

About the Organs at St. James Cathedral, Seattle

THE CATHEDRAL ORGANS

“Hearing these distinctive but congenial installations separately and together, in solo recital and in a powerful liturgical service, made everyone aware that St. James Cathedral’s organs rank favorably with the world’s most outstanding instruments.” — *The American Organist*, October 2000



WEST GALLERY ORGAN

Hutchings-Votey; Boston, Mass.; 1907

4 manuals and pedal, 51 ranks

When Dr. Franklin Sawyer Palmer, the first Cathedral Organist at St. James, collaborated with the prestigious Boston organ builder 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. The result was an instrument of five divisions and forty-six ranks – the largest organ in the city at the time and one of the largest on the West Coast. The young Ernest M. Skinner came to Seattle on behalf of Hutchings for the installation and tonal finishing of the organ. 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 from Joseph Arthur Baillargeon, one of the most prominent Seattle businessmen of the era, and a member of Bishop Edward S. O’Dea’s Cathedral Building Committee.

Today the gallery organ stands as a noteworthy representative of the finest craftsmanship of its period. Ongoing restoration is funded in part by the Baillargeon Family – St. James Cathedral 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.

The Archbishop Thomas J. Murphy Millennium Organ

Manuel Rosales; Los Angeles, California; 2000

3 manuals and pedal, 48 ranks



The Archbishop Thomas J. Murphy Millennium organ was built by Rosales Organ Builders of Los Angeles in 2000. The tonal design of this 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 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 past 75 years, and provide a valuable link to the Cathedral’s past. The new organ was carefully designed to provide musical leadership from the east apse for liturgies, to accompany the Cathedral choral ensembles, and to provide for a more authentic performance of Baroque music for liturgical and concert use.

A four-manual master console provides a single organist with complete control over the tonal resources of both the Rosales organ and the Hutchings-Votey organ in the west gallery.

HUTCHINGS-VOTEY ORGAN COMPANY, OPUS 1623, 1907

4 manuals, 52 ranks, Compass 61/30

II	GREAT	8'	Cornopean (6")
	16'	8'	Oboe
	8'	4'	Clarion
	8'	8'	Vox Humana
	8'		Tremolo
	8'		
	8'	IV	SOLO
	8'	8'	Stentorphone
	4'	8'	Philomela
	4'	4'	Harmonic Flute
	2-2/3'	8'	Tuba Mirabilis
	2'		Chimes (1996)
	III		PEDAL
	Mixture* (1995)	32'	Bourdon (ext.)
	8'	16'	Diapason (open wood)
	4'	16'	Violone
	(*enclosed in Choir box)	16'	Bourdon
I	CHOIR	16'	Lieblich Gedackt (<i>Swell</i>)
	16'	16'	Dulciana (<i>Choir</i>)
	8'	10-2/3'	Quint (ext.)
	8'	8'	Violoncello (ext.)
	8'	8'	Flute (ext.)
	8'	64'	Ravelement (ext., 2006)
	8'	32'	Contra Bombarde (2006)
	4'	16'	Bombarde (ext., 2006)
	2'	16'	Trombone (8")
	8'		
	Tremolo		
III	SWELL (double-shades)		COUPLERS
	16'		Swell 16', 4'
	8'		Choir 16', 4'
	8'		Solo 16', 4'
	8'		Swell / Great 8'
	8'		Choir / Great 8'
	8'		Solo / Great 8'
	4'		Swell / Choir 8'
	4'		Great / Solo 8'
	2-2/3'		Great / Pedal 8'
	2'		Swell / Pedal 8', 4'
	V		Choir / Pedal 8'
	16'		Solo / Pedal 8'
	Contra Fagotto		

ROSALES ORGAN BUILDERS, INC., OPUS 30, 2000

3 manuals, 48 ranks, Compass 61/32

II	GRAND ORGUE 16' Montre (<i>en façade</i>) 8' Montre (<i>en façade</i>) 8' Bourdon 8' Flûte douce (1926) 8' Flûte céleste (1926) 4' Prestant 4' Flûte conique 2 2/3' Octave Quint 2' Doublette IV-V Plein jeu 16' Contre basse 8' Trompette 4' Clairon Trémolo	PÉDALE 32' Bourdon (<i>ext., H-V</i>) 16' Montre (<i>G-O</i>) 16' Soubasse 16' Bourdon (<i>Récit</i>) 8' Octave (<i>en façade</i>) 8' Flûte (<i>Solo</i>) 8' Violoncelle (<i>Solo</i>) 8' Basse (<i>ext.</i>) 4' Flûte en façade (<i>Solo</i>) 16' Bombarde (5 ^{es} , <i>in Solo</i>) 16' Basson (<i>G-O</i>) 8' 1ère Trompette (<i>ext.</i>) 8' 2ème Trompette (<i>Solo</i>) 4' Clairon (<i>Solo</i>) Clochettes Rossignol
I or IV	SOLO EXPRESSIF 16' Flûte en façade 8' Violoncelle 8' Flûte Harmonique 4' Octave V Cornet (<i>f^o-g³</i>) 8' Trompette 8' Clarinette 4' Clairon Trémolo	COUPLERS Grand-Orgue / Pédale 8' Récit / Pédale 8', 4' Solo / Pédale 8', 4' Récit / Grand-Orgue 16', 8', 4' Solo / Grand-Orgue 16', 8', 4' Solo / Récit 16', 8', 4' Récit / Récit 16', 4' Solo / Solo 16', 4' Grand-Orgue / Solo 8'
III	RÉCIT EXPRESSIF 16' Bourdon (1926) 8' Diapason 8' Flûte traversière 8' Viole de Gambe (1926) 8' Voix céleste (1926) 4' Octave 4' Flûte octaviante 2 2/3' Nasard 2' Octavin 1 3/5' Tierce II-IV Plein jeu harmonique 8' Trompette 8' Basson-Hautbois 8' Voix humaine Trémolo	