

CHRIST & SAINT STEPHEN'S EPISCOPAL CHURCH

SCHOENSTEIN ORGAN

❁ 2008 ❁

DEDICATORY CONCERT SERIES



❁ FROM THE RECTOR ❁

AN OLD ADAGE SAYS THAT GOD WORKS IN MYSTERIOUS WAYS. We have had reason to ponder this wisdom at Christ & Saint Stephen's Church over the past four years. What began as disaster has blossomed into blessing, and we are reminded once again that the grace of God is frequently unpredictable... and always abundant.



Our beautiful pipe organ represents the culmination of an extensive restoration of our church, and is its crowning glory. But the genesis of this historic project came not after years of planning and study, but on an ordinary weekday evening in May 2004, when a portion of our church ceiling collapsed. Investigation that revealed a dangerous and inadequate substructure required the complete demolition of our 19th century ceiling. Discovered in the midst of the rubble, like decorated eggs found on Easter morning, was lovely stenciling from the original 1876 walls. This inspired our vestry to commit to a complete restoration of our interior. And since plaster dust filled the pipes of our old, ailing organ, which experts pronounced “not worth cleaning,” we undertook the challenge of replacing it.

The financial realities of such a project were daunting for a parish our size and we give thanks that many friends and neighbors have helped this dream come to life. A list of contributors is included in this booklet and we are grateful to them all.

It is indeed a great pleasure to present the first organ ever to be built in the great City of New York by Schoenstein & Co. of San Francisco. Along with the artisans of New Holland Church Furniture of Pennsylvania who crafted the exquisite casework, the musicians, designers and craftsmen of Schoenstein have built for us a legacy for generations to come.

We welcome you to this series of Dedicatory Concerts and thank the featured artists who are sharing their gifts with us. Beginning next year we will showcase many others in our Master Organist Series. But today we rejoice that with this beautiful new organ we can sing to our Lord, who brings hope from disaster, new life from old bones, and musical praise from the dust of dreams. To him be glory unto the ages.

A handwritten signature in black ink, appearing to read "L. Kathleen Liles". The signature is stylized and cursive.

THE REVEREND L. KATHLEEN LILES

Rector, Christ & Saint Stephen's Episcopal Church

❁ A WORD FROM THE BUILDER ❁

THE DEDICATION OF THE CHRIST & SAINT STEPHEN'S ORGAN is a major milestone in the 131-year history of our company. It has taken longer than the westward trek of the pioneers, but we have finally reached the musical capital of America! We are honored to have been selected to build an organ for this historic Parish.

The instrument we have designed for this church is in the symphonic style. It is commonly thought that only very large instruments can be considered symphonic; however, it is not the number of stops, but the musical concepts—maximum variety of tonal color and the widest possible dynamic range—that lift an instrument into the symphonic category. Those are the characteristics we have emphasized in this instrument, which was entirely custom-made to fit the acoustics and musical program of this Parish. The symphonic style is ideal for the Anglican service, which demands the most intricate and sophisticated choral accompaniments, solid support of congregational singing, and a

wealth of tonal variety for voluntaries and improvisations.

The all-important characteristic of a pipe organ is tone; however, two silent elements contribute in a mysterious way to its sound. Beauty to the eye leads to expectation of beauty to the ear. A gracefully proportioned display of attractive pipes prepares the listener for beautiful tone. Appearance is of special importance in a church of this size where the organ is the dominant feature. For quite a while, we despaired of coming up with a well proportioned façade in keeping with the architecture of the room. At an Organ Historical Society convention, I was overwhelmed by the beauty of a Tiffany-designed case for a 19th century organ in Richfield Springs, New York. It gave the inspiration for this case, which was designed in cooperation with New Holland Church Furniture. The façade pipes were decorated by San Francisco mural artist David Boysel to capture the color and design motifs of the room.

A comfortable, well-appointed and luxuriously finished console helps inspire the organist to his best performance just as the comfortable seats, solid controls, and elegant dash of a Rolls-Royce make driving a pleasure. Developing an interest in the Rolls-Royce car at age 11 after being bitten by the pipe organ bug at age 9, I have always wanted to combine the two in some way. This was the place. An astute observer will notice the Rolls-Royce inspired clock and especially the master switch, which controls the console lights and starts and stops the organ's blower. These are inset in the mahogany dash that we organ people call a name board. Also, the light colored wood behind the stop knobs is the same kind used in many Rolls-Royce dashes, Karelian Birch Burl.

Our team of organ builders was led by vice president Louis Patterson with Mark Hotsenpiller, head voicer; Glen Brasel and Chuck Primich, design engineers; and plant department heads Eric Asprey, Chris Hansford, Mark Harter, Humberto Palma and Chet Spencer. All of us hope that this instrument will serve the Parish for many generations and will be a point of inspiration for its people.

JACK M. BETHARDS

President and Tonal Director, Schoenstein & Co. Organ Builders, San Francisco, CA



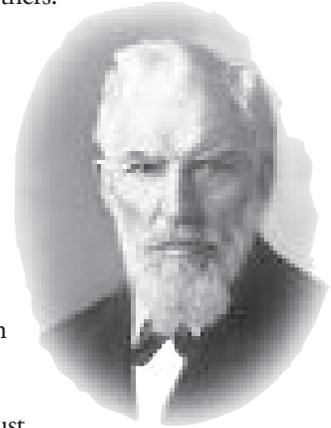
❁ A HISTORY OF SCHOENSTEIN & CO. ❁

SCHOENSTEIN & CO. is the oldest and largest organ factory in the Western United States. The Schoenstein family has been building distinguished instruments for five generations. The firm started in the Black Forest of Germany in the mid-19th century with branches in Odessa, St. Petersburg, Berlin, and Stuttgart among others.

In 1868, Felix F. Schoenstein came to San Francisco representing his father and brothers. By 1877 he established his independent firm—the most consistently steadfast and successful company in the history of organ building on the Pacific coast. The popularity of their American-Romantic tonal style and their reputation for integrity have today widened Schoenstein’s horizons to the entire nation as well as to Canada.

Considering the mechanical complexity of the organ, it is all too easy to begin thinking of it as an industrial product rather than a musical instrument. For this reason, the company has always been under the leadership of men with musical as well as organ building credentials. Their tonal system is based on the

fact that most organs, especially those in churches, must accompany and support singing, join with other instruments, and perform a broad spectrum of organ solo repertoire. The organ also must inspire and hold the interest of the same listeners and musicians year after year. This requires a wide variety of beautiful tones at all volume levels. They devote considerable effort toward this end, hence the motto . . .



Felix F. Schoenstein



Schoenstein’s historic San Francisco factory and archive is on the National Register of Historic Places. Today it houses the company’s pipe and voicing facilities, as well as records and artifacts from Schoenstein’s first century of organ building. The firm’s main plant and headquarters are in Benicia, CA.

Dedicated to expanding the tonal color and dynamic range of the pipe organ.



Pipework of the Swell division.

❁ LECTURE SERIES ❁

May 17, 2008, at 3 pm—Jack M. Bethards

A discussion will be given by Mr. Bethards and Paul Jacobs, hosted by Nigel Potts.

Jack Bethards is a San Francisco Bay Area native and holds Bachelors and Masters Degrees from the University of California at Berkeley. He has been a professional musician and is currently active in the American Guild of Organists. He is past president of the Associated Pipe Organ Builders of America and member of the American Institute of Organbuilders, the International Society of Organbuilders, and the Association Aristide Cavaillé-Coll. He is on the National Council of The Organ Historical Society and serves on the advisory boards of several organ preservation societies. In over 45 years of pipe organ work and research, Mr. Bethards has been a frequent lecturer and contributor of articles to professional journals. A major thrust of his study, including work abroad, has been Romantic organ building in France, Germany, England and America.

His organ design and restoration consulting clients include the Kennedy Center, the National Shrine, the Smithsonian Institution, Washington National Cathedral; the University of Chicago; the University of Michigan; the Cathedral Church of St. John the Divine, the Riverside Church, the Eastman School of Music; the symphony orchestras of Boston, Cleveland and San Francisco; The Atlantic City Convention Hall, The Wanamaker Store; Melbourne Town Hall, Australia; and Newcastle Town Hall, England.



October 25, 2008, at 3 pm—Craig R. Whitney

“The King (of Instruments) Is Back”

Craig R. Whitney, an assistant managing editor of The New York Times, was born in Massachusetts in 1943 and was educated and studied the organ in the Westborough Public Schools, at Phillips Academy, Andover, and at Harvard College, where he graduated in 1965 with an A.B. degree (magna cum laude) in French history and literature.

He has worked since 1965 at The New York Times, as a foreign correspondent in Saigon, Bonn, Moscow, London, and Paris and as an editor in Washington and New York, where he now oversees ethics and standards. He wrote “All the Stops,” a book about famous organs, organbuilders, and organists in America published by Public Affairs.

November 22, 2008, at 3 pm—Jonathan Ambrosino

“Extended Family: other new pipe organs recently installed in New York”

Jonathan Ambrosino is an organ technician, consultant and journalist, concentrating on the pre-war 20th-century American organ. He has carried out tonal restoration projects on 1930s Aeolian-Skinner organs at Groton School, Calvary Church Memphis, Old South Church (Gordon Chapel) and Church of the Advent, both in Boston. His consulting practice includes guidance of new organ projects (Harvard University, Saint Thomas Fifth Avenue, National Cathedral) and the consideration of early 20th-century organs. Through his bimonthly column in England’s *Choir & Organ*, he gives an episodic chronicle of present-day American organbuilding activity. He served the Organ Historical Society as Handbook Editor from 2004 to 2006, Editor of the 2006 Organ Atlas, Councilor (1993 to 1999) and President (1999 to 2001). He is also a member of the American Institute of Organbuilders. Mr Ambrosino lives in his native Boston, where he maintains organs, including those at Church of the Advent and Old South Church.



❁ THE ORGAN CASE ❁

LOCATED IN THE HEART OF PENNSYLVANIA DUTCH COUNTRY, New Holland Church Furniture has a well-known reputation as a custom builder of fine furniture for worship environments. In our community are found many talented workers who fully understand the value of doing the job assigned to the very best of their ability. With more than



80 years of experience in custom woodworking, New Holland Church Furniture has provided thousands of installations of fine furniture for beautiful places of worship all around the country. Our craftsmen take pride in their work, as they plan for the furniture they are building to be used for many generations to come.

The construction of the Organ Case and the other furniture items recently built for Christ and St. Stephen's Church has resulted from the joint effort of the talented teams assigned to your project.

First we would like to introduce you to the team that provided the working craftsmanship. Team leader, Steve Bjalme effectively led team members Bob Buckwalter, Alan Mummert, Paul Heiser and Bob Horning. Together this group has more than 169 years of woodworking experience. That is an average of 33 years each. Their goal was to carefully follow the design that had been worked out by the design team who intended the furniture to look like it belonged in Christ and St. Stephen's Church since the

day it was built. It is our hope that everyone who visits your church now and in the future will view their work as being an original part of your beautiful worship space.

In order to make the beautiful craftsmanship possible, another team of highly talented New Holland workers was needed. This was the design team, which included Carlton Clark and Mike Zvitkovitz. Carlton worked extensively with Schoenstein during the design portion of the project to make sure that the organ case and the organ itself would function effectively together and compliment your worship environment. Mike's role as the Project Manager was to manage a very long list of minute details that are required to accomplish such a project.

Each New Holland person working on your project shared a common goal, that Mother Liles and the entire church community would receive fine furniture that would exceed expectations and to enhance the worship experience of all who will come to seek God in this place.

It has been a privilege and pleasure for the New Holland teams to be part of this wonderful renovation. We would like to thank the good people of Christ and St. Stephen's Church and Mother Liles for placing your trust in us. It is our hope that the work we have provided to you will be used for generations to come to bring honor and glory to God.



DONALD C. LONG

President, New Holland Church Furniture

❁ CONCERT I—PAUL JACOBS ❁

Saturday, May 17, 2008 – 4:00 & 7:30 pm



Pageant *Leo Sowerby (1895-1968)*

Reverie (*world premiere*) *Wayne Oquin (b. 1978)*

Passacaglia in C Minor, BWV 582 *Johann Sebastian Bach (1685-1750)*

— INTERMISSION —

Fantasia and Fugue on “Ad nos, ad salutarem undam” *Franz Liszt (1811-1886)*

Paul Jacobs made musical history at the age of 23 when, on the 250th anniversary of the death of J. S. Bach in 2000, he played the composer’s complete organ music in an 18-hour non-stop marathon in Pittsburgh. Today, Mr. Jacobs, “one of today’s most acclaimed organists” (*The New York Times*), is hailed for his solid musicianship, prodigious technique and vivid interpretive imagination in performances throughout North America, Europe, South America, Asia, and Australia and is widely acknowledged for reinvigorating the American organ scene with a fresh performance style and “an unbridled joy of music-making” (*Baltimore Sun*). Since 2004 Mr. Jacobs has been chairman of the organ department at The Juilliard School, which honored him with the 2007 William Schuman Scholar’s Chair, presented annually to an artist and educator who has made significant contributions to the intellectual and artistic life of the Juilliard community.

Mr. Jacobs has also performed the complete organ works of Olivier Messiaen in a series of nine-hour marathons in eight U.S. cities, and last year *New York* magazine named his performance of Messiaen’s *Livre du Saint Sacrement* as one of New York best classical performances of 2007. Upcoming performance highlights include debuts with The Philadelphia Orchestra under Michael Tilson Thomas; the San Francisco Symphony led by Yan Pascal Tortelier; the dedication of the new Fisk organ at Segerstrom Hall in Costa Mesa, California, with the world premiere of a new

work for organ, percussion, and brass by Christopher Theofanidis; and on December 10, the 100th birthday of Olivier Messiaen, he will give a celebratory concert at Yale University’s Woolsey Hall.

Paul Jacobs began studying the piano at the age of six and the organ at age 13. At 15 he was appointed head organist of a parish of 3,500 families in his hometown of Washington, Pennsylvania. Mr. Jacobs studied at The Curtis Institute of Music, where he double-majored in organ with John Weaver and harpsichord with Lionel Party.

At Yale University, where Mr. Jacobs subsequently studied organ with Thomas Murray, he received a Master of Music degree and Artist Diploma and was awarded several honors, including the Dean’s Prize, the Faculty Prize of the Institute of Sacred Music, and Yale School of Music’s Distinguished Alumni Award. Most recently, Mr. Jacobs was invited to join the Yale University Council Committee on the School of Music by University President Richard Levin.



❁ VICTORIAN STENCILING ❁

PIPE ORGANS, THE MOST ARCHITECTURAL of musical instruments, can inspire people by their appearance as well as by their sound. Church organs not only lead Christian worship actively; even when silent they symbolize the spiritual and cultural aspirations of their congregations through their majestic facades and harmonious arrays of pipes.

In the late nineteenth century, when Christ and St. Stephen's was built, organ façade pipes were normally decorated with painted designs because Victorian taste shunned large surfaces without pattern or color. (Similarly, Victorian church windows were seldom plain glass but usually colored and often textured. Machinery, too, was painted to soften its metallic appearance and to ward off atmospheric corrosion, also a growing problem for organ pipes.) Ornate stenciled pipe designs complement the rich, carved woods commonly used for Victorian organ cases, and enhance the color schemes and vitality of church interiors.

As a visual focus of a church's furnishings, like an altarpiece the organ case expresses concord, imagination, integrity, and authenticity. Symmetry and interesting



rhythm further characterize fine pipe decoration, which invites the eye as music does the ear to contemplation of higher harmonies. At the same time, colorful ornament gives variety to what might otherwise appear as a fence of undifferentiated tubes, although the unfortunate resemblance of a rank of dummy pipes to a row of pencils or cigarettes probably would not have occurred to Victorian observers.

The respectful integration of Schoenstein & Co.'s new organ into the restored space of Christ and St. Stephen's demonstrates this congregation's commitment to liturgy in the best Episcopal tradition; visually and musically, this instrument will enrich worship here for generations to come.



LAWRENCE LIBIN

Mr. Libin is president of the Organ Historical Society; honorary curator of Steinway & Sons; emeritus curator of musical instruments at The Metropolitan Museum of Art; emeritus curator of musical instruments at The Metropolitan Museum of Art; and former organist and choirmaster of St. Andrew's Episcopal Church in Evanston, Illinois.

❁ CONCERT II—NIGEL POTTS ❁

Saturday, October 25, 2008 – 4:00 pm



Sonata in G major, Op. 28 *Sir Edward Elgar (1857-1934)*
Allegro maestoso, Allegretto, Andante espressivo, Presto (commodo)

— INTERMISSION —

Fantasia Chorale, No. 1 in D flat *Percy Whitlock (1903-1946)*

Fantasia, Op. 146 *York Bowen (1884-1961)*

Saraband for any 3rd October *Paul Spicer (b. 1952)*
(Dedicated to Nigel Potts)

Orb and Sceptre (Coronation March, 1953) *Sir William Walton (1902-1983)*
(Transcribed by Robert Gower)

Born in Wellington, New Zealand, Nigel Potts has given recitals across the globe spanning four continents, including performances at such distinguished venues as Westminster Abbey, London, (London debut aged 21); St. Paul's Cathedral, London; Notre-Dame de Paris; The Hallgrímskirkja, Reykjavík, Iceland; Klagenfurt Cathedral, Austria; The Riverside Church, New York City; Grace Cathedral, San Francisco; Washington National Cathedral, and has give various recitals in Australia, New Zealand, Singapore and Hong Kong.

Nigel Potts graduated with a Master of Music Degree from Yale University in 2002, where he studied with Thomas Murray. He has also achieved Diplomas from the Conservatorium of Music in Wellington and Trinity College of Music, London. A recipient of the Gillian Weir Waitangi Foundation Scholarship, Nigel Potts has held Organ Scholarships in New Zealand and English Cathedrals. Whilst living in London, he occasionally accompanied the Choir of St. Paul's Cathedral, London (Vicars Choral) for Evensongs; studied the organ with Jeremy Filsell and John Scott, and studied Church Music at the Royal Academy of Music.

As an exponent of English romantic music and of transcriptions, Nigel Potts performed a series of recitals in 2003 across the USA entitled 'Fanfares and Folk Tunes'— celebrating Percy Whitlock's Centenary. In 2007 he performed a similar series entitled 'An Evening with Elgar' – honoring the 150th Anniversary of Sir Edward Elgar's birth. Nigel Potts is the dedicatee of several organ compositions by the British

composer Paul Spicer, including *Saraband for any 3rd October* and *March for the Retreat of the Governor of Hong Kong* of which Nigel gave world premières of in Westminster Abbey and at the Hong Kong Cultural Centre, respectively. As a Rotarian, he has given annual benefit concerts to raise funds for children from developing countries to have critical heart surgeries in New York.

His recitals and CDs have been broadcast on Radio Stations in Australia, Iceland, New Zealand and on NPR (Pipedreams) in the USA, and have been favorably reviewed by critics around the world. During the spring of 2008, Nigel recorded a CD of twentieth century English organ music on the Schoenstein & Co. organ of St. Paul's Parish, K St., Washington DC, which is due for release in the fall.

Nigel Potts is Organist & Choirmaster of Christ & St. Stephen's Church in New York City; Artist in Residence at St. Peter's Episcopal Church, Bay Shore, NY; and is a board member of both the New York City Chapter of the American Guild of Organists and St. Wilfrid Club of New York City.





SCHOENSTEIN ORGAN SPECIFICATION



Three Manual and Pedal Organ 15 Voices—17 Ranks Electric-Pneumatic Action

GREAT (II – Expressive)

16'	Corno Dolce	12	Pipes
8'	Open Diapason	61	"
8'	Harmonic Flute <i>(Corno Dolce Bass)</i>	42	"
8'	Corno Dolce	61	"
8'	Flute Celeste (TC)	49	"
8'	Vox Celeste II (Swell)		
4'	Principal	61	"
4'	Corno Dolce	12	"
2'	Mixture III	166	"
8'	Tuba Minor (Swell)		
8'	Clarinet	61	"
	Tremulant		
	Great Unison Off		
	Great	4'	

SWELL (III – Expressive)

16'	Bourdon (Wood)	12	Pipes
8'	Salicional <i>(Stopped Diapason Bass)</i>	49	"
8'	Stopped Diapason <i>(Wood)</i>	61	"
8'	Gamba †	61	"
8'	Vox Celeste †	61	"
8'	Flute Celeste II (Great)		
4'	Salicet	12	"
4'	Chimney Flute	61	"
4'	Flute Celeste II (Great)		
2 ² / ₃ '	Nazard <i>(From Chimney Flute)</i>		
2'	Fifteenth	12	"
1 ³ / ₅ '	Tierce (TC)	42	"
16'	Bass Tuba †	12	"
16'	Bass Horn	12	"
8'	Tuba Minor †	61	"
8'	Flügel Horn	61	"
	Tremulant		
	Swell	16'	
	Swell Unison Off		
	Swell	4'	

† In separate box inside Swell. Heavy wind.

SOLO (I)

SOLO STOPS

8'	Open Diapason (Great)
8'	Harmonic Flute (Great)
8'	Flügel Horn (Swell)
8'	Clarinet (Great)
16'	Bass Tuba (Swell)
8'	Tuba Minor (Swell)

ACCOMPANIMENT STOPS

8'	Corno Dolce (Great)	
8'	Flute Celeste (Great)	
8'	Gamba (Swell)	
8'	Vox Celeste (Swell)	
	ENSEMBLE STOPS	
8'	Salicional (Swell)	
8'	Stopped Diapason (Swell)	
4'	Salicet (Swell)	
4'	Chimney Flute (Swell)	
2 ² / ₃ '	Nazard (Swell)	
2'	Fifteenth (Swell)	
1 ³ / ₅ '	Tierce (Swell)	
	Solo	16'
	Solo Unison Off	
	Solo	4'

PEDAL

32'	Resultant
16'	Corno Dolce (Great)
16'	Bourdon (Swell)
8'	Open Diapason (Great)
8'	Corno Dolce (Great)
8'	Stopped Diapason (Swell)
4'	Octave (Great Open Diapason)
4'	Flute (Great Harmonic Flute)
16'	Bass Tuba (Swell)
16'	Bass Horn (Swell)
8'	Tuba Minor (Swell)
4'	Clarinet (Great)

COUPLERS

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

MECHANICALS

Solid State Capture Combination Action with:

- 100 memory levels
 - 48 pistons and toe studs
 - programmable piston range for each memory level
 - Piston Sequencer
 - 3 reversibles
- Record/Playback system • Adjustable Bench

❁ CONCERT III—THOMAS MURRAY ❁

Saturday, November 22, 2008 – 4:00 & 7:30 pm



Tocatta in F (BWV 540) *Johann Sebastian Bach (1685-1750)*

Introduction and Cornet Voluntary in G *William Walond (1725-1770)*

Regina pacis, from Organ Symphony on Gregorian themes *Guy Weitz (1883-1970)*

Le banquet celeste *Olivier Messiaen (1908-1992)*

TWO TRANSCRIPTIONS OF EDWIN H. LEMARE (1865-1934):

Im Garten, from the Rustic Wedding Symphony *Carl Goldmark (1830-1915)*

Overture to “Ruy Blas” *Felix Mendelssohn-Bartholdy (1809-1847)*

— INTERMISSION —

Prelude, Adagio and Choral varié sur *Veni creator spiritus* *Maurice Duruflé (1902-1986)*

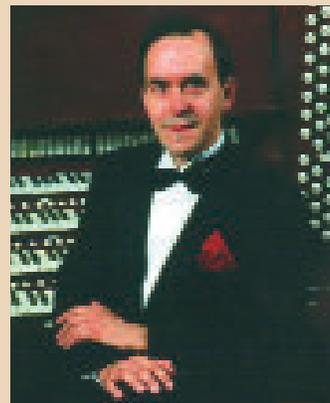
Thomas Murray, concert organist and recording artist, is University Organist and Professor of Music at Yale University, where he joined the faculty of the School of Music and Institute of Sacred Music in 1981. Widely known for his interpretations of Romantic repertoire and orchestral transcriptions, his recordings (on JAV, Gothic, Arkay, Priory and other labels) are highly acclaimed. High Fidelity has credited him with “. . . consummate skill and artistry in treating the organ as a great orchestra” and American Record Guide said of his Elgar CD: “Murray’s performance and his handling of the immense resources of the Woolsey Hall organ are beyond superlatives . . . the shape of every phrase, the use of every color . . . could not be more perfect.”

A California native, Professor Murray’s major teacher in organ was Clarence Mader. He has appeared in recitals and lectures at six national conventions of the A.G.O., which named him International Artist of the Year for 1986. As the recipient of this award he followed such luminaries as Marie-Claire Alain, Jean Guillou and Dame Gillian Weir. In 2003 he was named an honorary fellow of the Royal College of Organists in England, and in 2005 he was awarded the Gustave Stoeckel Award for excellence in

teaching from the Yale University School of Music.

He has appeared in Japan, South America and Australia, as well as in most countries of continental Europe; his performances have included recitals for the International Congress of Organists in Cambridge (1987) and the Lahti Organ Festival in Finland, where he was soloist with the Moscow Chamber Orchestra, conducted by Constantin Orbelian. As

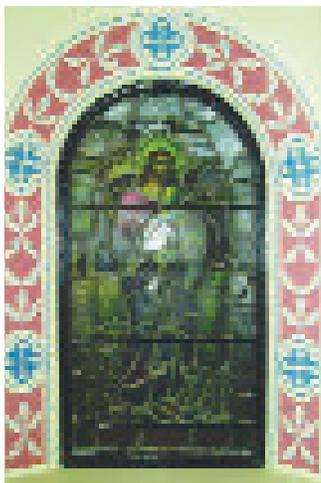
a soloist in North America he has performed with the Pittsburgh, Milwaukee, Houston and New Haven Symphony Orchestras, as well as the National Chamber Orchestra in Washington DC, the Yale Philharmonia and Yale Symphony Orchestra. In 2008, Prof. Murray will play at a festival inaugurating the new organ in Magdeburg Cathedral (Germany), and at a festival dedicating the new instrument at St. Johannes Church in Malmö, Sweden.



❁ MUSIC AT CHRIST & SAINT STEPHEN'S ❁

THE DEDICATION OF SCHOENSTEIN OPUS 153 marks a new beginning in the musical history of two of New York City's oldest churches.

In 1793, Christ Church was founded as the first new Episcopal Church in Manhattan during the post-Revolutionary War period, followed in 1805 by Saint Stephen's, the fifth. At that time the city was centered below 14th Street. A century later, when both congregations had settled on the Upper West Side, the residential center was already passing 72nd Street and by the early 20th century Manhattan was "built-out" to the northern-most reaches of the island. In 1890, Christ Church built on its fifth and last location at Broadway and 71st Street. Between 1801 and 1923, parishioners of Christ Church had purchased no less than eight organs from the outstanding firms of the day. The 1923 instrument was no longer in playing condition when the Christ Church building was torn down in the early 1980's after the parish merged with Saint Stephen's in the mid-1970s..



Saint Stephen's was much less adventurous and, by the time they bought what had been the Chapel of the Church of the Transfiguration on 69th Street in 1897, they had occupied only two buildings, but had purchased four organs, also from outstanding builders. When the Chapel was built by the Church of the Transfiguration (located on East 29th Street) in 1876, it featured an organ by Hilborne L. Roosevelt.

Having gone through several, sometimes dubious, rebuildings, whatever was left of the Roosevelt, along with its additions and changes, was dismantled in December, 2007, almost 130 years later!

It is appropriate that an instrument built by one of the most highly regarded builders of the late 1800's has been replaced by an outstanding example of an equally eminent builder of today. By the 1960's Lincoln Center had begun to transform the area into one of the greatest musical centers in the world, but the Roosevelt organ at Saint Stephen's, suffering from deterioration and questionable rebuilding, hampered the quality of music there. With the arrival of Robert J. Russell as Director of Music in 1973, the professional men's choir was reorganized into an outstanding mixed choir and extensive use of our neighborhood's rich resource of great instrumentalists to enhance the liturgical services began. At one time it included an early music group made up of outstanding instrumentalists, who, along with one of the country's premier brass ensembles, were in residence at the parish. Original compositions were also encouraged for our use and composers, including Lee Hoiby, Bruce Neswick, Ned Rorem, and Paul Turok, were given commissions for new works.



In addition to its love of music, Christ & Saint Stephen's has a long established commitment to education. These two interests were combined in 1980 with the establishment of the Fellowship in Church Music. Graduate level students were chosen to join the staff, assisting the Director of Music. The goal of the Fellows apprentice-type learning of the craft of sacred music was two-fold: to give the student an opportunity to work in a unique liturgical music program with outstanding professional musicians, and to encourage their growth and development by utilizing their particular talents to enriching our music. The program has been an invaluable asset to the parish and brought Christ & Saint Stephen's

(continued)

Music: continued

BELOW ARE ADDITIONAL OPPORTUNITIES TO ENJOY THE MAGNIFICENT
SOUNDS OF CHRIST & ST. STEPHEN'S NEW SCHOENSTEIN PIPE ORGAN.

We invite you to join us.

❁ TRINITY SUNDAY ❁

SUNDAY, MAY 18, 2008 at 11 AM

Festive Choral Eucharist, Procession and Dedication of the Organ

The Right Reverend Mark S. Sisk, the Bishop of New York, Presiding

❁ ORGAN DEMONSTRATION ❁

TUESDAY, NOVEMBER 18, 2008 at 7 PM

Presented by Paul Jacobs and Nigel Potts

Free to the public

nation-wide attention through its benefit to churches throughout the country as Fellows moved into the mainstream of sacred music. It would have been impossible to carry out the musical program Christ & Saint Stephen's enjoyed without the presence, inspiration, talent, and dedication of the Organ Fellows.

Institutions and Fellows involved in the program have been: The Juilliard School (Dr. Marsha Long, Dr. Elizabeth Melcher); The Manhattan School of Music (Dr. Claudia Dumschat, Stuart Greene, Domecq Smith); Westminster Choir College (Paul Fleckenstein, Robert Lehman, Robert McDermitt); Yale University (Erik Eickhoff, Bruce Neswick, Nigel Potts, Andrew Scanlon); and the Eastman School of Music (Dr. Kenneth Hamrick). You may recognize some of the names: Nigel Potts is our current Organist & Choirmaster; Dr. Dumschat is Organist & Choirmaster at The Church of the Transfiguration; Dr. Hamrick is involved in early music as well as contemporary opera and dance in the U.S. and Europe; Dr. Long is a widely-known recitalist and recording artist; Robert McDermitt is Assistant Organist at The Church of St. Mary the Virgin; and Bruce Neswick has just been appointed Director of Music at The Cathedral of St. John the Divine.

In 2003, Robert Russell retired after thirty years as Director of Music and was succeeded by Paul Jacobs, who due to a demanding concert schedule, became Artist-in-Residence. Following a year when former Organ Fellow Eric Eickhoff served as Interim Director, Nigel Potts was appointed Organist & Choirmaster in 2006 and has worked closely with Paul Jacobs and Jack Bethards in planning the new organ.

On the occasion of the dedication of the new Schoenstein & Co. Organ, the Rector, Wardens and Vestry, on behalf of the people of Christ & Saint Stephen's, takes great pleasure in naming Robert J. Russell Director of Music Emeritus in recognition of his loyal service as Director of Music from 1973-2003.

❁ WITH SINCERE GRATITUDE ❁

Christ & Saint Stephen's Episcopal Church gives thanks for those contributors who have made this historic addition to the parish and musical community a reality.

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DEDICATIONS

IN HONOR OF THE CONFIRMATION
OF LORNA POWER
Marie De Lucia

Contributors: continued

IN MEMORY OF GEORGE HYDE
Robert J. Russell

IN MEMORY OF MARY V. MOLLESON
Jane Wolf

IN MEMORY OF ELLA SEELER
Jane Louise Seeler

IN THANKSGIVING FOR THE 89TH BIRTHDAY
OF THEIR AUNT, ELINOR ANDERBERG
Robert & Margaret Lueders

IN MEMORY OF WILLIAM C. HUFFMAN
Catherine Huffman, Eileen Heitzler & Robert
Steingut, Aaron Schleifer & Dana Rubin, Sandip
Khosla, Doris Varlese, Denis & Kate Quinlan,
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Francis Bermanzohn, Jennifer Hill, Gail Berney,
Bette & Pavel Kraus, Guy Miller, Charles &
Caryn Brissman, Adam Sherman, Tammy Tsuei

IN THANKSGIVING FOR THE MARRIAGE
OF DEBORAH MATZ AND RICHARD SHIPPEE
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Shippee, Andrew Phillips, Monte Mathews, Louise
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Elizabeth Shippee, Robert & Elizabeth Boylan,
Elizabeth B. Boylan, Emily A. Boylan, Andrew
Byington, Arthur Shippee & Mary Potterfield,
Daniel & Mariette Badger, Philbin & Marilou
Flanagan.

IN MEMORY OF THE REV. TONY GONZALEZ, THE
REV. CHARLES A. HASKINS AND THE REV.
PATRICIA WILSON-KASTNER; AND IN HONOR
OF PAUL JACOBS AND ROBERT J. RUSSELL
Lewis & Dorothy Taishoff

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Nursery, West 69th Street Block Association,
Raybin Associates, Inc., Mitchell Banks
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Rainbow Shine: Robin Clark, Michael Heath,
Mary Illes, Eric Scott Kincaid, Leslie Kritzer, Lauri
Landry, Stephen Lehew.

*Still do I love: Songs, Hymns and Canticles for
Instruments and Voice:* Tyson Deaton, Gregory
Lorenz, Julie Landsman, Craig Mumm, Patricia
Steiner.

Benefit organ concerts: Paul Jacobs, Nigel Potts.

BEQUEST

Lois L. Schunke Trust

ORGAN PIPE DEDICATIONS

Tuba Minor Rank

Jeanne McArthur, in Thanksgiving for Christ
& Saint Stephen's Church

Anonymous, in Thanksgiving for Christ
& Saint Stephen's Church

Anonymous, in Memory of David Butcher
Mark & Deborah Kopinski, in Celebration
of their daughter, Celena

Anonymous, in Thanksgiving for Johann
Sebastian Bach

Harmonic Flute Rank

The West 69th Street Block Association
The Lorenz Family

Gold Leaf Façade Pipes

Anonymous
Susan Ball in Memory of Peter Ball and Anne
Ball, 2 pipes.

Mary Hicks

Pamela O'Callaghan in Memory of
Mary V. Molleson

Deborah Matz & Richard Shippee in
Thanksgiving for all good things in life,
including the new organ!

Keiko & Michael Fenimore

The Rev. Kathleen Liles, in Memory
of her mother, Naomi

Anonymous, in Honor of Penny Shaw,
my mother, my friend

Peter A. Cheney

Sally & John McGinty

Tuba Minor

Anonymous, in Memory of Lemuel Bowden

Flügel Horn

Loretta G. Williams, in Memory of Edmund B.
Gibbs, Lillian Gibbs and Thomas L. Williams

Mary Lou & Robert Russell

Jamie & Nick Renwick, in Thanksgiving
for Jaime, Nick and Louise, 3 pipes.

Clarinet

Monte Mathews, in Memory of his grandfather,
P. Douglas Stewart

Dorothy Taishoff, in Honor of Elizabeth
Alice Sweigart and Marjorie Emma Taishoff

Charles F. Williams, in Thanksgiving for Alesia
Williams and Olivia Williams, 2 pipes

Paul Jacobs

Liese & Nigel Potts in Honor of Robert Russell,
Emeritus
George Dagher
Stanley & Holly Blausser

Harmonic Flute

Albert Imohiosen, in Memory of Godfrey
& Comfort Imohiosen

Mark & Elizabeth Sweigart in Honor of Lewis
& Dorothy Taishoff

Anonymous, in Memory of Lemuel Bowden

Vox Celeste

Faith Hope Kahn II Abrams, to the Greater Glory
of God and in Thanksgiving for Barry Abrams,
beloved husband, Ellen Leora Kahn Fox,
beloved sister of Faith and of Paula Amy Kahn,
and in Thanksgiving for all the blessings of life,
on earth and in heaven, 3 pipes.

Peter Brown

Judy Bell in Memory of Thomas Fowler

Betty L. Dols, in Memory of Richard John Dols

Tom & Mary Madson

Albert Imohiosen, in Memory of Godfrey
& Comfort Imohiosen

Cynthia, Jim & Luke Badrak, in Honor of
the Khoury & Badrak families

Peggy Thomson, in Memory of Alexander
& Leila Thomson

Anonymous in Memory of Lemuel Bowden

Richard Wessely, in Memory of Frank Wessely,
2 pipes.

Judy Bell, in Memory of Thomas Fowler

Chimney Flute

Reginald Barron, in Memory of his grandmother,
Edith F. Jackson, church organist & chorister

Melinda Mlinac, in Honor of Ava and Lucy
Woychuk-Mlinac, 2 pipes

Andrew Scanlon, in Honor of Robert J.
& Mary Lou Russell

Deborah & Timothy Jenks, in Honor of
Nigel Potts

Cynthia, Jim & Luke Badrak, in Memory of
Khoury Badrak

Joseph Vitacco

Walter R. Jackson, in Honor of Nigel Potts,
Paul Jacobs, and the Choir of Christ & Saint
Stephen's

Walter R. Jackson & David W. Jackson,
in Memory of Edith F. Jackson, church organist
& chorister

Brenda Clinton in Honor of Jane Wolf

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The *Organ Console* has been given in Memory
of William C. Huffman by Robyn Huffman &
Donna Merris, Kate and Kristen.

On Day of Resurrection, a Church Unveils Its New Organ

By James Barron

March 23, 2008

Jack M. Bethards stood on a catwalk in a room the size of a walk-in closet, a little room that his crew had built in the front of a little church on the Upper West Side.

In this space, a few feet from the altar, are the inner workings of a brand new \$600,000 pipe organ that his crew had also built. He wanted to tune it. But on a March morning that was more lion than lamb, the church was too cold. The thermostat had been left at 65 during the night.

“I’ve asked for it to come up to 68,” Mr. Bethards said. “We’d like it to be a little closer to 70.”

It was the beginning of another 12-hour day of testing and tuning at Christ and St. Stephen’s Episcopal Church, on West 69th Street between Broadway and Columbus Avenue — another day in the race to get ready for Palm Sunday and Easter, two of the most important days in the Christian calendar.

The church wanted the organ to be heard on Palm Sunday, and it was. Then it fell silent for Holy Week, as dictated by church tradition. Its full-fledged debut, on Easter Sunday, was to begin with Bach’s Prelude and Fugue in C Major, B.W.V. 547. That would be followed by the choir’s singing the hymn “Jesus Christ Is Risen Today” as it marched down the aisle.

Christ and St. Stephen’s wanted more than an instrument for Sunday morning services. It wanted to take advantage of its location, a few blocks from Lincoln Center, to attract well-known organists for recitals of music beyond the liturgical repertory. Christ and St. Stephen’s already has a concert series and an artist in residence, Paul Jacobs, the chairman of the organ department at the Juilliard School. He was closely involved in the planning for the new organ, and is scheduled to play a dedication recital on May 17.

“This is a new treasure for New York,” Mr. Jacobs said.

Choosing a new organ is a milestone for any congregation, a commitment to the future and a statement about what the church wants to be: traditional or contemporary, formal or less so. Next to a sanctuary itself, an organ is one of the most permanent anchors that a church can have in the everyday world. It is also one of its biggest investments and, if the congregation is unhappy with the way the organist is playing it, one of its biggest irritants.

Since the 1960s, as congregations have dwindled and a changing culture has moved away from hymns and traditional compositions, some churches have experimented with folk guitars. Some megachurches have abandoned organs for rock bands. Not Christ and St. Stephen’s. Its old organ dated to 1876 — “a Cadillac in its time,” said the Rev. L. Kathleen Liles, the rector. But it had been renovated and reworked over the years until it was, Mr. Jacobs said, “a hodgepodge.”

But the church put off deciding what to do until the ceiling in the sanctuary collapsed in 2004. Plaster dust filled the old organ’s pipes, dooming the instrument. “Our conservators told us it wasn’t worth fixing,” Ms. Liles said. So the church added a new organ to its to-do list. That doubled the budget for the renovations and repairs.

Day of Resurrection: Continued

“It was an exceedingly ambitious project for a parish our size, 285 members,” she said. “But we’re a musical congregation, this is a music-loving neighborhood, most of our members live in the neighborhood and walk to the church, and we see music not as an ornament to our worship but as an integral part of it.”

The neighborhood pitched in. The West 69th Street Block Association approved a \$3,000 grant for the church, Ms. Liles said, and several bequests helped bring the church to within \$200,000 of the \$1.2 million total.

The church decided to go the traditional route, buying another pipe organ and not a “virtual” instrument like the computerized electronic one with digital audio that Trinity Church on Wall Street installed after its pipe organ was damaged in the dust cloud from ground zero on 9/11. Christ and St. Stephen’s hired one of the big names in the business, Schoenstein & Company.

Christ and St. Stephen’s had already been considering Schoenstein, a choice that was met with approval by the church’s organist and choirmaster, Nigel Potts, and Mr. Jacobs. Both of them studied at Yale under the organist Thomas Murray, who has championed Schoenstein organs for their distinctive tonal colorations.

So, since mid-February, the sanctuary has served as a staging area, carpentry shop and final assembly point as Mr. Bethards and his crew have put the instrument together, piece by piece.

They made the components in their factory near San Francisco and shipped them to New York — 1,042 pipes, the wind chests that drive air into the pipes, the console with three 61-note manuals and a master switch modeled after the one found in a Rolls-Royce.

Except on Sundays, when the tools were packed up and the church held services as scheduled, Mr. Bethards and his installers put in long days in the sanctuary. They used the pews as workbenches. They scurried down the aisles carrying ladders, drills, meters to measure electrical power or strange-looking tools for poking and probing organ pipes — metal pipes with tops that look like exhaust vents, and wooden pipes that end in little chimneys.

This organ is about one-eighth the size of the largest one Schoenstein has ever built, for the Mormon church’s conference center at Temple Square in Salt Lake City. That one has 7,708 pipes. “But in many ways, small organs are more challenging to build than big organs,” said Louis E. Patterson, a member of Schoenstein’s installation crew. “Each stop has to serve two, three, four different purposes, so the sound is more critical than on large organs where if you don’t like one flute stop, you can choose another one.”

There was also the problem of shoehorning the organ into Christ and St. Stephen’s. The pipes could not be hidden in the back of the church because there is no loft. The parish set aside space at the front of the church — the walk-in closet.

But the ceiling is only about 15 feet high. The longest pipes, the 16-footers that are a staple of any pipe organ, had to be shortened. Schoenstein’s solution was a pipe-within-a-pipe design that involved inserting a small tube into the top of each pipe. That, Mr. Patterson said, would “fool the pipe into thinking it’s longer than it is, and generate the right amount of sound.”

(continued)

Day of Resurrection: Continued

The console looked different from the 60 organs Schoenstein had built since Mr. Bethards took over the company. This was the first with a circular, Rolls-Royce-style master ignition switch. As a boy, Mr. Bethards had idolized Rolls-Royces, especially the main switch, a round, black dial on the dashboard with a brass lever that turned on the engine in the days before Rollses had keys. On later models, a second brass lever also controlled the headlights. “I thought it was the most beautiful piece of industrial machinery, and we needed the same thing,” he said.

So right there on the organ console, above the top manual, is a round black dial on the organ console with two brass levers. One is a starter: It turns on the blower in the walk-in closet to generate the wind that goes to the pipes. The other lever controls the lights on the console.

The new organ also has a clock, an old-fashioned analog clock that is silent. “An organ clock can’t click,” Mr. Bethards said. “If it clicks, you’ll play everything at the tempo of a Sousa march.”

But the clock was counting down the hours until Easter, and Mr. Bethards wanted to do the tuning and voicing, a critical final step in getting the organ ready. This involves directing the flow of the wind across the mouth of each pipe — moving the alignment of the pipes ever so slightly and making other adjustments.

“It’s not terribly critical what the temperature is, as long as it’s the same when the organ is played,” Mr. Bethards said. “Temperature is important because people can begin to notice little inconsistencies in tuning when you’re two degrees off.”

Mr. Bethards could tell that it was still too cold. According to the thermometer on the wall above the pipes, the temperature was still 66 degrees.

“We’ll do this after lunch,” he said.

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Correction: The parish has 285 households rather than members.

CHRIST & SAINT STEPHEN'S EPISCOPAL CHURCH

RECTOR

The Rev. L. Kathleen Liles

WARDENS

Daniel Wilhelm and Charlotte Church

TREASURER

Richard Bernero

VESTRY

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Charles Baran	Monte Mathews
Guy Davidson	Carolyn Philip
John Haskin	Lorna Power
Eunice Jackson	Chuck Williams
Nick Jordan	Jill Yankaskas