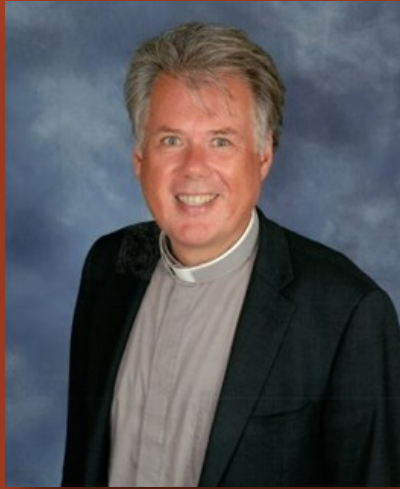




# THE ROSALES/PARSONS ORGAN

DEDICATION YEAR 2023-2024



*"Praise the Lord! Sing to the  
Lord a new song, his praise be  
in the assembly of the faithful."*

*Psalms 149*

### **A MESSAGE FROM THE RECTOR**

Our magnificent new Rosales/Parsons organ is built primarily to assist the congregation in our praise of God. It is a great privilege to have such a wonderful instrument in our midst. It will enhance the long musical tradition of St James. It comes to us as the result of many different people's generosity and expertise.

This new organ is an expression of our confidence in the future. Our hearts are full of thankfulness to God for the blessings we have been given in the past and we are a people of hope. It is a source of great joy to know that future generations will be gathering in this place to sing their praises to God accompanied by this same wonderful organ.

May Jesus Christ be praised and glorified now and the in the ages to come.

*Mark*

The Rev'd Dr. Mark Hargreaves, *Rector*

## A MESSAGE FROM THE DIRECTOR OF MUSIC

Welcome to this year of dedication and inauguration of the Rosales/Parsons pipe organ here at St. James by-the-Sea Episcopal Church. We are honored that you have chosen to be with us to celebrate this momentous occasion.

In the life of any religious institution, moments of rebirth, renewal, and new beginnings are moments which breathe new life and new commitment to ministry. Such is this moment in the life of St. James: we renew with strength and conviction our commitment to ministry within our parish community and our whole region of Southern California.

May the music breathed to life by this magnificent instrument inspire each one of us in our various callings to greater service and worship of our loving God and to each other. May we join with the Psalmist and say, "Let everything that hath breath praise the Lord."



A handwritten signature in black ink that reads "Alex Benestelli".

Alex Benestelli, *Director of Music*



## FROM THE ORGAN COMMITTEE

The building of the new Rosales/Parsons organ has been a remarkable journey, and the destination has exceeded both our expectations and our imaginations.

We trust that you will be as delighted with the instrument as we are, in both its many and marvelous sounds as well as its visual splendor. Its beauty, however, reaches far beyond the pipes and woodwork.

This magnificent work of art could only have become a reality through the joint efforts of the parishioners of St. James by-the-Sea and our friends in the greater San Diego community. We are profoundly grateful for so many gifts: the particular care of our construction workers, the detailed and committed work of our organ builders, the good humor of our congregation during construction, the willingness of so many individuals to help, the staunch support of our vestry and clergy, and the overwhelming generosity of our parishioners and friends. As St. Paul said, there are varieties of gifts, but One Spirit. The love you have shown through these gifts is as essential to the true beauty of our new organ as the music you have enabled it to make for many, many years to come.

*The Organ Committee*

Deborah Cleveland, Peter Davis, Charles Dick, Nora Sargent, and Marvie Norris



## FROM THE ORGAN BUILDERS

It is with a feeling of thanksgiving and celebration that we present the Rosales/Parsons Organ to you and to the greater San Diego community.

The success of this instrument is a tribute to those who conceived, designed, and constructed it, and to those who supported the project from its conception to its completion. We all leave part of ourselves in it; a legacy for generations to come.

We thank the Rector, Vestry, Musicians and Parish of St. James by-the-Sea for giving us this opportunity.

*Manuel Rosales and Ric Parsons*

# Dedication Events

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**SUNDAY, OCTOBER 1, 2023 AT 4:00PM**

**Ken Cowan, Organ Dedication Recital**

**SUNDAY, JANUARY 14, 2024**

**Choral Evensong at 4:00pm**

Sung by the Schola Cantorum of St. James

followed by

**Caroline Robinson, Organ Recital at 5:00pm**

**SUNDAY, MARCH 10, 2024**

**Lenten Carol Service at 4:00pm**

Sung by the Choirs of St. James by-the-Sea and All Soul's Church

followed by

**Raúl Prieto Ramírez, Organ Recital at 5:00pm**

**SUNDAY, MAY 12, 2024**

**Choral Evensong at 4:00pm**

Sung by the Choir of St. James by-the-Sea

followed by

**Bruce Neswick, Organ Recital at 5:00pm**

# ROSALES ORGAN BUILDERS, LOS ANGELES, CALIFORNIA, OP. 42 PARSONS PIPE ORGAN BUILDERS, CANANDAIGUA, NEW YORK, OP. 51



## GREAT ORGAN

MANUAL II

17 VOICES, 21 RANKS, 18 STOPS, 1196 PIPES

|                            |        |
|----------------------------|--------|
| DOUBLE OPEN DIAPASON       | 16'    |
| VIOLONE*                   | 16'    |
| FIRST DIAPASON             | 8'     |
| SECOND DIAPASON*           | 8'     |
| BOURDON*                   | 8'     |
| FLÛTE HARMONIQUE *         | 8'     |
| VIOLONE*                   | 8'     |
| FIRST OCTAVE               | 4'     |
| SECOND OCTAVE*             | 4'     |
| SPIRE FLUTE*               | 4'     |
| OCTAVE QUINT               | 2 2/3' |
| SUPER OCTAVE               | 2'     |
| TIERCE                     | 1 3/5' |
| FOURNITURE IV-VI           |        |
| TREMULANT                  |        |
| CONTRA TROMBA*             | 16'    |
| TROMBA*                    | 8'     |
| TROMBA CLARION*            | 4'     |
| TUBA MIRABILIS <i>SOLO</i> | 8'     |
| CHIMES+                    |        |
| UNISON OFF                 |        |

(\*ENCLOSED WITH CHOIR)

## SWELL ORGAN

MANUAL III - ENCLOSED

16 VOICES, 19 RANKS, 17 STOPS, 1196 PIPES

|                   |     |
|-------------------|-----|
| LIEBLICH GEDECKT  | 16' |
| GEIGEN DIAPASON   | 8'  |
| ROHRFLÖTE         | 8'  |
| VIOLE DE GAMBE    | 8'  |
| VOIX CÉLESTE      | 8'  |
| FLÛTE DOUCE       | 8'  |
| FLÛTE CÉLESTE     | 8'  |
| PRINCIPAL         | 4'  |
| FLÛTE TRAVERSIÈRE | 4'  |
| OCTAVIN           | 2'  |
| PLEIN JEU III-IV  |     |

|                |     |
|----------------|-----|
| CONTRE BASSON  | 16' |
| TRUMPET        | 8'  |
| BASSON         | 8'  |
| OBOE           | 8'  |
| VOX HUMANA     | 8'  |
| CLARION        | 4'  |
| TREMULANT      |     |
| SWELL 4' & 16' |     |
| UNISON OFF     |     |

## SOLO ORGAN

MANUAL IV - ENCLOSED

9 VOICES, 13 RANKS, 10 STOPS, 695 PIPES

|                              |    |
|------------------------------|----|
| DOPPELFLÖTE                  | 8' |
| CONCERT FLUTE                | 8' |
| GAMBA                        | 8' |
| GAMBA CELESTE                | 8' |
| HOHLPFEIFE                   | 4' |
| CORNET V                     |    |
| FRENCH HORN                  | 8' |
| ENGLISH HORN                 | 8' |
| TREMULANT                    |    |
| TUBA MIRABILIS               | 8' |
| TROMBA MARINA <i>ANT</i>     | 8' |
| ENCLOSED GREAT REEDS ON SOLO |    |
| SOLO 4' & 16'                |    |

## CHOIR ORGAN

MANUAL I - ENCLOSED

15 VOICES, 17 RANKS, 19 STOPS, 1042 PIPES

|                  |        |
|------------------|--------|
| ERZÄHLER         | 16'    |
| OPEN DIAPASON    | 8'     |
| GEDECKT          | 8'     |
| ERZÄHLER         | 8'     |
| ERZÄHLER CELESTE | 8'     |
| PRINCIPAL        | 4'     |
| KOPPELFLÖTE      | 4'     |
| NAZARD           | 2 2/3' |
| OCTAVE           | 2'     |
| BLOCKFLÖTE       | 2'     |
| TIERCE           | 1 3/5' |

|                               |        |                               |     |
|-------------------------------|--------|-------------------------------|-----|
| LARIGOT                       | 1 1/3' | LIEBLICH GEDECKT <i>SWELL</i> | 8'  |
| MIXTURE III                   |        | VIOLONE <i>GREAT</i>          | 8'  |
| BASS CLARINET                 | 16'    | CHORAL BASS                   | 4'  |
| TROMPETTE                     | 8'     | BOURDON                       | 4'  |
| CORNO D'AMORE                 | 8'     | CONTRE BOMBARDE*              | 32' |
| CLARINET                      | 8'     | BOMBARDE*                     | 16' |
| TREMULANT                     |        | CONTRE BASSON <i>SWELL</i>    | 16' |
| TUBA MIRABILIS <i>SOLO</i>    | 8'     | TROMBA <i>GREAT</i>           | 16' |
| TROMBA MARINA <i>ANT</i>      | 8'     | TRUMPET*                      | 8'  |
| ENCLOSED GREAT REEDS ON CHOIR |        | TROMBA <i>GREAT</i>           | 8'  |
| CHOIR 4' & 16'                |        | BASSOON <i>SWELL</i>          | 8'  |
| UNISON OFF                    |        | CLARION*                      | 4'  |
|                               |        | TROMBA CLARION <i>GREAT</i>   | 4'  |
|                               |        | TUBA MIRABILIS <i>SOLO</i>    | 8'  |
|                               |        | TUBA MIRABILIS <i>SOLO</i>    | 4'  |
|                               |        | TROMBA MARINA <i>ANT</i>      | 8'  |
|                               |        | CHIMES+                       |     |
|                               |        | (*ENCLOSED WITH SOLO)         |     |
|                               |        | (+ DIGITAL)                   |     |

## ANTIPHONAL ORGAN

FLOATING - UNENCLOSED

3 VOICES, 3 RANKS, 3 STOPS, 145 PIPES

|               |    |
|---------------|----|
| PRINCIPAL     | 8' |
| OCTAVE        | 4' |
| TROMBA MARINA | 8' |

## SOLO PERCUSSIONS

MANUAL I/IV - ENCLOSED

|                   |    |
|-------------------|----|
| ORCHESTRAL BELLS+ | 8' |
| HARP+             | 8' |
| CELESTA+          | 4' |
| TOWER CHIMES      | 8' |

## PEDAL ORGAN

UNENCLOSED

6 VOICES, 6 RANKS, 29 STOPS, 288 PIPES

|                               |         |
|-------------------------------|---------|
| CONTREBASSE                   | 32'     |
| BOURDON+                      | 32'     |
| OPEN DIAPASON                 | 16'     |
| CONTREBASSE                   | 16'     |
| BOURDON                       | 16'     |
| VIOLONE <i>GREAT</i>          | 16'     |
| LIEBLICH GEDECKT <i>SWELL</i> | 16'     |
| ERZÄHLER <i>CHOIR</i>         | 16'     |
| QUINTE                        | 10 2/3' |
| FLUTE                         | 8'      |
| OCTAVE                        | 8'      |
| OPEN DIAPASON                 | 8'      |
| BOURDON                       | 8'      |

## ACCESSORIES

CYMBALSTERN 7 BELLS

PARJARITOS

ALL SWELLS/SWELL

GT/CH TRANSFER

PED/CH/GT/SW/SOLO SOSTENUTO

FULL COMPLIMENT OF COUPLERS

ENCLOSED GREAT FLUES ON SOLO

ENCLOSED GREAT FLUES ON CHOIR

ENCLOSED GREAT REEDS ON SOLO

ENCLOSED GREAT REEDS ON CHOIR

PEDAL STOPS ON MAN. COMBS.

CONTROL SYSTEM BY OPUS-TWO ICS

30 GENERAL PISTONS

8 DIVISIONAL PISTONS

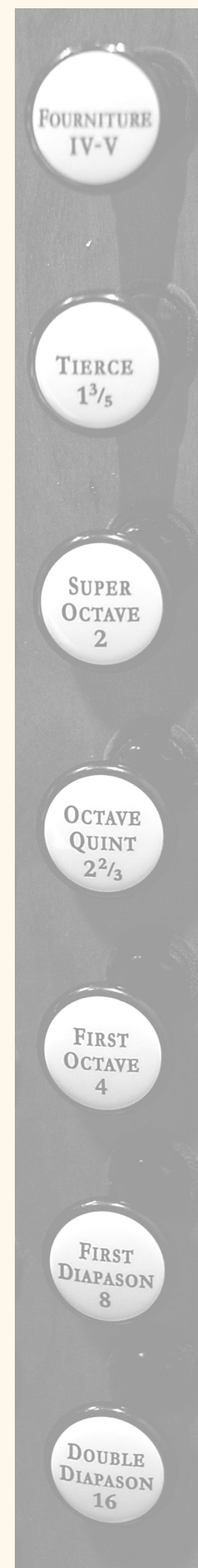
90,000 MEMORY LEVELS

**66 VOICES**

**100 STOPS**

**79 RANKS**

**4,562 PIPES**



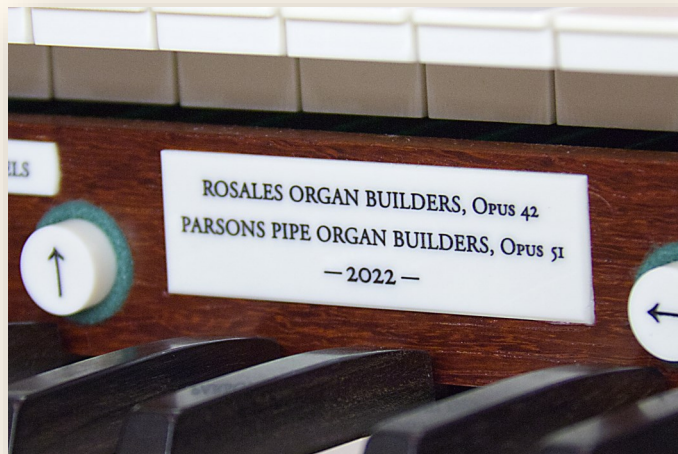
# History of the organ

By Peter Geise, *Technical Director, Parsons Pipe Organ Builders*  
With additions by Manuel J. Rosales and Alex Benestelli

In any artistic endeavor, the goals of an artist guide every step of the process to achieve the desired result. When multiple artists collaborate the result can be a wonderful synergy of goals and the result is something that a single individual would not have created on his own. The new organ at St. James by-the-Sea in La Jolla, CA is a wonderful synergy of multiple artists working together to create something quite special and unique.

## CHURCH BUILDING AND HISTORY

The current church building of St. James by-the-Sea, finished in 1930, seats approximately 450. It is built in the Spanish Colonial style with walls of poured concrete and a wooden ceiling 33 feet above the nave floor at its peak. This provides a pleasant acoustic, especially for small ensembles and choirs. The building was finished during the Great Depression when resources limited the church's ability to complete certain projects like the pipe organ and the tile floor in the nave (completed 2015). A three manual, 33-rank organ was purchased second-hand from Henry Pilcher's Sons Organ Company in 1930. It is unlikely that the Pilcher organ provided adequate support to the congregation. The four-manual Austin organ that replaced it in 1975 occupied only three-quarters of the chamber space. Austin Op. 2585 was a major pendulum swing away from the Pilcher in terms of style, and it shared many characteristics with other organs of that era. Although the stoplist was not as top-heavy as some other instruments of the day (each division had at least one 8' open flue stop), the scaling provided weak bass tones and the voicing style emphasized the upper harmonics. The Great and Positiv divisions were placed in four "flower box" displays, two on either side of the chancel. These displays were located in front of four chamber openings, limiting how much sound could project from the chambers behind. A sizable Antiphonal division was placed on the back wall below a round window. Sadly, the church did not receive the kind of broad, warm pipe organ that its builders would have envisioned, and after forty-five years St. James had to confront the cost of the Austin organ's mechanical failures and harsh tonality.



## PROJECT HISTORY

Parsons Pipe Organ Builders' participation in the La Jolla project began in early 2018 when Manuel Rosales contacted us about a possible collaboration with him to build a new organ for St. James by-the-Sea. Guided by organ consultant, Thomas Sheehan, of Washington National Cathedral, the organ committee contacted Rosales about possibly rebuilding the existing organ or replacing it. After much discussion about what would best align with St. James' values and mission, the future direction of its music ministry, and with wise long-term stewardship in mind, a new organ was proposed using the best of the existing pipes rather than rebuild the Austin mechanisms. This opened up a range of musical possibilities and the mechanical reliability that only a new instrument could provide. The project would require all new mechanical components capable of accommodating a larger organ with an entirely new chassis, new casework and new pipe façades. The new visual design was in keeping both with the church's Spanish colonial-style architecture and the seismic concerns inherent in working in Southern California.

The new organ would be known as Rosales Organ Builders Opus 42 and Parsons Pipe Organ Builders Opus 51. A letter of intent was signed in October 2018 and following presentation of a façade rendering, the contract was signed in September 2019. The Austin organ was removed in January 2020 due to its ongoing electrical issues. With the organ removed, the church could



prepare the chambers to receive the new instrument. The four new cases that hang on the chancel walls are taller and heavier than the previous “flower box” cases, requiring a new steel structure to be engineered and installed. The Antiphonal could occupy the existing steel structure, although this would need to be stiffened to meet current codes even though the division was being reduced to a solo reed and a unit Principal.

We collaborated with MDEP of La Jolla who engineered steel frames that would hold the organ and allow maximum access for service. MDEP received the 2023 Award for Historic Preservation from the Structural Engineers Association of San Diego for their work on the St. James organ project. The existing chancel concrete openings were enlarged to improve tonal egress and service access to the mechanisms located in the cases. The ceilings of the organ chambers were also thickened with added material to promote tonal projection.

#### ORGAN CASE

The four chancel cases and Antiphonal case are constructed of quarter-sawn white oak and stained to complement the church furnishings. Multiple elements from the church architecture are echoed and tied together in the cases, including the seashell and sword that are symbols of St. James. These elements along with the wooden

grillework and columns were all fabricated on our computer-controlled router. Façade pipes from the 16’ and 8’ Diapasons on the Great and Pedal and the 8’ Principal in the Antiphonal are of 80% tin and are polished with a fine abrasive to mute the reflectiveness of the pipes. Pipe mouths and some case elements are covered with gold leaf to help warm the color palette of the organ.

#### TONAL DESIGN

The primary goal of the tonal design of the new instrument is to accompany choral anthems and congregational singing. This encouraged a design including many foundation and color stops, a large majority of which are under expression. A total of 59 ranks are under expression in 3 enclosures. 33 stops are of 8’ pitch and 16 of the ranks are reed pipes. Only one reed, the nautically-themed Tromba Marina, is unenclosed above the West door in the Antiphonal case. Pipe scales were determined by Manuel Rosales and Kevin Gilchrist. Shop voicing of all flue pipework was completed by Duane Prill, and the reed pipework was voiced by Chris Broome and David Schopp. All pipes were tonal finished in the church by Manuel Rosales with assistance from members of the Parsons staff.



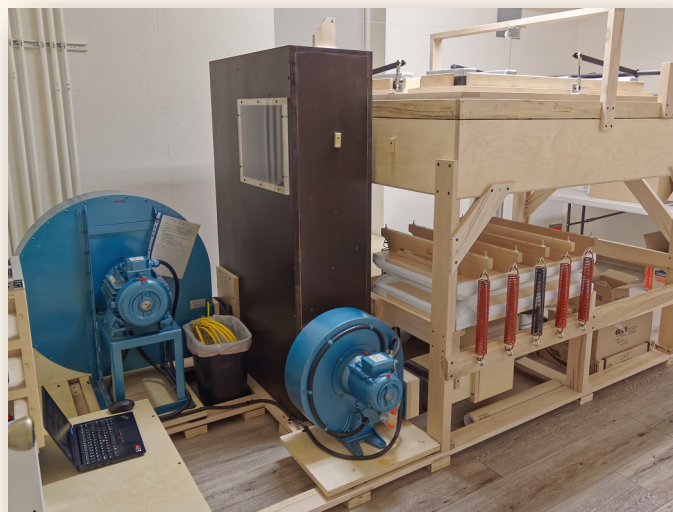
The chambers on the south side of the chancel contain the three main manual divisions: Great, Swell and Choir. The Great division is divided into two sections: the first Principal chorus based on 16’ pitch is unenclosed; the remainder of the Great is enclosed within the Choir expression enclosure including the independent 16’-8’-4’ Tromba chorus on ten inch wind pressure. The Choir contains many color stops including a full complement of mutation stops. The large Swell division is located behind the Unenclosed Great and contains all of the expected stops for accompanying choral literature.

The north side of the chancel contains the Pedal and Solo divisions. In part, this was due to the fact that the floor was eighteen inches lower on this side, providing more ceiling height for the tall bass pipes. In spite of this, the longest wooden pipes

of the 16' Open Diapason and the "Haskelled" pipes of the 32' Contrebasse were laid down along the back wall of the chamber. All of the wood pipes of these two stops as well as the bass octaves of the Swell and Great flutes were built in our shop. The full-length 32' Contra Bombarde is located in the Solo expression chamber and its commanding sound is voiced on 17.5 inches of wind to underpin the full organ. However, the expression shades allow it to be toned down and used for a much wider range of musical possibilities.

## MECHANICAL DESIGN

Because this was a collaboration, the mechanical design required careful management of the process in terms of pipe materials, scales, wind systems, chest designs and pipe racking methods. The majority of the pipework stands on slider and tone channel windchests. The pallets are provided with pneumatic assists (balanciers) to improve action speed and repetition. The remainder of the stops play from all-electric or electro-pneumatic chests. In order to create the wide variety of colors in the tonal design, a wide range of wind pressures were necessary ranging from 2.75 inches for the Antiphonal Principal to 17.5 inches for the Solo Tuba and Pedal 32' Contra Bombarde. Wind is provided by five custom-made blowers in three locations totaling 13.5 horsepower. The blowers feed sixteen reservoirs of different constructions including bag bellows and single-rise regulators with both cone and curtain valves to serve specific purposes throughout the organ. Numerous concussion bellows smooth out unwanted ripples in the wind and are disengaged when the tremulants are active.



## CONSOLE

The new movable 4-manual console is built of quarter-sawn white oak and stained to match the new cases. The interior wood is cherry with accents of African padauk. It was designed to be as low-profile as possible with a drop-sill keydesk. Manual naturals are covered in bleached bone with sharps of African blackwood as are the custom drawknobs. The side panels on both ends of the console are doors that open to reveal storage cabinets for the organist and organ technician. Two music racks are provided: a decorative wood rack with book-matched madrone burl, and a clear scratch-resistant polycarbonate rack for improved visibility. The console's control system, by Opus-Two, handles the myriad of complex functions available to control



the instrument, including Sostenuito, melody coupling, through-coupling, transposer, and record/playback. The system provides 300 assignable folders each with 300 levels totaling 90,000 levels of memory.

## COMPLETION

The initial delivery and installation began in June 2022. Components from the five cases, the Antiphonal and the North side organ chamber containing Pedal and Solo stops completely covered the Nave and Parish Hall. Two more phases of installation followed, with tonal finishing beginning in February 2023. Staggering the installation process allowed the three tractor trailer loads of organ to be safely and efficiently unloaded and organized in the church's sanctuary.

Most of the organ was complete and playing in time for Easter and was officially accepted in a short ceremony after the morning service on July 23, the Feast of St. James the Great, directed by Alex Benestelli with Organ Consultant Thomas Sheehan at the console. It now begins its life in service to the church of St. James by-the-Sea and the greater San Diego musical community, truly as a unique instrument and the fruit of the labors of many artists and contributors.

# Contributors

This incredible musical instrument is made possible by the generous contributions of the following members and friends of St. James by-the-Sea Episcopal Church, acknowledged here as a testament to faithful stewardship for generations to come.

---

## PATRONS

Deborah and Paul Cleveland  
The Velma Harrison Family  
*given by Katherine Cormier*  
Anne Davis  
The Elliott Family  
Michael Kaehr  
*in memory of Nancy Olmsted Kaehr*  
Anonymous  
Teresa and Byron Pollitt

## BENEFACTORS

Robin and Bill Comer  
George Damoos†  
Sarah and Peter Davis  
*In loving memory of*  
*Helen and Edwin Glazener*  
John Q. Nichols

## SOLO STOPS

Ann Rea Craig  
Philip Glenn Roeder  
The Estate of Dorothy Williams

## CHORUS REEDS

David Caudle  
Anne and Charles Dick  
Mary, Rob, and Rip Durham  
E. Clare Friedman  
*in memory of Paul J. Friedman*  
Teresa and Harry Hixson, Jr  
E. Frances Lolly†  
Janet and Jack Nunn  
Nora and Fritz Sargent  
The Townsend-Ward Family  
*in memory of Jack Townsend*  
Nancy and David Wilson

## FOUNDATION STOPS

Barbara and James Alcorn  
Alex Benestelli  
Karen and Robert Bowden  
Wendy Brody†  
David Camp  
Catherine F. Canada†  
Paula and Daniel Clendenin  
Sarah and Leon Ellwein  
The Episcopal Diocese  
of San Diego  
Les Faulder  
Jane and Thompson Fetter  
Ann and Christopher Glazener  
Margaret Jackson  
and Neil Hadfield†  
Ellen and Gordon Knight  
Marvie and John Norris  
Anne and Stuart Marshall  
Place Tegland  
Edith and Paul† Sanchez  
Carolyn Yorston-Wellcome†

## FRIENDS

Angelica Anderson  
*in memory of Fred Boynton*  
Mona and Richard Ackerman  
Mark Albers  
Ildiko Antal  
Ingrid Bateman  
*in memory of Wendy Brody*  
Claudia Baranowski  
Anthony Baron  
Marie Keledjian  
and Kevin Bertrand  
Christian Bachofer, Jr.  
Sara Biggs

Cynthia Black  
William Bodenstab  
Chris Berggren  
The Bojan Family  
*in honor of Marjorie*  
*and Robert Coburn*  
Mark Bowles  
Beverly Boynton  
*in memory of Fred Boynton*  
Alice Briggs-Smith  
Marilyn and Leo Brown  
Nancy and Richard Carroll  
The California Family Foundation  
Simon Cardew  
Joyce Casale  
*in memory of Fred Boynton*  
Nicole Cervie-McKeeever  
Clifford Chally and Kirby Smith  
The Children and Youth  
of St. James by-the-Sea  
Amanda Clark  
Marta and Matthew Clendenin  
Ann Loraine Craig  
Marjorie and Robert Coburn  
Candy Coleman  
and William Griffith  
Lacey and Blayne Colemore  
Peter Comstock  
*in memory of Fred Boynton*  
Suzanne and John Conlon  
Denise and Christopher Connolly  
Carole Courland  
and Kirk Gardner  
Megan Cox  
Pamela and Hugh Crockett  
*in memory of Betty Richardson*

|                                    |                                           |                                    |
|------------------------------------|-------------------------------------------|------------------------------------|
| Nancy Cunningham                   | Louise and Robert† Hill                   | David McCall and Bill Cross        |
| Dara Daggett                       | <i>in memory of Keller Norris</i>         | Katherine McCall                   |
| Gwen and Steve Danielson           | The Holland Family Trust                  | <i>in memory of Fred Boynton</i>   |
| James Day, Jr.                     | Jill and Michael† Holmes                  | Paula McColl                       |
| Beverly Dean                       | Margaret and Jerry Hooper                 | Sally McMurray                     |
| Pamela Dekema                      | Marcia Hoston-Barra                       | James Nesbitt                      |
| Ralph Dilley                       | <i>in memory of departed loved ones</i>   | Anonymous                          |
| August Dittmore                    | Marsha and David Ingalls                  | Valerie Norton                     |
| Michelle Dornidon                  | Susie Johnson                             | Elizabeth and David Ogilvy         |
| Hudson Drake                       | Lisa and Harleigh Johnston                | Anonymous                          |
| <i>in memory of Joan J. Drake</i>  | Esther Kircheimer                         | <i>in memory of Robert Orphey</i>  |
| Julie Drake                        | Dorothy Knowles                           | <i>and family</i>                  |
| Nan Breedlove                      | Nancy Knox-Brown                          | Jan Parsons                        |
| Diana and Walter DuMelle           | <i>in memory of Mr. and Mrs. Reginald</i> | Gaynor and Gary Pates              |
| John Eckels and Nicholas Daniels   | <i>L. Knox, Jr.</i>                       | Suzanne and John Pew               |
| Martha Ehringer                    | Patricia Kormanik                         | Ann de Peyster and Michael Kirk    |
| Philip Fickling                    | <i>in memory of her mother</i>            | Kristine and Peter Platt           |
| Judith Fisher                      | John Kosky                                | Wendy Porter-Francis               |
| <i>in memory of Fred Boynton</i>   | Donna and James Koziol                    | and Mark Francis                   |
| Anne Fomon                         | Thomas Kuhn                               | Judith Ray                         |
| Gail Ann Forbes                    | Jeanne Larsen                             | Jocelyn Van Reusen                 |
| <i>in memory of Fred Boynton</i>   | <i>in memory of Lawrence Waddy</i>        | Patricia and John Roberts          |
| Joanne Fox                         | Lorene and Joseph LeCava                  | David Robertson†                   |
| Joyce and James Fox                | Patricia and Bernadotte† Lester           | William Ryan                       |
| Patricia Franco                    | Lavalle Linn                              | Sherry Seymour                     |
| Teri Fronabarger                   | Alison Luedecke                           | Brenda Scott-Meade                 |
| Lou Gaston                         | Anonymous                                 | and Arthur Brauner                 |
| Anne and John Gilchrist            | Charlotte Loomis                          | Janet and Robert Shaw              |
| Francis Garnham                    | Anne W. Love                              | Nancy Shields                      |
| Joan Glatthorn                     | <i>in memory of the Rt. Rev'd Robert</i>  | Georgiana and William Simmons      |
| and Viktor Dovhan                  | <i>Wolterstorff</i>                       | Philip Simon                       |
| Valerie Goodpaster                 | Argery Matthews                           | LaVon Skinkert†                    |
| Melissa and Don Griffin            | <i>in memory of Betty Richardson</i>      | <i>in memory of Thomas Skinker</i> |
| <i>in memory of Fred Boynton</i>   | Michael Mann                              | Geraldine Smith                    |
| Corina and Thomas Grunow           | Marina Marelli                            | Rewa Colette Soltan                |
| Lynn and Philip† Hadley            | Susan Miller                              | Joanne and Rod Stark               |
| Rebecca and Albert Harutunian      | Alice Mitchell                            | <i>in memory of their parents</i>  |
| Margot Hamann                      | Niki and Patrick McClory                  | Linda and Richard Strauss          |
| <i>in memory of Hans Hamann</i>    | <i>in memory of Betty Richardson</i>      | <i>in memory of Pat Boyle</i>      |
| Laura and Mark Hargreaves          | Susan Grimes McKean                       | Lou Sturgill                       |
| Adam Richard Harr                  | Linda and Frank Morral                    | <i>in memory of Fred Boynton</i>   |
| Margaret Harrist†                  | Sonja and Bruce Morey                     | Sidney Stutz                       |
| <i>in honor of Steven Townsend</i> | Ann Moses and Lilys McCoy                 | <i>in honor of Alex Benestelli</i> |

Cherry Sweig  
 Henry Talerico  
*in honor of Steven Townsend*  
 Fran and David Tessmer  
 Nan and John Thomas  
 Mary Ann Tison  
*in memory of Betty Richardson*  
 Greta and Stephen Treadgold  
 Donna and Mark Turner  
 Christine and Jeffrey Tyner  
 Gretchen Vickers  
*in memory of Lyn Ganschietz*  
 Jocelyn and Richard Vortman  
 Laurie and Robert Walcott  
*in memory of Betty Richardson*  
 Janet and Kenneth Walker  
 Sally Wellington  
 David Weston  
 KT Willer  
 Rebecca and Ian Williamson  
 Mary Winter  
*in memory of The Rt. Rev'd Robert Woltersdorff*  
 Janet and Michael Wood  
 Lucy and Ivins Wright  
 Patricia Yuengling  
 † Deceased)



The Organ Console is given in loving memory of  
 Nancy Olmsted Kaehr (1939-2018).

The Antiphonal Organ is given to the  
 Glory of God by Max and Melissa Elliott, and their  
 children, Max Jr., Wyndham, John, and Carter.





Organ Committee members tour the Glatter-Götz/Rosales Organ at Walt Disney Concert Hall in Los Angeles. (August 2018)



Ric Parsons and Manuel Rosales package pipes during the removal of the former Austin Organ. (January 2020)



Work begins on new pipes at the Parsons shop in Canandaigua, New York (September 2021)



The lowest pipes of the 32' Contrebasse were the first to be assembled.



Above: Marvie and Reggie Norris help prepare the church for new pipes.



Left: Duane Prill demonstrates the process of voicing pipes to Debbie and Paul Cleveland during a visit to Canandaigua. (April 2022)



Blue film protects the façade pipes as they are set up in the shop.

The Parish Choir concludes a year of making music under scaffolding. (June 2022)





Parishioners and friends help unload pipes, windchests, and all the components of the new organ during the two-phase installation in Fall 2022 and Spring 2023.



Church members greet the arrival of the new organ console in January 2023.



Thomas Sheehan, Manuel Rosales, and Alex Benestelli celebrate the official acceptance of the completed organ on July 23, 2023.



ST. JAMES BY-THE-SEA EPISCOPAL CHURCH  
743 Prospect Street  
La Jolla, California 92037  
[www.sjbts.org](http://www.sjbts.org) • 858-459-3421