PRESIDENTS’ DAY CONFERENCE
NEW YORK CENTRAL

Monday, February 21, 2022

The day’s events are free for NYCA GO Chapter members, AGO dual members, and members of the hosting congregations.

General public tickets are $40 at the door for all other attendees and are $20 each for those attending only the 3:30 PM recital.
“commanding”
– The New Yorker

“nimble accounts full of singing detail”
– Choir & Organ

“a heroic performance”
– Opera News

Now Booking the 2022-2023 Season

• Organ recitals & dedications
• Workshops on hymn playing & improvisation
• Choral accompanying
• Consultations on new instruments
• Private instruction for certification

2021-22 includes recitals and classes in Nassau County, Birmingham, AL, the national RCCO and the Boston, NYC, & Harrisburg Chapters of the AGO.

Watch for David as concerto soloist in the 2023 Regional convention in Westchester.

DAVID ENLOW

For more information, visit www.davidenlow.com
Email: davidenlow@iCloud.com • Phone: 646-206-4338
CONFERENCE SCHEDULE

THE BRICK PRESBYTERIAN CHURCH

Park Avenue at 91st Street
New York, NY 10128

Dr. Raymond Nagem, host

9:30 AM  Registration table opens

10 AM  Opening Remarks

Improvised Stations of the Cross
with David Enlow and Dr. Kalle Toivio
narrated by Dr. Raymond Nagem

Award Presentation
2021 International Performer of the Year Award
to Paul Jacobs

11:30 AM  Lunch on your own in the neighborhood

CHURCH OF THE HEAVENLY REST

1085 Fifth Avenue at 90th Street
New York, NY 10128

Janet Yieh, host

The 1 PM and 2 PM Sessions will be held in Darlington Hall.
Admittance to these is via the mid-block door on East 90th Street.

1 PM  Panel Discussion:
At the Crossroads of Composition and Improvisation
with Dr. David Hurd and Bruce Neswick
moderated by Janet Yieh

2 PM  Lecture:
An Overview of 20th Century Sacred Music in New York
by Dr. Neal Campbell

3 PM  Coffee Break

3:30 PM  A Hymn Festival of Composers Associated with New York
Our Creedal Faith
by Bruce Neswick

5 PM  The conference concludes.
Great Music In a Great Space

March 1st, 7:30 pm
Associate Organist Daniel Ficarri is joined by guest violinist Stella Chen, first prize winner of the 2019 Queen Elisabeth Competition, in a program of mystical works for organ and violin. The duo will premiere Ficarri’s Gothic Hymn alongside works by Olivier Messiaen, Arvo Pärt, Johann Sebastian Bach, and Léon Boellmann.

March 15th, 7:30 pm
Artist in Residence David Briggs premieres his new transcription of César Franck’s highly emotional and melodic Symphony in D minor, in honor of the two-hundredth anniversary of the composer’s birth.

April 26th, 7:30 pm
Organ Scholar Samuel Kuffuor-Afriyie and Raymond Nagem, former Associate Music Director at the Cathedral, share this program of organ delights, with music by Chelsea Chen, Karg-Elert, Alfred Hollins, Thomas Kerr and Ad Wammes. The program includes the profound Anguished American Easter, 1968 by Thomas Kerr, and the lyrical Fuge, Kanzone, and Epilog by Sigfrid Karg-Elert, for organ, violin, and treble chorus. The program will also feature the East Coast Contemporary Ballet.

For more information on concerts and to purchase tickets, please visit stjohndivine.org! ● Free for students with ID

Other upcoming concerts:
4/5 - Cathedral Choir & Orchestra present Heaven’s Door - Kent Tritle and Bryan Zaros conduct Concerto in D minor by Antonio Vivaldi and Stabat Mater by Alissa Fissova. Other works include an orchestration of Poulen’s Litanies to the Black Virgin and Jose Mauricio Nunes Garcia’s Requiem.
5/23 - Rose of the Compass presents Caféidoscópio! - Kent Tritle, Nina Stern & Raymond Nagem, Music Directors.
Welcome to the Presidents’ Day Conference of the New York City Chapter of the American Guild of Organists. This annual event has long been the keystone in the arch of our programming year, showcasing the magnificent instruments within our City and presenting local and guests artists of the highest caliber. In the past three years – my term as chair of the Program Committee – we have enjoyed the gracious hospitality Saint Thomas Church and Saint Patrick’s Cathedral (2019); Temple Emanu-El (2020); and Saint Bartholomew’s and Madison Avenue Presbyterian Church (attended virtually, 2021).

This year’s presentation, entitled “New York Central,” focuses on composers, improvisors, and performers associated with the Big Apple. It is edifying to consider that we not only stand on the shoulders of yesterday’s giants, but also that we stand shoulder to shoulder with many of the legends of tomorrow.

Today, we gather in two churches on (or, idiomatically, “in”) the Upper East Side’s Carnegie Hill, so named because Andrew Carnegie built his mansion on Fifth Avenue at East 91st Street. (That building is now occupied by the Cooper Hewitt-Smithsonian Design Museum; and its last entrance on Presidents’ Day is at 5 PM – in case you would like to extend your cultural holiday.)

The Brick Presbyterian Church and the Episcopal Church of the Heavenly Rest are two landmark buildings in the neighborhood. Architecturally, they could not be more different, although they are equally compelling in their own way. The organs are perfectly suited to the programs to be played on them.

As you might expect, beyond the usual demands of organizing such a day, the many restrictions, hurdles, delays, and uncertainties put in our path due to Covid have provided additional challenges. They have been met with resilience and unwavering charity by the newly-appointed organists of our host congregations, both of whom are also members of the Program Committee: Dr. Raymond Nagem and Janet Yieh. I cannot thank these two dear friends enough for their efforts. May I also gratefully acknowledge the support of my classmates on the Board, especially Dean James Kennerley, and the other members of the Program Committee.

Finally, please know how appreciative I am that you all continue to support the Guild through your advertisements in our publications, your donations to our mission, and of course your attendance – most especially your in-person presence – at our events.

Looking forward to greeting you personally, may I remain,

Yours sincerely,

[Signature]

James D. Wetzel
NYCAGO Sub Dean and Chair of the Program Committee
In The St. Michael’s Psalter, ancient texts are fused with contemporary harmonies. All-new adventurous musical settings bring the venerable tradition of Anglican chant into the 21st century. Cantrell’s unique harmonic language, infused with jazz and other American roots music, heightens the raw emotional effect of the texts, be it joyful or sorrowful, fierce or tender. At last, the immense spiritual range expressed in the Psalms over thousands of years of worship meets its match in musical settings that amplify their impact.

For the world of Anglican chant, The St. Michael’s Psalter is an unprecedented compositional achievement and sure to be an enduring choral resource.
IMPROVISED STATIONS OF THE CROSS

10 AM

David Enlow and Kalle Toivio

narrated by Raymond Nagem

1 Jesus is condemned to death
2 Jesus receives the cross
3 Jesus falls the first time

4 Jesus meets his blessed Mother
5 The cross is laid upon Simon the Cyrene
6 Veronica wipes the face of Jesus

7 Jesus falls the second time
8 Jesus meets the women of Jerusalem

9 Jesus falls the third time
10 Jesus is stripped of his garments

11 Jesus is nailed to the cross
12 Jesus dies on the cross

13 The body of Jesus is taken down from the cross
14 Jesus is laid in the tomb

Stations 1-3, 7-8, and 11-12 are played by Dr. Toivio.
Stations 4-6, 9-10, and 13-14 are played by Mr. Enlow.

Brick Church information and specification beginning on page 31.
David Enlow is a “commanding” organist (The New Yorker), teacher, and conductor based in New York, who is active in North America and Europe. David was also hailed for his “immense virtuosity” by the Stuttgarter Zeitung and “performances full of color, passion, invention, and power” (The American Record Guide).

David was appointed Music Director of Park Avenue Synagogue in 2020, where he directs a rich tradition of Jewish liturgical music, and he continues at the Church of the Resurrection on Manhattan’s Upper East Side, where he arrived in 2001. The church program includes directing performances of over fifty different settings of the mass each year, sung by the church’s professional choir, with special emphasis on the works of Mozart, Haydn, and their contemporaries, offered with chamber orchestra.

His solo recordings on the Pro Organo label include Pater Seraphicus, the complete major organ works of César Franck; Piano à l’Orgue, an album of piano transcriptions; and Bach on Park Avenue, recorded on the Mander organ at the Church of Saint Ignatius Loyola in New York. David’s latest recording is an educational collaboration with Maestro Classics, Bach and the Pipe Organ, with materials for ages five and up. As a concerto soloist, David has appeared with orchestras in works of Poulenc, Haydn, Handel, Respighi, Bach, and Saint-Saens.

David has taught church music, improvisation, and organ repertoire classes for local, regional, and national events of the American Guild of Organists, the Royal Canadian College of Organists, and at the Juilliard School, from which he received two degrees. David also received the Fellowship diploma, with both prizes for highest marks, from the AGO; this resulted in his joining the committee on professional certification, which sets the standards for national organist examinations and grades them. David then served two terms as Dean of the New York City Chapter of the AGO.

In national organ performance competitions, he received the first prizes of the Albert Schweitzer Organ Festival (USA) and the Arthur Poister Competition, and has recently served as a judge for several others including the Schweitzer festival and the AGO’s national improvisation competition. David studied the organ with Paul Jacobs, John Weaver, and John Tuttle, and improvisation with Gerre Hancock.

David serves as Assistant Conductor and repetiteur to the Clarion Choir and has appeared in most all of New York’s major concert halls as an accompanist at the piano with choruses, solo singers, and in performances of chamber music. In early music, David is also organist of the Clarion Music Society, and appears with various groups at the organ, harpsichord, and fortepiano.
Dr. Kalle Toivio is a Finnish-American virtuoso concert organist and pianist living in New York City. He is the winner of the First Prize at the prestigious American Guild of Organists National Competition in Organ Improvisation. The CD-Album of Kalle Toivio Improvisations at Saint Ignatius was released by the Pro Organo/Naxos-label in December 2019.

Dr. Toivio has played recitals at Saint John Nepomucene, the Cathedral of St. John the Divine, the Church of Saint Ignatius Loyola, Riverside Church, and Saint Mary the Virgin in New York City; Saint Ann and the Holy Trinity Church in Brooklyn; the Kennedy Center Millenium Stage in Washington, D.C.; the Cathedral Basilica of the Sacred Heart in Newark; and Central Lutheran Church in Minneapolis. Kalle has toured in Europe, Japan, and the United States. He has performed on television and radio in Finland, United Kingdom, Belgium, and Austria. As a concert pianist Kalle has also played recitals at the Myra Hess Memorial Concert Series in Chicago and at the Carnegie Hall. Dr. Toivio has performed as a soloist with numerous orchestras in Finland and Europe. In the Summer of 2019 he had a major tour in Finland and Sweden which included recitals at the Turku and Helsinki Cathedrals, the Mänttä Music Festival, the renown Lahti Organ Festival and in Mörrum, Sweden. Kalle Toivio was a featured performer at the AGO OrganFest 2020. Dr. Toivio is the winner of numerous awards and prizes.

Kalle is the Organist and Director of Music at the Church of Notre Dame in New York City. Prior to that, he concurrently served as organist at the Christ Church in Bay Ridge, Brooklyn and as the Cantor-Organist of the New York Finnish Lutheran Congregation. He is on the organ faculty of Manhattan School of Music’s Precollege Division and on the piano faculty at the Stamford Music and Arts Academy in Connecticut. Kalle is the Dean of the Finland Chapter of the American Guild of Organists. Besides his versatile career as a soloist and a chamber musician, Dr. Toivio is a producer of cultural events and concerts. During his tenure as the Music Chairman of the Finlandia Foundation New York Chapter, he produced several New York debut recitals for Finnish artists. He also co-produced the first full performance of Rautavaara’s Vigilia in the United States, conducted by Kent Tritle at the Cathedral of St. John the Divine in November of 2016.

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. After moving to New York City, he continued his organ studies with McNeil Robinson at the Manhattan School of Music, from which he received his Master of Music and Doctor of Musical Arts degrees in organ performance. Kalle was twice honored with MSM’s Bronson Ragan Award, given to an individual who has demonstrated outstanding ability in organ performance. He has continued his organ studies with James David Christie and organ improvisation with David Briggs and his piano studies with Nina Svetlanova. Kalle Toivio is married to concert pianist, actress, and playwright Viktoriya Papayani.
Dr. Raymond Nagem is Minister of Music at the Brick Presbyterian Church, and a member of the organ faculty at Manhattan School of Music, where he teaches organ literature, service playing, and improvisation. He completed his D.M.A. at The Juilliard School in 2016, where he was a student of Paul Jacobs.

A native of Medford, Massachusetts, Dr. Nagem attended the Boston Archdiocesan Choir School and began organ lessons there with John Dunn. He earned his B.A. from Yale University in 2009, studying the organ with Thomas Murray, and his M.A. in 2011 from the Juilliard School. Prior to his appointment at the Brick Church, he served for eleven years at the Cathedral of Saint John the Divine in New York City, where he was Associate Director of Music and Organist. At the start of the Covid-19 pandemic in spring of 2020, Dr. Nagem began a weekly online recital series from the cathedral, “Tuesdays at 6,” featuring a diverse range of music across the entire organ repertoire. His album Divine Splendor, recorded on the Great Organ of Saint John the Divine, is available on the Pro Organo label.

---

Music for the Church: The 47th Annual Conference for Choirmasters and Organists
May 1-3, 2022

Internationally renowned organist and pedagogue Todd Wilson is featured as this year’s guest clinician, celebrating the legacy of Saint Thomas Church’s former Organist and Master of the Choristers Gerre Hancock in the conference’s opening recital and keynote lecture.

Participants will experience three days of the Saint Thomas music schedule and will have the exclusive opportunity to tour the Saint Thomas Choir School, observe open rehearsals with Jeremy Filsell and the Saint Thomas Choir of Men and Boys, perform on the Miller-Scott Organ, and attend the daily round of services.

Presenters include:
Jeremy Filsell, Organist and Director of Music
The Reverend Canon Carl F. Turner, Rector
Nicolas Haig, Associate Organist
Christopher Seeley, Head of Saint Thomas Choir School

For more information and to register, please visit: www.saintthomaschurch.org/choirmastersconference
The New York City Chapter’s **International Performer of the Year Award** was created in 1978 to recognize excellence in organ performance and to increase public awareness of the organ and its performers. Robert Noehren was the first recipient of the award, which has continued for most but not all years following. The award is considered by many to be the highest honor given to organists by a professional musicians’ guild in the United States.

The only organist ever to have won a Grammy Award (in 2011 for Messiaen’s *Livre du Saint-Sacrement*), **Paul Jacobs** joined the faculty of the Juilliard School in 2003 and became chair of the organ department in 2004. In 2007 he was awarded Juilliard’s William Schuman Scholar’s Chair. At age 23, Jacobs played Bach’s complete organ works in an 18-hour marathon performance on the 250th anniversary of the composer’s death. A fierce advocate of new music, Jacobs has premiered works by Samuel Adler, Mason Bates, Michael Daugherty, Wayne Oquin, Stephen Paulus, Christopher Theofanidis, and Christopher Rouse, among others. He has performed as a soloist with Chicago, Cleveland, Cincinnati, Edmonton, Indianapolis, Kansas City, Montreal, Los Angeles, Nashville, National, Pacific, Philadelphia, Phoenix, San Francisco, and Utah Symphony Orchestras. In May 2017 he served as president of the jury for the first International Organ Competition in Shanghai, China. He has performed in all 50 United States and has toured throughout Europe, North and South America, Australia, and Asia in recital. In addition to his concert and teaching appearances, Jacobs is a frequent performer at festivals across the world. He has been featured in *The New York Times* and appeared on American Public Media’s *Performance Today*, *Pipedreams*, and *Saint Paul Sunday*, as well as NPR’s *Morning Edition*, ABC-TV’s *World News Tonight*, and BBC Radio 3.

Jacobs received his bachelor’s degree from the Curtis Institute of Music, double-majoring with John Weaver for organ and Lionel Party for harpsichord, and his master’s and Artist Diploma from Yale University where he studied with Thomas Murray. His recordings are available on the Naxos, JAV, and SF Symphony labels.

The Chapter will present Paul Jacobs in two recitals this spring; more information on the back cover of this program.
An event not to miss!
May 24, 2022

Gala Organ Concert
The Philadelphia Orchestra
Yannick Nézet-Séguin, Music Director
David Robertson, Conductor  Paolo Bordignon, Organist
Anthony Roth Costanzo, Countertenor

featuring the Monumental St. Bartholomew’s Pipe Organ

Gold Honorees
Barbara Diamonstein-Spiekogel
Mutual of America Financial Group

Gala Chair
Barbara Tiber

7:00PM Concert
St. Bartholomew’s Church, 325 Park Avenue
8:30PM Gala Dinner
370 Park Avenue

The Philadelphia Orchestra with the St. Bartholomew’s Pipe Organ
at St. Bartholomew’s Church, 325 Park Avenue in New York City

Information and tickets: stbconservancy.org
or contact StBConservancy@thejfmgroup.com
Dr. David Hurd is widely recognized as one of the foremost church musicians and concert organists in the United States, with a long list of awards, prizes, honors, and achievements, and immeasurable expertise in organ performance, improvisation, and composition. From 1976-2015, David Hurd was a faculty member at the General Theological Seminary of the Episcopal Church in New York City, as Director of Chapel Music, Organist, and Professor of Church Music. For his work at General Theological Seminary and for his substantial contribution to church music, four other seminaries awarded him honorary doctorates. He is the composer of dozens of hymns, choral works, settings of the liturgy, and organ works published by a number of major houses. He was one of the major contributors of new hymnody and liturgical settings for the Episcopal Church’s *Hymnal 1982* and his music is seen in hymnals and choir libraries in churches of all religious denominations. In 2010 he became the fifteenth recipient of the American Guild of Organists’ Distinguished Composer award. From 1998-2013 he was Music Director and Organist at Church of the Holy Apostles (Episcopal) in New York City. Dr. Hurd is now Organist and Music Director of the famed Church of Saint Mary the Virgin in Times Square.

As a concert organist David Hurd enjoys instant recognition both at home and abroad. Since winning both first prizes (in performance and improvisation) of the 1977 International Congress of Organists, he has performed throughout North America and Europe, has been a featured artist at numerous national and regional conventions of the AGO. He was invited to perform at the Internationaal Orgelfestival Haarlem, during which he received the diploma for improvisation at the Stitchting Internationaal Orgelconcours. He studied both at the Preparatory Division of the Juilliard School and at Manhattan's High School of Music and Art. Later he attended Oberlin College in Ohio, graduating with a music degree in 1971, and went on for further study at the University of North Carolina and, back in New York, at the Manhattan School of Music. His organ teachers have included Bronson Ragan, Garth Peacock, Arthur Poister, and Rudolph Kremer. David Hurd is represented by Phillip Truckenbrod Concert Artists, LLC.
Bruce Neswick is the Canon for Music at Trinity Episcopal Cathedral in Portland, Oregon, where he directs a large program that incorporates a sizable choir program for all ages, a highly regarded organ by Manuel Rosales (his Opus 11) and frequent collaborations within the region, including, annually, with Portland Baroque Orchestra.

Active in the field of church music, Mr. Neswick holds the Fellowship degree from the Royal School of Church Music, for which he has conducted several courses for boy and girl choristers. He has served on the faculties of and performed for several church music conferences, including Master Schola, the Mississippi Conference, the Association of Anglican Musicians, Westminster Choir College Summer Session, the Montreat and Westminster Conferences of the Presbyterian Association of Musicians, the Disciples of Christ Musicians, the Conference of Lutheran Church Musicians, the Sewanee Church Music Conference, Organ Alive!, and the Evergreen Conference. In recent years, he has performed at Saint Florian Abbey in Austria as part of the annual BrucknerFest; at the Eastman Rochester Organ Initiative conference; and at the Yale Organ Week.

Mr. Neswick has been commissioned to compose for dozens of performers and churches throughout the United States, and his organ and choral music is published by Paraclete, Augsburg-Fortress, Selah, Vivace, Hope, Plymouth, and Saint James’ presses. Mr. Neswick’s skill at improvisation garnered him three first prizes from the 1989 San Anselmo Organ Festival; the 1990 American Guild of Organists’s national convention in Boston; and the 1992 Rochette Concours at the Conservatoire de Musique in Geneva, Switzerland.

A graduate of Pacific Lutheran University and of the Yale School of Music and Institute of Sacred Music, Mr. Neswick’s teachers have included Robert Baker, David Dahl, Gerre Hancock, Margaret Irwin-Brandon, and Lionel Rogg. A Fellow of the AGO, Mr. Neswick has served the Guild in many capacities, including chapter dean, regional convention chair, regional education coordinator, member of the national nominating committee, and member of the national improvisation competition committee. He was recently awarded an honorary doctorate from the University of the South, Sewanee, Tennessee.

As a recitalist, Mr. Neswick has performed extensively throughout the United States and Europe and has been a frequent performer at national and regional conventions of the AGO. In 1994, he played the opening convocation for the national AGO convention held in Dallas, Texas, and he was a featured artist at the national AGO conventions in Seattle (in 2000), Washington, D.C. (in 2010), and Boston (in 2014). Mr. Neswick is represented by Phillip Truckenbrod Concert Artists, LLC.
Janet Yieh is Director of Music at Church of the Heavenly Rest. For seven years, she served as Associate Organist at Trinity Church Wall Street, where she founded the Saint Paul’s Chapel Choir and accompanied the Grammy-nominated Choir of Trinity Wall Street.

Janet was named one of ‘20 under 30’ promising artists by The Diapason. She has performed throughout the United States and across the globe, highlights include: New York’s Alice Tully Hall, Washington’s National Cathedral, San Francisco’s Grace Cathedral, Yale University’s Woolsey Hall, Taipei, Hong Kong, Japan, and Malaysia; collaboration with the Paul Winter Consort, the Washington Chorus at The Kennedy Center, NOVUS NY orchestra at Carnegie Hall; the national radio show Pipedreams, WQXR-FM, and two CD recordings. In 2020, Janet co-founded a new platform Amplify Female Composers with Carolyn Craig, and she contributes research to an international sacred music database called “A Great Host of Women Composers.” Janet has taught for POEs and played as staff organist for RSCM America. She is an executive board member of the New York City Chapter of the American Guild of Organists, and a member of the Association of Anglican Musicians.

Janet holds Masters degrees in Organ Performance from the Yale School of Music and Institute of Sacred Music, and a Bachelor of Music from the Juilliard School. While at Yale, she was appointed Organ Scholar at Christ Church, New Haven and Trinity Church on the Green, and directed music for Berkeley Divinity School. A native of Alexandria, Virginia, Janet’s former teachers include Thomas Murray, Paul Jacobs, John Walker, Wayne Earnest and Victoria Shields.
PEOPLE ARE TALKING

“I have attended many screenings of my grandfather John Gilbert’s greatest picture… Peter Krasinski’s improvised accompaniment on the organ was the best I have ever heard… I felt as if I were watching the picture for the very first time. I salute this gifted artist.”

Anthony Fountain, THE BIG PARADE

“. . . Krasinski was excellent. Period. I could truthfully feel the music….During the applause and encores, he gestured to the hall’s organ - I’m sure it was, in turn, bowing to him in appreciation for having being played so dexterously.”

Allan Murphy, Yokohama, METROPOLIS

“. . .This was a great marriage of movie and music and was received with enthusiasm.”

Lee Eiseman, THE CAMERAMAN

“Krasinski’s playing was brilliant, weaving Bach themes in and out and catching the mood and humor of the images on the screen.”

Dr. Robin Leaver, THE BOAT

“. . .he becomes Shakespeare in music: profound, sacred and profane - and rhythms unimaginable as well as mundane.”

George Butler, PHANTOM OF THE OPERA

“A former winner of the AGO’s national improvisation contest, Peter Krasinski has made a name for himself with improvised accompaniments to silent films….With an elaborate display of the mighty E.M. Skinner’s tonal resources Krasinski negotiated a sensible balance between illustrative affects and a musically coherent trajectory.”

Scott Cantrell, IRONSIDES

“. . .it takes us in. We are no longer sitting on pews in a warm church on a dark night watching tinted images flicker across a screen, but “over there,” . . . looking and listening as a dramatic and tragic piece of history unfolds.”

Barbara Owen, THE BIG PARADE

“Anyone who has been lucky enough to hear Mr. Krasinski in performance knows his skill at presenting the essence and power of a film.”

Roger Rideout, METROPOLIS

“Krasinski’s musicianship and command of the organ were matched by his intuition and keen sense of dramatic sensitivity… Mr. Krasinski’s ability to paint the story sonically merited a standing ovation at the film’s conclusion. All the while, he made it clear that it was the film, which merited such praise, for without Wellman’s own skill, we would not have been graced by such a pairing of genius.”

Sean R. Glenn, WINGS

“. . .the audience members were genuinely amazed at what you did. I’m certainly one of those who is amazed — I don’t know how you do it, but you make a movie come alive… I have heard you do Phantom many times, and every performance is fresh and interesting.”

Max King, PHANTOM OF THE OPERA

“. . .Krasinski is an artist like no other—a once in a generation talent.”

Richard Clark, KING OF KINGS

For Booking, Performance Dates and more visit
WWW.KRASINSKI.ORG
LECTURE

AN OVERVIEW OF 20TH CENTURY SACRED MUSIC IN NEW YORK

2 PM

Neal Campbell

I. Introduction

Lockwood, Charles.
Manhattan Moves Uptown: A Pictoral History.

Dunlap, David. W.
From Abyssinian to Zion: A Guide to Manhattan’s Houses of Worship.

II. New York’s artistic and cultural place in the evolving history of America

III. Some Early Churches and Synagogues

IV. Three churches represented today

The Brick Presbyterian Church
1767 – “Uptown” (from First Presbyterian Church) on Beekman Street
1858 – Fifth Avenue and 37th Street
1940 – Present church on Park Avenue

The Church of Saint Mary the Virgin
1870 – 228 West 45th Street
1895 – Present church on West 46th Street

Church of the Heavenly Rest
1865 – Fifth Avenue at 45th Street
1870 – Chapel of the Beloved Disciple, 65 East 89th Street
[now Saint Thomas More Roman Catholic Church] merged with Heavenly Rest in 1929
1929 – Present church on Fifth Avenue

V. Other Topics

Women Organists
African-American Churches and Music
Outer Boroughs and Suburb

Gonzalez, David
“In Sugar Hill, a Street Nurtured Black Talent When the World Wouldn’t”
The New York Times, January 22, 2010
nytimes.com/2010/01/23/nyregion/23sugarhill.html

VI. Discussion
Dr. Neal Campbell has been the Organist of Trinity Episcopal Church in Vero Beach, Florida, since 2015. Prior to that he held church and synagogue positions in Washington, Philadelphia, the New York City tri-state region, and Virginia, where for 21 years he was Organist and Choirmaster of Saint Stephen’s Church in Richmond, and was on the faculty of the University of Richmond for ten years.

Dr. Campbell grew up in Washington, D.C., and attended the University of Maryland where he sang in the renowned University Chorus. He studied organ with William Watkins and Paul Callaway and piano with Roy Hamlin Johnson. He subsequently earned graduate and undergraduate degrees at the Manhattan School of Music where, in various capacities, he studied with Frederick Swann, John Walker, James Litton, McNeil Robinson, Paul-Martin Maki, Arthur Lawrence, Eugenia Earle, and Alec Wyton. He earned his D.M.A. in 1996, for which he wrote his dissertation on the life and works of Harold Friedell.

He is a member of the NYC Chapter of the AGO and is a past Dean of the Treasure Coast Chapter in Florida. He was on the board of the NYC Chapter, was a trustee of its Centennial Millennium Fund, and served as newsletter editor from 2009-2015. He served three terms on the AGO National Council representing Region III. He is also a member of the Organ Historical Society, the Association of Anglican Musicians, and the Saint Wilfrid Club.
A Hymn Festival of Composers Associated with New York City

Our Creedal Faith

3:30 PM

Bruce Neswick, Organist and Director

Mr. Neswick’s biography is on page 12.

Choir

Soprano
Olanna Goudeau
Tonna Miller-Vallés
Lydia Saylor

Alto
Annmarie Errico
Jonathan Hiam

Tenor
Johnny Maldonado
Mark Sanderlin

Bass
Anicet Castel
Joe Chappel
Joshua Jeremiah

These professional singers are drawn from the rosters of Brick Church and Heavenly Rest.

Program notes are by Mr. Neswick.

Musical typesetting was done by Raymond Nagem.

All music and words under copyright reproduced herein, all rights reserved; reprinted under OneLicense No. A-716302.

For more information regarding these hymns (how to obtain accompaniments, publication sources, etc.), please contact James Wetzel (jamesdaviswetzel@gmail.com).


**CREATION**

We believe in one God,  
the Father, the almighty,  
maker of heaven and earth,  
of all that is, seen and unseen.

**Stand Hymn**

Creating God, your fingers trace

Composer Eugene Hancock (1929-1993), who served at the Cathedral of Saint John the Divine, Saint Philip’s Episcopal Church, and West End Presbyterian Church, was a prolific composer of organ and choral music. His Hancock is a jazzy and introspective setting of Jeffery Rowthorn’s creation hymn; it is found in *The Presbyterian Hymnal* and *New Century Hymnal.*
We believe in one Lord, Jesus Christ,
the only son of God,
eternally begotten of the Father,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father.

David Hurd
(b. 1950)

As the prelude to this much-loved Christmas hymn, I am employing the third movement of a major organ work by David Hurd entitled Te Deum laudamus. Commissioned by and dedicated to Larry King, this work was given its premier by Larry at Riverside Church in 1982. Within the four movements we hear quotes of the Te Deum chant, as well as portions of Dies irae and Victimae paschali, and, here in the third movement, the melody of Divinum mysterium emerges in the final section as the top voice of the double pedal part. The hymn is sung to an arrangement by Sir David Willcocks.
**Born for Us**

Through him all things were made;  
for us and for our salvation  
he came down from heaven,  
was incarnate of the Holy Spirit and the Virgin Mary,  
and became truly human.

**Hymn**

While shepherds watched their flocks by night

Hampton
Hampton was written by McNeil Robinson (1943-2015) to honor his dear friend and colleague (and fellow New Yorker) Calvin Hampton. McNeil served at the Church of Saint Mary the Virgin, Park Avenue Christian Church, Park Avenue Synagogue, and Holy Trinity Roman Catholic Church, among other places, and his charming carol tune offers a beguiling alternative to the sturdier and more commonly used Winchester Old.

**Sacrifice**

For our sake he was crucified under Pontius Pilate;
he suffered death and was buried.

Hymn

Forty days and forty night

Aus der Tiefe rufe ich

Each stanza will be preceded by an organ introduction/interlude composed by Alec Wyton.

Alec Wyton (1921-2007), who served as the music director of the Cathedral of Saint John the Divine and Saint James' Episcopal Church (and as the President of the AGO in the 1960s), energetically championed the cause of new music, and helped to make the American church more receptive to contemporary sounds. His set of variations on the tune Aus der Tiefe rufe ich (published as Christ in the Wilderness: Partita on Heinlein) was commissioned and first performed by David McK. Williams at the International Congress of Organists, meeting in London, England, in 1957.
David Hurd is one of the most celebrated composers in the American church today. His hymn tunes are found in the hymnals of every major denomination, and his choral and organ works are well represented in the libraries of church musicians and choirs all over North America. David’s style, though learned and respectful of the traditions that form our inheritance, exhibits a populist flair. Drawing inspiration from American song and jazz, David’s music, in my opinion, melds the best of the past and the present, and, in so doing, opens a path forward for church music – a path that welcomes all and re-generates our musical-liturgical culture. This is my first opportunity to perform this particular hymn tune, which is found in his hymnal collection I Sing as I Arise Today, recently published by GIA.
Exaltation

He ascended into heaven
and is seated at the right hand of the Father.
he will come again in glory to judge the living and the dead,
and his kingdom will have no end.

Sit

Hymn

Jesus, Name of wondrous love

Boeckh

I wrote this tune to honor David Boeckh on his last Sunday as the Organ Scholar at Trinity Episcopal Cathedral, Portland, Oregon, which he served faithfully from 2018-2020. David is an alum of Oberlin College and is now pursuing his masters’ degree in organ performance, studying with Chris Young at Indiana University.
We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son,

Hymn  Come, thou Holy Spirit bright  Palm Beach

Each stanza will be preceded by an organ introduction/interlude composed by Gerre Hancock.

Gerre Hancock (1934-2012), larger-than-life pedagogue and performer, composed extensively for the Church. His hymn tune Palm Beach was written for the annual convention of the Association of Anglican Musicians meeting in south Florida in 2020; I had the great privilege of giving its premiere. Gerre’s variations on his own tune were written around the same time but first performed at a later date. The tune itself is a wonder of originality and sing-ability, and the organ verses wrap themselves around the stanzas in an effective way, I believe. The Introduction and Interludes are organ settings by Gerre Hancock.
THREE-IN-ONE

who with the Father and the Son
is worshipped and glorified.
who has spoken through the prophets.

Hymn

Ancient of Days, who sittest throned in glory

Coburn

All 1. Ancient of Days, who sittest throned in glory,
All 2. O holy Father, who hast led thy children
Choir 3. O holy Jesus, Lord of our salvation,
Choir 4. O Holy Ghost, the Lord and the Life-giver,
All 5. O Triune God, with heart and voice adoring,

to thee all knees are bent, all voices pray;
in all the ages with the fire and cloud,
calling the least, the last, the lost to thee,
thine is the quickening power that gives increase:
praise we the goodness that doth crown our days;

thy love has blessed the wide world’s wondrous story
through seas dry-shod, through weary wastes bewildering
summoning all to share thy new creation,
from thee have flowed, as from a mighty river,
pray we that thou wilt hear us, still imploring,

with light and life since Eden’s dawning day.
to thee in reverence love our hearts are bowed.
thou, Lord, by death hast won life’s victory.
our faith and hope, our fellowship and peace.
thy love and favor, kept to us always.

Though not originally designed to be sung to William Doane’s hymn to the Trinity, Alec Wyton’s spacious tune pares well with the splendor of the poetry. Written for the consecration of John Coburn as the Episcopal Bishop of Massachusetts, the tune comes with an alternate choral harmonization for some of the inner stanzas, akin to Vaughan Williams’ approach in Sine Nomine.
**UNIVERSAL**

*We believe in one holy catholic and apostolic Church.*

**Hymn**

*In Christ there is no East or West*

**Mckee**

Harmony 1. In Christ there is no East or West, in him no South or North,

Harmony 2. Join hands, disciples of the faith, what-e'er your race may be!

Unison 3. In Christ now meet both East and West, in him meet South and North,

but one great fellowship of love throughout the whole wide earth.

Who serves my Father as his child is surely kin to me.

all Christ-ly souls are one in him, throughout the whole wide earth.

The long-lived Harry T. Burleigh (1866-1949) – renowned composer, arranger, and singer – was for an astonishing 50-plus years a staff baritone at Saint George’s Church and also was associated with Temple Emanu-El, both in Manhattan. He is responsible for the marriage of this text and tune, and he named the tune for Elmer McKee, one of the rectors Burleigh served with at Saint George’s.

**LIFE ETERNAL**

*We acknowledge one baptism for the forgiveness of sins.

We look for the resurrection of the dead, and the life of the world to come. Amen.*

**Hymn**

*Shall we gather at the river*

[no tune name]

Choir 1. Shall we gather at the river, where bright angel feet have trod;

All (Harmony) 2. On the margin of the river, washing up its silver spray,

All (Harmony) 3. Ere we reach the shining river, lay we ev’ry burden down;

All (Unison) 4. Soon we’ll reach the shining river, soon our pilgrim-age will cease,
evocation of the life to come, find a perfect Composer and poet Robert Lowry (1826–1899) was for many years the minister of Hanson Place Baptist Church, in Brooklyn. Lowry’s inspiring words, hinting at the Book of Revelation and its evocation of the life to come, find a perfect partner in his music. With its captivating folk-like quality, this tune drew the attention of Charles Ives and Aaron Copland and continues to enhance the lives of Christian communities world-wide.

With its crystal tide forever flowing by the throne of God? We will walk and worship ever, all the happy golden day.
Grace our spirits will deliver, and provide a robe and crown.
Soon our happy hearts will quiver with the melody of peace.

Refrain
Yes, we’ll gather at the river, the beautiful, the beautiful river;
Gather with the saints at the river that flows by the throne of God.

Composer and poet Robert Lowry (1826-1899) was for many years the minister of Hanson Place Baptist Church, in Brooklyn. Lowry’s inspiring words, hinting at the Book of Revelation and its evocation of the life to come, find a perfect partner in his music. With its captivating folk-like quality, this tune drew the attention of Charles Ives and Aaron Copland and continues to enhance the lives of Christian communities world-wide.
Amstein deeply appreciated. His tune American church music, especially in his beloved Presbyterian branch of it, was immense and deeply appreciated. His tune was named for a clergy colleague at Madison Avenue, Charles Amstein.

Setting the cautiously optimistic words of English poet-theologian Brian Wren, John Weaver (1937-2021) provides in Amstein a tune of great nobility. After its initial leap to the word “God,” the tune settles into a steady but lyrical procession to the end. Weaver, like all of the composers cited above, was the quintessential high-achieving New Yorker: from his 35 year perch at Madison Avenue Presbyterian Church, he also headed the organ departments at both the Curtis Institute of Music, in Philadelphia, and at the Juilliard School of Music, in New York City. His influence on American church music, especially in his beloved Presbyterian branch of it, was immense and deeply appreciated. His tune was named for a clergy colleague at Madison Avenue, Charles Amstein.
In Summation

Nicene Creed

setting by Calvin Hampton

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.

We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through him all things were made.

For us and for our salvation he came down from heaven: by the power of the Holy Spirit he became incarnate from the Virgin Mary, and was made man.

For our sake he wascrucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the Scriptures;

he ascended into heaven and is seated at the right hand of the Father.

He will come again in glory to judge the living and the dead, and his kingdom will have no end. We believe in the Holy Spirit, the Lord, the giver of life,
This memorably soaring setting of the Nicene Creed by Calvin Hampton (1938-1984) has entered the mainstream via the *Hymnal 1982* and is now sung widely throughout the United States. Calvin enjoyed an amazingly fruitful and ambitious 20-year career as music director at Calvary Church, in the Gramercy Park neighborhood, and his organ and choral music are greatly admired and remain very popular.
The society known today as The Brick Church was established in 1767 by the Presbyterian Church, then located on Wall Street at Nassau Street, to ease overcrowding. The board successfully petitioned the City for use of a triangular plot of land near the "Vineyard" – an area bounded by what became Beekman Street and Park Row – and then raised subscriptions to erect a new building. Designed in the Georgian style, the edifice was constructed of red brick and had an unfinished steeple. The completed "New Church" opened for worship on New Year's Day, 1768. The building soon became familiarly known as "Brick Meeting" or "Brick Church," perhaps to differentiate it from the Wall Street church that was built of stone. During the Revolutionary War (1775-1783) the building was commandeered by the British for use as a military prison and hospital, but was restored to religious service in 1784.

Brick Meeting became an independent church in 1809. As City residents migrated northward, plans were made to build a new church nearer its members. The old property was sold in 1856 and became the site of the New York Times offices.

In 1858, a new Brick Church was opened on the northwest corner of Fifth Avenue and 37th Street in Murray Hill. Designed by Griffith Thomas, the red-bricked Georgian edifice featured a 250-foot spire that contained the old bell. In 1937, Brick Church merged with Park Avenue Presbyterian Church, located at Park Avenue and 85th Street (in the building now occupied by Park Avenue Christian Church). A lot was purchased on Park Avenue and 91st Street, and a new church building, designed by Lewis Ayres of York and Sawyer, was dedicated in 1940. The weather vane and old bell were moved to the new spire, and the 1917 Skinner organ was moved to the new church. The Chapel of the Reformed Faith, designed by Adams and Woodbridge, was constructed in 1952.
In 2002, the Brick Church commissioned Casavant to build the present organ. Pipe materials and construction reflect late 19th century French practices as developed by Aristide Cavaillé-Coll. Winding utilizes double-rise reservoirs along with wooden wind lines and follows the practices of the Casavant brothers in their early instruments. The movable terraced console, patterned after those built by Casavant in the early 20th century, is of red oak and mahogany and has an ornately carved shell. The façade, designed by Benoit Gendron of Casavant, consists of twin carved, painted, and gilded cases with polished tin pipes. The organ was voiced onsite by Casavant voicers Jean-Sébastien Dufour and Yves Champagne. The voicing was carefully guided by Jean-Louis Coignet, and Keith S. Tóth, Minister of Music. The organ was dedicated with a recital by Ben van Oosten on November 7, 2005.
### Positif expressif (Manual II) – 61 notes, enclosed

| 16 | Quintaton | 61 | 1 1/3 | Larigot | 61 |
| 8  | Principal  | 61 | 1 1/7 | Septième | 61 |
| 8  | Dulciane   | 61 | 1     | Piccolo  | 61 |
| 8  | Unda maris (GG) | 54 | 1 1/3 | Plein-Jeu II-V rangs | 233 |
| 8  | Flûte harmonique | 61 | 16 | Clarinette basse | 61 |
| 8  | Bourdon    | 61 | 8     | Trompette | 61 |
| 4  | Prestant   | 61 | 8     | Cromorne  | 61 |
| 4  | Flûte douce | 61 | 4     | Clarinette soprano | 61 |
| 2 2/3 | Nasard | 61 |  | Tremolo (Tremblant doux) |  |
| 2  | Flâgeolet  | 61 |  | Positif Grave |  |
| 1 3/5 | Tierce  | 61 |  | Positif Muet |  |

### Récit expressif (Manual III) – 61 notes, enclosed

| 16 | Bourdon | 61 | 16 | Bombarde | 61 |
| 8  | Diapason | 61 | 8  | Trompette harmonique | 61 |
| 8  | Flûte traversière | 61 | 8  | Basson-Hautbois | 61 |
| 8  | Viole de gambe | 61 | 8  | Voix humaine | 61 |
| 8  | Voix céleste | 61 | 8  | Clarinette | 61 |
| 8  | Cor de nuit | 61 | 4  | Clairon harmonique | 61 |
| 8  | Voix éclectique (TC) | 49 |  | Tremolo (à vent perdu) |  |
| 4  | Fugara    | 61 |  | Clochettes |  |
| 4  | Flûte octavianté | 61 |  | Récit Grave |  |
| 2 2/3 | Nasard | 61 |  | Récit Muet |  |
| 2  | Octavin   | 61 |  | Récit Octave |  |
| 8  | Cornet harmonique II-V rangs | 245 |  | Sostenuto |  |
| 2  | Plein Jeu harm. II-V rangs | 228 |  |  |  |

### Solo expressif (Manual IV) – 61 notes, enclosed

| 8  | Flûte majeure | 61 | 16 | Tuba magna (TC, fr. Tuba 8) | — |
| 8  | Flûtes célestes II rangs * | 110 | 16 | Cor de basset | 61 |
| 8  | Violoncelle | 61 | 8  | Tuba mirabilis | 61 |
| 8  | Céleste | 61 | 8  | Cor français * | 61 |
| 4  | Viole d’amour | 61 | 8  | Cor anglais (free reeds) + | 61 |
| 4  | Flûte de concert | 61 |  | Tremolo (à vent perdu) |  |
| 2 2/3 | Nasard harmonique | 61 |  | Solo Grave |  |
| 2  | Octavin   | 61 |  | Solo Muet |  |
| 1 3/5 | Tierce harmonique | 61 |  | Solo Octave |  |
| 2  | Piccolo harmonique | 61 |  | Sostenuto |  |
| 1/3 | Clochette harmonique | 61 |  | * from E.M. Skinner organ, Op. 280 (1817) |  |

### Pédale – 32 notes

| 32 | Soubasse (ext.) | 12 | 5 1/3 | Quinte | 32 |
| 16 | Flûte | 32 | 4 4/7 | Grande Septième | 32 |
| 16 | Contrebasse | 32 | 4 | Octave | 32 |
| 16 | Violonbasse | G-C | 4 | Flûte | 32 |
| 16 | Soubasse | 32 | 2 | Cor de nuit | 32 |
| 16 | Montre | G-O | 32 | Contre Bombarde (ext.) | 12 |
| 16 | Bourdon | RÉC | 16 | Bombarde | 32 |
| 10 2/3 | Grande Quinte | 32 | 16 | Basson | G-O |
| 8  | Flûte | 32 | 16 | Bombarde | RÉC |
| 8  | Violoncelle | 32 | 8 | Trompette | 32 |
| 8  | Bourdon | 32 | 8 | Baryton | G-O |
| 6 2/5 | Grande Tierce | 32 | 4 | Clairon | 32 |
Church of the Heavenly Rest

In 1865, a group of veterans, under the guidance of the Reverend Dr. Robert Shaw Howland, founded the Church of the Heavenly Rest as a memorial to those who had served and fallen in the Civil War. The first church, a Victorian Gothic building located at 551 Fifth Avenue just north of 45th Street, was designed by Edward T. Potter and built from 1868-1871.

By the 1920s, the price of real estate surrounding the new Grand Central Terminal had dramatically appreciated, inducing the area churches to sell and move. The Rector, the Reverend Dr. Henry Darlington, approached Mrs. Andrew (Louise) Carnegie about purchasing the lot across the street from her Fifth Avenue mansion for which her late husband had paid $1.7 million in 1917, in part to prevent a tall building from blocking the light to his garden. Mrs. Carnegie agreed to the sale, with the restrictions through 1975 that the land be used only for a Christian church no higher than 75 feet, exclusive of steeples. Following the purchase in November 1924, Heavenly Rest merged with the nearby Church of the Beloved Disciple, located on 89th Street near Madison Avenue. (This building is now the home of the Catholic Church of Saint Thomas More.) In 1925, the Heavenly Rest congregation sold their midtown property and worshiped for the next four years at the Church of the Beloved Disciple.

Construction of the present church began on All Saints’ Day, 1926. Architect Hardie Phillip, of Mayers, Murray and Phillip, the successor firm to Bertram Goodhue Associates conceived a distinctive but streamlined neo-Gothic building with Art Moderne elements that contrast broad areas of Indiana limestone with large open areas filled with delicate Gothic tracery. The Fifth Avenue portch is anchored by two squat towers, between which are an enormous stained glass window and sculpture by Lee Lawrie. The focal point of the interior is the limestone reredos, designed by Earl N. Thorp and carved by Edward Ardolino, which rises 50 feet behind the altar and frames the rose window. Strong piers along the side aisles continue uninterrupted to support the ribbed vaulting, resulting in a wide and vast nave. The church seats approximately 1,100 people.

The $3,200,000 complex, which includes a parish house and community center, was dedicated on Easter Day, 1929. Of the many sculptures planned for the new church, about two thirds were never executed, due in part to financial difficulties brought on by the Depression.

In the early hours of Saturday, August 7, 1993, a three-alarm electrical fire destroyed the organ console, choir stalls, woodwork, and two stone arches on the south side of the chancel. Amazingly, the firemen were able to ventilate the church in order to save the windows, but the intense inferno coated the interior and all furnishings with a thick layer of black soot. Over a period of several years, the church interior and organ were cleaned and restored, and a sealant was applied to the Guastavino vaulting tiles and Akoustolith walls in an effort to improve the dry acoustic. The original lighting fixtures, which were indirect and somewhat dim — prompting the fond but irreverant nickname of "Celestial Snooze" — were replaced with custom-designed pendants in 2004.
Sanctuary Organ

**Austin Organs, Inc.**
Rebuilt by James A. Konzelman Organs
Electro-pneumatic action
5 manuals, 137 registers, 110 stops, 138 ranks

The organ in Heavenly Rest was originally built by the Austin Organ Company, and rebuilt and tonally altered by that firm in 1961 and 1972. The 1993 fire incinerated the organ console and Processional Diapason; the wind line of the Processional Diapason chest acted as a chimney, conducting smoke into the Universal Air Chests in the chamber above. Although most of the organ’s 8,000 pipes remained intact, it was necessary to clean the pipework and chambers, install new Austin actions, rewire the organ, and replace the console. A new movable five-manual drawknob console with a multi-level SSOS combination action was built by the Guilbault-Thérien Organ Company of St. Hyacinthe, Québec. James A. Konzelman, organ curator, installed a MultiSystem relay and switching system.

Konzelman also made significant tonal changes to the organ: the Bombarde principal chorus, which was located behind the reredos next to the exposed Great, was moved (with new wind chests) to a new location above the Positiv, forward of the Solo. This freed up space to enlarge the unenclosed Great by adding new independent Trompetes 16’, 8’, 4’, and 8’ and 4’ flutes. The old enclosed Great (located in the Choir box) was then redesigned and made a part of the Choir Division. A hooded Bombarde on high pressure was added to the renamed “Celestial” division in a chamber on the north side of the rear gallery. A new principal chorus was installed in the Great and Positiv divisions, permitting the old pipework to be rescaled and relocated to more needy parts of the organ. In general, much of the organ’s fluework work was increased in scale to provide a more relaxed, less pushed tone, at the appropriate volume, and to correct tonal imbalances within and between divisions. New pipework replaced those ranks that were either too soft, too loud, too fat or too thin. These included: Swell Flute Celeste II; Positiv Gedeckt; Choir Trompette, Clairon, Cromorne, and Dulzian. Most of the reeds were sent to Trivo for cleaning and voicing.

John Scott, then of St. Paul’s Cathedral in London, played the rededication concert.
### Great Organ (Manual II) – 61 notes, unenclosed (located behind reredos)

<table>
<thead>
<tr>
<th>16</th>
<th>Quintation</th>
<th>61</th>
<th>Mixture IV ranks</th>
<th>244</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Principal</td>
<td>61</td>
<td>Scharf III ranks</td>
<td>183</td>
</tr>
<tr>
<td>8</td>
<td>Flûte harmonique</td>
<td>61</td>
<td>Double Trumpet</td>
<td>61</td>
</tr>
<tr>
<td>8</td>
<td>Bourdon</td>
<td>61</td>
<td>Trumpet</td>
<td>61</td>
</tr>
<tr>
<td>8</td>
<td>Gemshorn</td>
<td>POS</td>
<td>4 Clarion</td>
<td>61</td>
</tr>
<tr>
<td>8</td>
<td>Viola</td>
<td>CH</td>
<td>Tremulant prep</td>
<td>—</td>
</tr>
<tr>
<td>4</td>
<td>Octave</td>
<td>61</td>
<td>Chimes</td>
<td>SO</td>
</tr>
<tr>
<td>4</td>
<td>Flûte conique</td>
<td>61</td>
<td>Unison Off</td>
<td>—</td>
</tr>
<tr>
<td>2 2/3</td>
<td>Quinte</td>
<td>61</td>
<td>Trompette harmonique</td>
<td>SO</td>
</tr>
<tr>
<td>2</td>
<td>Octave</td>
<td>61</td>
<td>State Trumpet</td>
<td>CEL</td>
</tr>
</tbody>
</table>

### Swell Organ (Manual III) – 61 notes, enclosed

<table>
<thead>
<tr>
<th>16</th>
<th>Bourdon doux</th>
<th>73</th>
<th>Plein Jeu IV ranks</th>
<th>244</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Montre</td>
<td>73</td>
<td>Cymbale III ranks</td>
<td>163</td>
</tr>
<tr>
<td>8</td>
<td>Flûte creuse</td>
<td>73</td>
<td>16 Basson</td>
<td>73</td>
</tr>
<tr>
<td>8</td>
<td>Bourdon</td>
<td>73</td>
<td>Trompette</td>
<td>73</td>
</tr>
<tr>
<td>8</td>
<td>Viole de gambe</td>
<td>73</td>
<td>Hautbois</td>
<td>73</td>
</tr>
<tr>
<td>8</td>
<td>Voix céleste (TC)</td>
<td>61</td>
<td>Voix humaine F *</td>
<td>61</td>
</tr>
<tr>
<td>8</td>
<td>Flûte douce</td>
<td>73</td>
<td>Voix humaine P *</td>
<td>—</td>
</tr>
<tr>
<td>8</td>
<td>Flûte céleste (TC)</td>
<td>61</td>
<td>4 Clarion</td>
<td>73</td>
</tr>
<tr>
<td>4</td>
<td>Prestant</td>
<td>73</td>
<td>Tremulant</td>
<td>—</td>
</tr>
<tr>
<td>4</td>
<td>Flûte à cheminée</td>
<td>73</td>
<td>Swell to Swell 16'</td>
<td>—</td>
</tr>
<tr>
<td>3 1/5</td>
<td>Grosse Tierce prep</td>
<td>Unison Off</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>2 2/3</td>
<td>Nasard</td>
<td>61</td>
<td>Swell to Swell 4'</td>
<td>—</td>
</tr>
<tr>
<td>2</td>
<td>Doublette</td>
<td>61</td>
<td>Sostenuto</td>
<td>—</td>
</tr>
<tr>
<td>2</td>
<td>Quarte de nasard</td>
<td>61</td>
<td>Trompette harmonique</td>
<td>SO</td>
</tr>
<tr>
<td>1 3/5</td>
<td>Tierce</td>
<td>61</td>
<td>State Trumpet</td>
<td>CEL</td>
</tr>
</tbody>
</table>

* in separate swell box

### Choir Organ (Manual I) – 61 notes, enclosed

<table>
<thead>
<tr>
<th>16</th>
<th>Viola</th>
<th>73</th>
<th>1 3/5</th>
<th>Terz</th>
<th>61</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Dulciana</td>
<td>73</td>
<td>1 1/3</td>
<td>Larigot</td>
<td>61</td>
</tr>
<tr>
<td>8</td>
<td>Montre</td>
<td>73</td>
<td>1 1/7</td>
<td>Septième</td>
<td>61</td>
</tr>
<tr>
<td>8</td>
<td>Flûte traversière</td>
<td>73</td>
<td>Plein Jeu V ranks</td>
<td>305</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Rohrfloete</td>
<td>73</td>
<td>16 Doçaine</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Viola</td>
<td>73</td>
<td>8 Trompette</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Viola Celeste</td>
<td>73</td>
<td>8 Cromorne</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Dulcet II ranks prep</td>
<td>4 Clarion</td>
<td>73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Dulciana</td>
<td>73</td>
<td>Tremulant</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Unda Maris</td>
<td>73</td>
<td>Harp [TC]</td>
<td>61 bars</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Prestant</td>
<td>73</td>
<td>Choir to Choir 16'</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Nachthorn</td>
<td>73</td>
<td>Unison Off</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Violina</td>
<td>73</td>
<td>Choir to Choir 4'</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Violina Celeste</td>
<td>73</td>
<td>Trompette harmonique</td>
<td>SO</td>
<td></td>
</tr>
<tr>
<td>2 2/3</td>
<td>Nasat</td>
<td>61</td>
<td>State Trumpet</td>
<td>CEL</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Blockfloete</td>
<td>61</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

36
### Positiv Organ (Manual I) – 61 notes, unenclosed

| 8 | Holzgedeckt | 61 | Scharf IV ranks | 244 |
| 8 | Gemshorn | preparation | Zimbel III ranks | 183 |
| 8 | Quintadena | preparation | 16 Rankett | preparation |
| 4 | Prinzipal | 61 | 8 Krummhorn | preparation |
| 4 | Koppelföle | 61 | 4 Rohrschalmei | preparation |
| 2 | Oktave | 61 | Tremulant |
| 1 1/3 | Quinte | 61 | Unison Off |
| 1 | Oktave | 61 | Zimbelstern | 11 bells |
| | Sesquialtera II ranks | preparation |

### Solo Organ (Manual IV) – 61 notes, enclosed

**Enclosed:**

| 8 | Orchestral Flute | 73 | 16 Violin | preparation |
| 8 | Violoncello | 73 | 8 Montre | 61 |
| 8 | Cello Celeste | 73 | 4 Prestant | 61 |
| 16 | Tiere Mixture V-VIl rks | 344 | Fourniture IV ranks | 244 |
| 16 | Bombard | 73 | Cornet de Récit V (g2-d5) | 150 |
| 8 | Trompette | 73 | 16 Trompette harmonique [TC] | — |
| 8 | French Horn | 73 | 8 Trompette harmonique | 73 |
| 8 | English Horn | 73 | 4 Trompette harmonique | — |
| 8 | Clarinet | 73 | 8 State Trumpet | CEL |
| 4 | Clairon | 73 |
| | Tremulant (fan) |
| | Chimes 25 tubes |
| | Solo to Solo 16’ |
| | Unison Off |
| | Solo to Solo 4’ |

**Unenclosed:**

| 8 | Celestial to Celestial 16’ |
| 8 | Gedeckt | 73 | Unison Off |
| 8 | Viole scordine | 73 | Celestial to Celestial 4’ |
| 8 | Viole céleste (TC) | 61 | 8 Cornet de Récit V ranks | SO |
| 4 | Flute | preparation | 8 State Trumpet (hooded) | 61 |
| 8 | Tromba | preparation | 8 Trompette harmonique | SO |
| 8 | Coro d’Amore | preparation | Celestial Pedal |

### Celestial Organ (Manual V) – 61 notes (located in gallery chamber; shutters prepared for)

| 8 | Diapason | 73 | Celestial to Celestial 16’ |
| 8 | Gedeckt | 73 | Unison Off |
| 8 | Viole scordine | 73 | Celestial to Celestial 4’ |
| 8 | Viole céleste (TC) | 61 | 8 Cornet de Récit V ranks | SO |
| 4 | Flute | preparation | 8 State Trumpet (hooded) | 61 |
| 8 | Tromba | preparation | 8 Trompette harmonique | SO |
| 8 | Coro d’Amore | preparation | Celestial Pedal |
| 8 | Vox Humana | preparation | 32 Subbass | preparation |
| | Tremulant | preparation | 16 Subbass [ext. CEL] | 12 |
| | Chimes | preparation | 8 Gedeckt | CEL |
### Pedal Organ – 32 notes

<table>
<thead>
<tr>
<th>ipple</th>
<th>32 Bourdon</th>
<th>44 Mixture IV ranks</th>
<th>128</th>
</tr>
</thead>
<tbody>
<tr>
<td>ipple</td>
<td>32 Soubasse</td>
<td>32 Scharf III ranks</td>
<td>96</td>
</tr>
<tr>
<td>ipple</td>
<td>16 Principal</td>
<td>32 Grand Cornet VI ranks</td>
<td>derived</td>
</tr>
<tr>
<td>ipple</td>
<td>16 Bourdon (fr. 32')</td>
<td>32 Contra Posaune</td>
<td>44</td>
</tr>
<tr>
<td>ipple</td>
<td>16 Soubasse</td>
<td>16 Posaune (fr. 32')</td>
<td>—</td>
</tr>
<tr>
<td>ipple</td>
<td>16 Quintaton</td>
<td>16 Double Trumpet</td>
<td>GT</td>
</tr>
<tr>
<td>ipple</td>
<td>16 Bourdon doux</td>
<td>16 Bombarde</td>
<td>SO</td>
</tr>
<tr>
<td>ipple</td>
<td>16 Violon</td>
<td>16 Basson</td>
<td>SW</td>
</tr>
<tr>
<td>ipple</td>
<td>16 Viola</td>
<td>8 Trompette</td>
<td>32</td>
</tr>
<tr>
<td>ipple</td>
<td>8 Octave</td>
<td>8 Trumpet</td>
<td>GT</td>
</tr>
<tr>
<td>ipple</td>
<td>8 Bourdon</td>
<td>8 Basson</td>
<td>SW</td>
</tr>
<tr>
<td>ipple</td>
<td>8 Spitzflöte</td>
<td>4 Clairon</td>
<td>32</td>
</tr>
<tr>
<td>ipple</td>
<td>8 Bourdon doux</td>
<td>4 Clarion</td>
<td>GT</td>
</tr>
<tr>
<td>ipple</td>
<td>8 Violoncello</td>
<td>4 Krummhorn</td>
<td>POS</td>
</tr>
<tr>
<td>ipple</td>
<td>8 Viola</td>
<td>2 Kornett</td>
<td>32</td>
</tr>
<tr>
<td>ipple</td>
<td>5 1/3 Quint</td>
<td>8 State Trumpet</td>
<td>GEL</td>
</tr>
<tr>
<td>ipple</td>
<td>4 Octave</td>
<td>8 Trompete harmonique</td>
<td>SO</td>
</tr>
<tr>
<td>ipple</td>
<td>4 Spitzflöte (fr. 8')</td>
<td>4 Trompete harmonique</td>
<td>SO</td>
</tr>
<tr>
<td>ipple</td>
<td>4 Nachthorn</td>
<td>4 Chimes</td>
<td>SO</td>
</tr>
<tr>
<td>ipple</td>
<td>2 Nachthorn (fr. 4')</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

Some of the information above was taken from the NYC Organ Project ([nycago.org/organ](http://nycago.org/organ)), a comprehensive resource compiled and edited by the late Steven Lawson, who was himself an assistant organist of the Church of the Heavenly Rest for many years.

This program was designed by James D. Wetzel.
Justin Bischof

Recitalist • Conductor • Improvisor • Teacher • Composer

Internationally acclaimed, multi-faceted artist Justin Bischof is available for organ recitals, choral & orchestral concerts, workshops and private as well as masterclass teaching.

Private teaching and workshops include organ (repertoire & improvisation), piano, choral & orchestral conducting, accompaniment, composition and AGO exam preparation.

www.justinbischof.com • 646.206.7638 • justin@justinbischof.com

“impressive...spontaneous...subtle”
– The New York Times

“a master virtuoso”
– The Frankfurt News

“He is as versatile an artist as he is talented.”
– The Western Australian (Perth)

“virtuosic”
– The Los Angeles Times
Join the NYCAGO for this season’s spring events:

PAUL JACOBS
2021 International Performer of the Year

Two Recitals Celebrating
the Bicentenary of César Franck

Tuesday, March 29th
Tuesday, June 7th
7:30 PM

Church of Saint Mary the Virgin
145 West 46th Street

on the famous
Aeolian-Skinner Organ, Op. 891-A
Four manuals, 92 ranks

The event is free to all AGO members. 
Tickets at the door for all other attendees.

Visit nycago.org for complete spring calendar.
Join the NYCAGO for this season’s spring events:

**HARLEM ORGAN TOUR**

**Saturday, April 23rd**

12 Noon – 4 PM

**Convent Avenue Baptist Church**

425 West 145th Street at Convent Avenue

**Abyssinian Baptist Church**

132 West 138th Street

**Mother A.M.E. Zion Church**

146 West 137th Street

A walking tour with Dr. Nathaniel Gumbs as guide, with a brief demonstration-recital on each organ and a presentation about the congregation’s musical, architectural, and religious history.

Visit nycago.org for complete spring calendar.
THE NEW YORK CITY CHAPTER

Executive Board
Dean: James Kennerley
Sub Dean: James D. Wetzel
Secretary: Raymond Nagem
Treasurer: Patrick Kreeger
Registrar: Larry Long
Auditors: Paolo Bordignon and Andrew Henderson

At-large (Class of 2022)
Sam Bartlett, Gregory D’Agostino, Angelina Oh,
Jason Roberts, J. David Williams, Janet Yieh

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