
Swell to Great 16', 8', 4'	Choir to Swell 16', 8', 4'
Choir to Great 16', 8', 4'	Special Couplers:
Solo to Great 16', 8', 4'	Pedal Divide
Swell to Choir 16', 8', 4'	Solo to Great Sforzando

Adjustable Combination Action

Solo Organ	Pistons 1-2-3-4-5-6-7-8 (thumb)
Swell Organ	Pistons 1-2-3-4-5-6-7-8-9-10 (thumb)
Great Organ	Pistons 1-2-3-4-5-6-7-8-9-10 (thumb)
Choir Organ	Pistons 1-2-3-4-5-6-7-8 (thumb)

Pedal Organ	Pistons 1-2-3-4 (toe)
Gallery Swell Organ	Pistons 1-2-3-4 (thumb)
Gallery Great Organ	Pistons 1-2-3-4 (thumb)
Entire Organ	Pistons 1-18 (thumb & toe; 12 left, 6 right)
	General Can
	Set (thumb)

Reversibles

Great to Pedal (piston and toe lever)	32' Contra Bourdon (toe lever)
Swell to Pedal (piston)	32' Contra Trombone (toe lever)
Choir to Pedal (piston)	Full Organ (piston, toe lever & light)
Solo to Pedal (piston)	

Pedal Movements

Five Balanced Pedals with selector system and four pistons controlling:

- Swell Expression
- Inner Swell Expression
- Choir Expression
- Solo Expression
- Pedal Expression
- Gallery Swell Expression
- Variable Tremulant
- Crescendo

Accessories

Transposer	Signal light and buzzer
Piston Sequencer	Temperature sensor system
Record/playback device	

Chancel Console Control

6 hidden General pistons on the Chancel console for use on the Gallery console.
Gallery Console Off (piston & ind. light)

Gallery Organ

St. James' Church contracted with Schoenstein & Co. to build a new double organ known as "The Bicentennial Organ." The first portion to be installed was the Gallery Organ with 18 ranks of pipes controlled by a two-manual drawknob console.

Great Organ (Manual I) - 61 notes (5+'' pressure)

16	Contra Salicional (ext.)	—	4	Chimney Flute	SW
8	Open Diapason	61	2	Mixture III ranks	SW
8	Small Open Diapason	SW	16	Contra Posaune	SW
8	Flauto Traverso	SW	8	Posaune	SW
8	Doppelflöte	SW	8	Oboe Horn	SW
8	Salicional	61	8	Grand Harmonic Trumpet *	61
4	Principal	61		* 7½'' pressure	

Swell Organ (Manual II) - 61 notes, enclosed (5+'' pressure)

16	Bourdon (ext.)	12	2	Mixture III ranks	183
8	Small Open Diapason	61	16	Contra Posaune (ext.) +	12
8	Flauto Traverso (Diap. Bass)	61	8	Posaune	61
8	Doppelflöte	61	8	Oboe Horn	61
8	Voix Sérénissime	61		Tremulant	
8	Voix céleste	61		Swell 16'	
4	Gemshorn	61		Swell Unison Off	

4	Chimney Flute	61	Swell 4'
2 2/3	Nazard (fr. Chimney Flute)	—	Cymbelstern
2	Fifteenth	61	+ extension on 7½" pressure

Pedal Organ - 32 notes (5+'' pressure)

16	Open Diapason (wood) (ext.)*	12	4	Fifteenth (ext.)	12
16	Contra Salicional	GT	4	Flauto Traverso	SW
16	Bourdon	SW	32	Contra Posaune (ext.) +	12
8	Principal	32	16	Contra Posaune	SW
8	Small Open Diapason	SW	8	Posaune	SW
8	Salicional	GT	4	Oboe Horn	SW
8	Doppelflöte	SW		+ extension on 7½" pressure	

Couplers

Great to Pedal 8', 4'	Swell to Great 16', 8', 4'
Swell to Pedal 8', 4'	

Adjustable Combination Action

Swell Organ	Pistons 1-2-3-4-5-6-7-8 (thumb)
Great Organ	Pistons 1-2-3-4-5-6-7-8 (thumb)
Entire Organ	Pistons 1-2-3-4-5-6-7-8-9-10 (thumb & toe; 8 left, 2 right)
	General Cancel (thumb)
	Set (thumb)

Reversibles

Great to Pedal (piston and toe stud)	Swell to Great (piston)
Swell to Pedal (piston and toe stud)	Full Organ (piston, toe stud & light)

Pedal Movements

Balanced Swell Pedal
Crescendo Pedal

Accessories

Transposer	Signal light and buzzer
Piston Sequencer	Temperature sensor system
Record/playback device	

Chancel Console Control

6 General pistons (A-B-C-D-E-F) with indicator lights controlling the Chancel console, making all Chancel organ Great, Swell and Pedal stops, plus coupled stops from other divisions, playable from their respective keyboards on the Gallery console.

General cancel

6 Hidden General pistons on the Chancel console for use on the Gallery console.

Gallery Console Off (piston & ind. light)





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