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2003 - 2004

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In honor of the special organist in my life

Dr. and Mrs. Maurice F. Quinlan

Our Appreciation

Bahr, Vermeer & Haecker, architects

Commonwealth Electric, electrical contractor

David DeBuse, demolition and construction

Evergreene Studios, bellows room decoration

Floor Design, floor installation

Lambrecht Stained Glass Studio, window fabrication

Mahoney & Associates, acoustical consultants

Morrissey Engineering, structural engineering

Troy Muller, leafing

Swain Decorative Floors, flooring material

Mark Morehouse, painter

Don Jensen, project oversight

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INAUGURAL GALA

The Embodiment of Harmony

celebrating the completion of the new
Saint Cecilia Cathedral Organ
Pasi Organbuilders, Op. 14

Saint Cecilia Cathedral
Omaha, Nebraska

3 October 2003
7:30 p.m.

Please hold your applause until the conclusion of the program.
Halten Sie bitte Ihren Applaus bis die Zusammenfassung des Programms.

Procession of the Choristers

Hymn to Saint Cecilia

Richard Proulx
(b. 1937)

Choristers, then All

O Cae - ci - li - a fe - lix! O fe - lix Cae - ci - li - a!
O happy Cecilia!

Procession of the Saint Cecilia Icon

Redeutes in La

from *Das Buxheimer Orgelbuch*
(1450 - 1470)

Prologue

Retrové

from the *Robertsbridge Codex*
(1325)

The Harmony of the Cosmos

From harmony to heavenly harmony
This universal frame began.
From harmony to harmony
Through all the compass of the notes it ran
The diapason closing full in man. (John Dryden, 1630-1700)

Hymn: Ut queant laxis

Paolo Diacono
(725 -799)

Ut queant laxis or *Hymnus in Iohannem* is a hymn to Saint John the Baptist written by Paolo Diacono of Italy. The first syllable of each line gives its name to a successive note of what is now known as the major scale in solfege. Each line begins with the successively higher note. The lyrics are:

U t queant laxis	F amuli tuorum	S ancte Iohannes
R esonare fibris	S olve polluti	
M ira gestorum	L abii reatum	

Translation:
(So **that** these your servants may, with all their **voice**, sing your **marvelous** (*M*) **exploits, clean** (*S*) the guilt from our stained **lips**, O **Saint John**.) "**U**t" is now mostly replaced by "do" due to the latter's open sound. The use of *Ut queant laxis* to name the notes is usually attributed to Guido of Arezzo, 995-1050.

The Performers

Marie Rubis Bauer recently joined the staff of the Saint Cecilia Schola Cantorum as Cathedral Organist. She holds degrees in organ from Augustana College (BA) and the University of Kansas (MM, DMA). Dr. Rubis Bauer has performed recitals on significant instruments and inaugural series throughout the United States, including the *Paul Fritts* organ at Princeton Theological Seminary, the *Hellmuth Wolff* organ at the Bales Recital Hall at the University of Kansas, the *C.B. Fisk* organ at Pittsburg State University. She has performed for conventions and conferences of the National Association of Pastoral Musicians, The Association of Lutheran Church Musicians and the American Guild of Organists, including the 1999 Regional Convention of the AGO held in Omaha. She has performed as organ recitalist in Germany, Poland, Slovakia, and Switzerland, and is a frequent presenter at workshops at regional and national conventions of organ and church music organizations. In November, 2003, she will represent the United States by presenting a paper at the International Congress on Organ and the Liturgy at the Shrine of Fatima, Portugal.

Rubis Bauer has performed with numerous ensembles on modern and ancient instruments, including Summerfest, the *Tastwerk Baroque Trio*, the Early Music Consort of Kansas City, the Kansas City Chamber Orchestra, the Bach Aria Soloists, and the Kansas City Chorale. In conjunction with the Music Ministry of First Presbyterian Church in Topeka, Kansas, she directed the commissioning project of *Windows of Comfort: Two Organ Books* by Dan Locklair, which she premiered in April, 1997 and recorded on the Recital Recordings label.

As organist, conductor, harpsichordist and producer, Marie is featured on five compact disc recordings. Along with her husband Michael, she was a contributing author to the Augsburg book *Leading the People's Song*. Together they have released the first of a series of recordings of the organ music by Petr Eben on the *Calcante* label. Her choral compositions are published through Hinshaw Music, and Morning Star Music. She is a contributing author to the book *Durufle: The Last Impressionist* (Seabury Press, 2002). Rubis Bauer resides in Lawrence, Kansas, where she is also the Director of Worship and Music at Trinity Lutheran Church.

Choristers of the Saint Cecilia Schola Cantorum

~Directed by Kristin Anderson~

Nick Barone	Cori Horner	Cecilia Jensen	Emma Mulhall
Kris Berwick	Zack Hake	Colleen Kilcoyne	Kaitlin Smith
Ashley Berwick	Stas Heaney	Patrick Kilcoyne	Rebecca Smolen
Michael Brich	Kayla Heimerman	Christine Koyama	Brigitte Speicher
Mary Beth Brosnihan	Sarah Heimerman	Benjamin Koziel	Carly Thelen
Cecilia Campbell	Andrew Heng	Margaret Koziel	Jillian Wees
Katherine Capadano	Carl Heng	Noah Koziel	Ashley Williams
Matt Capadano	Lindsay Heng	Sara Lang	Dominique Worthing
Billy Garnett	Christopher Hoff	Kaela Lynn	Julie Zaborowski
Joe Garnett	Steven Hoff	Ben McGuire	Rachel Zaborowski
Nora Gnabasik	Frannie Hollinger	Catie Monico	Clare Zak
Alex Hake	Cori Horner	Hunter Morrell	

Cathedral Choir and Archdiocesan Chorale

~Directed by David Batter~

Bud Adams	Tara Cowherd	Chris Jaeger	Celine Robinson
Mary Adams	Lorene Dailey	Tony Jasnowski	JoAnn C. Rushkamp
James Andrews	Jolene Dalton	Val Kennebeck	Chris Savicky
Janet Barger-Lux	Terry DeBenedictis	Joseph Kucera	Phillip Schorg
Laura Berwick	Tony DeBenedictis	Charon Kupfer	Kevin Smith
Leah Bochnicek	Emily Emanuel	John Marley	Michelle Smolen
Francis Boganowski	Abby Erickson	Joy McCurley	David Steinhauser
Marie Bohls	Kathleen Fenton	Jordan Michelena	Lori Viken
Stacy Bohls	Chuck Haller	Don Pecha	Julia Wageman
John Campbell	Mike Havlik	Joann Pechacek	Thomas Wilde
Elizabeth Casstevens	Thomas Heng	Maylow Phillips	Christine Worthing
Mary Conrad	Heather Hernandez	Mark Pichowicz	

The organ is in some ways the democratic, egalitarian instrument *par excellence*. It is most often owned by a community of people, available to be universally enjoyed, played by many people, and before the advent of electricity, it required more than one person to play. It will be possible to play our new organ in the old way, with an organist at the key desk and one or more assistants to manually inflate the large bellows of the organ. This creates a voice-like "bloom" in the sound of the organ. This special sound is highlighted poetically on the walls of the new bellows room by a stanza from the "Song for Saint Cecilia's Day" by John Dryden: 'But bright Cecilia raised the wonder higher as to her organ vocal breath was given.'

All of the major artifacts in a Church symbolize something. The most important of these symbolize the ways Christ is truly present in the Church: The chair or *cathedra* symbolizes Christ's presence in his minister, the head of his Body; the pulpit or ambo symbolizes his presence in the Word proclaimed; the Altar and Tabernacle represent Christ's presence in his Body and Blood under the eucharistic forms of bread and wine; and the baptismal Font, confessionals and ambry symbolize his presence in the Sacraments. But the Second Vatican affirmed a fifth way in which Christ is present in the Church: in the assembly of the baptized *when it prays and sings* (*Constitution on the Sacred Liturgy*, 7).

Following tradition, we might understand the organ as a sacred artifact that symbolizes one of the ways in which Christ shows himself to the world: in *our* praying and singing. In the organ, we glimpse our destiny of singing praise forever around at the throne of the Lamb with Saint Cecilia and all the saints in light.

Pasi Organbuilders

Pasi Organbuilders, Inc., builders of fine mechanical action organs, is located south of Seattle, Washington. Owner, Martin Pasi received his first formal experience in organ building during a four year apprenticeship with the Rieger Company in his native Austria.

He immigrated to the United States in 1981 and worked with several Organbuilders until he opened his own shop in 1990. To date he has completed 14 instruments. Martin Pasi oversees all phases of building his organs, including design, manufacturing, voicing, and installation. All components of the instruments are built in his shop. The company employs five fine craftsmen.

The Builders of the Saint Cecilia Cathedral Organ:

Markus Morscher	Emanuel Denzler
Markus Hahn	Robert Wech
Markus Pasi	Martin Pasi
Markus Nagel	Martin Elsaesser
Christian Metzler	George Brown
Dominik Maetzler	
Bret Martinez	Volunteer:
Christoph Schinke	Mike Boudin

Special thanks to the numerous volunteers who helped with unloading the organ upon its arrival, and especially to the families who hosted organ builders for several weeks during the installation.

Fantasia super: Ut, Re, Mi, Fa, Sol, La

Jan Pieterszoon Sweelinck

(1526 - 1621)

All stand and sing

Hymn: New Songs of Celebration

RENDEZ À DIEU

New songs of celebra - tion ren - - der
 Joy - - - ful - ly, heart - i - ly re - sound - - ing,
 Riv - - - ers and seas and tor - rents roar - - - ing,

To him who has great won - ders and done;
 Let ev - 'ry in - stru - ment and voice
 Hon - or the Lord with wild ac - claim;

Awed by his pow'r his foes sur - ren - - der
 Peal out the the of grace a - bound - - ing,
 Moun - tains and stone, look up a - dor - - - ing,

And fall be - fore the might - y One.
 Call - ing the whole world to re - joice.
 And find a voice to praise his name.

The Organ as Symbol

by
Kevin Vogt
Director of Music
Saint Cecilia Cathedral

He has made known his great sal - va - tion
Trum - pets and or - gans set in mo - tion
Right - eous, com - mand - ing, ev - er glo - rious,

Which all his friends with joy con - fess.
Such sounds as make the heav - ens ring:
Prais - es be his that nev - er cease:

He has re - vealed to ev - 'ry na - - tion
All things that live in earth and o - - cean,
Just is our God, whose truth vic - to - rious

His ev - er - last - ing right - eous - ness.
Make mu - sic for your might - y King.
Es - - tab - lish - es the world in peace.

Tune: RENDEZADIEU; Attr. to Louis Bourgeois, 1510-1561

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The pipe organ is one of the oldest musical instruments still in use. It was invented around 200 B.C. in Alexandria, Egypt. Its first connection with Christianity was not as an instrument of the Church's worship, but as a coliseum instrument accompanying the martyrdom of Christians. In the Byzantine court, the organ accompanied the presence and voice of the Emperor who was worshipped as *Imperator*, the ruler of the universe. Christians would later reinterpret this use in their worship of Christ as Ruler of the Universe. It was through a gift of an organ from the Byzantine emperor Constantine to the Frankish King Pepin the Short that the organ first made its appearance in the Western Church.

Benedictine abbeys in the early Middle Ages conserved and developed the technology of organ building as part of their fascination with science. The organ served as an architectural expression of the way Patristic and medieval scholars understood the relationship of music, mathematics and the order of the universe. Organs thus appeared in Christian churches before there was a liturgical use for them or music to be played on them. They were in effect audio-visual tools for teaching about the universal laws of God and the *Logos* (the Word) that "holds all things together in harmony." The organ remained the most complex human-made machine until the steam locomotive was invented in the 19th Century.

As succeeding generations contemplated the instrument as a sacred artifact, the organ became useful in adding solemnity to liturgical ceremonies, and organ players developed great skill in combining melodies with the sustained sounds of this instrument with limitless wind. The miracle of polyphonic music, which distinguishes Western European culture from the 12th century onward, can be traced directly to the organ as the tool that made this innovation possible.

Perhaps more remarkable than its admission into the worship of the Church, which has always preferred the human voice as the perfect instrument of praise, are its vast repertory and the rich traditions of its use in liturgy. The organ has the largest musical repertory of all instruments except the human voice, and most of this repertory flows out of a liturgical context. For several centuries the organ actually "sang" *half* of the liturgical texts alone in alternation with the voices of the choir or congregation. While Church law no longer permits this practice, it remains an undeniable part of the Church's history and liturgical tradition. Although other instruments are joyfully admitted to the liturgy, the Second Vatican Council affirmed that "The pipe organ is to be held in high esteem, for it is the traditional musical instrument that adds a wonderful splendor to the church's ceremonies and powerfully lifts up the spirit to God and to higher things" (CSL 120).

The functional versatility of the organ has often been suggested as the reason for this high esteem, but history and practice suggests that it is the organ's unity, variety and complexity—its beauty—that justifies the Church's traditional preference of the organ as an extension of its choral praise. Through speculative, a rich symbolic tapestry has been woven on the loom of almost 1,000 years of the organ's place and use in the Church.

First, the organ is a symbol of the creation, an architectural embodiment of the musical, cosmic order of the universe. The organ is a symbol of Christ, the Divine Logos that holds all things together in harmony (Colossians 1:15-19), and the voice of the 'Imperator,' the Ruler of the Universe. It is a symbol of the Holy Spirit, who "when we know not how to pray as we ought...intercedes for us with sighs too deep for words" (Romans 8:26). It is a symbol of the New Jerusalem, the Heavenly City, "strongly compact, at unity within itself" (Psalm 122:3). Finally, the organ is a symbol of the Church, a collective of earthly bodies created and inspired by one Divine Breath for the choral praise of its Maker. It is an architectural metaphor for *Ecclesia*, the Church.

Apparition de l'Église éternelle

Olivier Messiaen
(1908 - 1992)

The Harmony of the New Jerusalem

Jerusalem is built as a city, strongly compact,
(Psalm 122:3)

*Jerusalem, die du aufgebaut bist
als eine fest in sich geschlossene Stadt.*

Sung by the combined choirs

Locus iste

Locus iste a Deo factus est,
inaestimabile sacramentum;
irreprehensibilis est.

~Graduale Romanum

This place was made by God,
a priceless sacrament;
beyond reproach.

Anton Bruckner
(1824 - 1896)

Passacaglia, BWV 582

Johann Sebastian Bach
(1685 - 1750)



Painting by Br. William Woeger, FSC
photograph by Dorothy Tuma, © 2002

The Harmony of the Divine Logos

In the beginning was the Word,
And the Word was with God,
And the Word was God. (John 1:1)

*Am Anfang war das Wort,
und das Wort war mit Gott,
und das Wort war Gott.*

Sung by the Choir

Chorale: Schmücke dich, o liebe Seele

Johann Crüger
(1598 - 1662)

Schmücke dich, o liebe Seele,
Laß die dunkle Sündenhöhle,
Komm ans helle Licht gegangen,
Fange herrlich an zu prangen!
Denn der Herr, voll Heil und Gnaden,
Will dich jetzt zu Gaste laden;
Der den Himmel kann verwalten,
Will jetzt Herberg' in dir halten.

~Johann Franck (1618-1677)

Soul, adorn thyself with gladness,
Leave the gloomy haunts of sadness;
Come into the daylight's splendor,
There with joy thy praises render
Unto Christ whose grace unbounded
Hath this wondrous banquet founded.
Higher o'er all the heav'ns He reigneth,
Yet to dwell with thee He deigneth.

~tr. Catherine Winkworth (1827-1878)

Organ Chorale: Schmücke dich, o liebe Seele

Johannes Brahms
(1833 - 1897)

Sung by the Choristers

Hymn: Adoro te devote

Mode V

Adoro te devote, latens Deitas,
Quæ sub his figuris vere latitas:
Tibi se cor meum totum subjicit,
Quia te contemplans totum deficit.

~St. Thomas Aquinas (1225-1274)

Hidden God, devoutly I adore Thee,
Truly present underneath these veils:
All my heart subdues itself before Thee,
Since it all before Thee faints and fails.

~trans. John O'Hagan (1822-1890)

Versetti for Organ II. Adoro Te

Petr Eben
(b. 1929)

The Harmony of the Spirit

Likewise the Spirit helps us in our weakness;
for we do not know how to pray as we ought,
but that very Spirit intercedes with sighs too deep for words.

*Ebenso aber nimmt auch der Geist sich unserer Schwachheit an;
denn wir wissen nicht, was wir bitten sollen, wie es sich gebührt,
aber der Geist selbst verwendet sich in unaussprechlichen Seufzern.*

Hymnus: Veni Creator Spiritus

(organ) **Nicolas de Grigny**
(1672 - 1703)

(choral) **Giovanni Pierluigi da Palestrina**
(1526 - 1599)

Intonation **Plein jeu** (organ)

Stanza 1 Chant (choristers)

Veni, Creator Spiritus,
mentes tuorum visita,
imple superna gratia,
quae tu creasti pectora:

Come, Creator Spirit
Visit the soul of your devoted;
With your divine grace fill
The hearts which you have created.

Stanza 2 **Fugue** (organ)

Qui diceris Paraclitus,
Donum Dei altissimi,
Fons vivus, ignis, caritas,
et spiritalis unctio.

You are called Comforter,
Gift of the highest God,
Fount of life, fire, love,
And spiritual unction.

Stanza 3 Polyphony (choir)

Tu, septiformis munere,
Digitus Dei dexteræ,
Tu rite promissum Patris,
Sermone dirans guttura.

You are seven-fold in your gifts,
The finger of God's right hand,
You are the one duly promised by the Father,
Enriching our tongues with speech.

Stanza 4 **Duo** (organ)

Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis
Virtute firmans perpeti.

Enkindle your light in our minds,
Infuse your love into our hearts;
Strengthen the frailties of our flesh
By your perpetual power.

Stanza 5 Polyphony (choir)

Hostem repellas longius,
Pacemque dones protinus,
Ductore sic te praevio,
Vitemus omne noxium.

May you drive our enemy far away,
And bestow abiding peace,
So that, with you leading before us,
We may shun all evil.

Stanza 6 **Récit** (organ)

Per te sciamus da Patrem,
Noscamus atque Filium,
Teque utrisque Spiritum
Credamus omni tempore.

Grant that through you we may know the Father,
And that we might also come to know the Son;
And you, the Spirit of Them both,
May we trust at all times.

Stanza 7 Chant (choristers)

Deo Patri sit gloria,
Et Filio, qui a mortuis
Surrexit, ac Paraclito,
In saeculorum saecula. Amen.

Glory be to God the Father,
And to the Son, Who rose from the dead,
And to the Comforter,
For ever and ever.

Amen **Dialogue sur les Grands Jeux** (organ)

Text: Attr. to Rabanus Maurus (776-856)

The Harmony of the Church

Christ is always present in His Church...
when the Church prays and sings. (*Sacrosanctum concilium*, 7)

*Christus ist seiner Kirche immerdar gegenwärtig...
wenn die Kirche betet und singt.*

All Stand and Sing

Hymn: Christ's Church Shall Glory in His Power

EIN' FESTE BURG

Christ's church shall glo - ry in - his pow'r And grow to his per - fec - tion;
Christ's peo - ple serve his way - ward world To whom he seems a stran - ger;
Christ's liv - ing lamp shall bright - ly burn, And to our earth - ly cit - y

He is our rock, our might - y tow'r Our life, our res - ur - rec - tion: -
He knows its wel - come from of old, He shares our joy, our dan - ger:
For - got - ten beau - ty shall re - turn, And pu - ri - ty and pit - y:

So by his skill - ful hand The church of Christ shall stand; The mas - ter -
So strong, and yet so weak, The church of Christ shall speak; His cross our
To give th'op - pressed their right The church of Christ shall fight; And though the

build - er's plan He works, as he be - gan, And soon will crown with splen - dor.
great - est need, His word the vi - tal seed That brings a fruit - ful har - vest.
years seem long He is our strength and song, And he is our sal - va - tion.

Tune: EIN' FESTE BURG; Martin Luther, 1483-1546; harm. J.S. Bach, 1685-1750

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