



# *Vespers*

The Office of Evening Prayer  
for the Feast of Saint James the Greater

St. James Cathedral, Seattle  
5-6 July 2022

WE ARE THE CATHEDRAL FOR THE CATHOLIC ARCHDIOCESE OF SEATTLE and its Archbishop, the Most Reverend Paul D. Etienne. We are also a parish church for a vibrant faith community with a long history that reaches back to Seattle's early days. We are an inner-city parish with an outreach to many who live on the edge of poverty and loneliness. We are a diverse community that welcomes, accepts, and celebrates the differences we all bring. We exist in the heart of the city, yet sometimes our parishioners come from considerable distances to worship here. St. James Cathedral is a crossroads where ideas and challenges both old and new are explored in the light of the Gospel of Jesus Christ. Our Cathedral is also the center for many cultural and ecumenical events which both reflect and help to shape a vital metropolitan community. Above all, St. James Cathedral is a community of prayer.

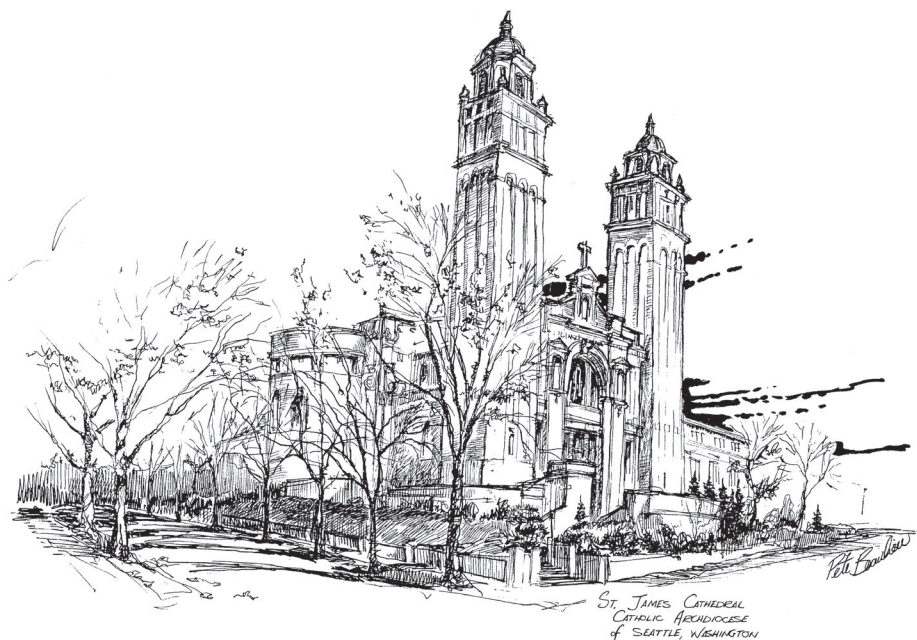
Visit [www.stjames-cathedral.org](http://www.stjames-cathedral.org) to learn more about St. James Cathedral and to get involved.

RESTOOMS, including wheelchair-accessible family restroom, are located in the northeast vestibule.

✠ ST. JAMES CATHEDRAL ✠ SEATTLE ✠ 5 & 6 JULY 2022 ✠ 7:30 PM ✠

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*Vespers*  
THE OFFICE OF EVENING PRAYER  
FOR THE FEAST OF  
*Saint James the Apostle*



*We welcome participants in the 2022 National Convention of the American Guild of Organists to St. James Cathedral and to this celebration of Vespers for our Patronal Solemnity of St. James the Greater. Each year, we observe this feast on the Sunday nearest July 25.*

*In keeping with a long tradition in cathedral churches, the Office of Evening Prayer is prayed each Sunday at St. James, linking St. James with cathedral churches throughout the world.*

*We invite your prayerful participation.*

# Choral Prelude

*Earth, Strike Up Your Music*

Jessica French (b. 1984)

*Commissioned by the American Guild of Organists  
for the 2022 AGO/ECS Publishing Award in Choral Composition*

CHRISTMAS hath a darkness  
Brighter than the blazing noon,  
Christmas hath a chillness  
Warmer than the heat of June,  
Christmas hath a beauty  
Lovelier than the world can show:  
For Christmas bringeth Jesus,  
Brought for us so low.

Earth, strike up your music,  
Birds that sing and bells that ring;  
Heaven hath answering music  
For all Angels soon to sing:  
Earth, put on your whitest  
Bridal robe of spotless snow:  
For Christmas bringeth Jesus,  
Brought for us so low.

Christina Rossetti (1830–1894), from *Verses* (1893)

PLEASE JOIN IN SINGING THE MELODY AS INDICATED BY THE CANTOR.

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff is in 4/4 time and contains the lyrics 'Earth, strike up your mu - sic, birds that sing and bells that ring;'. The second staff is also in 4/4 time and contains 'Heav - en hath an - swer - ing mu - sic for all an - gels soon to sing:'. The third staff begins in 4/4, changes to 2/4 for the first measure of the next line, and then returns to 4/4; it contains 'Earth, put on your whit - est brid - al robe of spot - less snow: For'. The fourth staff changes to 2/4, then 3/4, then 4/4, and finally back to 2/4; it contains 'Christ - mas bring - eth Je - sus, brought for us so low, For'. The fifth staff is in 2/4 time and contains 'Christ - mas bring - eth Je - sus, brought for us so low.' The lyrics are aligned with the notes, and there are triplets indicated by a '3' over groups of three notes in several places.

Earth, strike up your mu - sic, birds that sing and bells that ring;

Heav - en hath an - swer - ing mu - sic for all an - gels soon to sing:

Earth, put on your whit - est brid - al robe of spot - less snow: For

Christ - mas bring - eth Je - sus, brought for us so low, For


Christ - mas bring - eth Je - sus, brought for us so low.


# Lucernarium (Offering of Light)

PROCESSION to the Baptistry


*please stand*

## OFFERING OF LIGHT

Cantor:   
Light and peace in Je - sus Christ our Lord.

ALL:   
Thanks be to God.

Procession from the Paschal Candle

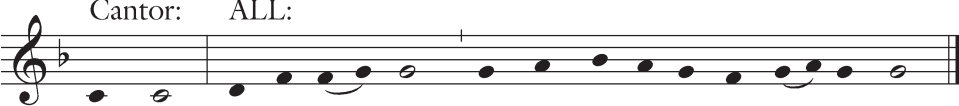
Cantor:   
Let us give thanks to God the Fa-ther, al-ways and for ev-ery-thing.

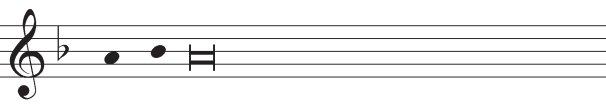
ALL: *all make the sign of the cross*


  
In the name of our Lord Je - sus Christ.

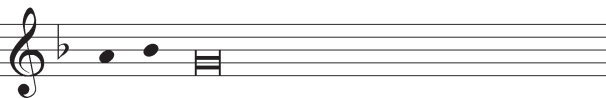
## Psalm 141 *Domine, clamavi*

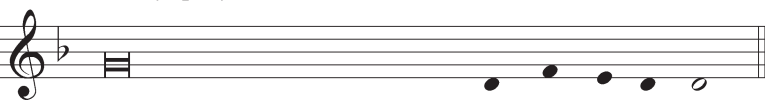
REFRAIN

Cantor: ALL:   
My prayers rise like in - cense; my hands like the eve-ning sa - cri - fice.

Cantor:   
Lord, I call to you, hasten to help me,

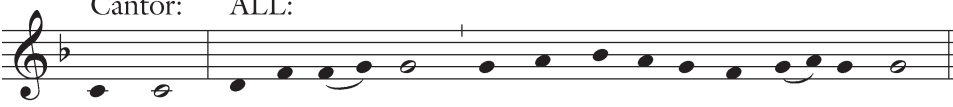
ALL:   
hear my voice when I cry to you;

  
Let my prayer rise to you like incense,

  
the lifting of my hands like the eve-ning sac-ri - fice.

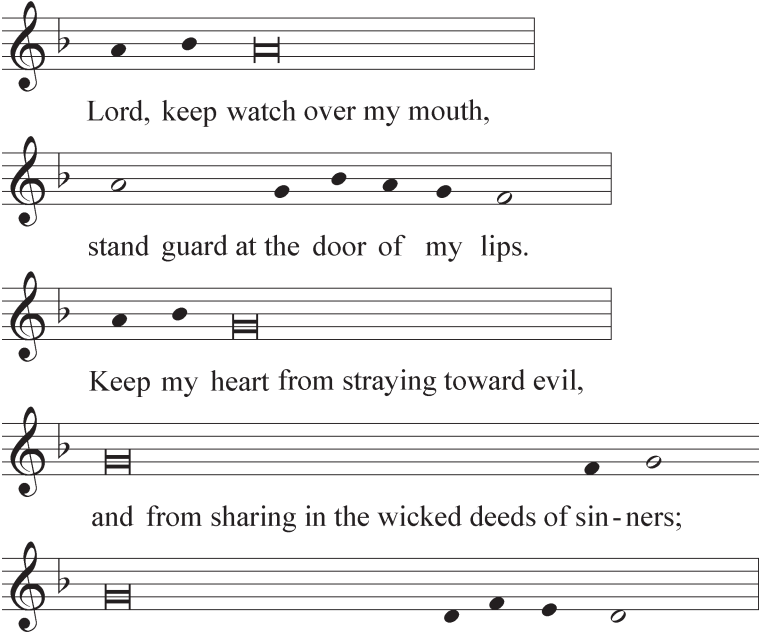
REFRAIN

Cantor: ALL:



My prayers rise like in - cense; my hands like the eve-ning sa - cri - fice.

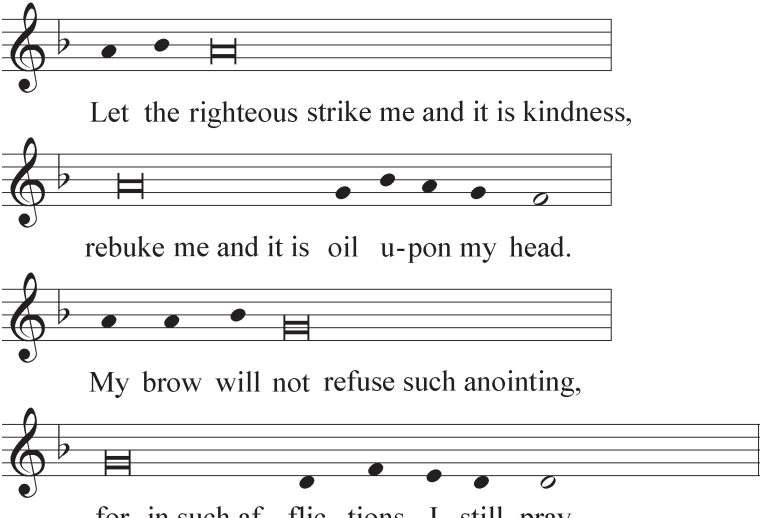
ALL:



Lord, keep watch over my mouth,  
stand guard at the door of my lips.  
Keep my heart from straying toward evil,  
and from sharing in the wicked deeds of sin - ners;  
no, never let me eat of their de - li - cate foods.

REFRAIN

ALL:

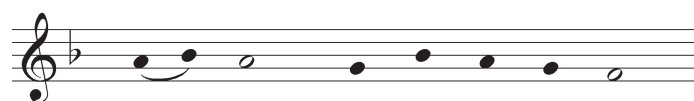


Let the righteous strike me and it is kindness,  
rebuke me and it is oil u-pon my head.  
My brow will not refuse such anointing,  
for in such af - flic - tions I still pray.

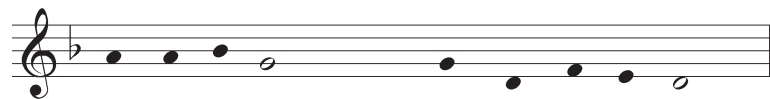
REFRAIN



ALL:



Toward you, O Lord, mine eyes are turned;



in you I take refuge, strip me not of life.

REFRAIN

## OPENING PRAYER

Presider: Lord our God,  
from the rising of the sun to its setting  
your name is worthy of all praise.  
May your Church, founded upon the teaching of the apostles,  
delight to sing your praise each dawn and evening.  
In serving you, may we be protected from all evil.  
We ask this through Christ our Lord.

ALL: **Amen.**

## EVENING HYMN

*For thy blest saints*  
ST. ANNE



1. For thy blest saints, a no - ble throng, Who  
2. For James who left his fa - ther's side, Not  
3. For Je - sus, James both worked and prayed, His  
4. Then bold in love, James begged a place With  
5. Lord, may we learn to drink the cup, And



fell by fire and sword, Or ear - ly died, or  
ling - 'ring by the sea; He heard what could not  
pil - grim staff in hand, That Gos - pel tid - ings  
Je - sus on his throne; And bold in love, James  
meek and firm be found, When thou shalt come to



flour - ished long, We praise thy Name, O Lord.  
be de - nied, Thy sum - mons, "Fol - low me."  
might go forth Un - to the far - thest land.  
drank in - stead His cup of mar - tyr - dom.  
take us up Where thine e - lect are crowned.

# Psalmody

*please be seated*

*In keeping with the ancient tradition, we will pray the Psalms antiphonally, alternating between those on the north side of the Cathedral's center aisle and those on the south. Please join in singing with the group nearest your seat.*

Psalm 116:10-19

*Credidi, propter*

The Choir chants the antiphon:


*Jesus took Peter, James, and John with him, and he became fearful and began to tremble.*



Choir: I trusted, even when I **sáid**,  
“I am sore-**ly** af-**flíct**-ed,”  
and when I said in my a-**lárm**,  
“These people **àll** are **lì**-ars.

North: How can I repay the **LÓRD**  
for all his **gòod**-ness **tò** me?  
The cup of salvation I will **ráise**;  
I will call on the **nàme** of **thè** LORD.

South: My vows to the Lord I will ful-**fill**  
before **àll** the **pèò**-ple.  
How precious in the eyes of the **LÓRD**  
is the death **òf** his **faìth**-ful.

North: ↓ Your servant, Lord, your servant am **Í**, ↓   
the child of your **hánd**-maid;  
you have **lòos**-ened **my** bonds.  
I will offer you a thanksgiving **sác**-rifice;  
I will call on the **nàme** of **thè** LORD.

South: My vows to the LORD I will ful-**fill**  
before **àll** his **pèò**-ple,  
in the courts of the house of the **LÓRD**,  
in your midst, **Ò** Je-**rù**-salem.

The Choir repeats the antiphon.



Psalm 126  
*In convertendo*

The Choir chants the antiphon:

*Then Jesus said to them: "Stay awake and pray that you may not be tempted."*

Cantor alone first, then ALL repeat:



Choir: When the Lord brought Zion's captives home again,  
at first we were like people dreaming.  
Then our mouth broke into laughter  
and our lips into song. REFRAIN

Choir: Even the pagans said:  
"What marvels the Lord has done for them!"  
Yes, the wonders the Lord does for us  
make us glad indeed. REFRAIN

Choir: O Lord, reverse yet again our captivity  
like flash floods in the desert:  
those who sow in tears  
will reap with mighty shouts. REFRAIN

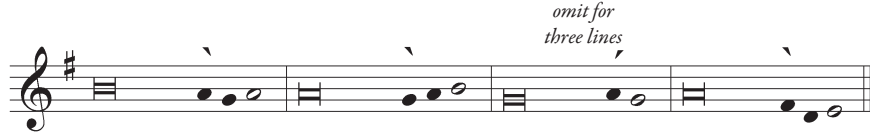
Choir: Walking out, they go along weeping  
bearing seed in great bundles;  
coming back, they sing rejoicing,  
bearing sheaves of grain. REFRAIN (TWICE)

The Choir repeats the antiphon.

Canticle – Ephesians 1:3-10  
*Benedictus Deus*

The Choir chants the antiphon:

*King Herod began to persecute certain members of the church.  
He beheaded James, the brother of John.*



Choir: Praised be the **Gòd** and Father  
of our Lord **Jè-sus** Christ,  
who bestowed on us **ín** Christ  
every spiritual blessing **ín** the heavens.

North: God chose **ùs** in him  
before the **wòrld** began  
to be holy and blameless **ín** his sight.

South: God predestined us to be his a-**dòpt**-ed children  
through Jesus Christ, such was his **wìll** and favor,  
that all might praise the glorious **fá-vor**  
bestowed on us in **hìs** beloved.

North: In him and **thróugh** his blood,  
we have **bèen** redeemed,  
and our sins **fór**-given,  
so immeasurably generous is God's fa-**vòr** to us.

South: God has given **ùs** the wisdom  
to understand ful-**ly** the mystery,  
the plan he was pleased to de-**crée** in Christ.

North: A plan to be carried **òut** in Christ,  
in the full-**nèss** of time,  
to bring all things into one **ín** him,  
in the heavens and **òn** the earth.

The Choir repeats the antiphon.

*Reading*  
Ephesians 2:19-22

# *Reflections*

The Very Reverend Michael G. Ryan  
*Pastor of St. James Cathedral*

## *Choral Responsory*

*Pilgrimage*  
Jessica French

*Commissioned by the American Guild of Organists  
for the biennial National Convention  
Seattle, Washington, 2022*

Give me my scallop shell of quiet,  
My staff of faith to walk upon,  
My scrip of joy, immortal diet,  
My bottle of salvation,  
My gown of glory, hope's true gage,  
And thus I'll take my pilgrimage.

My soul, like a white palmer,  
Travels to the land of heaven  
And there I'll kiss  
The bowl of bliss,  
And drink my eternal fill  
On every milken hill.

And by the happy blissful way  
More peaceful pilgrims I shall see,

And when our bottles and all we  
Are fill'd with immortality,  
Then the holy paths we'll travel,  
Strew'd with rubies thick as gravel,  
Ceilings of diamonds, sapphire floors,  
High walls of coral, and pearl bowers.

Then am I ready, like a palmer fit,  
To tread those blest paths which before I writ.

Give me my scallop shell of quiet,  
My staff of faith to walk upon,  
My scrip of joy, immortal diet,  
My bottle of salvation,  
My gown of glory, hope's true gage,  
And thus I'll take my pilgrimage.

*from A Passionate Man's Pilgrimage*  
Sir Walter Raleigh (1552–1618)

*Canticle of Mary*

## Luke 1:46-55

*Magnificat anima mea*

The Choir chants the antiphon:

*Whoever wishes to be great among you must be your servant;  
whoever wishes to be first among you must be the slave of all, says the Lord.*

*Magnificat Collegium Regale*

Herbert Howells (1892–1983)

My soul doth magnify the LORD, and my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden;

For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me, and holy is his Name.

And his mercy is on them that fear him throughout all generations.

He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble and meek.

He hath filled the hungry with good things, and the rich he hath sent empty away.

He rememb'ring his mercy hath holpen his servant Israel

as he promised to our forefathers, Abraham and his seed, for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost;


As it was in the beginning, is now, and ever shall be:

world without end. Amen.

The Choir repeats the antiphon.

## Intercessions

Cantor:

ALL: 

*Lord's Prayer*

Our Father, who art in heaven,  
hallowed be thy name; thy kingdom come;  
thy will be done on earth as it is in heaven.

Give us this day our daily bread;

and forgive us our trespasses

as we forgive those who trespass against us;

and lead us not into temptation,

but deliver us from evil.

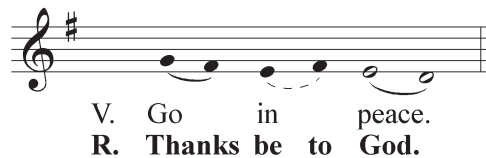
## COLLECT OF THE DAY

**Presider:** All-powerful Lord God,  
by the martyrdom of our patron Saint James  
you blessed the work of the early Church.  
May his profession of faith give us courage  
and his prayers bring us strength.  
We ask this through our Lord Jesus Christ, your Son,  
who lives and reigns with you and the Holy Spirit,  
God, for ever and ever.

**ALL: Amen.**

## BLESSING

## DISMISSAL



## CHORAL PRAYER TO THE BLESSED VIRGIN MARY

*Bogoroditse Devo*  
Sergei Rachmaninoff (1873–1943)

Rejoice, O Virgin Theotokos,  
Mary full of grace, the Lord is with You.  
Blessed are You among women,  
and blessed is the Fruit of Your womb,  
for You have borne the Savior of our souls.

## PROCESSION

## *Ministers of the Liturgy*

Presider	The Very Reverend Michael G. Ryan <i>Pastor, St. James Cathedral</i>
Readers	Joseph Roberts, Caroline Okello
Servers	Corinna Laughlin, <i>Director of Liturgy</i> Maria Laughlin, Stuart Ling, Julie Sharples
Music	Joseph Adam, <i>Director of Music and Cathedral Organist</i> Christopher Stroh, <i>Assistant Director of Music and Organist</i> Members of the Cathedral Choir of St. James
Sacristans	Julie Sharples, Peter Burns

## *About St. James Cathedral*

St. James Cathedral is the Cathedral for the Catholic Archdiocese of Seattle and the parish church for a large and vital community. Noted for its beautiful liturgies and its extensive outreach to the poor, the Cathedral also serves the city of Seattle as an important gathering place, a crossroads for learning, and a center for the arts.

Dedicated in 1907, the Cathedral is an impressive Italian Renaissance-style building whose twin towers soar to a height of 167 feet. St. Frances Xavier Cabrini, the first American citizen to be canonized, worshiped in the Cathedral during its early years. In 1994, a nationally acclaimed restoration and renovation completely renewed the beauty of this beloved Seattle landmark, transforming it into a dynamic space for the celebration of the Church's liturgy as well as for ecumenical, cultural, and civic events.

Artistic highlights of St. James include magnificent Ceremonial Bronze Doors at the west entrance by German artist Ulrich Henn (1999). Henn also created the stunning tabernacle for the reservation of the Blessed Sacrament (2003). St. James Cathedral also has a large and important collection of stained glass by American artist Charles Connick (1916–1917) and three splendid windows by German stained glass artist Hans Gottfried von Stockhausen (1994), who served on the faculty of the renowned Pilchuck School. The Cathedral's Mary Shrine, designed by Susan Jones (1994), has received national and international architectural awards, and the Cathedral Chapel is home to a remarkable fifteenth-century Italian Renaissance painting by Neri di Bicci (1456). A shrine honoring Saint John XXIII, the Pope who called the Second Vatican Council, was installed in 2012. It is the work of the late Seattle artist John Sisko.

The most recent addition to the Cathedral is the Cathedral Columbarium on the north side of the Cathedral, which was dedicated on December 22, 2021. It features a striking cross by Trung Pham, SJ.

Find out more about St. James Cathedral at [www.stjames-cathedral.org](http://www.stjames-cathedral.org).

# *Organ Recital*

## STEFAN ENGELS

*Professor of Organ,  
Southern Methodist University, Dallas, Texas*

*Concerto in C Major, BWV 594*  
without tempo indication  
Recitativo (Adagio)  
Allegro

Johann Sebastian Bach  
1685–1750

*transcription of the Concerto in D Major “Grosso Mogul” by Antonio Vivaldi*

*Le Tombeau de Jean Langlais (2021)*  
(A Threnody for the Heartbeat of Humanity)

George Baker  
b. 1951

*commissioned by the American Guild of Organists  
for the biennial National Convention  
Seattle, Washington, 2022*

*Chaconne and Fugue Trilogy with Choral, op. 73*

Sigfrid Karg-Elert  
1877–1933

Stefan Engels is represented by Karen McFarlane Artists, Inc.  
[www.concertorganists.com](http://www.concertorganists.com)



## New Music Notes

***Earth Strike Up Your Music***—winner of the 2022 AGO/ECS Publishing Award in Choral Composition—is a setting of Christina Rossetti’s *Christmas Eve*. I was inspired by the contrasting imagery of darkness and light used in the two stanzas of the poem, which, in my view, portray the transition from the darkness of Advent to the light of Christ’s birth at Christmas.

I portrayed the darkness of Advent by beginning the work in a minor key, as the tenors introduce the opening melody on the words “Christmas hath a darkness.” To illustrate the contrast between darkness and light, I set the words “darker” and “chillness” in the lower voices and the words “brighter” and “warmer” in the upper voices, alternating antiphonally with each pair of words. To enhance the movement from darkness to light, I used running sixteenth notes and arpeggiations in the organ, building to a climax on the words “soon to sing.”

Finally arriving at the light of Christmas, the choir joyfully sings “Earth, strike up your music,”—now in a major key—to the tune that was initially introduced by the tenors, eventually joined by the congregation and a descant. The piece gradually recedes both dynamically and melodically, reflecting the lowly nature of “Jesus, brought for us so low,” as the organ finishes the work in a spirit of peaceful joy.

I am deeply honored to have been commissioned by the American Guild of Organists to compose ***Pilgrimage*** for their 2022 National Convention in Seattle, WA. While setting this text, I imagined what Sir Walter Raleigh might have thought while contemplating his own death, and similarly, how a pilgrim might visualize the journey to heaven.

Because Raleigh uses sparkling gems to describe the heavenly paradise, I assigned each choral part to a specific gem using my synesthesia—the association of color and sound—to portray their respective colors through contrasting sonorities. Eventually I superimposed all four vocal lines in a stretto-like texture, with increasingly faster scales and arpeggios in the organ, to create the dizzying effect of shimmering gems at every turn.

After Raleigh has experienced this dreamlike vision of heaven, he is ready for his own death and pilgrimage to the afterlife, as the choir sings “then am I ready...to tread those blest paths which before I writ.” This is followed by a return of the organ prelude that initially began the piece, this time richer and fuller, representing the pilgrim, who has been changed by his or her vision of the journey. To emphasize the ultimate destination of that journey, the choir repeats the phrase “to the land of heaven,” ending the work in an atmosphere of comfort and hope. — Jessica French

***Le Tombeau de Jean Langlais*** For many years, I have wanted to honor my teacher and friend Jean Langlais by composing a piece in his honor. Langlais was a master of plainchant; thus, the idea of using chant from the *Messe des Morts* quickly came to mind. The work also honors the great suffering and death of countless people during the Covid-19 pandemic.

The piece begins with a heartbeat, a slow “lub-dub” iamb. This first section uses the Introit (Requiem) chant, first in the pedals, then in a polytonal canon in the hands, marking the silent suffering of so many people. The pedal heartbeat stops, and we hear the Kyrie, softly played in the right hand. This first section cadences and leads into an agitated central section on the *Dies irae*. There is a crescendo with rapidly changing chords. The tension builds towards the tutti, when suddenly the *Agnus Dei* theme appears in octaves in the pedals. This central section winds down, ending on a dominant A pedalpoint. We hear excerpts of *Lux æterna* and again, the *Agnus Dei*. The final section brings back the heartbeat motif in the pedals, with tender chords accompanying the *In paradisum* chant in the soprano. After we reach the D tonic cadence, the piece ends with an open fifth in the hands, then a pedal solo on D, which slows and finally flatlines in eternal peace. — George Baker



**JOSEPH ADAM** was first appointed Cathedral Organist at St. James Cathedral in 1993, and was named Director of Music in 2018. There he leads a program that includes three adult choirs and three youth choirs that provides music for nearly 600 services annually, as well as an extensive concert series that presents a wide range of choral and organ programs. As Resident Organist of the Seattle Symphony Orchestra since 2003, he performs regularly as a member of the keyboard section of the orchestra, undertaking organ, harpsichord, piano and celesta parts, as well as frequent solo recitals.

His playing received international attention when he was awarded the First Prize in the St. Albans International Organ Competition in 1991, one of the most prestigious organ competitions in the world. His subsequent performances have included recitals in notable venues throughout Europe and America. His performances in recent seasons have included recitals at St. Mark's Cathedral in Seattle, St. Cecilia Cathedral in Omaha, St. Joseph Cathedral in Columbus, OH, and Holy Cross Cathedral in Boston, as well as concerto appearances with the North Carolina Symphony and the Seattle Symphony Orchestra.

Joseph Adam was educated at The University of Iowa, the Eastman School of Music, and the University of Washington, and concertizes as a member of the Windwerk Artists cooperative. He is an active member of the American Guild of Organists, and has served as an RCYO national committee member; he has served as Performances Chair for both the 2000 and 2022 National Convention held in Seattle.

A native of Dallas, **GEORGE BAKER** won the AGO National Competition in Organ Playing in 1970. After graduating from Southern Methodist University, he went to Paris to study organ and improvisation as well as to record. He returned to America to teach organ, then entered medical school. Although he obtained his M.D. and became a dermatologist, Dr. Baker never ceased performing, composing, teaching, and recording.

George Baker received training with some of the finest organ teachers, including Robert Anderson (SMU), Marie-Claire Alain, Pierre Cochereau, Jean Langlais and André Marchal, these last four in Paris. During his time in France, Baker earned the Prix de Virtuosit  with Mention Maximum from the Schola Cantorum, under Langlais. He earned his DMA at the University of Michigan.

George Baker won first prizes by unanimous jury decisions in several major organ competitions including the American Guild of Organists (Buffalo, 1970), the Grand Prix de Chartres (Chartres, France, 1974) and the International Improvisation Competition (Lyon, France, 1979). His recording credits include the complete organ works of J. S. Bach and the complete organ works of Louis Vierne, among many others. He has been awarded three French Grand Prix du Disque.

George Baker's compositions have been performed by some of the world's best organists, including Stephen Tharp, Ken Cowan, Daryl Robinson, Nathan Laube, David Briggs, Ren e Anne Louprette and Johann Vexo. Baker has served on juries in several prestigious organ competitions including the Grand Prix de Chartres in 2000, 2004, and 2016. Currently, Dr. Baker teaches organ improvisation at SMU in Dallas, Texas.



**STEFAN ENGELS** has completed the world premier recording of the complete organ works of Sigfrid Karg-Elert (15 CDs/Priory Records), which have been reviewed to the highest international critical acclaim: "... this series will surely stand as the greatest project the gramophone has achieved in organ music for very many years ..." (Choir & Organ); "Engels is a player of exceptional talent and in his hands Karg-Elert receives as

sympathetic an advocacy as one could ever imagine ...” (International Record Guide). Mr. Engels has now began recording the complete organ works of J. S. Bach with the Motette/Psallite label in Germany. He is Professor of Organ, Chair of the Organ Department, and holds the Leah Fullinwider Centennial Chair in Music Performance at Southern Methodist University in Dallas, USA. His previous positions include Professor of Organ at the University of Music in Leipzig, Germany, and Associate Professor of Organ at Westminster Choir College in Princeton, USA. Mr. Engels maintains a vigorous international concert schedule and is a sought-after teacher with engagements across Europe, North America, South Korea and the Russian Federation. As a juror, he is in frequent demand at many international organ competitions. His education took place in his native Germany. He pursued post-graduate organ studies with the late Robert T. Anderson and with Wolfgang Rübsam. Mr. Engels achieved his international breakthrough when he was awarded the “Concerto Gold Medal” at the 1998 Calgary International Organ Competition.



**JESSICA FRENCH** is an award-winning composer and soprano. As a composer, she specializes in choral music, both sacred and secular. Her works have been commissioned and performed by various ensembles including Seattle Pro Musica, Northwest Girlchoir, Seattle Girls Choir, Choral Arts Northwest, and Opus 7 Vocal Ensemble. Her music has been performed at Pacific Northwest venues including Benaroya Hall, St. James Cathedral and St. Mark’s Cathedral in Seattle, and at the Oregon Bach Festival, as well as internationally in Poland, the Czech Republic, and at Gloucester Cathedral.

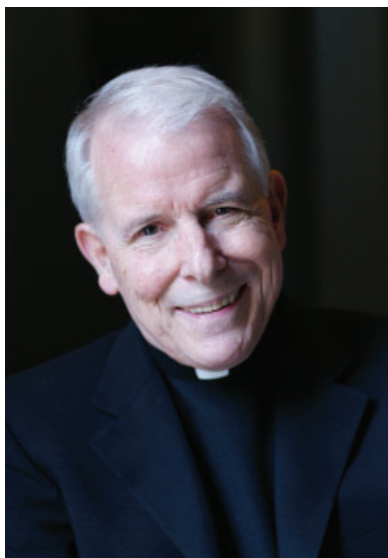


Jessica has a rare ability called *synesthesia*, in which various senses are linked to one another, mainly in the form of colors associated with notes, timbres, and words. This ability lends a unique voice to her writing style, which has been described with terms such as “lyrical, sweeping lines... deeply impassioned... atmospheric... shimmering harmonies.” Jessica’s awards include being a finalist for the American Prize in multiple years, the ASCAP Plus Award, and the 2020 AGO/ECS Publishing Award in Choral Composition, with a world premiere at the 2022 AGO National Convention. Her compositions are available through The French Press, MusicSpoke,

and E.C. Schirmer as part of the Dale Warland Choral Series. In addition, ten of her choral works have been endorsed by Project : Encore and included in their Catalog of Contemporary Choral Music. Jessica has served as the Repertoire and Resources Chair for Composition for the Washington State ACDA and on the National AGO Career Development and Support Committee.

As a soprano, Jessica is a section leader at St. James Cathedral in Seattle. She also sings with Choral Arts Northwest, where she was named Composer-in-Residence for the 2021-2022 season. She received her foundational training in music at the Madeleine Choir School in Salt Lake City, Utah. She received a Bachelor of Music degree in Organ Performance from Indiana University Jacobs School of Music and a Master of Music degree in Organ Performance from Yale University. After moving to the Seattle area in 2011, Jessica refocused her musical efforts toward composition, and has composed and arranged nearly thirty choral works during that period.





**FATHER MICHAEL G. RYAN** was born in Seattle. He attended the North American College in Rome, completed his graduate theological studies at the Gregorian University there and, on December 17, 1966, was ordained a priest at St. Peter's Basilica in the Vatican. In 1977 Archbishop Raymond G. Hunthausen appointed him as Chancellor for the Archdiocese of Seattle and Vicar General. He served in those capacities until 1988 when the same Archbishop appointed him Pastor of St. James Cathedral, where he continues to serve. In 1994, Father Ryan oversaw the nationally-acclaimed renovation and restoration of St. James Cathedral. Under his leadership, the Cathedral parish has continued to thrive, drawing families from more than 180 ZIP codes.

**CHRISTOPHER STROH** began serving as Assistant Director of Music and Assistant Organist at St. James Cathedral on July 10, 2021 after having served The Basilica of Saint Mary, Co-Cathedral, Minneapolis, as Organist and Liturgical Music Associate since September 1, 2006.

Prior to serving The Basilica, Christopher served as Organ Scholar at the Cathedral of Saint Paul, Saint Paul, Minnesota, 2005-2006. Christopher studied choral conducting, liturgy, theology, and organ at Saint John's University and Graduate School of Theology as a student of Kim Kasling. He attained both Baccalaureate and Masters Degrees in organ performance, with emphases in sacred music, choral conducting, and theology. Other teachers include Joanne Pearson, James Biery, Marilyn Biery, David Jenkins, Don Saliers, Axel Theimer, and Leo Nestor.

Christopher has performed throughout the Midwestern United States, in France and Belgium with The Basilica Cathedral Choir, and has been aired multiple times on American Public Media's Pipedreams. He premiered selections from *The Minnesota Organ Book* to audiences of the 2008 National Convention of the American Guild of Organists held in Minneapolis and Saint Paul. In 2009, he played a Midnight concert that initiated a series of 23 consecutive and varied performances of John Cage's "Organ2/ASLSP (As SLOW as Possible)," a collaboration between The Basilica of Saint Mary and the Walker Arts Center as part of the exhibit "The Quick and the Dead." Christopher hosted and performed live for audiences of the 2017 National Convention of the Organ Historical Society in Minneapolis and Saint Paul.

Christopher maintains active membership with several professional organizations including the Conference of Roman Catholic Cathedral Musicians (CRC-CM) and the American Guild of Organists (AGO). Areas of notable interest include the study of organ improvisation, the life and music of Charles Tournemire, and the music of Herbert Howells.



The **CATHEDRAL CHOIR OF ST. JAMES** was founded in 1903 as the "pro-cathedral choir" by E. P. Ederer, and is one of the oldest organizations in Seattle's artistic life. The choir is a mixed ensemble of professional and volunteers singers that supports and enriches the 10:00 a.m. Sunday liturgy, most major Solemnities, and Archdiocesan Cathedral liturgies. In addition to embellishing the assembly's choir, the Cathedral Choir sings a repertoire that spans more than a thousand years of sacred and liturgical music, from chant and Renaissance polyphony to the best of 20th and 21st century music for the Church. Repertory is a mix of a cappella works and those accompanied by the magnificent Cathedral organs.

## *About the Cathedral Organs*

### **Hutchings-Votey Organ Company; Boston, Massachusetts; 1907**

4 manuals and pedal, 52 ranks



St. James' Hutchings-Votey organ was designed by George Hutchings in close collaboration with the Cathedral's first organist, Dr. Franklin Sawyer Palmer. It was Dr. Palmer's input that led to the position and orientation of the organ in the West Gallery rather than hidden in chambers as originally planned on the East and West towers. The handsome case was designed by two architects from the Heins and Lafarge firm, W. Marbury Somervell and Joseph S. Coté. Sent west to supervise the construction of the cathedral, they remained in Seattle, and designed some of the most important and imposing projects in the city.

Unusual features of the organ included a complete string chorus on the Swell, crowned by the mounted Dolce Cornet V, the abundant solo 8' registers, two double-mouthed flutes, many harmonic stops, the self-enclosed Vox Humana with swell doors opening to the rear of the organ to lend a distant effect, and the double-shuttered Swell box which gives the instrument great dynamic expressiveness. The four manual and pedal console, built of oak in a 19th-century French style, boasted an early form of an adjustable combination action.

Today the Hutchings-Votey organ remains essentially unaltered and stands as a noteworthy representative of the finest craftsmanship of its period. George Hutchings is recognized as one of the finest of the turn of the century American organ builders, and the St. James instrument is the largest remaining example of his work. It is the third oldest organ in the state in its original installation, the only large post-romantic organ left in the area and one of only a handful in the nation. It was honored in 1982 by the Organ Historical Society "as an instrument of exceptional historic merit worthy of preservation." The organ is still controlled by the original console; the pipework still sits on the original Roosevelt-style pipman chests.

### **The Archbishop Thomas J. Murphy Millennium Organ Rosales Organ Builders, Inc.; Los Angeles, California; 2000**

3 manuals, 49 ranks

The Archbishop Thomas J. Murphy Millennium organ was built by Rosales Organ Builders of Los Angeles in 2000. It consists of 49 ranks of pipes over three manual divisions and pedal; five ranks of pipes were incorporated from the 1926 Casavant organ that stood behind the former high altar in the east apse of the cathedral. 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 a wide range of historical styles of 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.



# ROSALES ORGAN BUILDERS, INC., OPUS 30, 2000

3 manuals, 49 ranks, Compass 61/32

II	GRAND ORGUE	PÉDALE
16'	Montre ( <i>en façade</i> )	32' Bourdon ( <i>ext., H-V</i> )
8'	Montre ( <i>en façade</i> )	16' Montre ( <i>G-O</i> )
8'	Bourdon	16' Soubasse
8'	Flûte douce ( <i>1926</i> )	16' Bourdon ( <i>Récit</i> )
8'	Flûte céleste ( <i>DD-c<sup>4</sup></i> ) ( <i>1926</i> )	8' Octave ( <i>en façade</i> )
4'	Prestant	8' Flûte ( <i>Solo</i> )
4'	Flûte conique	8' Violoncelle ( <i>Solo</i> )
2-2/3'	Quinte	8' Basse ( <i>ext.</i> )
2'	Doublette	4' Flûte en façade ( <i>Solo</i> )
IV-V	Plein jeu	16' Bombarde ( <i>5", in Solo box</i> )
16'	Contre Basson	16' Basson ( <i>G-O</i> )
8'	Trompette	8' 1ère Trompette ( <i>ext.</i> )
4'	Clairon	8' 2ème Trompette ( <i>Solo</i> )
	Trémolo	4' Clairon ( <i>Solo</i> )
		Clochettes
IV or I SOLO	EXPRESSIF	Rosignol
16'	Flûte en façade	
8'	Violoncelle	
8'	Flûte Harmonique	
4'	Octave	
V	Cornet ( <i>F-g<sup>3</sup></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 ( <i>1926</i> )	
8'	Diapason	
8'	Flûte traversière	
8'	Viole de Gambe ( <i>1926</i> )	
8'	Voix céleste ( <i>CC-c<sup>4</sup></i> ) ( <i>1926</i> )	
4'	Octave	
4'	Flûte octaviant	
2-2/3'	Nasard	
2'	Octavin	
1-3/5'	Tierce	
II-IV	Plein jeu harmonique	
8'	Trompette	
8'	Basson-Hautbois	
8'	Voix humaine	
	Trémolo	

# HUTCHINGS-VOTEY ORGAN COMPANY, OPUS 1623, 1907

*Restored by Marceau & Associates and Frans Bosman, 1996*

4 manuals, 52 ranks, Compass 61/30

II	GREAT		8'	Cornopean (6'')	
	16'	Diapason ( <i>en façade</i> )	8'	Oboe	
	8'	Diapason I ( <i>en façade</i> )	4'	Clarion	
	8'	Diapason II ( <i>en façade</i> )	8'	Vox Humana	
	8'	Gross Flute*		Tremolo	
	8'	Doppel Flute*	IV	SOLO	
	8'	Gamba ( <i>Ch.</i> )		8'	Stentorphone
	8'	Dulciana ( <i>Ch., ext.</i> )		8'	Philomela
	4'	Octave		4'	Harmonic Flute
	4'	Harmonic Flute*		8'	Tuba Mirabilis
	2-2/3'	Twelfth* (1996)		Chimes (1996)	
	2'	Fifteenth			
	III	Mixture* (1996)	PEDAL		
	8'	Trumpet*		32'	Bourdon ( <i>ext.</i> )
	4'	Clarion* (1996)		16'	Diapason ( <i>open wood</i> )
	(*enclosed in Choir box)		16'	Violone	
I	CHOIR		16'	Bourdon	
	16'	Dulciana	16'	Lieblich Gedackt ( <i>Sw.</i> )	
	8'	Diapason	16'	Dulciana ( <i>Ch.</i> )	
	8'	Concert Flute	10-2/3'	Quint ( <i>ext.</i> )	
	8'	Gamba	8'	Violoncello ( <i>ext.</i> )	
	8'	Viola	8'	Flute ( <i>ext.</i> )	
	8'	Vox Celestis ( <i>CC-c<sup>4</sup></i> )	64'	Ravelement ( <i>ext., 2006</i> )	
	4'	Flute d'Amour	32'	Contra Bombarde (2006)	
	2'	Piccolo	16'	Bombarde ( <i>ext., 2006</i> )	
	8'	Clarinet	16'	Trombone (8'')	
		Tremolo			
	III	SWELL ( <i>double-shades</i> )		COUPLERS	
16'		Bourdon	Swell 16', 4'		
8'		Diapason	Choir 16', 4'		
8'		Stopped Diapason	Solo 16', 4'		
8'		Quintadena	Swell / Great 8'		
8'		Salicional	Choir / Great 8'		
8'		Unda Maris ( <i>CC-c<sup>4</sup></i> )	Solo / Great 8'		
4'		Octave	Swell / Choir 8'		
4'		Flauto Traverso	Great / Solo 8'		
2-2/3'		Nasard	Great / Pedal 8'		
2'		Flautino	Swell / Pedal 8', 4'		
V		Dolce Cornet	Choir / Pedal 8'		
16'		Contra Fagotto	Solo / Pedal 8'		