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SAINT IGNATIUS OF ANTIOCH EPISCOPAL CHURCH  
IN THE CITY OF NEW YORK

Report  
*of the*  
2009–2011 Organ Campaign  
*on the occasion of the*  
Rededication of the Organ



THE FEAST OF SAINT MICHAEL & ALL ANGELS  
THURSDAY, SEPTEMBER 29, 2011

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## I. A MESSAGE FROM THE RECTOR

**I**N THE AFTERNOON of Tuesday, 15 September 2009, the parish secretary, Gwendolyn Chambrun, noticed water running down the walls and doorway outside her office. She acted quickly to alert me and we determined that the aging hot water heater that serves the tower apartment failed. Although the vestry had approved its removal and replacement in another location, the work had not yet begun. The rush of water caused serious damage to the organ and three of the organ's four divisions (the Great, Positiv, and Pedal) were rendered inoperable. Only the Swell division survived unscathed. Fortunately, as good stewards of our property, we were insured, and the Church Insurance Company determined that they would cover the entire loss.

While we were all deeply saddened by this terrible accident, we realised, however, that we were handed an extraordinary opportunity. Organist and Choirmaster Douglas Keilitz undertook to examine the instrument and its overall condition. We concluded that with so much of the organ needing restoration, we were in a position to take strategic action to provide for our future needs. It would be a missed opportunity not to upgrade the instrument in several key areas. In short, a few crucial pieces of additional work would render the instrument better than it was when it was installed in 1966.

In order to make this upgrade possible, in February 2010 we kicked off this Organ Campaign. Our initial goal was to raise \$30,000 to effect the repairs and upgrades necessary to restore and enhance the instrument and help provide better music for our liturgical life and broader music program. Your response was extraordinary. In the end we received donations from fifty nine individuals, families, and organisations totalling \$36,350, allowing us to do more work than we thought possible.

While the scope of work itself is described elsewhere in this report, here I simply wish to thank everyone who has contributed to this wonderful effort. We are all grateful to the staff of the Church Insurance Corporation for their professionalism and speedy response. Without their support and guidance, it is hard to imagine we would have reached this day. Our core group of lay leaders, our Churchwardens and Vestry, were all extremely supportive of this project and saw the need to seize this opportunity to make something out of a bad situation. As I have been every day since I arrived here four years ago, I am thankful for our community, a community that loves excellent music and excellent liturgy and does not see these things as extravagant extras, but rather as integral aspects of our life, work, and ministry. You all gave generously to the project and were truly patient as the work proceeded. Finally, I am grateful to Douglas Keilitz for his vision, his talent, his expertise, and his skill. Without him we could not have undertaken this project, least of all brought it in on budget. He clearly considered this to be a labour of love and donated hundreds of hours of his valuable time. As a parish, we will always be ever thankful to Doug for all his hard work.

I hope that you will come and enjoy the results of this great work and hear beautiful music offered to the glory of God!

Andrew C. Blume✠  
*Rector, Saint Ignatius of Antioch Episcopal Church*  
*Michaelmas, 29 September 2011*

## II. A MESSAGE FROM THE WARDENS

Dear fellow parishioners of St. Ignatius,

**W**E ARE DELIGHTED to be able to share this evening's celebration with all of you. As we dedicate the parish's newly restored organ, we wanted to thank on behalf of the full Vestry everyone who has made this day possible.

First of all, we are grateful to all of the parishioners and friends whose generous contributions have supported the just-completed work on the organ. Rather than the effort of a mere handful, the organ campaign secured the participation of a large and broadly representative group whose gifts show their commitment to the place of music in our parish life.

Most especially, we are very happy to single out the vision and hard work of our Organist and Choirmaster Douglas Keilitz. Working with the Rector and other parish leaders, Doug was able to envision how a few strategic upgrades, in conjunction with the repairs necessitated by the damage to the organ, would result in an instrument that represents a very significant improvement over the organ that we all had known. Due to his ingenuity, along with his contribution of untold hours of skilled work, the renovation has had an impact that vastly exceeds its comparatively small budget. For all of this, Doug has our heartfelt gratitude.

Please take this opportunity to enjoy the sound of the restored organ, and share our appreciation for everyone who has made this work possible.

Sincerely,

Karen Christian  
*Churchwarden*

Charles Knapp  
*Churchwarden*

### III. SCOPE AND IMPACT OF THE WORK

**P**PIPE ORGANS are complicated machines and elegant musical instruments simultaneously, and the organ at St. Ignatius of Antioch Church is no exception. When built in 1966 by Casavant Frères, St-Hyacinthe, Quebec, it was at the forefront of the organ reform movement and, indeed, somewhat progressive at that time. The pervading style was to achieve clarity, brilliance, and expression of the individual musical line, and this instrument did most of that when originally built. Subsequent improvements occurred over the years in an attempt to address some of the organ's short-comings at a reasonable cost, but there were limits in how far one could go due to the nature of the console and the available space within the organ chamber. The organ had served well; however, some things would need to be addressed if it were to be a vital part of the growing music program of the parish.

The water incident provided an opportunity to address three main concerns:

1) The chamber, which is located behind the pipe facade and casework, houses all of the pipework and mechanical apparatus which controls the pipes. Forty-three years of accumulated dust, dirt, insects, plaster, and water damage had taken their toll on pipe metal, wood, and leather. For any musical instrument to perform properly, it must be clean. Therefore, all pipework of the three divisions affected by the water incident (totaling 1,769 pipes) were removed for cleaning and repair. At the same time, all of the windchests which the pipes sit on were stripped of the perishable felt-and-leather pneumatic valves that control the pipes (there are almost as many valves as there are pipes) and restored...a very time-consuming task. With everything removed, this permitted a thorough cleaning of the windchest shells (which are constructed from 1-1/4" thick solid mahogany), restoration and painting of the chamber walls, improvements to the chamber ceiling and bell tower floor, and installation of chamber lighting (something which the chamber previously did not have). Additionally, all of the original windchest wire and cabling was removed and replaced. These wires are connected to a new, solid-state switching system which communicates between the console and the pipes, permits tuning and servicing from the chamber, and provides for the future expansion of the organ with some choice digital ranks to complete the instrument.

2) The console, which is where the organist plays the organ, was in desperate need of an overhaul. Many controls did not work or worked poorly; manual keys and pedals were seriously worn; insects, moths, and mice had eaten away at felt and wiring; and water damage from previous years had done some damage. Restoration or updating the console was possible, although it would have been an expensive undertaking, and some serious limitations would remain. Therefore, it was our good fortune to find an available slightly-used console (that I helped build in 1981) which would provide an ideal platform on which to update with 2011 solid-state components. All existing equipment except for the manual keys, pedals, drawknob units, and toe pistons were removed, and the entire console (including keys, pedals, and drawknobs) was completely rewired. The console portion of the chamber's solid-state switching system was installed, and is connected to the chamber via a 4-pair data cable (this eliminates the approximately 500 wires that originally existed between the console and the chamber). A new solid-state piston action (those numbered buttons under the keys and toe pistons near the pedals) with 100 levels of memory was installed, and the console was placed on an elegant movable dolly, permitting it to be turned or moved into several locations for worship services or concerts.

3) The blower, which provides the wind that runs the windchest actions and blows through the pipes, was in a terrible state. When installed in 1966, its location was the then-ladies restroom, so noise from the unit wasn't a concern. Eventually, when the ladies room was converted into the Parish Office, noise became an issue. As a result, the organ could never be used while someone was working in the Office. This limitation prevented the organ from being used for teaching or practice, rehearsals, and even recording

sessions. Additionally, the unit was on its second motor, and bearings were beginning to fail. Over the years, major advances had taken place in organ blower design, so the existing unit was removed and replaced with a new, totally-enclosed silent blower of ample capacity. This blower uses less electricity than the original, and is at least eighty-five percent quieter; it is now possible to work in the Office and talk on the phone while the organ is being used.

The impact on the music program of our parish should be tremendous as a result of this work. Where before there were limitations on console operation and ease of use, those limitations are now gone. We have a console that works completely without having to by-pass poorly functioning controls, and can place the console virtually anywhere we want. This permits greater ease for conducting a choir from the console, usage by multiple organists, and use in performances, concerts, and recitals. A clean chamber with clean pipes and new control systems means a completely-functioning instrument that performs well, stays in-tune longer, and is easier to maintain. A new blower provides greater usage of the organ and a comfortable working environment in the Parish Office. All of these things are a major step in maintaining and enhancing the worship and music life of St. Ignatius of Antioch Episcopal Church, and I am grateful to have had the opportunity to see it through successfully.

Douglas Keilitz  
*Organist & Choirmaster*  
*Organbuilder & Curator-in-Residence*

## IV. SPECIFICATION OF THE ORGAN

St. Ignatius of Antioch Episcopal Church, New York, New York  
Casavant Frères, St-Hyacinthe, Québec, Canada      Op. 2892 - 1966

### I      **Grand Orgue**

16	Bourdon*
8	Montre
8	Flûte a Cheminee
8	Flûte Harmonique*
4	Prestant
4	Flûte a Fuseau
2	Flûte a Bec
III	Cornet*
IV	Mixture
8	Récit au Grand Orgue
8	Positif au Grand Orgue
	Octave Grave

### III      **Récit**

16	Bourdon*
8	Montre*
8	Bourdon
8	Gambe
8	Voix Celeste (tc)
4	Prestant
4	Flûte Conique
2	Doublette
V	Plein Jeu
16	Basson
8	Trompette
8	Hautbois*
8	Voix Humaine
4	Clairon
	Tremblant
16	Récit Grave
4	Récit Octave
	Récit Muet

### **Accessories**

Clochettes\*  
Sostenuto\*

### II      **Positif**

8	Montre*
8	Bourdon
4	Principal
2 2/3	Nasard
2	Octave
1 3/5	Tierce
IV	Cymbale
8	Cromorne
	Tremblant
8	Récit au Positif

### **Ancillaire**

8	Trompette-de-fête au Grand Orgue*
8	Trompette-de-fête au Positif*
8	Trompette-de-fête au Récit!*
8	Trompette-de-fête au Pédale*

### **Pédale**

32	Contrebasse*
32	Soubasse*
16	Montre
16	Soubasse
8	Principal
8	Flûte Bouchee
4	Basse de Choral
4	Flûte*
III	Fourniture
32	Bombarde*
16	Bombarde
8	Trompette*
4	Chalumeau
8	Tirasse Récit
8	Tirasse Positif
8	Tirasse Grand Orgue

\* indicates "prepared for" stops and accessories

## V. DONORS TO THE ORGAN FUND

Ms Nancy Barnes  
Mr John Beasley  
Mr and Mrs Henry E. Bessire  
The Rev'd Dr and Mrs Andrew C. Blume  
Professor Evangeline Morphos and Professor Alan Brinkley  
Mr Nevin C. Brown  
Dr James Carpenter and Ms Amy Davidson  
Ceddorion NYC, Inc.  
Ms Karen Christian  
Mr Robert Clere  
Ms Diane Clunan  
The John E. Covington Fund, New York Community Trust  
Ms Stephanie Cowell  
Mr and Mrs Ned Darnall  
Ms Nancy Dobi  
Mr and Mrs William Farris  
Mr William Goetz  
Ms Jolle Greenleaf and Mr Hank Heijink  
Mr Gerard Hill  
Mr Robert Hillman and Mr James Mitchell  
Mr David Holkeboer  
Mr Frank Horak and Dr Raymond Matta  
Ms Alison Howard-Levy  
Ms Vanessa Howe-Jones and Mr Samuel Johnson  
Ms Holly Hughes  
Mrs Nancy Temple Jerome  
Ms Ceal Johnson  
Randall K. C. Kau and Elizabeth McL. Olmsted  
Mr Douglas Keilitz  
Mr Charles N. Knapp and Dr Warren T. Woodfin  
The Very Rev'd Harry E. Krauss. In honor of John E. Metcalfe.  
Lucy & Clyde Kuemmerle  
Ms Deanna Lee  
Mr John Lord  
Mrs V. K. McCarty. In memoriam Rev'd Dr Richard A. Norris.  
Mr and Mrs Scott McDermott  
Mr John Metcalfe  
Mrs Carolina Mickey  
Mr Amos Moore, Jr. In memoriam Richard C. Packert.  
Ms Elizabeth Moore.  
Mr Anthony Morss  
Mr Jeremy Norman and Mr David Warmund  
Ms Betty Piazza  
Mrs Thelma Piervicenti  
Ms Marie Postlewate

Mrs Marjorie Ramirez Polydorou. In memoriam Anthony Ramirez.  
The Russian Musical Arts Society  
Mr David Schraa  
Mr Mark Schultz and Mr Erich Erving  
Mr Stephen Sechrist  
Mr James Silvia. In memoriam Judith Silvia.  
Mr Howard Stokar  
Br Stephen Storen, BSG  
The Rev'd Howart T. Stowe. In memoriam Michael Christopher Lee Hanworth.  
Mr and Mrs James Tunkey  
Ms Constance Vidor  
Mr Charles Wuronen  
Ms Lucy T. Yates and Mr Ravi Rajan  
Anonymous (2)

List complete as of 28 September 2011

## VI. MUSIC AT SAINT IGNATIUS OF ANTIOCH

**O**UR LITURGICAL MUSIC PROGRAM and our CONCERT SERIES are integral parts of our ministry. Regularly offering music of the highest quality enriches the experience of worship so that people can feel the presence of God, understand instinctually the goodness of creation, and appreciate the achievements of those endowed by God with a talent and creativity that is itself indicative of God's own very nature. Our Concert Series presents sacred and other music in a sacred setting, opens our doors to our neighbours, and welcomes people from all walks of life who seek an experience of the transcendent under our roof. Our Ensembles-in-Residence and the other outside groups are fully self-supporting. Indeed, their presence and financial contribution help make our Choir's participation in the concert series possible. These funds do not, however, meet all our Choir's needs. Furthermore, presenting high quality liturgical music is not cheap. We hope, therefore, that you will consider becoming a supporter of MUSIC AT SAINT IGNATIUS and help us bring fine musical performances, both in concerts and within the liturgy, possible. All supporters are acknowledged in our programs, and contributions are fully tax deductible to the extent allowed by law.

### DOUGLAS KEILITZ

#### Organist & Choirmaster ♦ Organbuilder & Curator-in-Residence

**D**OUGLAS KEILITZ CAME TO SAINT IGNATIUS of Antioch in July 2003 and since that time, he has enhanced our music programs, increasing our professional choir's repertoire and providing new editions of unpublished and rarely performed works, establishing our vibrant Concert Series, and expanding our Ensemble-in-Residence program.

A native of Long Island, his earliest studies were with Robert Arnold and Robert K. Kennedy. Mr Keilitz studied at the Mannes College of Music in New York City, where his teachers included William Whitehead and Richard Westenburg. Mr Keilitz has also studied with Stephen Hamilton in New York City. Over his thirty-five year career and before arriving at Saint Ignatius, he has held various church positions throughout New York, New Jersey, and Pennsylvania.

Mr Keilitz has been active as a recitalist, performing concerts in many of New York's landmark churches, including St. Patrick's Cathedral, Fifth Avenue Presbyterian Church, St. Mary the Virgin, the Church of the Transfiguration, and St. Paul's Chapel. He has performed in master classes with renown French organists Marie-Claire Alain (which was filmed by the American Guild of Organists as part of its "Masters Series" DVD collection) and Olivier Latry, organist of Notre Dame de Paris. More recently, he has performed in master classes with American organists James David Christie, Charles Callahan, and Martin Jean. His experience as a choral director has resulted in the formation of several community choruses, and he is a former director of the reorganized Greater Trenton Choral Society. He is also active as an accompanist and vocal coach, and is the Rehearsal Assistant and Accompanist for the Richmond (Staten Island) Choral Society.

Mr. Keilitz serves as a member of the Executive Board of the New York City Chapter of the American Guild of Organists in the capacity of Archivist, and is a member of the St. Wilfrid Club, New York City's organists society. He is also a member of the Anglican Association of Musicians and the Gregorian Society. In addition to his musical career, Mr Keilitz has also been active as a pipe organ builder, restorer, technician, and curator. He is also skilled at cabinet and furniture-grade woodworking, and is an enthusiastic motorcyclist.

## THE CHOIR OF SAINT IGNATIUS OF ANTIOCH

### Soprano

Nancy Barnes, Melissa Kelley, Katrina Montagna

### Alto

Katherine Emory, Catherine Hedberg

### Tenor

Douglas Purcell, Edward Rubeiz, L. Dean Todd

### Bass

David Caldwell, Erik-Peter Mortensen

**T**HE CHOIR, AN ALL-PROFESSIONAL ENSEMBLE, sings at the 11 o'clock Solemn Mass from September to June and at special services throughout the year, such as the great liturgies of Christmas, Holy Week and Easter, All Souls' Day, and the festivals of Corpus Christi and the Assumption of the Virgin.

At each Mass the Choir usually sings a polyphonic setting of the Ordinary of the Mass (Kyrie, Gloria in excelsis, Sanctus, and Agnus Dei), and a motet or anthem. They also sing the traditional Gregorian chant minor propers, brief passages from scripture that are appropriate to the particular day and season set to music.

The large repertoire of mass settings, motets, and anthems is mainly drawn from the glories of Medieval and Renaissance music and from the Anglican Choral tradition. The Choir has also premiered a number of liturgical works by prominent composers and produced several recordings. In addition, the Choir presents two or three concerts each season, sometimes with orchestra and soloists as part of our ongoing concert series.

## ENSEMBLES-IN-RESIDENCE

**S**AINTE IGNATIUS OF ANTIOCH EPISCOPAL CHURCH is pleased to be home to several distinguished vocal ensembles. These ensembles-in-residence rehearse and perform in the church and, as part of their relationship with the parish, each year usually offer their vocal talents and perform the liturgical music at Solemn Mass on a week-day feast or at Choral Evensong on a Sunday evening. We are pleased that they all participate in our arts ministry.

## FURTHER INFORMATION

**F**OR MORE INFORMATION about MUSIC AT SAINT IGNATIUS OF ANTIOCH and how you can make a difference, please contact Douglas Keilitz at 212-580-3326 or [music@saintignatiusnyc.org](mailto:music@saintignatiusnyc.org)

For a complete listing of concerts, please visit our website at [www.saintignatiusnyc.org](http://www.saintignatiusnyc.org)

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# THE CHURCH OF SAINT IGNATIUS OF ANTIOCH

552 WEST END AVENUE, NEW YORK, NEW YORK 10024

TELEPHONE 212-580-3326

ON THE WEB: [www.saintignatiusnyc.org](http://www.saintignatiusnyc.org)

EMAIL: [office@saintignatiusnyc.org](mailto:office@saintignatiusnyc.org)

OFFICE HOURS: MONDAY THROUGH FRIDAY 9:00 A.M. TO 5:00 P.M.

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The Rev'd Dr Andrew C. Blume

*Rector*

## **Sunday Services**

The Rev'd Paul S. Kahn

*Deacon*

9:00 A.M.

Sung Mass

Ms Rebecca Barnes

*Seminarian*

11:00 A.M.

Solemn High Mass

Mr Adam McCluskey

*Seminarian*

5:00 A.M.

Solemn Evensong

Dr Philip Towner

*Diocesan Intern*

*(1st Sunday of the month)*

Nursery care for infants and toddlers  
available.

Mr Douglas Keilitz

*Organist & Choirmaster*

Mr David Holkeboer

*Associate Organist*

Please join us for  
Coffee Hour in the Undercroft  
after each Mass.

Ms Gwendolyn R. Chambrun

*Parish Secretary*

Mr James Mayanja

*Sexton*

## **Weekday Services**

Mr Charles N. Knapp

*Churchwarden*

Ms Karen Christian

*Churchwarden*

12:15 P.M.

Mass (Tuesdays and Thursdays)

Mr Ravi Rajan

*Treasurer*

6:00 P.M.

Evening Prayer (Wednesdays)

Mrs Jean Porterfield

*Assistant Treasurer*

6:30 P.M.

Healing Mass (Wednesdays)

Ms Constance Vidor

*Clerk*

*Feast days and national holidays as announced*

Dr James M. Carpenter

Ms Stephanie Cowell

Mr William L. Farris

Mr John Metcalfe

Ms Thelma Piervicenti

Ms Marie Postlewait

Mr Ravi Rajan

Mr Smedes Rose

The clergy are available to hear confessions  
at any time by appointment.

Ms Constance Vidor

*Vestry*

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