

The St. James' Bicentennial Organ

Schoenstein & Co.

Four Manual and Pedal Chancel Organ, op. 157 (2009)

61 Voices – 78 Ranks

Two Manual Gallery Organ, op. 156 (2008)

16 Voices – 18 Ranks

5,538 pipes (chancel and gallery instruments combined)

GREAT (II – Unenclosed, 5" Wind)	N ^o . PIPES	CHOIR (I – Enclosed, 5½" Wind)	N ^o . PIPES
16' Double Open Diapason	61	16' Dulciana	12
8' Grand Open Diapason (<i>Solo</i>)		8' Open Diapason	61
8' Open Diapason	61	8' Concert Flute (<i>Lieb. Ged. Bass</i>)	49
8' Small Open Diapason	12	8' Lieblich Gedeckt	61
8' Harmonic Flute	61	8' Dulciana	61
8' Dulciana (<i>Choir</i>)		8' Unda Maris (TC)	49
8' Bourdon	61	4' Fugara	61
4' Octave (<i>Solo</i>)		4' Silver Flute	61
4' Principal	61	2 2/3' Nazard	61
4' Spire Flute	61	2' Harmonic Piccolo	61
2 2/3' Twelfth	61	1 3/5' Tierce (TC)	42
2' Fifteenth	61	1 1/3' Larigot	54
1 3/5' Seventeenth (TC)	42	2' Mixture IV–V <i>mf</i>	281
2' Mixture III <i>mf</i>	167	16' Bass Horn	12
2' Mixture IV <i>f</i>	201	8' Flügel Horn	61
8' Trumpet	61	8' Clarinet	61
4' Clarion	80	8' Tuba Major (<i>Solo</i>)	
8' Grand Harmonic Trumpet (<i>Gallery Gt.</i>)		8' Grand Harmonic Trumpet (<i>Gallery Gt.</i>)	
Chimes (<i>Solo</i>)		Tremulant	
		Cymbelstern	
		Harp (<i>Digital</i>)	
		Celesta (<i>Digital</i>)	
SWELL (III – Enclosed, 5½" Wind)	N ^o . PIPES	SOLO (IV – Enclosed, 10" Wind)	N ^o . PIPES
16' Lieblich Bourdon	12	8' Grand Open Diapason	61
8' Open Diapason	61	8' Gamba	61
8' Stopped Diapason	61	8' Gamba Celeste	61
8' Echo Gamba	61	8' Symphonic Flute	61
8' Vox Angelica	61	8' French Horn	61
8' Erzähler (<i>St. Diap. Bass</i>)	49	4' Octave †	61
4' Principal	61	16' Trombone † (<i>Pedal</i>)	
4' Harmonic Flute	61	16' Corno di Bassetto	61
2' Flageolet	61	8' Tuba Minor †	61
2 2/3' Cornet III	176	8' Corno di Bassetto	12
8' Oboe	61	4' Tuba Clarion †	61
Tremulant		8' Tuben III (<i>Swell</i>)	
<i>Stops under Double Expression:</i>		8' Tuba Major † (<i>Unenclosed</i>)	61
8' Flauto Dolce	61	8' Grand Harmonic Trumpet (<i>Gallery Gt.</i>)	
8' Flute Celeste (TC)	49	Tremulant	
2' Mixture III–V <i>ff</i> †	242	Variable Tremulant	
16' Posaune †	61	Chimes (<i>Digital</i>)	
8' Cornopean †	61		
4' Clarion †	61		
8' Vox Humana ‡	61		

†Stops on 10" wind

‡Expression (*pp/mf*) and Tremulant
(*slow/fast*) by toggle switch at console.

†Stops on 15" wind

PEDAL (5" Wind)	N ^o . PIPES	
32' Contra Bourdon <i>p</i>	12	Solo to Choir 8'
32' Resultant <i>f</i>		Solo to Choir 4'
16' Open Wood	32	Great to Choir 8'
16' Double Open Diapason (<i>Great</i>)		Pedal to Choir 8'
16' Violone	32	Solo to Swell 16'
16' Bourdon	32	Solo to Swell 8'
16' Dulciana (<i>Choir</i>)		Solo to Swell 4'
16' Lieblich Bourdon (<i>Swell</i>)		Choir to Swell 16'
8' Open Wood	12	Choir to Swell 8'
8' Principal	32	Choir to Swell 4'
8' Violone	12	
8' Flute (<i>Great</i>)		Gallery Swell on Solo 8'
8' Dulciana (<i>Choir</i>)		Gallery Swell on Swell 8'
8' Stopped Diapason (<i>Swell</i>)		Gallery Great on Great 8'
8' Concert Flute (<i>Choir</i>)		Gallery Swell on Great 8'
4' Fifteenth	32	Gallery Great on Choir 8'
4' Flute (<i>Great</i>)		Gallery Swell on Choir 8'
2 2/3' Mixture III	96	Gallery Great on Pedal 8'
32' Cornet (<i>Derived</i>)		Gallery Swell on Pedal 8'
32' Contra Trombone †	12	
16' Trombone †	32	Great Unison Off
16' Posaune (<i>Swell</i>)		Swell 16'
16' Corno di Bassetto (<i>Solo</i>)		Swell Unison Off
16' Bass Horn (<i>Choir</i>)		Swell 4'
8' Tromba †	12	Choir 16'
8' Posaune (<i>Swell</i>)		Choir Unison Off
4' Octave Tromba †	17	Choir 4'
4' Corno di Bassetto (<i>Solo</i>)		Solo 16'
8' Pizzicato Bass ‡		Solo Unison Off
Chimes (<i>Solo</i>)		Solo 4'
		Gallery Great 4'
		Gallery Swell 16'
		Gallery Swell Unison Off
		Gallery Swell 4'

†In its own expression box, on 15" wind.

‡Open Wood and Bourdon through momentary touch relay

Pedal Divide
Solo to Great Sforzando

Intramanual couplers read through intermanual "on" couplers except for 16' and Unison Off to Pedal.

COUPLERS

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

MECHANICALS

Electric-Pneumatic Action
Solid State Capture Combination Action

- 256 memory levels
- 84 pistons and toe studs
- 9 reversible controls including Full Organ
- Programmable piston range for each memory level
- Piston Sequencer
- Five balanced pedals with selector for expression and Crescendo
- Transposer
- Record-Playback system

A two-manual and pedal gallery console plays the gallery stops separately. The Chancel Organ is playable by this console via blind general pistons which are settable on the Chancel Console; 'All Swells to Swell' is automatically activated in this mode.

GALLERY

GREAT (<i>Unenclosed, 5" Wind</i>)	N ^o . PIPES
16' Contra Salicional	12
8' Open Diapason	61
8' Salicional	61
8' Flauto Traverso (<i>Gallery Swell</i>)	
8' Doppelflöte (<i>Gallery Swell</i>)	
4' Principal	61
4' Chimney Flute (<i>Gallery Swell</i>)	
2' Mixture III (<i>Gallery Swell</i>)	
16' Contra Posaune (<i>Gallery Swell</i>)	
8' Posaune (<i>Gallery Swell</i>)	
8' Oboe Horn (<i>Gallery Swell</i>)	

GALLERY

SWELL (<i>Enclosed, 5" Wind</i>)	N ^o . PIPES
16' Bourdon	12
8' Small Open Diapason	61
8' Flauto Traverso (<i>St. Diap. Bass</i>)	51
8' Doppelflöte	61
8' Voix Sérénissime	61
8' Voix céleste	61
4' Gemshorn	61
4' Chimney Flute	61
2 2/3' Nazard (<i>from Chimney Fl.</i>)	
2' Fifteenth	61
2' Mixture III	183
16' Contra Posaune †	61
8' Posaune	61
8' Oboe Horn	61
Cymbelstern	
Tremulant	

GALLERY

PEDAL (<i>5" Wind</i>)	N ^o . PIPES
16' Open Diapason	12
16' Contra Salicional (<i>Gallery Great</i>)	
16' Bourdon (<i>Gallery Swell</i>)	
8' Principal	32
8' Doppelflöte (<i>Gallery Swell</i>)	
8' Small Open Diapason (<i>Gallery Swell</i>)	
4' Fifteenth	12
4' Flauto Traverso (<i>Gallery Swell</i>)	
32' Contra Posaune †	12
16' Contra Posaune (<i>Gallery Swell</i>)	
8' Posaune (<i>Gallery Swell</i>)	
4' Oboe Horn (<i>Gallery Swell</i>)	

†On 7 1/2" wind

THE St. James' Bicentennial Schoenstein & Co. Organ is Schoenstein's largest east-coast installation. The organ contains 5,267 pipes, divided between the chancel and the gallery of the church. The entire organ is controlled by a four-manual (keyboard) console in the chancel. A two-manual console is located in the gallery to play that portion of the instrument independently. Davis Wortman, Director of Music & Organist at St. James' and Jack Bethards, President and Owner of Schoenstein & Co. designed the organ, built in the symphonic tradition, specifically for playing service music and accompaniment in many styles. An instrument designed with such a great variety of sounds and dynamic versatility is therefore capable of playing a tremendous range of concert literature. The new organ for St. James' grows out of the tradition of instruments built for English cathedrals and of American-built symphonic organs of the 1920s and '30s. The smooth tone of the instrument blends easily with singing voices and therefore supports choirs and congregational singing well. To live up to its classification of "symphonic style", besides containing large-scale forces of fundamental stops that are the foundation of the instrument, there are sounds that emulate the French horn, tubas, trombones, flutes, harp, celesta, and chimes, to name a few. There are pipes in boxes with louvered shutters to control volume and timbre, and boxes within those boxes, to provide the organist with additional musical nuances. The organ was built in the Schoenstein factory in Benecia, California, near San Francisco, then dismantled and installed in sections over the past two summers; first the gallery section and then the larger chancel portion. Three tractor-trailers were required to transport the organ from California for both trips. After each portion of the organ was assembled, it was tuned and "voiced", where each pipe was completely fine-tuned specifically for the acoustic of St. James'. The organ was first used in the liturgy on Sunday, September 13, 2009. Today's recital is one of two solo recitals which precede the dedicatory recital to be played by Ken Cowan on 17 October 2010.