

In Trinity Church's season of celebration for its new Glatter-Götz/Rosales organ, this program uplifts the Anglican-Episcopal musical tradition and the daily liturgical function of this gem of an instrument in New York City. From the English Reformation, a distinct repertoire for pipe organ and choir developed around the 1549 Book of Common Prayer and its daily offices: Morning Prayer and Evensong, and communion services in the vernacular. English composers such as Thomas Tallis, William Byrd, and Henry Purcell, raised at Westminster Abbey, Oxford, and Cambridge, were tasked with writing settings for coronations, royal weddings, and state funerals. For the following four centuries, the training of British musicians in Anglican parish and cathedral chorister programs, the Royal College of Music, and Oxbridge produced such familiar classical names as Edward Elgar, Gustav Holst, Ralph Vaughan Williams, and Benjamin Britten.

Three hundred years after its founding as religious governor of the British colony of New York in 1697, Trinity Church has continued to define trends in the American Episcopal Church. Each of Trinity's church buildings and chapel spaces has housed American-built instruments to lead congregational and choral singing. Here, excellent interpretation of familiar choral and organ classics has always met innovative performances of new music. This liturgical balancing act considers how sacred music can inspire, comfort, and also authentically represent those in our pews — from the organ repertoire, psalms, and hymn choices to choral anthems and solos.

Tonight's program — designed by Downtown Voices conductor Stephen Sands and former associate organist Janet Yieh — aims to celebrate the classics of our Anglican heritage while recognizing the American Episcopal Church's fine branch of sacred music stateside. We hear the iconic opening trumpet calls of Charles Hubert Hastings Parry's triumphant "I Was Glad" (with updated interpolations for the coronation of every British sovereign since 1902, most recently "Vivat Rex Carolus!"). Second, the double-choir motet "Faire is the heaven" by William Henry Harris, longtime director of music at St. George's Chapel, Windsor Castle. Next, Cecilia McDowall's bright and joyous setting of Psalm 98 "O sing unto the Lord," premiered by King's College Cambridge in 2019. Ralph Vaughan Williams' "Five Mystical Songs" feature a baritone soloist, the poetry of George Herbert, and the abilities of this pipe organ to act as a whole orchestra, with full string choruses, distinct woodwind solos, and percussive effect. Herbert Howells's harmonically modal "Take Him, Earth, for Cherishing" is a cross-cultural bridge, written expressly for U.S. President John F. Kennedy's memorial service. The set of three American tunes are not only favorites of the Trinity Choirs and music department but also honor leading figures in American choral music: Gerre Hancock, Thomas A. Dorsey, and Alice Parker. Royal College of Organists President Sarah MacDonald's new 2025 triptych for organ allows us to hear three contrasting registration schemes (unique combinations of pipes and organ stops), tied together by Latin hymn Jesu, Dulcis Memoria. Our concert closes with Edward Cuthbert Bairstow's Easter anthem "Sing ye to the Lord," a chance to hear the powerful reed choruses and thrilling capabilities of (nearly) pulling out all the stops of this landmark organ, which we hope will inspire for generations to come.

— Janet Yieh, 2025



#### Cover illustration by CHARLES WILLIAMS

# JANET YIEH, organ WITH DOWNTOWN VOICES EDMUND MILLY, baritone STEPHEN SANDS, conductor

PROGRAM	
I Was Glad	Charles Hubert Hastings Parry (1848–1918)
Faire is the heaven	<b>William Henry Harris</b> (1883–1973)
O sing unto the Lord	Cecilia McDowall (b. 1951)
Five Mystical Songs Easter I Got Me Flowers Love Bade Me Welcome The Call Antiphon	Ralph Vaughan Williams (1872–1958)
Take Him, Earth, for Cherishing	Herbert Howells (1892–1983)
Fugue, Sicilienne, and Toccatina on Jesu, Dulcis Memoria	Sarah MacDonald (b. 1968)
Deep River	<b>Gerre Hancock</b> (1934-2012)
Precious Lord	<b>Thomas Dorsey</b> (1899–1993)
Hark, I Hear the Harps Eternal	<b>Alice Parker</b> (1925–2023)
Sing ye to the Lord	<b>Edward Bairstow</b> (1874–1946)

#### **TEXT**

#### I Was Glad

Psalm 122

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand within thy gates, O Jerusalem.
Jerusalem is builded as a city that is at unity in itself.
Vivat Regina Camilla! Vivat!
Vivat Rex Carolus! Vivat!
O, pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls,
and plenteousness within thy palaces.

#### Faire is the heaven

Text by Edmund Spenser

Faire is the heaven where happy soules have place In full enjoyment of felicitie;
Whence they do still behold the glorious face Of the Divine, Eternall Majestie;
Yet farre more faire be those bright Cherubins Which all with golden wings are overdight.
And those eternall burning Seraphins
Which from their faces dart out fiery light;
Yet fairer than they both and much more bright Be the Angels and Archangels
Which attend on God's owne person without rest or end.

These then in faire each other farre excelling As to the Highest they approach more neare,

Yet is that Highest farre beyond all telling Fairer than all the rest which there appeare Though all their beauties joynd together were; How then can mortal tongue hope to expresse The image of such endlesse perfectnesse?

### O sing unto the Lord

Psalm 98 (King James Version)

O sing unto the Lord a new song; for he hath done marvellous things: his right hand, and his holy arm, hath gotten him the victory.

The Lord hath made known his salvation: his righteousness hath he openly shewed in the sight of the heathen.

He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God. Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise. Sing unto the Lord with the harp; with the harp, and the voice of a psalm. With trumpets and sound of cornet make a joyful noise before the Lord, the King. Let the sea roar, and the fulness thereof; the world, and they that dwell therein. Let the floods clap their hands: let the hills be joyful together Before the Lord; for he cometh to judge the earth: with righteousness shall he judge the world, and the people with equity.

*Five Mystical Songs*, Edmund Milly, *baritone* Text by George Herbert

#### **Easter**

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key

Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
Olet thy blessed Spirit bear a part,

And make up our defects with his sweet art.

#### I Got Me Flowers

I got me flowers to strew thy way; I got me boughs off many a tree: But thou wast up by break of day, And brought'st thy sweets along with thee. The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this, Though many suns to shine endeavour? We count three hundred, but we miss: There is but one, and that one ever.

#### Love Bade Me Welcome

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame Go where it doth deserve.

And know you not, says Love, who bore the blame? My dear, then I will serve.

You must sit down, says Love, and taste my meat: So I did sit and eat.

#### The Call

Come, my Way, my Truth, my Life: Such a Way, as gives us breath: Such a Truth, as ends all strife: Such a Life, as killeth death.

Come, My Light, my Feast, my Strength: Such a Light, as shows a feast: Such a Feast, as mends in length: Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart: Such a Joy, as none can move: Such a Love, as none can part: Such a Heart, as joys in love.

#### **Antiphon**

Let all the world in every corner sing, My God and King!

The heavens are not too high, His praise may thither fly: The earth is not too low, His praises there may grow.

Let all the world in every corner sing, My God and King!

The church with Psalms must shout. No door can keep them out: But above all, the heart Must bear the longest part.

Let all the world in every corner sing, My God and King!

#### Take Him, Earth, for Cherishing

Text by Aurelius Clemens Prudentius, tr. Helen Waddell

Take him, earth, for cherishing, to thy tender breast receive him. Body of a man I bring thee, noble even in its ruin. Once was this a spirit's dwelling, by the breath of God created. High the heart that here was beating, Christ the prince of all its living. Guard him well, the dead I give thee, not unmindful of His creature shall He ask it: He who made it symbol of His mystery. Comes the hour God hath appointed to fulfil the hope of men, then must thou, in very fashion, what I give, return again. Not though ancient time decaying wear away these bones to sand, ashes that a man might measure in the hollow of his hand: Not though wandering winds and idle, drifting through the empty sky, scatter dust was nerve and sinew, is it given to man to die.

TEXT ABOUT THE ARTISTS

Once again the shining road leads to ample Paradise; open are the woods again, that the serpent lost for men.

Take, O take him, mighty Leader, take again thy servant's soul.

Grave his name, and pour the fragrant Balm upon the icy stone.

#### Deep River

American Spiritual

Deep river, my home is over Jordan,
Deep river, Lord,
I want to cross over into campground.
Oh, don't you want to go to that gospel feast,
That promised land where all is peace?
Deep river, Lord,
I want to cross over into campground.

#### **Precious Lord**

Text by Thomas A. Dorsey

Precious Lord, take my hand, Lead me on, let me stand, I am tired, I am weak, I am worn; Through the storm, through the night, Lead me on to the light. Take my hand, Lord, and lead me home.

When my way grows drear,
Precious Lord, linger near,
When my life is almost gone,
At the river, Lord, I stand,
Guide my feet, hold my hand.
Take my hand, Lord, and lead me home.

## Hark, I Hear the Harps Eternal

Text by F. R. Warren

Hark, I hear the harps eternal Ringing on the farther shore, As I near those swollen waters With their deep and solemn roar. Refrain: Hallelujah, hallelujah, Hallelujah, praise the lamb! Hallelujah, hallelujah, Glory to the great I AM!

And my soul, tho' stain'd with sorrow, Fading as the light of day, Passes swiftly o'er those waters, To the city far away.

Refrain

Souls have cross'd before me, saintly, To that land of perfect rest; And I hear them singing faintly In the mansions of the blest.

Refrain

### Sing ye to the Lord

Text from Exodus, arr. Robert Campbell

Sing ye to the Lord, for He hath triumphed gloriously. Pharaoh's chariots and his host hath He cast into the sea.

Mighty Victim from the sky, Hell's fierce powers beneath Thee lie; Thou hast conquered in the fight, Thou hast brought us life and light.

Now no more can death appall, now no more the grave enthrall; Thou hast opened Paradise, and in Thee Thy Saints shall rise.

Mighty Victim from the sky, Hell's fierce powers beneath Thee lie; Thou hast conquered in the fight, Thou hast brought us life and light;

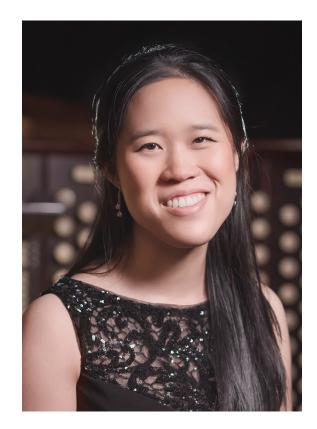
Thou hast opened Paradise, and in Thee Thy Saints shall rise. Alleluia! Amen.

# **JANET YIEH,** organ An innovative concert recitalist and sacred music specialist, Janet Yieh

An innovative concert recitalist and sacred music specialist, Janet Yieh has been lauded for her "expressivity and technical prowess" (*The American Organist*). Yieh is director of music at Church of the Heavenly Rest on the Upper East Side in New York City, where she oversees a vibrant music program for all ages and plays the 138-rank Austin Organ. She previously served as associate organist at Trinity Church and director of the St. Paul's Chapel Choir for seven years.

Yieh has performed throughout the United States and across the globe, with highlights including: New York's Alice Tully Hall and the Metropolitan Museum of Art, Washington's National Cathedral, San Francisco's Grace Cathedral, Yale University's Woolsey Hall, Harvard University's Busch Hall, and abroad in Taipei, Hong Kong, Japan, and Malaysia; collaborations with the Paul Winter Consort, the Washington Chorus at The Kennedy Center, NOVUS NY orchestra at Carnegie Hall; featured performances at the American Guild of Organists' 2022 National Convention and the Association of Anglican Musicians' 2022 Conference; the national radio show "Pipedreams" and WQXR-FM.

Yieh co-founded the Amplify Female Composers platform with Carolyn Craig to encourage the performance of sacred music by women composers and arrangers. She has directed and played for RSCM America choir courses. She is a graduate of the Yale School of Music and Institute of Sacred Music, and The Juilliard School. While at Yale, she was appointed organ scholar at Christ Church in New Haven and Trinity Church on the Green, and she led music for Berkeley Divinity School. A Taiwanese-American native of Alexandria, Virginia, she is an alumna of St. Stephen's and St. Agnes School and the Potomac Organ Institute. Yieh's former teachers include Thomas Murray, Paul Jacobs, John Walker, Wayne Earnest, Victoria Shields, and Ruei-hwa Shyu. www.janetyieh.com





## **EDMUND MILLY, baritone**

Bass-baritone Edmund Milly is sought-after for his "annunciatory power" (*The New York Times*), "perfect diction" (*Los Angeles Times*), and distinctive "delicacy and personal warmth" (*Boston Classical Review*). His 2024-25 season featured solo debuts with the Baltimore Symphony (in Stravinsky's *Renard*) and the Lancaster Symphony (in Handel's *Messiah*). Other recent solo engagements include his Carnegie Hall debut in Fauré's Requiem, Britten's War Requiem with the Yale Symphony, Bach's *St. Matthew* Passion with the Washington Bach Consort, and Haydn's *Creation* with Princeton Pro Musica.

Milly has been frequently engaged as a soloist in Bach's Passion settings and has performed over 100 Bach cantatas. He "stole the show" (*Seen and Heard International*) in his Bachfest Leipzig debut in 2024, and he cherishes his work with many organizations dedicated to bringing Bach's music to life, including the Oregon Bach Festival, Bach Akademie Charlotte, Bach Choir of Bethlehem, Trinity Church NYC, and Cantata Collective.

Milly is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music, as well as a veteran of the U.S. Army band "Pershing's Own." His recorded work includes solo credits on the BBC and CBC, and appearances on several Grammy-nominated albums, most recently as a soloist on Benedict Sheehan's *Akathist*. Milly often performs alongside his wife, mezzo-soprano Sylvia Leith, including in their work with the Polyphonists, a vocal quartet they co-founded that recently made its Lincoln Center debut in Richard Einhorn's *Voices of Light*. www.edmundmilly.com

#### **ABOUT THE ARTISTS**

### **DOWNTOWN VOICES**



Praised by *The New York Times* for its "incisive, agile strength," Downtown Voices is a Grammy-nominated, semiprofessional choir conducted by Stephen Sands. Now celebrating its 10th anniversary season, the ensemble was founded as a high-level chorus committed to performing great choral works across genres, eras, and traditions.

Downtown Voices has premiered several major new works, including Stephen Main's *The Image* at Trinity Church; Reena Esmail's Malhaar: *A Requiem for Water* at St. Paul's Chapel; Luna Pearl Woolf's *Number Our Days* at the Perelman Performing Arts

Center; Zachary Wadsworth's *Spire and Shadow* at St. Paul's Chapel; and Benedict Sheehan's *Akathist*, an expansive oratorio recorded with Trinity Choir, Artefact Ensemble, Trinity Youth Chorus, and NOVUS. *Akathist* was nominated for the 2025 Grammy Award for Best Choral Performance.

In 2022, the choir made its Carnegie Hall debut with the Buffalo Philharmonic, conducted by JoAnn Falletta in the Lukas Foss Centennial Celebration. At Trinity Church, the choir has performed at Compline by Candlelight and headlined numerous marquee concerts. Downtown Voices has been featured with Andrea Bocelli and can be heard on the epic recording *Philip Glass: Symphony No. 5*, released by Orange Mountain Music, as well as Benedict Sheehan's *Akathist* on the Bright Shiny Things label.

#### **SOPRANO**

Alessandra Altieri Elizabeth Bates\* Marissa Bushlack Katie Chou Ciera Cope Julie Reumert Dichiacchio Neha Embar Aine Hakamatsuka\* Luana Lewis Teri Madonna Hannah Mark Pamela Mosley Kiri O'Neill Julia Polster Salonie Rego Alex Selawsky Carrie Sheeran Jenna Takach Daria Volicky Laura Werner

## ALTO

Izzy Williams

Elena Williamson\*

Theresia Akhlaghi Emily Bergmann Mary Kathryn Bessinger Emilie Bishop

Emma Bullock Carissa Casalino Astrid Cook Margaret Dobbins Krop Leandeline Guzman Grace Honohan Christine Inserra Emma Larsson Sarah Longstreth Clifton Massey\* Jonathan May\* Claire Redlaczyk Elisa Sikula Pamela Terry\* Amos Toh

### TENOR

Jeremy Bates
Paul Berryman
Steven E. Bohall
Tyler Cook
Daniel Ehrman
Chenlian Tom Fu
Andrew Fuchs\*
Timothy Hodges\*
Nickolas
Karageorgiou\*

Conor Keelan

KaYun Lam

Mary Rose Yong

Jeff Lunden Michael Savino Eli Schleicher Jacob Strohm Erol Tamerman David Vanderwal\*

#### **BASS**

Paul Chwe
MinChul An\*
Blake Brooks\*
Gregory Brown
Liam Cotter
Steven Hrycelak\*
Brian Mextorf\*
Edmund Milly\*
Tom O'Toole
Daniel Perkes
Michael Qin
Jared Swope\*
Daniel Virga

\*Trinity Choir Member

ACCOMPANIST Mitchell Vines

CHORUS
ADMINISTRATOR
Sarah Longstreth

## STEPHEN SANDS,

## conductor

Stephen Sands is a Grammy-nominated conductor and "crystalline tenor" (*Backstage*), praised by *The New York Times* for his "focused, powerful tone" and for "beautifully balancing the sound" in performance. With a career spanning leadership, education, and performance, Sands brings passion and precision to every ensemble he leads.

He is the founding conductor of Downtown Voices, a dynamic semiprofessional choir at Trinity Church NYC. Under his direction, the group has performed major works and world premieres at Carnegie Hall, Madison Square Garden, St. Paul's Chapel, and other venues.

Sands also serves as managing director of Ensemble Veritas, the professional choral ensemble at Harvard University, where he collaborates with the Harvard Choruses and New Music Initiative to champion new works by emerging composers.

As artistic director of Music in the Somerset Hills (MISH), he has revitalized musical life in Northern New Jersey through high-caliber performances and education initiatives. His latest project, MISH in the Schools, offers free musical enrichment to public high school students, fostering collaboration between students and professional musicians.

Sands is executive director of the acclaimed Antioch Chamber Ensemble, which has completed international tours and recordings on major labels for over 20 years.

A passionate educator and adjudicator, he has influenced thousands of students as a teacher in New Jersey public schools and served as a choral music festival judge. As a soloist, he performs with leading ensembles including The Trinity Choir, Bethlehem Bach Choir, and TENET.



## Glatter-Götz/Rosales Opus 40 \ Trinity Church

COMPLETION 2025

113 independent stops – 138 ranks – 8,041 pipes

The new Glatter-Götz / Rosales pipe organ is the crown jewel of a multiyear campaign to renew all organs on Trinity's campus. Of its 8,041 pipes, 6,094 speak from the gallery, the church's oldest continuous furnishing. The remaining 1,947 reside in the chancel behind the north and south case-fronts, installed in 1901 and subtly modified in this project. All façade pipes are new, of 90% tin gilded in 23.5 karat gold leaf. The gallery console sits within the 1846 gallery façade. The mobile console can be located anywhere in the first bay of the nave. Purposely low in profile, the mobile allows the congregation to observe solo organists in action, or the organ can blend in naturally when choirs and orchestras gather.

Gallery Great				Galle	ry Swell	(enclosed)	
1.	32	Violone (CC-AA duophonic, 5 pipes)	68	33.	16	Lieblich Gedeckt	6
2.	16	Principal (bass in façade)	61	34.	8	Diapason	6
	16	Violone		35.	8	Viole de gambe	6
8.	16	Bourdon (1-12 Pedal Subbass)	61	36.	8	Voix céleste	6
ŀ.	8	Principal	61	37.	8	Flûte traversière	6
· .	8	Bell Diapason	61	38.	8	Bourdon	6
· ).	8	Salicional (1-12 Violone)	49	39.	4	Principal	6
7.	8	Flûte harmonique	61	40.	4	Flûte octaviante	6
8.	8	Rohrflöte	61	41.	$2^{2/3}$	Nasard	6
	8	Bourdon		42.	2	Octavin	6
).	$5\frac{1}{3}$	Gros Nasard	61	43.	$1^{3/5}$	Tierce	6
0.	4	Octave	61	44.		Plein jeu III-V	26
1.	4	Spitzflöte	61	45.	8	Trumpet	6
2.	31/5	Grosse Tierce	61	46.	8	Hautbois	6
3.	$2^{2/3}$	Octave Quint	61	47.	8	Voix humaine	6
4.	2	Super Octave	61			Tremolo	
5.	2	Waldflöte	61	48.	16	Waldhorn	6
5.		Corneta V (tenor f)	215	49.	8	Cornopean	6
7.		Mixture VIII	336	50.	4	Clarion	6
3.		Fourniture IV	244			Gallery Swell Unison Off	
9.	8	Trumpet	61			(mobile console only)	
		Tremolo				Gallery Swell 16	
0.	16	Contra Tromba	61			Gallery Swell 4	
1.	8	Tromba	61				
2.	4	Tromba Clarion	61	Gallery Choir (enclosed)			
3.	8	Trompette-en-chamade	61	51.	16	Corno dolce	6
		Gallery Great Unison Off		52.	8	Geigen Principal	6
		(mobile console only)		53.	8	Stopped Diapason	6
				54.	8	Dulciana	6
alle	ry Chaire	e (gallery rail case)		55.	8	Vox angelica	6
4.	8	Prestant (in façade)	61	56.	4	Principal	6
5.	8	Voce umana (tenor f)	44	57.	4	Flute	6
6.	8	Hohlflöte	61	58.	$2^{2/3}$	Nasard	6
7.	4	Octave douce	61	59.	2	Doublet	6
3.	$2^{2/3}$	Nasard	61	60.	$1^{3}/_{5}$	Tierce	6
9.	2	Waldflöte	61	61.	11/7	Septième	6
0.	13/5	Tierce	61	62.	1	Piccolo	6
1.	11/3	Larigot	61	63.	8/9	Neuvième	6
2.	8	Dulzaína	61	64.		Mixture IV-V	25
		Tremolo		65.	16	Contra Fagotto	$\epsilon$
		Chaire Unison Off (mobile console only	7)	66.	8	Clarinet	6

### GLATTER-GÖTZ/ROSALES OPUS 40

67.	8	Flügel Horn	61		16	Fagotto	Ch
		Tremolo			16	Corno di Bassetto	Sc
68.	8	Tuba Minor	61		8	Tromba	-
	8	Tuba Magna	So.		8	Tromba	Gr. 1
	8	Trompette-en-chamade	Gr.		8	Trumpet	
		Gallery Choir Unison Off		84.	4	Clarion	3
		Gallery Choir 16			4	Octave Tromba	
		Gallery Choir 4				Gallery Pedal Unison Off	
		Great Trombas on Choir			8 8	Trompette-en-chamade	G So
Galler	v Solo (e	enclosed)			0	Tuba Magna	30
59.	8	Violoncello	73	Chanc	el Great	t (enclosed with Chancel Swell)	
70.	8	Gamba Celeste	73	85.	8	Diapason (façade, unenclosed)	6
<b>'1.</b>	8	Doppelflöte	73	86.	4	Octave (unenclosed)	(
2.	4	Orchestral Flute	73	87.	16	Bourdon	7
73.	16	Corno di bassetto	73		8	Chimney Flute	
	8	Corno di bassetto			8	Salicional	Sv
4.	8	French Horn	61	88.	4	Spire Flute	6
5.	8	English Horn	61	89.	2	Fifteenth	(
<b>.</b>	O	Tremolo	OI.	90.	_	Mixture IV	24
<b>′</b> 6.	8	Tuba	61	91.	8	Bell Clarinet	(
0.	O	Glockenspiel	OI	71.	O	Tremolo	Sī
7	16	Tuba Magna (unenclosed)	85			Chancel Great Unison Off	0
77.	8	Tuba Magna Tuba Magna				Chancer Great Omson On	
	4	Tuba Magna		Chanc	el Pocit	ive (unenclosed, south case)	
	Т	Gallery Solo Unison Off		92.	8	Principal (façade)	
		Gallery Solo 16		93.	8	Gedeckt	·
		Gallery Solo 4		94.	4	Hohlflöte	(
		Great Trombas on Solo		95.	2	Doublet	(
	8	Trompette-en-chamade	Gr.	93.	2	Chancel Positive Unison Off	(
a . 11	D. 1.1			01	.1011	(	
Jallei	ry Pedal	Resultant		96.		(enclosed, north chamber)	$\epsilon$
70	32		(2		8	Geigen Principal	
78.	32	Open Wood (CC-AA duophonic, 5pp)	63	97.	8	Harmonic Flute (1-12 Geigen)	4
	32	Violone	Gr.	98.	8	Salicional	(
	16	Open Wood		99.	8	Celeste	(
	16	Principal	Gr.	100.	4	Fugara	(
••	16	Violone	Gr.	101.	4	Flute	(
79.	16	Bourdon	56	102.	$2^{2}/_{3}$	Nasard	(
	16	Corno dolce	Ch.	103.	2	Piccolo	(
	16	Lieblich Gedeckt	Sw.	104.	13/5	Tierce	(
	102/3	Quint (self-adjusting)		105.	16	Contra Oboe	7
80.	8	Octave	32	106.	8	Trompette	(
	8	Open Wood			8	Oboe	
	8	Violone	Gr.			Tremolo	
	8	Bourdon	-			Chancel Swell Unison Off	
	8	Lieblich Gedeckt	Sw.			Chancel Swell 16	
31.	4	Super Octave	32			Chancel Swell 4	
	4	Flûte					
	4	Bourdon		Chanc	el Solo (	(doubly enclosed within Chancel Swell)	
32.	32	Contra Trombone	68	107.	8	Aeoline	(
	16	Trombone		108.	8	Unda Maris	(
33.	16	Posaune	44	109.	8	Vox Humana	
- *	16	Tuba Magna	So.		-	Tremolo	Ì
	16	Tromba	Gr.	110.	16	Trombone	(
	10						
	16	Waldhorn	Sw.	111.	8	Trumpet	(

112.	4	Clarion		61	Library – Scope – Set – Cancel
		Chancel Solo Unison Off	:		Next and Previous (multiple)
		Chancel Solo 16			Solid State Organ Systems Organist Palette
		Chancel Solo 4			
					Couplers
Chan	cel Pedal	(north chamber)			{Gallery Organ}
113.	16	Open Bass		44	Great to Pedal
	16	Bourdon		Gr.	Swell to Pedal
	8	Octave Bass			Choir to Pedal
	8	Diapason		Gr.	Chaire to Pedal
	8	Chimney Flute		Gr.	Solo to Pedal
	8	Salicional		Sw.	Swell to Pedal 4
	4	Octave		Gr.	Choir to Pedal 4
	4	Chimney Flute		Gr.	Solo to Pedal 4
	16	Trombone		So.	Swell to Great
	16	Contra Oboe		Sw.	Choir to Great
	8	Trumpet		So.	Chaire to Great
	4	Clarion		So.	Solo to Great
	•	Chancel Pedal Unison O	ff	00.	Swell to Choir
		011 <b>4110011 0 4441 0 111</b> 0011 0			Solo to Choir
Balan	ced Peda	als			Pedal to Choir
Choir					Solo to Swell
	s {both}				Choir to Swell
	{both}				Swell to Great 16
	ter Cresc	rendo			Choir to Great 16
region	ter Grese	endo			Solo to Great 16
Expre	ession Co	nunlers			Swell to Great 4
	n Choir	Jupiers			Choir to Great 4
	on Creso	cendo			Solo to Great 4
		on Crescendo			Solo to Great 1
	cel Swell				{Chancel Organ}
		on Crescendo			Great to Pedal
	vells to S				Swell to Pedal
711100	vens to o	WCII			Positive to Pedal
Comb	ninations	s {both consoles}			Solo to Pedal
	rals 1-25		Thumb/Toe		Swell to Great
Great		/ 1-10	Thumb		Positive to Great
Swells			Thumb		Solo to Great
		/ Positive 1-8	Thumb		Swell to Choir
Solo 1	-	/ I OSITIVE I-O	Thumb		Solo to Choir
Pedal			Toe		Pedal to Choir
		reversible	Thumb/Toe		Swell to Great 16
		to Pedal reversible	Thumb/Toe		Swell to Great 4
		reversible	Thumb/Toe		Swell to Great 4
		to Pedal reversible	Thumb/Toe		(Poth Organs)
		reversible	Thumb		{Both Organs} Pedal Divide
		ve to Pedal reversible	Thumb		
					Manual II-I Transfer (mobile console only)
		eversible	Thumb		Gallery Organ Off – Chancel Organ Off
		o Pedal reversible	Thumb		Aggaggarias
		vells reversible	Thumb		Accessories
		well reversible	Thumb		Birds
		Great Divisionals	Knob		Bells
	-	Swell Divisionals	Knob		
		ch manual, with indicator)	Thumb		
	ive Soste		Knob		
All Di	visionals	s Next – All Generals Next			



# **David Hurd with Trinity Choir**

Tuesday, November 4 \ 6pm \ Trinity Church

Celebrating a legend of American church music

Organists **Bruce Neswick**, **Alcée Chriss III**, and **Alex Leonardi** team with **Trinity Choir** to shine a spotlight on the artistry of renowned composer, conductor, and organist **David Hurd**, who will lead the choir in his own lyrical and expressive works.



Scan to subscribe and receive alerts to reserve your tickets.

TrinityChurchNYC.org/pipes-season

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#### **HARRISON E. JOYCE**

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#### **BRITTANY THOMAS**

Artistic Administrator

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