C. B. Fisk, Inc. Opus 112, 1999
St. James's Episcopal Church, Richmond, Virginia

Great, Man I	**Positive**, Man II, enclosed and at impost level
Prestant 16′ Octave 8′ Violoncelle 8′ Spillpfeife 8′ Flûte harmonique 8′ Octave 4′ Flute 4′ Quinte 2 2/3′ Doublette 2′ Tierce 1 3/5′ Mixture IV VI Cornet V (mounted) Bombarde 16′ Trompette 8′ Trommeten 8′ Clairon 4′	Violone 16′ Principal 8′ Salicional 8′ Unda maris 8′ Bourdon 8′ Octave 4′ Rohrflöte 4′ Nasard 2 2/3′ Doublette 2′ Quarte de Nasard 2′ (prep) Tierce 1 3/5′ Mixture IV Cor Anglais 16′ Basson 8′ Cromorne 8′ Clochettes
Swell, Man III, enclosed and at impost level	**Pedal**
Bourdon 16′ Viole de gambe 8′ Voix céleste 8′ Flûte traversière 8′ Cor de Nuit 8′ (prep) Prestant 4′ Flûte octaviante 4′ Octavin 2′ Plein jeu IV Basson 16′ Trompette 8′ Hautbois 8′ Voix humaine 8′ Clairon 4′	Bourdon 32′ ext. Contrebasse 16′ Prestant 16′ (Great) Violone 16′ (Positive) Bourdon 16′ (Swell) Quinte 10 2/3′ Octave 8′ Violoncelle 8′ (Great) Spillpfeife 8′ (Great) Superoctave 4′ Mixture IV (prep) Contre Bombarde 32′ Bombarde 16′ (Great) Posaune 16′ Trommeten 8′ (Great) Trompette 8′ (Great) Clairon 4′ (Great)
Couplers:	**Other**:
Positive to Great Swell to Great Swell to Positive Octaves graves Great to Pedal Positive to Pedal Positive to Pedal 4′ Swell to Pedal	Machine On (Servopenumatic Lever) Great Ventil Flexible Wind 2 Tremulants (fast & slow) Balanced Swell and Positive Pedals Crescendo Pedal Pedal Reversibles Temperament: Fisk 2 (1995) Wind pressures: 3-3/8" and 5" 512 levels of memory with a sequencer

From C. B. Fisk, Inc. for the 1999 dedication program:

"In the wake of a devastating fire following a lightning strike in 1994, St. James's embarked upon a careful reconstruction of their 1839 building. C. B. Fisk, Inc. was fortunate to be included in early design discussions with architects Fred Cox and Sarah Grier and with acoustician David Klepper. It was indeed a privilege to work in a room with the distinguished beauty of the restored St. James's. The extra height of the new barrel-vaulted ceiling and the creation of additional space in the tower made room for the largest pipes, while leaving ample space for choir in the balcony.

The three manual, sixty-two stop (49 ranks) instrument is housed in an elegant painted Greek Revival case designed by Charles Nazarian. Situated in the rear gallery of the church, it stands twenty-eight feet high, twenty-five feet wide, and contains 3,439 pipes. The mahogany console, en amphithéâtre, is based on the best examples of 19th century French builder Aristide Cavaillé-Coll and places the complete resources of the instrument easily within arm's reach. The electric stop action includes an SSOS combination action with 512 levels of memory, the SSOS Total Recall backup via USB, and a sequencer.

The specification reflects the many roles a modern American church organ must play: leading congregational song, accompanying choral music, and playing over four hundred years of organ repertoire. The tonal design evolved in consultation with Dr. Robert Anderson (SMU), and the resulting eclectic stoplist is a unique, historically informed blending of stops representing many of the great eras and schools of organ building in Germany, France, England, and America.

If there is a strong nod in the direction of Cavaillé-Coll, it is because in his work one finds the diversity, integrity, and expressiveness of tone most becoming to the liturgy of the Episcopal Church.

Olivier Latry, organist titulaire of the Cathedral of Notre Dame, Paris, France, played two dedication concerts on Opus 112 on 18 and 19 April 1999."

Additional funding was provided by Dr. John B. Herrington for various reeds and the *en amphithéâtre* style console to expand the tonal resources of the instrument.

The wind pressures are 85 mm (3-3/8") for the manuals and 127 mm (5") for the large Pedal stops supplied by a 3-H.P. 3-phase Laukhuff blower. The manual divisions are fed by a single wedge bellows and the Pedal by a parallel-rise reservoir.

The temperament is Fisk 2 (1995).

The Positive and Swell divisions both have expression shades on 3 sides and are located at impost level with the pipework arranged in a chromatic layout with the basses at the back of the expression box. The proximity of both expression boxes to the choir and balcony allows for greater ease in accompanying the choirs and instrumentalists. The Great division is located at the upper level of the instrument spanning the width of the organ case. Pedal basses are located to the sides and back of the organ chamber.

The control system is by Solid State Organ Systems with an M3 MultiLevel Capture System (with Total Recall) with 512 memory levels and includes a USB flash drive option. A new MoBo processor with flash memory was installed in 2020.

Pipe construction and voicing notes:

Tonal-finishing began after Easter in April 1998 after the instrument was mechanically installed and continued until November 1998. The time spent tonal-finishing at St. James's was about 2,500 hours (2 people with revolving teams). The team of finish-voicers was David Pike, Casey Dunaway, Stephen Kowalyshyn, Michael Kraft, and Stephen Malionek. (same staff as the previous 12 years).

All stop knob names reflect an accurate description of the pipes' construction and heritage.

The Great Principal Chorus is constructed of hammered Tin in the style of Gottfried Silbermann and is voiced with generous cut-ups, moderate windways and light nicking. The Positive Chorus is constructed of hammered spotted metal (½ lead, ½ tin). There is no slotting in any of the Principal work as one would find in Cavaille-Coll's work, only in the strings and basses of the large Pedal stops.

The Great VI rank Mixture includes a 5-1/3' principal rank that comes on if both the Prestant 16' and the Mixture are pulled on together to complete the harmonic series in the 16' Plenum. It is all 98% hammered lead in the pre-Schnitger style with certain ranks doubled for tuning stability.

The Great mutations (Sesquiatera) are German-scaled (narrow) and the same as the Principal chorus for blend in the Chorus.

The Great and Pedal Trommeten 8' construction was inspired by Brunner's organ in Tellingstedt from 1642 and was first used in the Fisk organ at Wellesley College in 1972.

The Great and Pedal Spillpfeife 8' was modeled on the same stop as in Friedrich Stellwagen's 1636 organ at the Jakobikirche in Lübeck, Germany.

The Great Flute 4' is based on an Antegnati instrument from about 1588 in Brescia.

The Great and Swell Bombardes, Trompettes, and Clairons are built with high Tin content and have 6/7 cut Bertouneche shallots in the style of Cavaille-Coll. The Great Clairon 4' reprises at f#2 (note no. 43).

The Great mounted Cornet V is comprised of all wide-scale open flutes (except the 8' Gedackt) in the French Classical tradition and starts at Go (note 20).

The Great Harmonique flute 8' shares its bass with the Spillpfeife and has tapered pipes at the transition to the harmonic range at f1 (note no. 30).

The Great Violoncelle 8'was inspired by Cavaille-Coll and has brass *freins harmonique* style beards.

The Positive mutations are French-scaled (wide/flute) and make-up the Cornet de compose.

The Positive Cor anglais 16' is similar to the one on Fisk Opus 109 at Rice University first developed for the Rice organ.

The Positive Cromorne 8’ has Dom Bedos #2 resonators but with C-C Taille II French teardrop (à larme) shallots.

The Positive Basson 8’ has C-C Taille II French teardrop shallots.

The Positive Unda maris (t.c.) is scaled between the Positive Principal 8’ and the Salicional 8’ and is intended to be used with either stop, & is tuned flat. The Swell Viole de gambe 8′ and Voix céleste 8’ are of much smaller scale with the céleste tuned sharp.

The Swell division reflects the Recit layout of a typical Cavaille-Coll and include a harmonic flute chorus at 8-4-2.

The Swell IV rank Plein jeu is a normal breaking-mixture made up of hammered tin pipes and has a 2’ rank throughout the compass from low CC.

The Hautbois 8’ is scaled like a Cavaille-Coll Taille 2 with 7/8ths “teardrop” and Bertouneche shallots.

The Pedal Contre Bombarde 32’ is an extension of the Great and Pedal 16’ Bombarde and has full-length mitered Poplar wooden resonators in the bottom octave and is located at the back wall of the organ chamber at floor level.

The Pedal Quint 10-2/3’ by default plays the Bourdon 16’ at the unison and 5th but will also play any other 16’ flue in the Pedal at the 5th that is drawn via the SSOS control system.

The lowest octave of the Posaune 16’ is of Schnitger style with wooden resonators and lead-faced brass shallots. The remainder are 98% hammered lead metal resonators.

Notes by D. Casey Dunaway, 2025

C. B. Fisk Opus 112 Recitalists since 1999

Gail Archer
Thomas Bailev
Ian Ball
Thomas Baugh
Els Biesemans
David Briggs
Cameron Carpenter
The Chenaults
James David Christie
Leon Couch
Lynne Davis
Scott Dettra
Jonathan Dimmock
Casey Dunaway
Jeremy Filsell
David Flood (Hymn Festival)
Jean-Christophe Geiser
Stephen Hamilton
Gerre Hancock (Hymn Festival)
Carl Harwood
Peggy Haas Howell
August Humer
Paul Jacobs
Kevin Kwan
Christopher Lane
Olivier Latry
Kimberly Marshall
Hatsumi Miura
John and Margaret Mueller
Eric Plutz
Jonathan Rudy
Daniel Sanez
Domenico Severin
Damin Spritzer
Bruce Stevens
Daniel Stipe
Eric Suter
Donald Sutherland
Jeremy Thompson
James Walton

Opus 112 Builders' names on a plaque inside the organ: