

The Archbishop Thomas J. Murphy
Millennium Organ

St. James Cathedral
Seattle, Washington



Opus 30 2000
Rosales Organ Builders
Los Angeles, California



Dedication Recital
Friday, June 9, 2000 at 8:15 p.m.

LORD GOD ◇ YOUR BEAUTY IS ANCIENT YET EVER
NEW ◇ YOUR WISDOM GUIDES THE WORLD IN RIGHT
ORDER ◇ AND YOUR GOODNESS GIVES THE WORLD
ITS VARIETY AND SPLENDOR ❖ THE CHOIRS OF
ANGELS JOIN TOGETHER TO OFFER THEIR PRAISE
BY OBEYING YOUR COMMANDS ❖ THE GALAXIES
SING YOUR PRAISES BY THE PATTERN OF THEIR
MOVEMENT THAT FOLLOWS YOUR LAWS ❖ THE
VOICES OF THE REDEEMED JOIN IN A CHORUS OF
PRAISE TO YOUR HOLINESS AS THEY SING TO YOU
IN MIND AND HEART ❖ WE YOUR PEOPLE ◇ JOY-
OUSLY GATHERED IN THIS CHURCH ◇ WISH TO JOIN
OUR VOICES TO THE UNIVERSAL HYMN OF PRAISE
❖ SO THAT OUR SONG MAY RISE MORE WORTHILY
TO YOUR MAJESTY ◇ WE PRESENT THIS ORGAN FOR
YOUR BLESSING ❖ GRANT THAT ITS MUSIC MAY
LEAD US TO EXPRESS OUR PRAYER AND PRAISE IN
MELODIES THAT ARE PLEASING TO YOU ❖ AMEN ❖ ❖

PRAYER OF BLESSING, DEDICATION OF THE MILLENNIUM ORGAN,
PRAYED BY THE VERY REVEREND MICHAEL G. RYAN ON 29 APRIL 2000

Program
Joseph Adam
organist



Praeludium in G Major

Nicolaus Bruhns
(1665-1697)

Herr Jesu Christ, dich zu uns wend, BWV 655

Johann Sebastian Bach
(1685-1750)

Toccatà per l'Élevation

Girolamo Frescobaldi
(1583-1643)

The Last Judgment (world premiere performance)

Naji Hakim
(b. 1955)

intermission

from *Suite du Premier Ton*

Basse et Dessus de Trompette
Récit de Cromorne et de Cornet séparé en dialogue
Dialogue sur les grands Jeux

Louis-Nicolas Clérambault
(1676-1749)

Praeludium and Fugue in A Minor, BWV 543

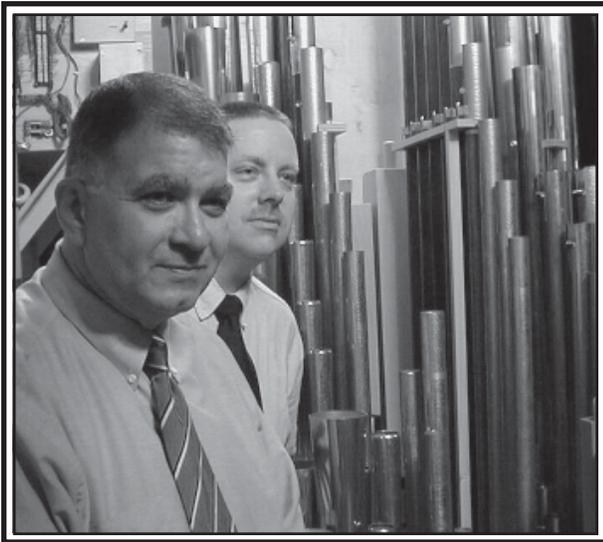
Johann Sebastian Bach

Prelude and Fugue on the name of Alain, op. 7

Maurice Duruflé
(1902-1986)

from *Symphony No. 5 in F Major*, op. 42, no. 5
Allegro vivace

Charles-Marie Widor
(1844-1937)



Manuel J. Rosales and Kevin Gilchrist, pictured inside the Grand-Orgue of Opus 30. Kevin has been associated with Rosales Organ Builders for 23 years.

Manuel J. Rosales is President and Tonal Director of Rosales Organ Builders, Inc. He was born in New York City in 1947 and raised in Los Angeles. On his 14th birthday Manuel's father took him to see the movie *Fantasia* and he became enthralled with the music of J. S. Bach. An opportunity to work with his church's organ tuner led to an immediate realization that pipe organ building was going to be his life's work. He served his apprenticeship with the Schlicker Organ Company of Buffalo, New York, from 1968 until 1973.

He returned to Los Angeles in 1973 to serve as the area service representative for the Schlicker Company and established his own firm, Rosales Pipe Organ Service. In 1980, Rosales Organ Builders, Inc. was formed during the construction of his Opus 9, the firm's largest instrument to that time, for the First Presbyterian Church in Granada Hills, California. The success of this two-manual, 32-stop instrument led to several other contracts, including his now-famous Opus 11, a 52-stop instrument for Trinity Episcopal Cathedral of Portland, Oregon.

Foreign study tours of organs in Europe and Mexico include: in 1982, with Charles Fisk and Harald Vogel throughout Holland, and Northern and Eastern Germany. This association led to his involvement in the finishing of the Fisk organ at Stanford Memorial Church, Stanford University. In 1988, accompanied by organbuilder and historian Susan Tattershall, Manuel Rosales traveled to Mexico to study antique Mexican organs. During this trip he investigated and analyzed the construction of an organ in this style for Mission San José in Fremont, California, his Opus 14. Since 1989, he has made nine trips to France to study classical (Clicquot) and symphonic (Cavaillé-Coll) organs. These study trips influenced the construction of Rosales Opus 16 (a three-manual, 62-stop organ for the First Presbyterian Church of Oakland, California), and aided in finalizing tonal design for Rosales Opus 21, (a three-manual 70-stop organ for the Shepherd School of Music at Rice University, in Houston Texas), a collaboration between C.B. Fisk and Rosales Organ Builders. In 1999, he traveled to England to study the work of the renowned organ builders Edmund Schulze and T. C. Lewis.

Currently, Rosales Organ Builders is engaged in the following work: Opus 22 (a three-manual, 41-stop instrument for St. Paul's Episcopal Church, Richmond, Virginia); tonal finishing for Glatter-Götz Opus 4 (Neighborhood United Church of Christ, Palos Verdes Estates, California); and the installation of Opus 27, a three-manual, 52-stop organ for Indiana University, Bloomington, Indiana. Future projects include organs for churches in Chicago, Atlanta, and the new four-manual, 72-stop organ for the Walt Disney Concert Hall in downtown Los Angeles.

Manuel Rosales is a leader in the preservation of historic organs, particularly the instruments of pioneer Los Angeles organ builder Murray M. Harris. He served as a consultant for the restoration of the Harris organ at Stanford University, and as the project consultant for the restoration and reinstallation of a 1911 Harris organ at St. James' Episcopal Church in Los Angeles. Currently he serves on the Technical Advisory Board for the restoration of the organ at the Wanamaker Store in Philadelphia, at whose core is a 1904 Murray M. Harris of 146 stops.

Manuel Rosales is a member of the International Society of Organ Builders and the American Institute of Organ Builders. He is also a founding member of the Pacific Southwest Chapter of the Organ Historical Society, a past national councilor for the Organ Historical Society in America, and has served as a member of the Executive Board of the Pasadena Chapter of the American Guild of Organists.

Frequently called upon as lecturer, Manuel Rosales has spoken to the Los Angeles and Long Beach Chapters of the American Guild of Organists; the AGO National Convention in Atlanta; the Westfield Center for Keyboard Studies; the House of Hope Organ Institute in St. Paul, Minnesota; the San Anselmo Organ Festival; the National Association of Music Librarians and several times at American Institute of Organ Builders' national conventions. In May 1999 he conducted two lectures and demonstrations to over 50 organ builders on the art of voicing string pipes sponsored by the International Society of Organ Builders in Strasbourg, France.



Joseph Adam received his musical training at The University of Iowa, where he studied piano, organ and orchestral conducting, and received the Bachelor of Music and Master of Fine Arts degrees in piano. He had further training as an organist at the Eastman School of Music, and holds the Performer's Certificate in Organ. He is currently completing work for the Doctor of Musical Arts at the University of Washington.

In 1993, Joseph Adam was appointed Cathedral Organist at St. James Cathedral; in addition to his duties as principal organist for the cathedral, he oversees the ongoing restoration of the cathedral's historic 1907 Hutchings-Votey organ, and was directly involved in the design and installation of the Archbishop Thomas J. Murphy Millennium Organ. In addition, he serves as a member of the affiliate artist faculty at the University of Puget Sound in Tacoma, where he teaches organ and harpsichord in the School of Music and Community Music divisions.

In 1991, he received the First Prize in the St. Albans International Organ Competition. He made his European recital debut at the Bavokerk in Haarlem, the Netherlands, and has since played in England, Denmark, Norway, Germany, Italy and France, as well as the United States. His appearances have included recitals at the cathedrals of Chartres, France; Mainz, Germany; St. Albans, Chester and Newcastle in England; and the Basilica of the Immaculate Conception in Washington, D.C. He has given performances at the national conventions of numerous professional organizations, including the American Guild of Organists, the National Association of Pastoral Musicians, the Conference of Roman Catholic Cathedral Musicians, and the Organ Historical Society. Following his performance at the St. Thomas Church in Leipzig, Germany, he was acclaimed as "a sovereign organist... a superlative soloist in his registration and his playing technique."

His first solo recording, *Melodia: German Romantic Organ Works*, featuring works by Mendelssohn, Gade, Karg-Elert, Reger and Liszt, and recorded on the Hutchings-Votey organ at St. James Cathedral, will be released by Loft Recordings this month. He has served as a member of the American Guild of Organists National Committee for the Regional Competitions for Young Organists, and is a past Dean of the Seattle chapter of the A.G.O.; he serves as chair of the performances committee of the A.G.O. National Convention to be held this July in Seattle.



Naji Hakim has been for the last twenty years the most important representative of the great French tradition of organist-composer-improvisers. Born in Beirut, Lebanon, in 1955, he studied with Jean Langlais, and at the Paris Conservatoire, where he won numerous first prizes. Since the early 1980s, Hakim has been awarded top honors in many international competitions for his interpretations, improvisations and compositions. His compositions include instrumental, symphonic and vocal pieces. He was titular organist of the Basilique du Sacré-Coeur, Paris from 1985 until 1993, when he succeeded Olivier Messiaen at the Église de la Trinité.

He is much in demand as a recitalist, improviser and teacher, with engagements for concerts and masterclasses taking him all over the world. He is Professor of Musical Analysis at the Conservatoire National de Boulogne-Billancourt, and visiting professor at the Royal Academy of Music, London. He broadcasts and records frequently, and his compositions have been featured on several CD releases, in performances both by himself and by others. He recently composed a new mass setting for choir and two organs, which received its premiere at Manchester Cathedral in England. His new concerto for organ and orchestra, the *Seattle Concerto*, will receive its premiere performance with the Seattle Symphony Orchestra, part of the closing event of the 45th National Convention of the American Guild of Organists, held in Seattle during the first week of July, 2000. He has recently completed a new improvisation manual, *The Improviser's Companion*, which was published this spring by M. Combre in Paris.

The Last Judgment

The composer, Naji Hakim, writes: “**The Last Judgment** was commissioned by St. James Cathedral of Seattle, for the inauguration of its Rosales organ, and is dedicated to Joseph Adam, Cathedral Organist. It is a through-composed symphonic picture; its speech follows the structure of the text of Matthew, which it underlines in a figuralistic manner. One finds equally in the work other scriptural evocations: first, an image of the sun that turns into darkness (Acts of the Apostles 2:20), and before the gathering of nations, twelve chords figuring the thrones for the judgment of the twelve tribes of Israel (Matthew 19:28). The thematic material conjugates free motives with Gregorian sources: “Gloria” from *Missa de angelis*; *Alleluia* of Epiphany; *Dies iræ*, sequence from the Mass for the Dead; and *In paradisum*, antiphon of the burials. The periods in a recitative style follow the declamatory rhythm of the corresponding verses in Arabic, the mother tongue of the composer. Finally, the registration requires symphonic type instruments, such as the Goll organ of Memmingen, Germany, of which the composer made use to complete the orchestral expression of the work.”

Jesus said to his disciples: “When the Son of Man comes in his glory, and all the angels with him, then he will sit upon his glorious throne, and all the nations will be assembled before him. And he will separate them one from another, as a shepherd separates the sheep from the goats. He will place the sheep on his right and the goats on his left.

Then the king will say to those on his right, ‘Come, you who are blessed by my Father. Inherit the kingdom prepared for you from the foundation of the world. For I was hungry and you gave me food, I was thirsty and you gave me drink, a stranger and you welcomed me, naked and you clothed me, ill and you cared for me, in prison and you visited me.’

Then the righteous will answer him and say, ‘Lord, when did we see you hungry and feed you, or thirsty and give you drink? When did we see you a stranger and welcome you, or naked and clothe you? When did we see you ill or in prison, and visit you?’

And the king will say to them in reply, ‘Amen, I say to you, whatever you did for one of the least brothers of mine, you did for me.’ Then he will say to those on his left, ‘Depart from me, you accursed, into the eternal fire prepared for the devil and his angels. For I was hungry and you gave me no food, I was thirsty and you gave me no drink, a stranger and you gave me no welcome, naked and you gave me no clothing, ill and in prison, and you did not care for me.’

Then they will answer and say, ‘Lord, when did we see you hungry or thirsty, or a stranger or naked or ill or in prison, and not minister to your needs?’

He will answer them, ‘Amen, I say to you, what you did not do for one of these least ones, you did not do for me.’ And these will go off to eternal punishment, but the righteous to eternal life.”

ST. JAMES CATHEDRAL

June 9, 2000

Dear Friends,

The dedication of the Archbishop Thomas J. Murphy Millennium Organ is a welcome moment for stopping to count blessing and give thanks. It seems we have had more than our share of such moments in recent years. God is good!

As so are you, the parishioners and friends of St. James Cathedral. It is your generosity over the past several years that is responsible for the gloriously restored cathedral, the great ceremonial broze doors, and, now, for the magnificent new organ in the cathedral's east apse.

Those of you who know the cathedral are aware that the new organ replaces a small choir organ which was built by the Casavant firm in Quebec and given to the cathedral by the Baillargeon family. When that instrument was installed back in 1926, its purpose was quite different from that of the new organ, built by Manuel Rosales, which we dedicate today. Its main purpose was to accompany the cathedral choir which, in those days, sang from behind a screened area behind the altar in the east apse. The main purpose of the new organ is to support the singing of a large singing congregation, the likes of which could never have been imagined in 1926.

This is the kind of problem any pastor should be delighted to have: a congregation so successful at singing the church's liturgy that it requires substantial musical support from both ends of a block-long building!

Of course, those whose musical ears are well-trained will also note what a joy it is to have, in addition to the majestic orchestral sounds of the historic Hutchings-Votey organ in the west gallery, a new instrument that is brilliantly well suited for the repertory of the French and German schools.

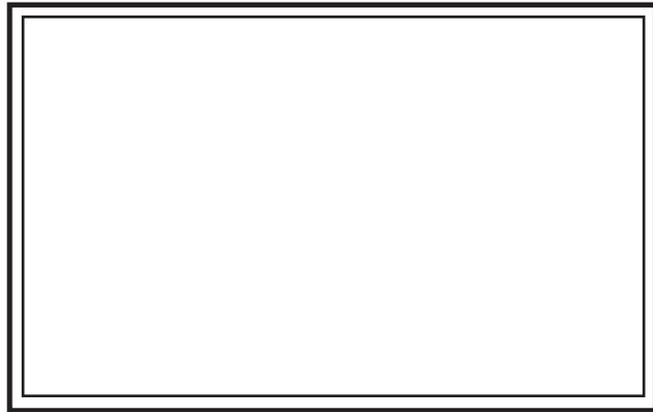
As we celebrate this historic moment and thrill to the kind of sounds that have never before been heard in the awesome acoustic of St. James Cathedral, I know that you will join me in giving grateful thanks to the God whose praises have sounded in this cathedral for nearly one hundred years. With the psalmist of old, may we continue to "praise the Lord in his sanctuary... with the blast of the trumpet, with lyre and harp, with strings and pipe. Let everything that has breath praise the Lord. Alleluia!"

The Very Reverend Michael G. Ryan



Pastor, St. James Cathedral

Gates of Heaven



Crowning the great doors at the Cathedral's west entrance is the eternal city cast in bronze, a crescent of four towers with arched gates – openings to glory. Above the towers, the Agnus Dei, God's Lamb with the cross. Here, the rivers of life flow generously; the tree of life bears abundantly and the arches and ribs of the vault of heaven surround the city of God.

Now, at the east apse of the interior, the themes of this fanfare in bronze are developed into a mighty coda of architecture and design, stained glass and wood, carved plaster and pipes. And sound. Celestial sound. Again, a crescent of four towers with arched gates – this time, openings to the glory of the cosmic song. Again, above the towers, the Agnus Dei – this time in golden glass. Again the rivers of life flow generously – now a jewel of green and blue and crystalline light above the organ's south tower. Again the tree of life bears abundantly – now sprouting from the amber seed at the base of the central window where light and sound touch. And again the vault of heaven with gilded ribs and arches surrounds this city of glass and pipe.

Today, we celebrate these gates of heaven and all the artists over the past century who have contributed to their present beauty: architects, glass artists, woodworkers, pipemakers and two musical geniuses, Cathedral Organist Joseph Adam and Organ Builder Manuel Rosales. My colleague Joseph planned, consulted, designed and oversaw every moment of the organ's creation, and Manuel Rosales cast the eternal city in sound. His ear and craft and vision and soul have revealed a hint of the heavenly hymn.

In the years and decades to come, may we and those who follow us rejoice always in the serene grace of the various flute stops during communion; the stirring invitation of the reeds at an entrance procession; the gentle embrace of the string stops with our children's voices and the awesome power of the full organ as it lifts the song of the assembled people when we join – as we do every time we gather for the Eucharist – with all the ranks and choirs of angels and archangels, of apostles, saints, and martyrs, and with Archbishop Murphy, in that one song of unending joy.

Dr. James Savage
Director of Liturgy and Music

From the Organist

The decades-old dream of a new organ for the Cathedral's east apse sees its fruition with tonight's presentation. My predecessor, Howard Hoyt, Cathedral Organist from 1976 until his death in 1992, loved the Casavant choir organ, but saw its limitations, and dreamt of a significant organ to take its place in the east apse. The redesign of the Cathedral's interior in 1994 made this wish a more urgent need. The completion of the magnificent stained-glass windows made the faults of the organ's visual design all too obvious, obscuring over half of the center window. The relocation of the cathedral choirs to the new east apse choir area exposed the Casavant's inflexibility as an accompanimental organ. An ever-increasing congregation, often at "standing-room only," demanded an organ better suited for leading congregational singing. Lastly, it was desired to have an organ on which one could stylistically play music from earlier periods, especially the baroque era.

All of these goals and dreams are met in the design and installation of the Archbishop Thomas J. Murphy Millennium Organ, built by the Rosales Organ Builders of Los Angeles, California. The design of a new organ is not only an immense and daunting responsibility, but also an immense privilege. And in this case, it was a great joy to be able to collaborate with one of the world's finest organbuilders in the tonal design of this organ.

Each step of the way, the design of this organ was closely influenced by the particular needs of the cathedral. Rich principals and mixture stops provide the necessary foundation for the support of the congregation's singing. The Grand-Orgue is the "backbone" of the organ. Located between the east apse windows, its position on the central axis allows it to speak clearly for maximum effectiveness in hymn accompaniment. Expressive color stops in the Récit provide the variety of tone that is needed for effective choir accompaniment. Softer stops provide for effective accompaniment of cantors, soloists, and our children's choirs. The enclosure of the Solo expressif division on the south wall gives further flexibility to the most colorful and bold stops of the organ.

The tonal design of this new organ gives homage to the past in the incorporation of several ranks of pipes from the 1926 Casavant organ which stood behind the former high altar. In the Récit division, one finds the 16' Bourdon, 8' Viole de Gambe and the 8' Voix céleste; the Grand-Orgue contains the 8' Flûte douce and the 8' Flûte céleste, considered by many to be the most beautiful sounds from the Casavant organ. These 300-some pipes continue to speak to new generations as they have for the previous 74 years, and provide a valuable link to the cathedral's past.

In April, the organ was presented to the congregation in its primary role, that of supporting and leading congregational singing in hymns and responses. It is a tribute to the organbuilder, Manuel Rosales, that it achieves this task so well. It is a tribute to the people of St. James Cathedral that this role for the new organ is so essential. The most important music making at the Cathedral occurs when the congregation lifts its individual voices together in a unified voice of prayer and thanksgiving. It demands the finest support from the organ. It receives this support from this marvelous new creation.

Tonight, we present this organ to the congregation and the community as an important new musical voice in the Seattle area. It is my fervent hope that it will inspire countless audiences, organists, singers, choirs, instrumentalists, and composers for generations to come, and enrich the life of this parish and community throughout the coming century.

Joseph Adam
Cathedral Organist

How St. Cecilia Invented the Organ

Composed for the Festival of Dedication of the Millennium Organ

Sweetly instruments were playing,
Music of earth's loves and joys,
Music of earth's joys and loves.
But Cecilia sang another song:
"Lord, my heart belongs to you alone:
All my songs shall be of heaven,
All my music tell of you."

Her soul made immortal music,
Music played by the hand divine;
Music played by God's own hand.
Who but she could build the instrument
Raising a thousand voices in God's praise?
Heavenly order, earthly form;
Solemn joy, resounding love.

*This great instrument, aspiring,
Seems at times the voice of prayer;
Seems, at times, the voice divine.
May its music still lead us
Ever higher, further in,
Till that new song we discover,
Far beyond the power of sound.*

– I. F.

The 1907 Hutchings-Votey Organ in the West Gallery

When Dr. Franklin Sawyer Palmer, the first Cathedral Organist at St. James, collaborated with George Hutchings on the design of the cathedral's west gallery organ, his goals included the design of an instrument suitable not only for liturgies in the new cathedral, but for concert repertoire as well. Indeed, the



first public event in the new cathedral - even before its dedication on December 22, 1907 - was an organ recital given by Dr. Palmer.

The result of this collaboration was an instrument of five divisions and forty-six ranks - the largest organ in the city at that time, and certainly one of the largest in the Pacific Northwest. A large Echo division, which was originally intended to speak into the cathedral's crossing under the vast dome (which collapsed under the weight of an unusually heavy snowfall in 1916), was never installed. The organ was a gift to the new cathedral parish by Joseph A. Baillargeon, one of the most prominent Seattle businessmen of the era, and a member of Bishop Edward J. O'Dea's building committee.

By the 1970s, a combination of the declining fortunes of an inner-city parish, decades of deferred maintenance, and the ever-changing taste in organ design had left the once venerable Hutchings-Votey organ forgotten and nearly unplayable. It was largely through the efforts of Howard Hoyt, Cathedral Organist at St. James from 1976 until his death in 1992, and his unshakable belief in the ultimate worth of this organ, that its future was safeguarded. Work towards its restoration was begun in the early 1980s under the leadership of Hoyt and Dr. James Savage, Director of Music, coinciding with the beginning of a remarkable period of revitalization of the cathedral parish.

Today this instrument remains essentially unaltered and is representative of the finest craftsmanship of the period. George Hutchings stands unexcelled in turn-of-the-century American organ building; the St. James instrument is the largest remaining example of his work. The four-manual and pedal console, original to the organ, is made of oak and built in the nineteenth-century French style. The pipework, all original to the organ, still sits on the original Roosevelt-style pitman action chests. The organ case, a notable example of period West Coast Crafts style, was designed by the Seattle architects W. Marbury Somervell and Joseph S. Coté, supervising architects from the New York firm of Heins & LaFarge, the architects of the cathedral. The organ was honored by the Organ Historical Society in 1983 as "an instrument of exceptional historic merit worthy of preservation."

The 1994 renovation and restoration of St. James Cathedral included the restoration of the cathedral's sumptuous acoustics, allowing the Hutchings-Votey organ to be heard again as it was when first installed. During the restoration, the organ received further restorative work, and the addition of the Twelfth, Mixture and Clarion to the Great division. Ongoing restoration is funded in part by the Baillargeon Family - St. James Music Fund, established in 1987 to support music programs at St. James. The console received further restoration in 1997 by Marceau & Associates of Portland, Oregon, including the installation of a modern solid-state combination action, and was funded through a generous donation by the Rhoady and Jeanne Marie Lee family.

Specifications of the Hutchings-Votey Organ

GREAT

16'	Diapason	
8'	Diapason I	
8'	Diapason II	
8'	Gross Flute **	
8'	Doppel Flute **	
8'	Gamba (CH) **	[1988]
8'	Dulciana (CH) **	[1926]
4'	Octave	
4'	Harmonic Flute **	
2-2/3'	Twelfth **	[1995]
2'	Fifteenth	
III	Mixture **	[1995]
8'	Trumpet **	
4'	Clarion **	[1995]

**stops enclosed with the Choir division

SWELL

16'	Bourdon	
8'	Diapason	
8'	Stopped Diapason	
8'	Quintadena	
8'	Salicional	
8'	Unda Maris	
4'	Octave	
4'	Flauto traverso	
2-2/3'	Nasard	
2'	Flautino	
V	Dolce Cornet	
16'	Contra Fagotto	
8'	Cornoepen	
8'	Oboe	
4'	Clarion	
8'	Vox Humana	
	Tremolo	

SOLO

8'	Stentorphone	
8'	Philomela	
4'	Harmonic Flute	
8'	Tuba mirabilis	
	Chimes	[1996]

CHOIR (enclosed)

16'	Dulciana	
8'	Diapason	
8'	Concert Flute	
8'	Gamba	
8'	Viola	
8'	Vox celestis	
4'	Flute d'amour	
2'	Piccolo	
8'	Clarinet	
	Tremolo	

PEDAL

32'	Bourdon	
16'	Diapason	
16'	Violone	
16'	Bourdon	
16'	Lieblich Gedackt (SW)	
16'	Dulciana (CH)	[1926]
10-2/3'	Quint	
8'	Flute	
8'	Violoncello	
16'	Trombone	

COUPLERS

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

(Super- and sub-octaves couple through the unison inter-manual couplers.)

ACKNOWLEDGEMENTS

The Most Reverend Alexander J. Brunett
Archbishop of Seattle

The Very Reverend Michael G. Ryan
Pastor, St. James Cathedral

The Millennium Organ Project

Larry Brouse, Pastoral Assistant, St. James Cathedral, Project Manager
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Ed McCue, Kirkegaard & Associates, Acoustical Consultant ♦ Jeff Robbins, Lighting Design
Fred Dewey, Sequoyah Electric ♦ Michael Vreeburg, Cathedral Sacristan
Frank Robl, Volunteer Assistant ♦ René Marceau ♦ Martin Pasi

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Deep gratitude for the support and prayers of the dedicated liturgical musicians of the St. James Cathedral Cantorei, Cathedral Choir of St. James, the Women of St. James Schola, the Schola Cantorum, and the Cathedral Brass.

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FESTIVAL OF DEDICATION
Archbishop Thomas J. Murphy Millennium Organ
Opus 30, Manuel Rosales Organ Builders

THE MILLENNIUM ORGAN SINGS

DEDICATION OF THE ORGAN TO CONGREGATIONAL SUPPORT

April 29, Saturday 8:00 pm

An all-parish dedication of the organ to accompanying the song of the people. The evening will include a hymn festival for congregation and organ, and recognition of patrons & naming of façade pipes.

DEDICATION OF THE ORGAN TO CHORAL ACCOMPANYING

May 6, May 13 and June 4

Three of the Cathedral's resident choirs show off the Millennium Organ as a choral accompanying partner. **Choral Arts Northwest** performs Rheinberger's *E-Flat Mass* and 19th-century motets. **Seattle Pro Musica** marks its debut as a Cathedral Resident Ensemble with music by the most significant women composers of the past 1000 years. **Opus 7 & Philharmonia Northwest** present Bach's *Magnificat*.

DEDICATION OF THE ORGAN AS ORCHESTRAL INSTRUMENT

May 20, Saturday, 8:00 pm

The ninety young artists of the **Seattle Youth Symphony** join the choirs of St. James Cathedral and the Millennium Organ in Mahler's mighty *Resurrection Symphony*.

DEDICATION OF THE ORGAN TO SOLO PERFORMANCE

June 9, Friday, 8:15 pm

Cathedral Organist **Joseph Adam** in the world premiere of Hakim's *Last Judgment*. This work has been commissioned by St. James to respond to the new east apse stained glass windows.

DEDICATION OF THE ORGAN TO OUR YOUTH

June 18, Sunday, 2:00 pm

Assistant Cathedral Organist **Clint Kraus** takes children on a lively romp through the history of organ building, culminating in a fascinating demonstration of the Millennium Organ. Suggested donation \$10.00, families pay as able. For further information, call 206-382-4874.

July 2 through July 9

An eight-day festival during the American Guild of Organists National Convention, featuring both cathedral organists and world-renowned artist **Nicolas Kynaston**. For further information, call the Cathedral Liturgy & Music Office at 206-382-4874.

From the Organ Builder

Welcome to the first recital on Rosales Organ Builders Opus 30. It is with great pleasure that we present this new instrument to the parish of St. James Cathedral and to the music community of greater Seattle. It was a tremendous honor to have been chosen to build the new east gallery instrument and I am deeply indebted to all who have worked to make this project a reality.

In my initial proposal, it was important for the design of the new instrument to strike a balance between the new organ's role as a leader in the music for the liturgy as well as its role as a solo instrument. Also taken into consideration was the instrument's compatibility with the existing Hutchings-Votey organ in the west gallery. This fine instrument, which has served the needs of the cathedral for nearly a century, deserved to be complemented and enhanced and not necessarily overshadowed by the new organ.

In designing an organ, probably more than any other instrument, it is important to consider the matter of style and cultural reference. Towards this end, I have chosen to use as a point of departure the great organs of France. There an organ culture developed that was almost entirely centered on the liturgy of the Catholic Church. Much of the music written for those instruments was based on the ancient chants and was intended for use during the Mass. Given the solidity and massive sound of the 1907 Hutchings-Votey organ, the new Rosales organ, based on the French models, would bring a fresh, bright, crisp sound to the wonderful acoustics of St. James Cathedral: a sound that would be perceived as complementary to the old organ as well as being distinctive on its own. Also, the new organ, although not a particularly large instrument, would offer an organist most of the resources needed to play the vast range of French literature.

Organ building in France has spanned over 500 years, and although the style of organs has logically evolved, there are a remarkable number of common elements which can be found throughout the last three centuries. Among these are the *Montres* (principal chorus stops), whose pipes are constructed of an alloy rich in the metal tin and whose sound is full and opulent. Pipes made of tin need not be loud to be heard.

Another color group are the *Bourbons* and the mutation stops (*Nasard, Tierce, Cornet*). These are particularly distinctive and offer the organist a colorful palette of tonal possibilities. Imitative French style flute stops (*Flûte harmonique, Flûte traversière, Flûte octaviante, Octavin*) are found in our Récit and Solo divisions.

The hallmark of the French organ, however, has been their distinctive style of reed tone. French-style reeds (*Bombarde, Trompette, Clairon*) produce a full throated, unapologetic sound which transforms a stately chorus of Principal pipes into a fiery, roaring ensemble, abundant in harmonics and awesome in its tonal complexity.

In the mid-nineteenth century, French organ building reached one of its many high points with the work of the young builder Aristide Cavallé-Coll. His work set the standard by which all French organ building was judged. He developed a tonal style which retained the best elements of the previous centuries' work while looking forward with inventiveness and new approaches to organ design and tone. It is Cavallé-Coll's work in general which has most influenced the tonal design of Opus 30.

With the historic material at the core of its tonal design, Rosales Organ Builders Opus 30 is itself a modern, singularly distinctive instrument, created for St. James Cathedral and its wonderful acoustical environment. And, while Opus 30 reflects our admiration and love for great organs of the past, its design

and construction employ modern technological systems and techniques which allow it to serve the needs of our time. We hope that this instrument will take its place next to the Hutchings-Votey in the Cathedral's life and work and serve this community for many generations to come.

Manuel J. Rosales
President and Tonal Director

Some technical information:

The four divisions of the new organ are placed as follows: The **Grand-Orgue** is in the central pair of cases; the **Récit expressif** is in the left (north) case; the **Solo expressif** is in the right (south) case; the **Pédale** is placed throughout all three cases with the largest pipes standing on the east gallery. The façade pipes comprise the largest pipes of the 16' Montre, 8' Montre, 4' Flûte en façade, Pédale 8' Octave. The lowest note in the façade is 16' E.

The windpressures used in this new organ are: 3¾" for the Grand-Orgue; 4" for the Récit expressif; 4¼" for the Solo expressif; 4½" and 5" for the Pédale. Slider and pallet, tone-channel wind chests are employed throughout the instrument with many of the bass pipes on individual chest actions. The installation commenced in September 1999 with the first use of the organ on Christmas Eve. The on-site voicing and tonal finishing process has taken six months. The prototype for the organ case was derived from the Holzhay organ in the 18th-century abbey of Neresheim in southern Germany.



Photo: Beverly Multerer