

CHAPTER THREE

THE REALIZATION OF PASI OPUS 14

The history of artifacts is inexorably bound to the life stories of the people who make and use them, and with the larger movements of culture resulting from the communal and generational bonds of those people. The realization of an idea as an artifact is therefore a dynamic, out-of-time interplay between the manufacture, reception and contemplation of that artifact. In other words, the “fact” is created in cooperation by those who build or make something, by those who find a use for it, and by those who contemplate its meaning and implications. The realization of Pasi Opus 14, therefore, began with its building and installation and has continued (and will continue) in the subsequent periods of its reception.

Building and Installation of the Organ

Pasi Opus 14 was built between December 2000 and February 2003 in an old schoolhouse, nestled among the tall conifers that stand guard at the gates of Mount Rainier, just outside of Tacoma, Washington. The interior of Saint Cecilia Cathedral, meanwhile, was undergoing an extensive restoration in anticipation of the new organ. Plans were likewise being made for the organ’s inauguration and public presentation. Since the organ was the fruit of a single-family donation, education of the cathedral parish and civic communities and their involvement in its reception became urgent

priorities. The laurels of this period, however, belong to organ builder Martin Pasi. Along with his associates, he applied a lifetime of skill and experience, at once vast and specialized, to the crafting of a landmark instrument.

The Artisans: Martin Pasi and Associates

Martin Franz Pasi was born on 21 December 1953 in Bregenz, the capital of the Austrian province of Vorarlberg which since the Middle Ages has clung to the eastern shore of Lake Constance. Martin was the fifth of six children born to Kassian and Margarethe (Gretl) Pasi. He grew up on the *Martinsgasse* in Bregenz's medieval *Oberstadt*, where the Pasi home stands in the shadow of Bregenz's most identifiable landmark, St. Martin's Tower.¹

In school, Pasi prepared for a career in business, but soon realized that, like his woodworker father, he was meant to work with his hands. He began an apprenticeship in 1976 with Rieger Orgelbau, an organ building firm in nearby Schwarzach. Herbert Huestis describes Pasi's apprenticeship:

His first year at Rieger was spent in the woodworking department building organ cases. At the end of that time, he completed a case on his own. In his second year, he was assigned to the console division, then in general assembly. As an apprentice in that department, Martin began to travel with pipe voicers to do field installations of new organs.²

¹ Walter Lingenhölle and Bernhard Wilfing, *Bregenz am Bodensee*, (Bregenz, Austria: Verlag J. N. Teutsch, 1995), 20.

² Herbert L. Huestis, "From European Training to American Organ Building: Following the Career of Martin Pasi," *The Diapason* 90, no. 3 (March 1999): 14.

Huestis notes that it was Pasi’s “good fortune to assist a voicer who was impressed with his skill and his ear” that led to an assignment in Rieger’s voicing department for the remainder of his apprenticeship.³



Figure 24. Martin Pasi
(Courtesy of Pasi Organbuilders)

³ Ibid.

Following the European regimen for training organ builders, Pasi also enrolled in the *Instrumentenmacherschule* in Ludwigsburg, Germany, attending a three-month period of instruction each year.⁴ At the end of the four-year period of apprenticeship, organ builders must pass an exam to receive “journeyman papers” (*Gesellenbriefe*), after which they continue to work in the shops of recognized organ builders. At the end of the three-year journeyman period, an organ builder who wishes to own his own shop and to train apprentices must enroll in the *Instrumentenmacherschule* for an additional year, during which he is expected to build an entire instrument on his own.⁵

Martin Pasi chose to remain with Rieger, and voiced organs in Australia, Africa and Europe, as well as in the United States. In 1981, he permanently settled in the North America, working first with Dan Jaeckel in Duluth, Minnesota, during 1982, and then with Karl Wilhelm in Montreal, Québec, from 1983 to 1986. It was in the Wilhelm shop that he met fellow voicer Halbert Gober, and the two worked together voicing several instruments for Wilhelm.

In 1986, Pasi was installing a Wilhelm organ in the Pacific Northwest when he met David Dahl and Paul Fritts in Tacoma, Washington. Huestis relates Pasi’s epiphany in the Northwest: “There, he [Pasi] discovered the historic style of organ

⁴ Ibid., 15. Martin Pasi has lamented to me on several occasions that there is no such organ building school in the United States, making it difficult to find skilled workers.

⁵ Ibid.

building that is the hallmark of David Dahl, Paul Fritts, and Ralph Richards.”⁶ From this encounter Pasi learned of a style and methods cultivated by American pioneer John Brombaugh, in particular, the preference for high-lead-content pipes. He soon joined the firm of Fritts & Richards as a pipe maker and participated in the construction of several notable organs in the Seattle area.⁷

In 1990, Martin Pasi opened his own shop with former Wilhelm colleague Hal Gober, purchasing a rural elementary school large enough to allow for a complete pipe-making shop. Shortly thereafter, Gober opened his own operation near Toronto, Ontario, where he makes hand-crafted organs in a similar style and of a comparable high quality. Pasi continued on his own with master woodworker Markus Morscher. Morscher had been with Pasi and Gober since they first opened the shop. Together, Pasi and Morscher made the first several organs themselves, crafting every part by hand from primarily raw materials.

As Pasi garnered contracts for larger organs, he was faced with having to expand his “crew” as well. By this time he was known for encouraging young European organ builders to gain experience in his shop as journeymen. Several aspiring young organ builders have worked in the Pasi shop before returning to Europe to complete their study to be master organ builders, bringing home with them a style and technique of pipe making not known in most parts of Europe.

⁶ Ibid., 14. David Dahl was then professor of organ at Pacific Lutheran University in Tacoma, but had been earlier a Northwest tracker organ building pioneer with Glenn White as the firm of Olympic Organbuilders. Paul Fritts and Ralph Richards were then partners in the firm of Fritts & Richards.

⁷ Ibid.

Several young pipe makers and organ builders from Austria, Germany and Switzerland joined Martin Pasi and Markus Morscher in the building of Pasi Opus 14: Emanuel Denzler, Martin Elsaesser, Markus Hahn, Dominik Maetzler, Christian Metzler, Markus Nagel, Chris Schinke, and Robert Wech. George Brown, Brett Martinez and Pasi's nephew Markus Pasi also worked in the shop or on the organ itself during its building and installation. As mentioned above, Emanuel Denzler played a key role in the analysis and determination of the temperament scheme, as well as the preliminary design of the stop action. Christian Metzler constructed several important systems in the organ, and organ builder Robert Wech worked on several facets of the design, including the drawing of the organ utilizing "CAD," or "computer-aided design."⁸

Alongside Pasi in the core of the firm, however, is Markus Morscher, an energetic, soccer-playing master cabinetmaker with a long mane of black hair, tattooed arms, and a charming, thick accent out of the isolated mountain communities of Vorarlberg (Figure 25). Morscher is descended from a line of cabinetmakers, and his craftsmanship is impeccable. So compatible are he and Pasi that when the firm was comprised of only the two of them, very little of an organ's design had to be drawn. Morscher's exacting excellence extends to his memory, which allows him to recall virtually every measurement in an organ to the millimeter.

⁸ Robert Wech has since started his own organ building shop in Bavaria and to date has imported two instruments to the United States: a 3 1/2-stop continuo organ for Visitation Catholic Church in Kansas City, Missouri (2004), and a large two-manual organ for the Cathedral of the Epiphany in Sioux City, Iowa (2006).



Figure 25. Markus Morscher
(Courtesy of Pasi Organbuilders)

Description of the Organ Building Process

The Pasi woodshop is the domain of Markus Morscher, who makes the cases, windchests and wooden pipes using age-old mortise-and-tenon joinery. The case for Pasi Opus 14 presented unique challenges in that Morscher had to dismantle the old Casavant Opus 51 façade, replicate its features in new parts, and integrate the old carved ornamentation, capitals and fluted columns into a new free-standing white oak case. Because of the dual-temperament scheme and the large divisions of twelve to fifteen stops, the windchests were to be unusually massive. In addition to the usual array of wooden interior pipes, ten large wooden bass pipes from Casavant Opus 51 had to be restored and augmented with new low C and $C^\#$ pipes to form the bottom octave of the 32' Subbass.

While some organ builders procure metal pipes from supply houses, Martin Pasi is among the elite of artisan organ builders in North America that have the skill and capacity to make all of their metal pipes in-house. The process of pipe making in the Pasi shop begins with the melting of lead ingots along with some trace metals to approximate the level of purity of lead found in the pipes of late-Renaissance and early-Baroque organs.⁹ The molten mixture is poured into a casting ladle, and then into a wooden casting box. The metal is then cast into a thin sheet by drawing the casting box the length of the table in one sweep.¹⁰ The metal hardens almost immediately and is then machine-hammered, affecting its molecular structure and making it denser.¹¹ The pipe maker then cuts the pipes out of the sheets of metal according to predetermined scales.

⁹ The modern practice of using “pure” lead appears to have originated with John Brombaugh and his circle: “...Maarten Albert Vente gave me several large Praestant pipes in 1971 made by Hendrik Niehoff’s shop for the 1539 organ in Schoonhoven, Holland. Our shop analyzed them, let Charles Fisk and Gene Bedient (plus Paul Fritts, Manuel Rosales, and others later) study them, and finally started making our own pipes in 1975 for Opus 19 (at Central Lutheran in Eugene) utilizing the results of our studies. The alloy is primarily lead (over 98%) with only a bit more than 1% tin and small amounts of antimony, copper and bismuth. These minor portions, however, are absolutely necessary to the structural stability of the alloy. A look at historic organs from the 1500s indicates it to be quite practical and stable as found, for example, in the ancient pipes from Neihoff of 1550 and Dirk Hoyer of 1580 in the Johanniskirche organ in Lüneburg.” (John Brombaugh, [Essay on the Brombaugh meantone organ in the Haga Church in Göteborg, Sweden] in Edwards, Lynn, ed., *The Historical Organ in America: A Documentary of Recent Organs Based on European & American Models* [Easthampton, MA: The Westfield Center, 1992], 27.)

¹⁰ It is desirable for the thickness of the pipe metal to vary for the sake of stability, so that it is thicker at the bottom of the pipe and thinner at the top. Many organ builders find it necessary plane the metal to the desired thickness. Others, like Martin Pasi, master a technique of drawing the casting box across the table at variable speed so as to cast the metal sheets to exact thickness. Pasi describes the process with characteristic understatement: “Casting to thickness is not that hard, really. You have to have a steady hand as you guide the liquid metal down the canvas. It’s a matter of how fast or slow you go.” (Huestis, “From European Training,” 15.)

¹¹ Of hammering pipes, Brombaugh writes: “The alloy structure, however, is not the only important factor; the metal must be properly hammered to make good pipes. Unlike iron and brass, tin-lead alloys do not get harder when hammered; hammering stabilizes the metal’s crystalline

Like many “old-world” organ builders, Martin Pasi loosely keeps to the traditional customs of his craft. Huestis observes:

Even the choice of a casting day is somewhat folkloric. Some say the stars have to be in order and certain astrological signs should agree. Martin finds no fault with these considerations.¹²

On the importance of pipe making to Pasi in the whole process of building an organ, Huestis continues:

His drawings show strong respect for the pipes as the foundation of the organ. The façade usually comprises [*sic*] many pipes, including the principal rank which is the heart of the organ. He feels that every aspect of pipe making affects the ultimate beauty of the organ and the personality of the organ is formed from the casting day onwards. He says that he builds organs the only way he knows how—from the pipes outward.¹³

After the pipe shapes have been cut out, they are rolled around wooden forms called mandrels and soldered into a cylinder or cone to form the “resonator” of the pipe. Flue pipes are then fitted with a “foot” or conical base and a horizontal plate at the level of the pipe mouth called a “languid” (Figure 26).¹⁴ Pipe mouths are cut out and the flue opening adjusted to get the pipe to “speak.”

structure to improve the structural stability and the sound of the pipe. It was a must for organ builders from the earliest times through Dom Bédos’ period. Pipes made from a hammered high lead alloy sing that special *vocale* sound so cherished in the ancient organs.” (Brombaugh, in Edwards, *The Historical Organ in America*, 27.)

¹² Huestis, “From European Training,” 14.

¹³ *Ibid.*

¹⁴ Determining the exact angle of the languid and the blunting (counter-face or *Gegenphase*) of its “open” edge are important aspects of pipe construction affecting the speech and voicing of the pipe.

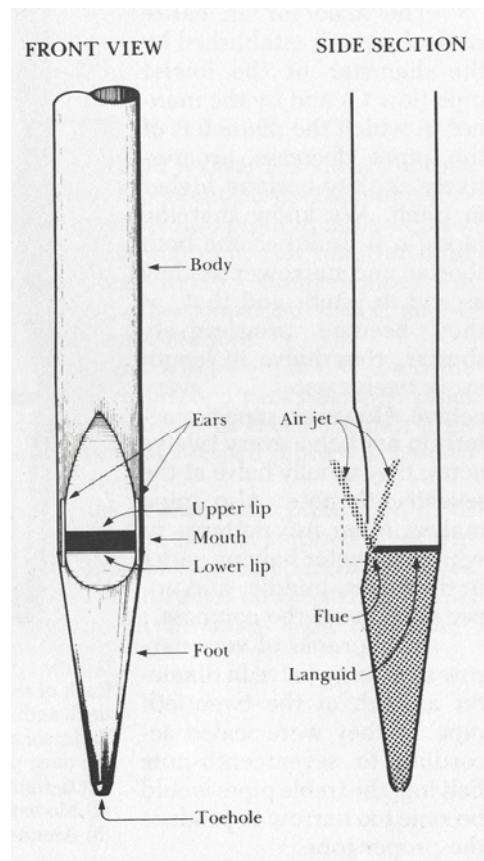


Figure 26. Parts of a Flue Pipe¹⁵

Reed pipe construction is somewhat more complicated (Figure 27). In addition to the pipe resonators, reed blocks, shallots, tuning wires and the reeds themselves have to be made. The shallots (“c”-shaped tubes, against which beat metal reeds) are inserted into a reed block. They are in turn fitted with a brass reed held in place by a wooden wedge and metal tuning wire. A metal “boot” often is put over the entire lower assembly, which is then soldered to the resonator.

¹⁵ Roger Davis, *The Organists' Manual: Technical Studies and Selected Compositions for the Organ* (New York: W. W. Norton & Company, 1985), 191.

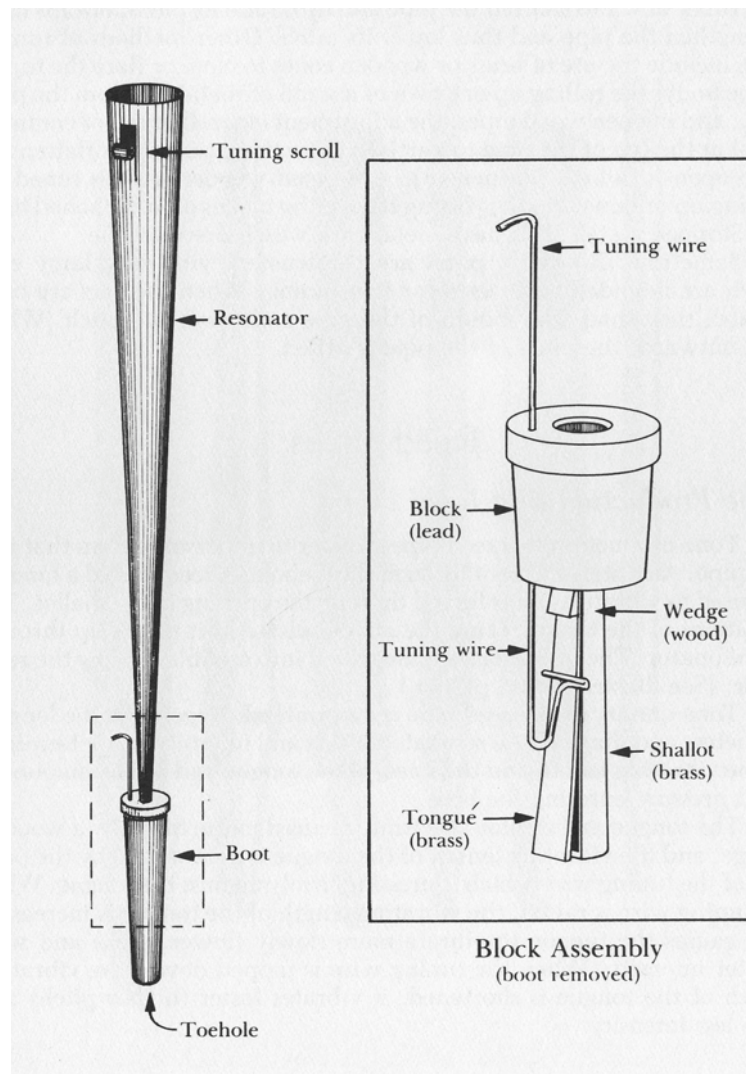


Figure 27. Parts of a reed pipe¹⁶

Once the pipes are made they are “pre-voiced” on a “voicing machine,” a simple windchest and keyboard apparatus that allows the voicer to give voice to each pipe before it is “racked” on the windchests in the shop assembly. The various

¹⁶ Ibid, 196.

components of the keyboard, key action, stop action, wind trunks and bellows also have to be made before the organ can be erected. The entire organ is usually set up in the shop and played before it is dismantled and shipped to the installation sight. However, Pasi Opus 14 was too tall to fit in the Pasi shop fully assembled, so complete assembly had to wait until the organ was in the Cathedral.

Once the unusual design work was completed, the actual building of Pasi Opus 14 proceeded like that of any other organ project—except that with over 5,000 pipes to make, the project was bigger than the Pasi firm had tackled up to that time. Martin Pasi later calculated that 35,000 work hours had been invested in the building of the organ over almost two-and-a-half years.

Installation of the Organ in the Cathedral

The preparation of Saint Cecilia Cathedral to receive the instrument was a significant undertaking in and of itself. The development of the organ project put new demands on an already-planned exterior and interior rejuvenation. Funds from “A.D. 2000: Archdiocesan Campaign for a New Millennium” had been allocated to repair the Spanish tile roof of the cathedral, and a resulting surplus of funds allowed the replacement of interior images on the apse ceiling and between the clerestory windows that dated from 1952.¹⁷ Horse-hair acoustical tiles falling from the nave ceiling created a further opportunity to consider a complete redecoration of the cathedral and a radical improvement of the cathedral acoustics.

¹⁷ Suzanne Arney, Louise Joyner, Kevin Vogt and Ione Werthman, “Saint Cecilia Cathedral,” in *The Beauty of Thy House: The History, Art, and Architecture of Saint Cecilia Cathedral, Omaha*, ed. Thomas A. Kuhlman (Omaha: Dorothy Tuma Photography, 2005), 11.

Evergreene Painting Studios of New York, NY, was engaged to design a dramatic new color scheme inspired by watercolors by Thomas Rogers Kimball, featuring the Iberian colors of terra cotta, yellow ocher, and blue. Gold leaf brought into relief the detail of the vaults, ribs and cornice.¹⁸ A diminutive sketch of Saint Cecilia in the apsidal dome was replaced with cast plaster ribs emanating like rays from a gold- and silver-leafed sunburst at the apex of the dome. Molds for these ribs were made using remnants of original material discovered in the dust of the cathedral undercroft.¹⁹

Simple drawings depicting themes from the Psalms between the eight clerestory “singing” windows were replaced with *trompe l’œil* mosaic shields celebrating significant events in the history of the local Church, beginning with Coronado’s exploratory expedition to the region in 1541 and ending with the Church’s Jubilee Year of 2000.²⁰ While these substantial additions to the clerestory highlighted the hymn-based windows, and complemented their cyclic organization according to the liturgical year with a chronological narrative, they also unwittingly drew attention to the unadorned panels in the clerestory bays on either side of the west gallery. I began a search for appropriate subject matter related to the organ with which to decorate these areas.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid., 22-24.

Quentin Faulkner advised using quotations from the Psalms, representational art commemorating either the great composers of organ music or the Boys Town Church Music Workshops of 1953-1969.²¹ Since the west quatrefoil window of Saint Cecilia already quotes Psalm 150 (“Let every spirit praise the Lord”),²² I steered clear of the first suggestion. I doubted that a commemoration of composers would be accepted, and I did not think there would be adequate time to research and make a case for a Boys Town commemoration.²³ Bearing in mind Faulkner’s aforementioned suggestion of a relationship between the organ and the tradition of musical speculation, I proposed two stanzas from English Restoration poet John Dryden’s “A Song for Saint Cecilia’s Day, 1687.” It was only after this plan was approved that I learned that Dryden had converted to Catholicism in 1686.²⁴

The excerpt on the south wall on the south wall is taken from lines 11-15 of the Dryden poem:

From harmony, from heavenly harmony,
This universal frame began:
From harmony to harmony
Through of the compass of the notes it ran,
The diapason closing full in Man.²⁵

²¹ Quentin Faulkner, to Kevin Vogt, electronic mail, 10 May 1999, Pasi Shop Records, Roy, Washington.

²² Arney, et al., 4.

²³ Recent research has yielded much information about the import of these conferences, but it would have been difficult to make a case that they were on par with the other historical events commemorated in the representational art of the cathedral.

²⁴ Anniina Jokinen, "Life of John Dryden," *Luminarium*, 21 May 2002 (Accessed 9 April 2007), <<http://www.luminarium.org/eightlit/dryden/drydenbio.htm>>

²⁵ John Dryden, “A Song for St. Cecilia’s Day, 1687,” *Representative Poetry Online* (Accessed 9 April 2007), <<http://rpo.library.utoronto.ca/poem/749.html>>

The unmistakable reference to the tempering of the scale to close the octave (diapason) seemed to support a connection between a well-tempered tuning and the Christian humanism that permeated the Golden Age of the organ.

Conversely, the stanza on the north side from lines 42-47, seemed suggestive of the static, just thirds in quarter comma meantone that not only make audible Boethius's *musica mundana*, but "mend" (join) the *musica caelestis* of Jacques de Liège:²⁶

But oh! what art can teach,
What human voice can reach
The sacred organ's praise?
Notes inspiring holy love,
Notes that wing their Heav'nly ways
To mend [join] the choirs above.²⁷

An excerpt from a later stanza of the same poem was chosen to envelop the walls of the adjacent bellows room:

But bright Cecilia rais'd the wonder higher;
When to her organ vocal breath was giv'n,
An angel heard, and straight appear'd
Mistaking earth for Heav'n.²⁸

In choosing these lines to adorn the room containing the "lungs" of the organ, I proposed that the words "vocal breath" could in this context be read as referring to

²⁶ Jacques de Liège, *Speculum musicae*, in Joscelyn Godwin, ed., *The Harmony of the Spheres: A Sourcebook of the Pythagorean Tradition in Music* (Rochester, Vermont: Inner Traditions International, 1993), 128-140.

²⁷ Dryden, "A Song for St. Cecilia's Day, 1687."

²⁸ *Ibid.*, lines 51-54.

the winding produced by the cuneiform (wedge-shaped) bellows, which when allowed to close can produce a crescendo akin to the much-prized technique of *messa di voce*—“lifting the voice.”²⁹

The renewal of the cathedral’s natural acoustical properties was necessarily concurrent with the redecoration of the cathedral nave and sanctuary. The firm of Robert F. Mahoney & Associates was engaged to provide consultation on the room acoustics and the design of an audio reinforcement system. Tests were performed using samples of the existing acoustical tile material and calculations based on published performance of unpainted acoustical plasters.³⁰ Mahoney considered the results of these tests unreliable since the available tile sample was too small and the published data did not take into account the effects of painting the proposed acoustical plaster.³¹

In the end, Mahoney recommended the removal of all existing acoustical tiles and the covering of the entire ceiling with a hard plaster skim coat, to be painted or

²⁹ Foot-pumping of the bellows allows them to close while feeding wind to the organ. As they close, the air velocity—and hence, pressure—increases slightly to produce a crescendo or “bloom.” The vocal technique of *messa di voce* properly involves also a decrescendo, which following the initial crescendo lends clarity in a reverberant acoustic to most choral textures. It corresponds also to the technique of “lifting” the Latin “tonic accent” in Solesmes-based Gregorian chant performance.

³⁰ Robert F. Mahoney, to Paul Jeffrey, Principal, Bahr Vermeer & Haecker, Architects, 26 May 1999, Archives of Saint Cecilia Cathedral, Omaha, Nebraska.

³¹ The acoustical tests predicted an unusually high projected reverberation time of almost eleven seconds at 1000 hertz, which led Mahoney to explore the possibility of covering some of the ceiling vaults with colored acoustical plaster. Jeff Greene of Evergreene Studios was concerned about achieving the same appearance in standard plaster and acoustical plaster using integral colors, which would have preserved the relative absorptive properties of each.

covered with canvas by Evergreene Painting Studios.³² He explained his recommendation in relation to a proposed electronic sound reinforcement system:

The upshot of all this is we are back to making some educated guesses about the nature and extent of ceiling materials that will give us the best results. Underlying all these guesses is the assumption that we are not limited to a speech reinforcement system that relies on speakers embedded in the columns on either side of the nave. Consequently we can make the natural acoustics as full as possible for the benefit of congregational singing and to best compliment [*sic*] the organ.³³

Brother William Woeger, Father Joseph Wray, architect Paul Jeffrey and I also shared an appreciation of what the dimensions and proportions of the space might do for congregational singing and the organ under “natural” conditions. We asked Bob Mahoney to design a speech reinforcement system that would, as much as possible, respect the acoustical dynamics of ritual relationships, i.e. maximizing speech intelligibility while conserving the aural perception of distance, location of sound sources, and near-equality of volume, intensity and timbre between amplified and un-amplified voices. The assumptions underlying this conclusion were that the sung liturgy is normative in the Roman Catholic tradition, and that the reformed Roman Catholic liturgy requires a full natural acoustic to form and express both the active and receptive work of a “performing audience.”³⁴

³² Ibid.

³³ Ibid.

³⁴ This turn of phrase was coined by Dutch musician Bernard Huijbers as the title of his well-known book, *The Performing Audience: Six and a Half Essays on Music and Song in Liturgy* (Portland, Oregon: The Pastoral Press, 1980).

Mahoney designed an audio reinforcement system that relied upon two electronic speakers mounted on the cornice on either side of the sanctuary and timed high-frequency speakers under the pews in the nave for consonant reinforcement. Unfortunately, the funds for the interior renovation were depleted before the acoustician could return to regulate the audio system, to listen to the natural acoustic with the organ builder (prior to the voicing and even scaling of the organ), and to consider any other measures that might be necessary to “tune the room.” Consequently, the speech reinforcement system has been subject to continued scrutiny and criticism. The natural room acoustic, however, has been generally deemed an unqualified success.

In spite of ample time for research and planning of the organ, plans for the renovation of the cathedral’s west gallery began too late, forcing a delay in the installation of the new organ. The Pasi firm fortunately was in a position to welcome a month or two of additional work on this complex instrument, which because of its size was never able to be fully erected in the shop.

The organ was supposed to have been delivered in November 2002 and dedicated on or around Pentecost of 2003.³⁵ Planning of the gallery preparations did not begin in earnest, however, until the early fall of 2002. Bids on demolition, carpentry, flooring, mechanical and electrical work were not assembled into a budget

³⁵ Kevin Vogt, “New Cathedral Organ to Arrive in November,” *The Cathedral Chimes* 58, no. 2 (September 2002): 2.

until mid-November at a projected cost of \$243,000.³⁶ With the time quickly running out and contractors waiting for an order to proceed, I went to see Frank Matthews about the financing of this stage of the project. He had previously made a verbal commitment to fund all work directly related to the building and installation of the organ, but we had not spoken about this phase of the project until this critical juncture. I had made a significant error in not including him in conversations about the organ loft renovation from the beginning.

Frank Matthews intervened in the process and took over the direction of the gallery preparations. Working closely with the architects and dismissing previously engaged contractors, he succeeded in trimming the construction budget to under \$100,000. He hired a personal acquaintance, finish carpenter Dave Debuse, to do the necessary demolition, structural reinforcement and rough carpentry. As a very fit octogenarian, Frank Matthews himself carried loads of brick and concrete to the demolition chute.

A steel frame was installed to distribute the weight of the organ through a new concrete base to the masonry arches under the gallery.³⁷ A new wooden riser system to support choir stalls was erected to house cold-air and air-return ducts. Additional preparations included boring through the masonry wall between the west gallery and the adjacent room to make way for the wind lines from the bellows to the organ. In

³⁶ St. Cecilia Cathedral Choir Loft Renovation Preliminary Budget, Bahr Vermeer Haecker Architects, 14 December 2002, Archives of Saint Cecilia Cathedral, Omaha, Nebraska.

³⁷ Nicolette Amundsen, to Frank Matthews, Kevin Vogt, Kip Squire, Josh Storm, David Debuse, Brother William Woeger and Martin Pasi, memorandum, 24 January 2003, Archives of Saint Cecilia Cathedral, Omaha, Nebraska.

spite of Frank Matthews's heroic efforts in January 2003, preparation of the gallery was not completed until several weeks after the organ had arrived, much to the consternation of the organ builders. The delay may have been beneficial to the project in the end insofar as it allowed Martin Pasi to oversee the completion of the prepared space for the organ.

Two Mayflower semi trucks containing the disassembled Pasi Opus 14 arrived at Saint Cecilia Cathedral on Monday, 3 February 2003. One of the trucks had jackknifed in a snowstorm in the Rocky Mountains, causing one side of its trailer to be torn open. Several large metal pipes were damaged and had to be repaired onsite at the cathedral. Cathedral volunteers Michael Boudin, Carl Ekstrom, Steve Margrave, Dan Meyer, Dan Shaffer and Kimberly Sanwick assisted the Pasi crew in unloading the trucks on Monday, 3 February, and Tuesday, 4 February 2003. Five thousand pipes and thousands of large and small parts of the organ were strewn about the cathedral. Cathedral parishioners and friends Lucy Franks and John Wanzenried, Fritz and Mary Sampson, Marc and Danielle Talkington, Julia Wageman, Jim and Jean Watson, Mary Wendel and Joe Zaborowski all provided housing for the organ builders at various stages of the installation process.

On Tuesday morning, 4 February 2003, organ builders Martin Pasi, Markus Morscher, Markus Hahn and Markus Pasi were introduced to students from the Cathedral Elementary School at a service welcoming the new organ and blessing the work ahead (Table 25). In my opening remarks, I noted the significance of the

children of the cathedral church being the first to welcome the organ builders and the new organ:

It is most appropriate that the youngest members of our community are present at the birth of this organ, for it will accompany the major sacramental events of their entire lives.³⁸

Music for the event was provided by the cathedral children’s choirs and the Bedient Opus 38 positive organ. Martin Pasi and I fielded questions about the organ, and Parochial Vicar Father Mark Beran blessed the parts of the organ, the organ builders and the assembled church that would soon enjoy the instrument in its daily worship.

Table 25. Welcome of the New Organ, 4 February 2003³⁹

Program		
Prelude	Fanfare & Toccata ⁴⁰ Mr. Vogt	Hugo Distler
Hymn	Hymn to Saint Cecilia The Cathedral Boy Choir & The Cathedral Girl Choir Ms. Anderson	Richard Proulx
Introductions	Mr. Vogt	
Q & A	Mr. Vogt and Mr. Pasi	
Blessing	Fr. Beran	
Anthem	<i>Cantate Domino</i> The Cathedral Boy Choir & The Cathedral Girl Choir	Nancy Hill Cobb

³⁸ Kevin Vogt, “New Organ Arrives,” *The Cathedral Chimes* 59, no. 1 (April 2002): 1.

³⁹ Program, “Saint Cecilia Cathedral Welcomes a New Organ, Pasi Organ Builders, Op. 14,” 4 February 2003, Archives of the Saint Cecilia Schola Cantorum, Saint Cecilia Cathedral, Omaha, Nebraska.

⁴⁰ Hugo Distler *Dreißig Spielstücke, für die Kleinorgel oder andere Tasteninstrumente*, nos. 1 and 2.

The texts of the blessings were newly composed for the occasion and drew upon traditional forms and themes.⁴¹ They are reprinted here to illustrate the way in which a theological interpretation of the organ was first introduced to the members of the cathedral church. The catechetical function of a prayer or blessing, however, is secondary to the actual believed reality experienced by those enacting the rite, that God will indeed bring forth from a person or object some quality with which they have been inherently endowed at their creation. According to the old maxim, *lex orandi, lex credendi*, the rule of prayer and the rule of belief are mutually dependent. It is in this creedal context that the individual parts of the organ were blessed:

All powerful God,
you created the world from nothing;
you formed matter at the sound of your Word;
you ordered all things from chaos.
Bring forth from this wood and metal, stuff of earth,
An organ to sound your praise in the name of all creation,
A herald to proclaim our Word,
An instrument of your peaceable Kingdom.
We ask this through Christ our Lord.⁴²

The blessing of the organ builders acknowledged the perilous feat that lie ahead of hoisting twenty-five tons of material into the high west gallery:

Craftful, artful God,
you invested human beings with creative powers,
extensions of your own.
Strengthen these artisans for the heavy labor of assembling this organ,
Uphold them in their pursuit of beauty and excellence,

⁴¹ The traditional “collect” form is characterized by a direct address to God, a remembrance of what God has already done or is doing (*anamnesis*), calling upon God to do something new in keeping with the Divine Nature already revealed (*epiclesis*), and a concluding Christological ascription, “through Christ our Lord,” or something to that effect.

⁴² Pasi Opus 14 Project File, Archives of Saint Cecilia Cathedral, Omaha, Nebraska.

And keep them safe from every danger and harm.
We ask this through Christ our Lord.⁴³

Finally, the assembled church was blessed, giving expression to the aforementioned ecclesiological and eschatological dimensions of the organ's symbolic role in the church, even suggesting the agency of God in the building of the organ:

Loving God,
You give us abundant signs of your care for us:
The beauty and provisions of your Creation,
The warmth of human community,
The sacraments of Christ's abiding presence.
Build for us now this organ in the midst of your temple,
so that we might hear and glimpse the glory to which you have called us
and one day take our place in the Heavenly Choir
with Saint Cecilia and all the saints in light.
We ask this through our Lord Jesus Christ, your Son,
who lives and reigns with you and the Holy Spirit,
one God, ever and ever.⁴⁴

Assembly of the organ commenced immediately, beginning with the erection of the case frame and the mounting of the massive windchests. The stained, white oak case panels and façade columns were then attached to the frame. Since the organ could not be fully assembled in the Pasi shop, this was the first time all of the sections of the organ case could be fitted together (Figure 28). The precision of Markus Morscher's cabinetmaking was fully evident.

⁴³ Ibid.

⁴⁴ Ibid.



Figure 28. Case Assembly
(Courtesy of Pasi Organbuilders)

Pipe maker Markus Hahn also had to make the largest metal pipe resonators on site since they were too large to safely transport (Figure 29). So too were the wooden resonators of the 32' Trombone assembled at the time of their mounting and anchoring to the west wall of the cathedral.

In two weeks time, most of organ parts had been taken up into the gallery and outer shell of the organ fully assembled. To the observer in the nave the organ appeared to be completed, but the installation had only just begun. Another journeyman from the Pasi shop, Christian Metzler, arrived in mid-February to assist with the assembly of the interior systems of the organ. Over two hundred thin,



Figure 29. On-Site Pipe Making (16' Praestant)
(Courtesy of Pasi Organbuilders)

wooden tracker links were threaded through the instrument linking the keyboards with the windchests, and the mechanical system linking the ninety stop controls with windchest sliders and keyboard couplers was put together.

Wooden and PVC-pipe wind lines were routed through the instrument, connecting the windchests with the bellows and electric blower.⁴⁵ The four 4' x 8' wedge-shaped single-fold bellows were mounted on a wooden frame (Figure 30). Large rocks or bricks are customarily used to weight the bellows in order to achieve the desired wind pressure. Brother William contributed bags of lead shot instead, and

⁴⁵ The twelve basses of the 32' Subbass and the 32' Trombone are mounted on electric offset chests and take their wind directly from the blower. As noted in Chapter Two, they are thus not able to be played when the organ is being fed with mechanically-raised (foot-pumped) wind.



Figure 30. Bellows
(Courtesy of Pasi Organbuilders)

had to purchase a gun permit on behalf of the Archdiocese of Omaha in order to procure the ammunition. The organ was voiced on 79 mm of wind pressure.⁴⁶

Once the organ had wind and pipes began to be “racked,” the process of “voicing” could begin. By mid-March all of Martin Pasi’s associates had left and he spent the next seven months mostly alone, painstakingly voicing each of the five thousand pipes as if teaching them to sing. Bavarian organbuilder Robert Wech, who had previously assisted with the design of Pasi Opus 14, returned for the month of April 2003 to help Martin Pasi with the voicing of the organ.

With flue pipes (those that behave like a whistle), the process of voicing involves the adjustment of the height of the pipe mouths (cut-up), the width of the flue, the position of the upper lip, the blunting (“counter-face” or *Gegenphase*) or nicking of the languid, and the regulation of wind at the toe hole. With reed pipes (those that behave like a single-reed wind instrument), the process of voicing primarily involves the regulation of the position, thickness and curvature of the brass tongues or reeds, and possibly the adjustment of resonator lengths.

Through these techniques each pipe is made to sound as efficiently as possible, according to its type, design and scale, resulting in a particular timbre and intensity. While there are many possible approaches to voicing, all depending on the type and pressure of the wind, the aim of Pasi’s voicing style is natural, unforced,

⁴⁶ This measurement refers to the displacement of a narrow column of water in a “wind gauge” or *Windwaage*, a device said to have been invented by Christian Förner in 1667 and improved by Töpfer (*Die Orgelbaukunst*, 1833). (See Peter Williams and Barbara Owen, *The Organ*, in The New Grove Musical Instrument Series [New York: W.W. Norton & Company, 1988], 340-341.)

pure tone, relatively free of “noise.” Rich fundamental tone results in part from high cut-ups of the pipe mouths.

In addition to the tone or timbre of a pipe, the act of voicing also influences the “speech” of the pipe, which may be made slower or faster, and ideally, responsive to the nuanced attack and release of the keys. Some kinds of pipes are more responsive than others in producing varying “consonant” articulations at the beginning of their sounds. An even greater degree of subtlety can be achieved in the speed of the release of the keys and the closing of the palettes.

Throughout the voicing process the organ was tuned, each pipe being cut to exact length. Caps on stopped flue pipes were soldered on. Though very time-consuming, such measures ensure ultimate tuning stability. While reed pipes may need to be tuned regularly (this can usually be done by an organist), the flue pipes may only need to be tuned at most once a year. Organs made this way and housed in clean environments with relatively stable climates may stay in tune for a decade or more.

Public Reception of the Organ

The installation of Pasi Opus 14 was finally completed in early October 2003, five years after the inception of the project. The initial period of its reception was marked by a widely-publicized and well-attended inaugural year of concerts and recitals. Its subsequent reception has involved many more concert events, national and international conferences, a regular stream of guests and tours, and several

significant recordings. Most notable has been the organ's impact on the music program of Saint Cecilia Cathedral.

Inaugural Events

Pasi Opus 14 was inaugurated with a year-long celebration entitled the "Saint Cecilia Organ Festival." The festival was comprised of two series of concerts: an "Inaugural Series" of four special events and twelve monthly "Third Sunday at Three" recitals (Table 26).

This ambitious festival was administered with a budget of nearly \$50,000, half of which was funded by donations from fifty-six patrons,⁴⁷ ticket sales for the Inaugural Series events, free-will donations at the door for the Third Sunday at Three recitals.⁴⁸

The remaining expenses were covered through development allocations of the Saint Cecilia Schola Cantorum.⁴⁹ Cathedral Arts Project, an arts-presenting organization affiliated with Saint Cecilia Cathedral, provided ushers for the inaugural events. The Omaha Chapter of the American Guild of Organists assisted in hosting the Third Sunday at Three Recitals, providing ushers and organizing receptions.

⁴⁷ Program, Olivier Lamy Recital, 23 March 2004, Saint Cecilia Cathedral, Archives of the Saint Cecilia Schola Cantorum, Omaha, Nebraska.

⁴⁸ Brochure, Saint Cecilia Organ Festival 2003-2004, Saint Cecilia Schola Cantorum, Omaha, Nebraska. Tickets for the Inaugural Series were sold for fifteen dollars, twelve dollars for students and senior citizens. Tickets for the Olivier Lamy recital were sold for twenty dollars. Donations of ten dollars were suggested for Signature Artist Recitals, eight dollars for all other Third Sunday at Three concerts. Limited free seating was available for all events according to church custom.

⁴⁹ A description of the Saint Cecilia Schola Cantorum begins on p. 234.

Table 26. Inaugural Year Events 2003-2004

Inaugural Series	
<p>Inaugural Gala Friday, 3 October 2003, 7:30 p.m. Marie Rubis Bauer, organist Kevin Vogt, narrator Choirs of the Saint Cecilia Schola Cantorum</p>	<p>All Souls Memorial Concert Sunday, 2 November 2003, 8:00 p.m. The Omaha Chamber Singers David Batter, conductor Kevin Vogt, organist</p>
<p>Hymn Festival Sunday, 5 October 2003, 7:30 p.m. John Ferguson and the St. Olaf Cantorei</p>	<p>Premiere Event Tuesday, 23 March 2004, 8:00 p.m. Olivier Latry, organ</p>
Third Sunday at Three	
<p>Welcome Home! 19 October 2003, 3:00 p.m. A Procession of Organists Past Nick Behrens, Jerry Kaminski, Sr. Marie Juan Maney and Sr. Claudette Schiratti, organ</p>	<p>Signature Artist Recital 18 April 2004, 3:00 p.m. Craig Cramer University of Notre Dame, Notre Dame, Indiana</p>
<p>Signature Artist Recital 16 November 2003, 3:00 p.m. George Ritchie, organ University of Nebraska-Lincoln, Lincoln, Nebraska</p>	<p>Young Artist Recital 16 May 2004, 3:00 p.m. Heather Hernandez Cathedral Organ Scholar</p>
<p>Advent Hope, Christmas Joy 21 December 2003, 3:00 p.m. AGO Members Recital Claire Bushong, James Johnson, Michael McCabe, Joyce Mynster and David Schack, organ</p>	<p>Signature Artist Recital 20 June 2004, 3:00 p.m. Kimberly Marshall, organ Arizona State University, Tempe, Arizona</p>
<p>Signature Artist Recital 18 January 2004, 3:00 p.m. Robert Bates, organ University of Houston, Houston, Texas</p>	<p>Brass and Organ Spectacular 18 July 2004, 3:00 p.m. Kevin Vogt and The Palladium Brass</p>
<p>Organ and Friends 15 February 2004, 3:00 p.m. Marie Rubis Bauer, organ</p>	<p>Young Artist Recital 15 August 2004, 3:00 p.m. Mark Pichowicz, organ Cathedral Organ Scholar</p>
<p>Bach Birthday Bash 21 March 2004, 3:00 p.m. Kevin Vogt, organ</p>	<p>Signature Artist Recital 19 September 2004, 3:00 p.m. James Higdon, organ University of Kansas, Lawrence, Kansas</p>

The Inauguration Year commenced with a weekend of activities coinciding with the annual cathedral parish festival: an Inaugural Gala concert, the Blessing of the Organ, and a Hymn Festival. “The Embodiment of Harmony,” the Inaugural Gala concert on Friday evening, 3 October 2003, featured newly appointed cathedral organist Marie Rubis Bauer and the children’s and adult choirs of Saint Cecilia Cathedral and the Archdiocese of Omaha conducted by David Batter and Kristin Anderson. I hosted the program and provided a narration expounding upon the symbolic nature of the organ, and Pasi Opus 14 in particular. Marie Rubis Bauer and I had planned the program together around the themes, “The Harmony of the Cosmos,” “The Harmony of the Divine Logos,” “The Harmony of the Spirit,” “The Harmony of the Church,” and “The Harmony of the New Jerusalem.”⁵⁰

The organ was blessed by the Most Reverend Elden Francis Curtiss, Archbishop of Omaha, on Sunday, 5 October 2003. Blessing took place at the beginning of the 9:30 a.m. Sunday Mass. I was the organist for the mass, and at Martin Pasi’s request I played organ music only by Johann Sebastian Bach. Since several members of Martin Pasi’s family from Austria were in attendance, the Saint Cecilia Cathedral Choir sang music of Bruckner, Mozart and Schubert. At the end of the Mass the congregation sang the beloved Viennese hymn paraphrase of the *Te Deum*, “Grosser Gott, wir loben Dich” (“Holy God, We Praise Thy Name”), both in English and in German.⁵¹

⁵⁰ See Appendix Five, No. 1.

⁵¹ See Appendix Five, No. 2.

The third event of the inauguration weekend was a hymn festival on Sunday evening, 5 October 2003, entitled “Ikons in Song,” featuring the Saint Olaf Cantorei and organist John Ferguson, both from Saint Olaf College in Northfield, Minnesota. Like historical German *Kantoreien*, the Saint Olaf Cantorei is a liturgical choir with a self-contained corps of instrumentalists. The program was comprised primarily of Ferguson’s arrangements of congregational hymns utilizing these choral and instrumental forces in concert with the Pasi organ. Hymns were interspersed with poetic reflections and punctuated with anthems and motets sung by the choir alone.⁵²

All three events on this weekend, the Inaugural Gala “The Embodiment of Harmony,” the Solemn Mass and Blessing of the Cathedral Organ, and the Hymn Festival “Ikons in Song,” were recorded and produced by the Wildman Music Group of Salt Lake City, Utah. They were subsequently published under the house label “Schola Cantorum Recordings.”⁵³

The Memorial Concert on 2 November 2003 was entitled “Requiem aeternam,” and featured Maurice Duruflé’s *Requiem, Opus 9*.⁵⁴ The occurrence of this concert on the day of the Commemoration of All Souls provided an occasion for the family and friends of Frank and Helen Matthews to pay tribute to Francis Patrick Matthews and Mary Clare Hughes Matthews, in whose memory Pasi Opus 14 had

⁵² See Appendix Five, No. 3.

⁵³ *Saint Cecilia Organ Festival, Volume I: Inaugural Gala—The Embodiment of Harmony*, Schola Cantorum Recordings, SCR-0301, 2003, CD; *Saint Cecilia Organ Festival, Volume II: Solemn Mass and Blessing of the Cathedral Organ Pasi Organbuilders, Opus 14*, Schola Cantorum Recordings, SCR-0302, 2003, CD; and *Saint Cecilia Organ Festival, Volume III: Ikons in Song*, Schola Cantorum Recordings, SCR-0303, 2003, CD.

⁵⁴ See Appendix Five, No. 5.

been given to Saint Cecilia Cathedral. As the donation of the organ was officially anonymous, the commemoration took place at a private reception and dinner immediately before the concert. A film was shown at the reception featuring still footage of Secretary Matthews leaving the Department of the Navy in 1951, and the arrival of his casket at Saint Cecilia Cathedral in October 1952, over which was juxtaposed a sound recording of the eulogy delivered by Archbishop Gerald T. Bergan for the Honorable Ambassador to Ireland.⁵⁵

The pinnacle of the Inaugural Year was without doubt the recital given by Olivier Latry, Titular Organist of Notre-Dame de Paris, on Tuesday, 23 March 2004.⁵⁶ With over eight hundred people attending, Monsieur Latry elicited standing ovations from an electrified audience after almost every piece on the program, which prior to the intermission featured only early French music of Jehan Titelouze, Louis Couperin, François Couperin, Nicolas de Grigny and Louis-Nicolas Clérambault.⁵⁷

The second part of the program featured Bach's Prelude and Fugue in D Major, BWV 532, Bach's *Orgelbüchlein* chorale "Ich ruf' zu dir," and Liszt's variations on *Weinen, Klagen, Sorgen, Zagen*. Latry had asked me to say a few words to the audience about Liszt's mourning of his dead son in this interpretation of Bach's Cantata No. 12, which like its prototype confidently submits to the will of

⁵⁵ A transcript of this eulogy is preserved in the Archives of Saint Cecilia Cathedral, Omaha, Nebraska, courtesy of Francis P. Matthews, Jr.

⁵⁶ See Appendix Five, No. 11.

⁵⁷ Program, Olivier Latry Recital, 23 March 2004, Saint Cecilia Cathedral, Archives of the Saint Cecilia Schola Cantorum, Omaha, Nebraska.

God in the chorale, *Was Gott tut, das ist wohlgetan*. The audience hung on every motive of Latry's poetic recitation of this epic work, and by the triumphant end many were moved to tears, as evidenced by the number of handkerchiefs in hand.

Latry's program concluded with a thirty-four-minute improvisation on chant themes corresponding to the cathedral's "singing" clerestory windows: (1) *Magnificat anima mea* (Tone VIII), (2) *Gloria in excelsis Deo* (Missa 'de Angelis') (3) *Stabat Mater*, (4) *Victimae paschali laudes* (5) *Veni Sancte Spiritus*, (6) *Pange lingua gloriosi* (Mode III) (7) *Dies Irae*, and (8) *Te Deum laudamus*. I also gave Latry a ninth theme, a medieval antiphon quoted by Richard Proulx in his "Hymn to St. Cecilia" (*O Caecilia felix! O felix Caecilia!*),⁵⁸ which he employed as a "promenade" in the manner of Mussorgsky's *Pictures at an Exhibition*.⁵⁹

An unrepeatable moment in Latry's monumental improvisation came during his treatment of the Requiem Mass sequence *Dies Irae*. At one point in which thick clusters of notes were sounding in the lowest register of the manuals, the organ began to "gulp" for wind. The flexible winding system had previously shown signs of struggling with extreme taxation of wind, especially when the bellows were fed by the electric blower. Latry proceeded to build the entire *Dies Irae* movement around this wind deficit, causing the organ to heave and bellow like a beast from the

⁵⁸ Richard Proulx, "Hymn to Saint Cecilia," G-4576 (Chicago: GIA Publications, 1998).

⁵⁹ Olivier Latry, conversation with Kevin Vogt, 23 March 2004.

netherworld. Since Martin Pasi modified the wind system in early April 2005, this effect is no longer replicable.⁶⁰

Olivier Latry gave a master class on the organ the following day, Wednesday, 24 March 2004, teaching students of George Ritchie and Quentin Faulkner of the University of Nebraska-Lincoln and of James Higdon and Michael Bauer of the University of Kansas. He also served as organist for the Wednesday midday Mass at the cathedral, improvising an *Entree*, *Offertoire* and *Communion* in conjunction with processional chants from the *Graduale simplex*, as well as a *Sortie* and a *Résonance du mot de Dieu*—an improvised response to the proclamation and preaching of the Word of God.

Minnesota Public Radio's Michael Barone, producer and host of the radio program, "Pipedreams," recorded both the Tuesday evening recital and the Wednesday midday Mass. Excerpts of the 23 March 2004 recital were featured in a *Pipedreams* broadcast on 15 November 2004 entitled "To Honor Saint Cecilia."⁶¹

The slate of performers for the monthly Third Sunday at Three sought to acknowledge several contributions of support and to satisfy several debts of gratitude.

⁶⁰ The wind system originally contained six "winkers" (concussion bellows) near the windchests that were intended to be activated by a wind stabilizer control located under the keyboards. Since a difference between "stable" and "flexible" wind was not noticeable, Martin Pasi left these winkers permanently engaged at the time of the organ's inauguration. Listening to a vast amount of repertoire performed on the organ during the Inaugural Year led Pasi to add six more winkers to the wind system to help control changes in wind pressure in the opposite direction of those regulated by the original winkers. The wind continues to be gently flexible while avoiding troublesome dips or jumps in pressure.

⁶¹ Michael Barone, "To Honor Saint Cecilia," *Pipedreams*, Program 0446, 15 November 2004 (Accessed 16 April 2007), <<http://pipedreams.publicradio.org/listings/0446/>> The program also features interviews by Michael Barone with Martin Pasi and with me.

First, all of the cathedral staff organists at that time presented recitals.⁶² I was cathedral organist at the time of the organ's inception, but by the fall of 2003 I had vacated the position to bring Marie Rubis Bauer onto the staff, first as cathedral organist and later as director of music. Two graduate students from the University of Nebraska-Lincoln, Heather Hernandez and Mark Pichowicz served as organ scholars during this time. Four organists who had in the past served Saint Cecilia Cathedral—Nick Behrens, Jerry Kaminski, Sr. Marie Juan Maney, O.P., and Sr. Claudette Schiratti, R.S.M.—presented the first recital on 19 October 2003.⁶³ Colleagues from the local chapter of the American Guild of Organists and other local instrumentalists brought a civic dimension to the series.⁶⁴

Robert Bates had provided much insight and assistance in the planning stage of the project.⁶⁵ Together with Kimberly Marshall,⁶⁶ who with Bates had been a custodian of Fisk Opus 85 at Stanford University, he formed a bridge to that important dual-temperament precursor and exposed the musical potential of Pasi Opus 14 as no one else could. Our esteemed colleagues in Lincoln, George Ritchie and Quentin Faulkner, were represented in Ritchie's all-Bach recital and in the concept of the Inaugural Gala concert, for which Faulkner's proposition of the organ

⁶² See Appendix Five, Nos. 9, 10, 13 and 16

⁶³ See Appendix Five, No. 4

⁶⁴ See Appendix Five, Nos. 7 and 15

⁶⁵ See Appendix Five, No. 8

⁶⁶ See Appendix Five, No. 14

as a symbol of cosmic harmony served as a foundation.⁶⁷ Finally, I invited my principal teachers—John Ferguson,⁶⁸ Craig Cramer⁶⁹ and James Higdon⁷⁰—to perform as a token of gratitude for their teaching, mentorship and support over the years and during the Saint Cecilia organ project in particular.

Subsequent Concerts

The music department of the cathedral, under the auspices of the Saint Cecilia Schola Cantorum, turned over the next season of organ recitals and concerts to Cathedral Arts Project, known colloquially as “CAP.” I had approached this organization early in 2001 about taking under its wing a series of proposed events inaugurating the new cathedral organ. My overture was in vain, for CAP was turning its attention to the administration of a new Cathedral Cultural Center that it was developing in the former Cathedral High School. With the Cultural Center now open, however, and the Inaugural Year of the cathedral organ past, the subsequent season seemed to offer another opportunity to relinquish responsibility for concert presentations of the organ to CAP.

The new season commenced with a recital by James Goettsche, Titular Organist of Saint Peter’s Basilica in Vatican City, on Sunday, 26 September 2004, at

⁶⁷ See Appendix Five, Nos. 6 and 1, respectively.

⁶⁸ See Appendix Five, No. 3.

⁶⁹ See Appendix Five, No. 12.

⁷⁰ See Appendix Five, No. 17.

7:30 p.m.⁷¹ Goettsche attended Saint Cecilia Elementary School in Omaha as a boy, before moving to California where he was eventually discovered by Italian virtuoso and Vatican organist Fernando Germani. On Monday, 27 September 2004, Goettsche addressed a gathering of musicians from the Archdiocese of Omaha and was presented with the 2004 Saint Cecilia Award for service to the Roman Catholic Church in its sacred music.

The “Third Sunday at Three” had become recognized by this time as a regular concert time, and so I proposed a small number of organ recitals to take place on those days along with choral concerts and other kinds of presentations. Since there was no way of funding organ recitals other than free-will donations at the door, the Third Sunday at Three organ recitals during the 2004-2005 season were performed by me,⁷² organ scholar Alain Truche,⁷³ and Dana College organist Claire Bushong.⁷⁴

The organ’s third season in 2005-2006 brought renewed resolve on the part of the music staff to administer and market performances featuring Pasi Opus 14, and we recast the series as “*Ars Organi*: Concerts featuring the renowned Pasi organ” (Table 28).

⁷¹ See Appendix Five, No. 18.

⁷² See Appendix Five, No. 22.

⁷³ See Appendix Five, No. 23.

⁷⁴ See Appendix Five, No. 27.

Table 28. Ars Organi 2005-2006

Ars Organi 2005-2006 ⁷⁵	
<p>James Higdon, organ 18 September 2005, 3:00 p.m. Music of Jehan Alain</p>	<p>Douglas O’Neill, organ 15 January 2006, 3:00 p.m. Omaha Debut as Associate Cathedral Organist</p>
<p>Duo Dialogus 16 October 2005, 7:00 p.m. Michael Fuerst, Organ Julie Andrijeski, Baroque Violin</p>	<p>Kevin Vogt, organ 19 March 2006, 3:00 p.m. Music of Johann Sebastian Bach</p>
<p>AGO Members Recital 18 December 2003, 3:00 p.m. Organ Music for Advent Carla S. Post, Jeffrey Hoffman and Annette White, organ</p>	<p>Marie Rubis Bauer, organ 21 May 2006, 3:00 p.m. Celestial Fire: Music of the Spirit</p>

The fourth year of the organ coincided with the one hundredth year since the laying of the cornerstone of Saint Cecilia Cathedral and the founding of its elementary school in 1907. After proposing another ambitious series of organ recitals akin to the Inaugural Year of 2003-2004, we decided to withdraw the proposal and to refrain from presenting the organ for the duration of the Centennial Year. This “sabbatical” was to serve several ends: (1) to allow a leisurely period of discernment and articulation of the purpose and manner of presenting the organ outside of the liturgy, (2) to develop a coherent plan for presenting the organ at the beginning of the cathedral’s second century, (3) to link such a plan with development efforts on behalf of the cathedral music programs, and (4) to contribute to a clarification of roles and responsibilities regarding arts presentations in general at Saint Cecilia Cathedral.

⁷⁵ See Appendix Five, Nos. 28, 29, 30, 31, 32 and 35.

A total of thirty-four recitals and concerts featuring the organ were given between October 2003 and May 2006, presented by forty-one organists (see Appendix Five). The 195 works performed in recitals alone during this time covered the entire historical span of repertoire for the organ (Table 29) as well as the major regional bodies of literature (Table 30).

Table 29. Stylistic Periods Represented in Recitals 2003-2006

Stylistic Period	Number	Percentage
Baroque	103	53%
Modern (post-Romantic)	61	31%
Romantic	23	12%
Medieval/Renaissance	7	4%
Classical	1	1%

Table 30. Regional Literatures Represented in Recitals 2003-2006

Regional Literatures	Number	Percentage
German	86	44%
French	58	30%
American	21	11%
Iberian	8	4%
Italian	6	3%
English	5	3%
Dutch	5	3%
Other	6	3%

The works of Johann Sebastian Bach far outnumbered those of other composers (Table 31), and dominated the list of most-often performed pieces at this venue (Table 32).

Table 31. Most-Represented Composers in Recitals 2003-2006

Composer	Pieces Performed	Percentage
Johann Sebastian Bach	42	22%
Jehan Alain	12	6%
Dietrich Buxtehude	9	5%
Marcel Dupré	7	4%
César Franck	5	3%
Johann Jacob Froberger	5	3%
Jan Pieterszoon Sweelinck	5	3%

Table 32. Most-Performed Compositions in Recitals 2003-2006

Composer	Composition	Performances
Johann Sebastian Bach	Prelude and Fugue in E ^b , BWV 552	4
Jan Pieterszoon Sweelinck	Fantasia super: Ut, Re, Mi, Fa, Sol, La	4
Johann Sebastian Bach	Partite diverse sopra: Sei gegrüset, Jesu gütig, BWV 768	3
Johann Sebastian Bach	Passacaglia, BWV 582	3
Johann Sebastian Bach	Prelude and Fugue in E minor, BWV 548	3
Johann Sebastian Bach	Wachet auf! ruft uns die Stimme, BWV 645	3
Nicolas de Grigny	Hymnus: Veni Creator	3

The organ's predilection for Baroque music is clearly evident in the data presented here, as is the appropriateness of the music of Johann Sebastian Bach

perceived by recitalists. Perhaps this should not be a surprise since the elusive “Bach organ” served as a conceptual starting point for Pasi’s approach to the problem of universality and stylistic fusion. A survey of the recital literature recorded in Appendix Five will also establish the stylistic range of Pasi Opus 14 as inclusive of the most important repertoire of the nineteenth and twentieth centuries.

The frequent programming of earlier music from all major geographic regions is also significant, and can be attributed at least in part to the unique opportunity Pasi Opus 14 provided for performing such repertoire in quarter-comma meantone. In fact, twenty-eight percent of the pieces performed in recitals during this time were successfully rendered in quarter-comma meantone. Granted, recitalists were chosen who were for the most part sympathetic to the notion of a dual-tempered organ and to meantone tuning in particular, but the number of occasions on which recitalists performed pieces on the meantone side of the organ speaks to the utility of the instrument and the temperament. Use of the organ’s meantone capability in liturgical contexts has been even more frequent. Since the organ’s blessing and inauguration, the cathedral’s organists have played liturgical music in meantone more often than not, reserving the well-tempered side of the organ for any preludes and postludes to the liturgy that require a circulating temperament.⁷⁶

⁷⁶ Unfortunately, no records were kept during this period documenting the use of the meantone temperament in cathedral liturgies.

Conferences

Pasi Opus 14 was featured in five professional and academic conferences between 2003 and 2006. The first of these events was a convocation entitled, “Gaudete! An interdisciplinary conference and historical liturgy as it might have been celebrated in a large Spanish church or cathedral during the 17th century.” Held on 12 December 2004, the modern Feast of Our Lady of Guadalupe, this event was the brainchild of Quentin and Mary Murrell Faulkner, founders of the principal sponsor of the event, The Ockeghem Foundation.⁷⁷ The stated purpose of this organization has been:

to serve as a vehicle for the encouragement, preservation, furtherance, revitalization, investigation, and, above all, the practice of the worship of God through the medium of the traditional musics [*sic*] of the Christian Church within their original liturgical matrices.⁷⁸

Lectures by Quentin Faulkner (“The Historical Reconstruction of Liturgy: Probing a Mystery”), Colleen Baade (“Transforming Earth in Heaven: Nun Musicians and Nuns’ Music in Golden-Age Spain”) and Father Ted Bohr, S.J. (“Our Lady of Guadalupe in the Visual Arts”) were followed by the celebration of Second Vespers for Gaudete Sunday according to the so-called “Tridentine” Rite. The liturgy was celebrated by the Priests and Seminarians of the Priestly Fraternity of St. Peter, a society of apostolic life in communion with the Roman Pontiff authorized to celebrate the Church’s liturgy according to the Latin liturgical books of 1962.

⁷⁷ Co-sponsors of this conference were Our Lady of Guadalupe Seminary, Denton, Nebraska, the Saint Cecilia Schola Cantorum and Cathedral Arts Project.

⁷⁸ Program, “*Gaudete!* Conference and Historical Liturgy,” 12 December 2004, Saint Cecilia Cathedral, Archives of the Saint Cecilia Schola Cantorum, Omaha, Nebraska, 1.

While historical liturgies in other Christian communions might be authentically celebrated by modern congregations, the general suppression of old rites in the Roman Catholic Church by those currently in force presented a fundamental difficulty in reconstructing the “original liturgical matrix” of a church or cathedral in seventeenth-century Spain. The willingness of the priests and seminarians of Our Lady of Guadalupe Seminary to relocate their celebration of Sunday Vespers provided an authentic liturgical framework upon which to build a matrix of other historical components: Gregorian chants sung by the Seminary Chant Schola, polyphonic choral versets by Martinho García de Olague, Antonio de Cabezón, Tomás Luis de Victoria and Cristóbal de Morales, and organ pieces by Pablo Bruna, Gracia Baptista and Cabezón.⁷⁹ Given its large meantone disposition, antique tonal characteristics and opulent acoustical setting, the Pasi organ made a contribution to this matrix that was uniquely possible in all of North America.

The second conference featuring Pasi Opus 14 was the annual Conference of Roman Catholic Cathedral Musicians (CRCCM) held on 3-6 January 2005 at Saint Cecilia Cathedral. Some fifty cathedral music directors and organists from throughout the United States gathered for a post-Christmas respite to entertain topics such as the “The Priestly Ministry of the Choir,” “Music and the English Translation of the Roman Missal,” “Building Organs for Cathedral Churches,” “Catholic Keys to Institutional Advancement,” “Institutional Paradigms for Fostering Choirs,” and a commemoration of the Boys Town Church Music Workshops 1953-1969. Presenters

⁷⁹ See Appendix Five, Program No. 19.

included me, Fr. Anthony Ruff, OSB, of St. John's University, Bishop Allen Vigneron of the Diocese of Oakland, Craig Cramer from the University of Notre Dame, development specialist Joseph Worthing from Omaha, Gregory Glenn of Salt Lake City's Madeleine Choir School, and CRCCM founder Richard Proulx. On Tuesday, 4 January 2005, Marie Rubis Bauer and I performed a lengthy recital demonstrating Pasi Opus 14.⁸⁰

The apical moment in the organ's early reception came in April of the same year as the University of Nebraska-Lincoln, the Westfield Center and the Saint Cecilia Schola Cantorum collaborated to mount an international symposium entitled, "The Organ as Mirror of Religion and Culture: Temperament, Sound, and Symbolism." Like the conference six years earlier at Pacific Lutheran University that was so seminal to the germination of Pasi Opus 14, the symposium in Omaha on 5-9 April 2005 attracted many of the brightest luminaries in the worlds of organ building, organ playing, as well as in the realms of musicology and theology.⁸¹

The conference began informally on the evening of Tuesday, April 5, with an hour-long improvised demonstration of Pasi Opus 14 by William Porter, who flew to Omaha from Boston for only one hour of playing. Improvising in an impeccable seventeenth-century polyphonic style on the Easter sequence, *Victimae paschali laudes*, Porter explored each individual voice and seemingly every plausible combination of stops, culminating in a grand plenum finale. He then began again

⁸⁰ See Appendix Five, No. 21.

⁸¹ See Appendix Six for guestbook entries, 5-9 April 2005.

with the same theme exploring the well-tempered side of the organ, this time in a modern style.

On Wednesday, April 6, conference participants embarked on a “temperamental journey” to Vermillion, South Dakota, where they heard and played historic keyboard instruments at the University of South Dakota’s National Music Museum. Curator John Koster returned to Omaha the next morning with the conference entourage to discuss the temperaments of the museum’s historic keyboard collection. Martin Pasi and I made a presentation on the temperament schemes employed in Pasi Opus 14, and Bruce Shull of Taylor & Boody Organbuilders introduced the “Bach” temperament proposed by Bradley Lehman and utilized in Taylor & Boody’s Opus 41 (2004) at Goshen College in Goshen, Indiana.⁸²

On Thursday afternoon, April 7, I presented a brief recital with Marie Rubis Bauer to initiate the conference formally.⁸³ In his review of this overture, Herbert Huestis waxed about his first hearing of the organ in the cathedral and the sounds of the two tuning systems:

I marveled at the sound of the organ, the splendid acoustic and the phenomenal artistic decoration and design of the church. This is truly an extraordinary space, where the celebration of both sonic and visual art is evident throughout the building. Once my ears were filled with the vocal sound of the organ, I felt purity and harmony beyond expectations. The effect of the meantone tuning is visceral. It calms the nerves and soothes the soul!

⁸² For a detailed description of this temperament and its derivation from the scroll design at the top of the title-page of Bach’s *Das wohltemperirte Clavier* (1722), see Bradley Lehman, “Bach’s extraordinary temperament: our Rosetta Stone—1,” *Early Music* xxxiii, no. 1 (2005): 3-23, and Bradley Lehman, “Bach’s extraordinary temperament: our Rosetta Stone—2,” xxxiii, no. 2 (2005): 211-231.

⁸³ See Appendix Five, No. 24.

Whatever understanding of “temperaments” I carried into this space evaporated in a sense of sheer sound and harmony. So much for reading about temperaments in the context of western civilization and pouring over comparative charts. Pure sound is pure sound!⁸⁴

Quentin Faulkner gave the first address, “The Organized Cosmos,” an exposition on the notions of the organ as symbol of cosmic harmony and the shift at the Enlightenment from world- or cosmic-consciousness to self-consciousness.⁸⁵ Eminent musicologist Calvin Bower then constructed a Platonic philosophical context for the subsequent consideration of the organ in a lecture entitled, “Sign, Reference, and the Communion of Saints: First Steps Toward an Aesthetic of Sacred Music.”

The day concluded with a concert given by organists Hans Davidsson and David Dahl, together with singers from the University of Nebraska-Lincoln under the leadership of Quentin Faulkner.⁸⁶ In addition to works of Bach, the concert featured Weckmann’s *O Lux Beata Trinitas* (the subject of Davidsson’s aforementioned dissertation), a newly-composed suite by David Dahl in Italian Baroque style, the arithmetically conceived motet *Veni Sancte Spiritus* by John Dunstable, and a revealing comparison of the organ’s two temperaments in the celebrated *Praeludium in E* of Vincent Lübeck—performed twice, first in the well-tempered tuning in the original key, and later transposed to C major and played in quarter-comma meantone.

⁸⁴ Herbert L. Huestis, “Reflections on the Philosophical, Metaphysical and Practical Aspects of Dual Temperament in the Pasi Organ at St. Cecilia’s Cathedral, Omaha, Nebraska,” *The Diapason* 96, no. 7 (July 2005): 16.

⁸⁵ Quentin Faulkner, *Wiser Than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church* (Westport, Connecticut: Greenwood Press, 1996), 161-178, 215-224.

⁸⁶ See Appendix Five, No. 25.

Friday, April 8, was devoted to presentations by Hans Davidsson on “The Harmony of the Spheres in the 21st Century,” focusing first on “The Organ in Örgryte New Church, Göteborg, Sweden, and 17th-century music aesthetic,” and then on “A Global Organ Project for the 21st Century and 18th-century music aesthetic.” The latter project emanates from Eastman Rochester Organ Initiative (EROI) under Davidsson’s direction, focusing on the study of a Casparini organ in Lithuania and the building of a modern copy of this instrument in Rochester, New York. The day concluded with liturgical organ improvisations by Susan Ferré accompanying the chanting of Vespers by a Gregorian chant schola from the University of Nebraska-Lincoln.

Benedictine Father Anthony Ruff presented a lecture on Saturday morning, April 9, entitled “Thinking Theologically about the Organ.” Having planned to build upon Bower’s lecture on Platonism, Ruff abandoned his intentions the night before his presentation, crafting a new paper overnight countering the positions of Bower and Faulkner with a “Christian response” to both Neo-Platonism and the Enlightenment “shift” to “self-consciousness.” Drawing upon Pope John Paul II’s “theology of the body,”⁸⁷ and upon the theology of Hans Urs von Balthasar,⁸⁸ Ruff suggested that since God is

- (1) utter mystery,
- (2) revealed in Christ,

⁸⁷ See John Paul II, *Man and Woman He Created Them: A Theology of the Body*, trans. Michael Waldstein (Boston: Pauline Books & Media, 2006).

⁸⁸ See Hans Urs von Balthasar, *Love Alone is Credible*, trans. D.C. Schindler (Fort Collins, Colorado: Ignatius Press, 2005).

- (3) Trinitarian Love,
- (4) all-powerful source and sustainer,
- (5) kenotic (self-emptying),
- (6) uniquely absolute, and
- (7) one who calls us to conversion (love, delight, reconciliation, community),

an apologetic for the organ in today's church and world must consider the organ

- (1) to be a sign of utter mystery
- (2) to witness to Christ
- (3) to be a sign of love
- (4) an instrument of the all-powerful source and sustainer
- (5) with a kenotic (self-emptying) attitude toward the instrument and its repertoire
- (6) a gift of God which is provisional, not absolute
- (7) an agent of conversion (love, delight reconciliation, community).⁸⁹

Ruff's lecture was greeted with surprising enthusiasm in the ensuing panel discussion, and seemed to unleash in many a zeal that one would be more likely to witness at a religious rally than at a scholarly symposium. Perhaps such fervor demonstrated that the conference was not only interdisciplinary, in the sense of artisans, performing artists, musicologists and theologians engaged in dialogue around a remarkable artifact, but trans-cultural in the sense that both ecclesial and secular cultures staked claims in that artifact. The Church was able to present itself not only as host but as a partner in dialogue with the secular academy. This achievement alone could have been considered justification for the existence of a dual-temperament organ in a Roman Catholic cathedral.

Theological reflection continued later in the day with organist-turned-theologian Charles S. Brown's presentation, "Sound in the Eye: The Organ as

⁸⁹ Anthony Ruff, OSB, "Thinking Theologically About the Organ," conference lecture, *The Organ as Mirror of Religion and Culture*, 9 April 2005, Saint Cecilia Cathedral, Omaha, Nebraska.

Symbol.” Brown’s narrative genius put a non-discursive capstone on a very heady conference topic, exploring the symbolic potential of the organ through metaphor, analogy and story.⁹⁰

The final academic discourse was the unveiling and summation of a newly-defended dissertation by German musicologist Ibo Ortgies on the practice of organ temperament and tuning in Northern Germany during the seventeenth and eighteenth centuries.⁹¹ Ortgies’ research shattered long-held assumptions about the probable date around which organs in Northern Germany were re-tuned from quarter-comma meantone temperament to modified meantone or well-tempered tunings.

In 1987, eminent Buxtehude scholar Kerala Snyder posited an hypothesis that the quarter-comma meantone temperament of the organs in Lübeck’s Marienkirche may have been modified by 1673,⁹² and perhaps even by 1668 when Dieterich Buxtehude succeeded Franz Tunder as organist.⁹³ Snyder also noted that “the accounts of St. Mary’s reveal that in 1683 a total of thirty-six days were devoted to the tuning of the two organs without the reeds, an excessive amount of time for an

⁹⁰ Brown has further developed these ideas through a “seven-lensed” dialectic theory of the organ as symbol. Charles S. Brown, “What Rush of Alleluias: The Organ as Symbol,” symposium presentation, *The Cathedral Organ: Voicing Faith, Inspiring a City*, 13 January 2007, Cathedral Shrine of the Virgin of Guadalupe, Dallas, Texas.

⁹¹ Ibo Ortgies, “Die Praxis der Orgelstimmung in Norddeutschland im 17. und 18. Jahrhundert und ihr Verhältnis zur zeitgenössischen Musikpraxis” (Ph.D. diss, University of Göteborg, 2004). N.B. The quotations below are taken from an English Summary given to me by Ortgies. Details of his research may be located in the chapters of the German text as noted in each citation.

⁹² Kerala J. Snyder, *Dieterich Buxtehude, organist in Lübeck* (New York: Schirmer Books, 1987), 356.

⁹³ *Ibid.*, 84.

ordinary tuning.”⁹⁴ She concluded that the Marienkirche organs were likely re-tuned according to a well-tempered scheme by Andreas Werckmeister, published in his 1681 *Orgel-Probe*.⁹⁵

These conjectures were based primarily on the tonal demands of extant organ music composed by Tunder and Buxtehude. Snyder reasoned that the large number of known works that exceed the limits of available pitches in quarter-comma meantone must mean that at the very least certain semi-tones must have been modified toward enharmonicity.⁹⁶ Snyder’s thesis found corroboration in the discovery by Harald Vogel of a proposal from 1641 by Heinrich Scheidemann and Jacob Praetorius for the modification of the meantone tuning of an organ in Bremen.⁹⁷ Vogel’s reconstruction of this temperament resembles another of Werckmeister’s temperament schemes, seeming to add to the plausibility of Snyder’s claims.

In his dissertation, Ortgies takes issue with the assumption that the Marienkirche organs could have been re-tuned in the “excessive” amount of time described by Snyder:

External circumstances, such as pitch deviations due to temperature changes in the unheated rooms of the 17th and 18th centuries, greatly influenced the duration of the tuning session, and could be just as cumbersome as an unstable

⁹⁴ Ibid.

⁹⁵ Ibid., 84-85. Snyder identifies this temperament as that which would come to be known as Werckmeister III.

⁹⁶ Ibid., 84.

⁹⁷ Ibid., 354.

wind supply (or even just a ‘living’ one). To alter an organ from one temperament to another implies, as a rule, substantial mechanical intervention. Many pipes must be shortened and re-voiced. The duration of any proposed re-tempering would to a large degree depend on the exact makeups [*sic*] of both the starting temperament and the desired new temperament.

This duration can often be deduced from the payments to the bellows treaders. Their work during a tuning session was generally not part of their ordinary duties, so they received additional payments. The tuning sessions at the organs of the Marienkirche in Lübeck during the 17th and 18th centuries are very well documented.⁹⁸

In the appendix of his dissertation, Ortgies presents a transcription of all of the tuning-related entries in the accounts of the Marienkirche between 1622 and 1707, evidence indicating that “a re-tempering of the organs (which were used by Tunder and Buxtehude) cannot be assumed.”⁹⁹

Ortgies likewise challenges the premise that there is any relationship whatsoever between extant musical compositions and the state of organ temperaments during the seventeenth and early-eighteenth centuries, except in specifically proven instances:

In modern times, various hypotheses about a modified meantone—or later a well temperament—for the organs in the large Hanseatic cities came into being, in spite of written documentation and other indications suggesting that [pure- third quarter-comma] meantone temperament was used. Such hypotheses explained the existence of compositions by important organists, such as Tunder and Buxtehude in Lübeck, or Vincent Lübeck in Hamburg, which exceeded the scope of meantone temperament. For support, these hypotheses cited contemporary writings on the theory of temperaments.

A review of the material in light of musical practice, however, shows an astonishingly clear picture: the demonstrable and probable temperaments of the organs did not allow for the performance of these compositions. Even the

⁹⁸ Ortgies, “Die Praxis der Orgelstimmung,” English Summary, Chapter 5.

⁹⁹ *Ibid.*

compasses of the important organs did not match the requirements of the pieces. Until now, surviving compositions have often been used to judge the original state of an organ, but there is a flaw in this logic. Strictly speaking, a specific piece should only be used to judge the original state of an organ if a performance of that piece on the organ in question can be independently established.¹⁰⁰

On the possibility of the influence of Werckmeister and well-tempered tuning of large Hanseatic organs, Ortgies continues:

Of fundamental importance to modern thinking on this issue has been the supposition of close ties between Buxtehude, the organ builder Arp Schnitger, and Andreas Werckmeister. The proposed ties have been taken to indicate that composer Buxtehude and the organ builder Schnitger approved of the well-tempered models and had applied them to their organs. In fact, closer investigation shows that the connections were not as close as has been supposed; that neither Schnitger nor Buxtehude made any remark in connection with Werckmeister; and that Werckmeister did not, in promoting his ideas, use Schnitger or Buxtehude as references.

These hypotheses, therefore, have no foundation in the history of organ building and must hence be rejected.¹⁰¹

Bolstering his case against the notion of direct relationship between inherited organ compositions and the contemporaneous state of historic organs, Ortgies argues:

...no single performance of what we today would call organ repertoire can be documented until around the middle of the 18th century. Werckmeister of all people, in his *Harmonia Musica* (1702; the dedication is by Buxtehude), rejects the playing of so-called organ repertoire in public performances. Indeed, he was only one of many who explained that composed music should be used for study only. The training of organists, however, often did not take place on organs, but rather on stringed pedal instruments such as the pedal clavichord. The aim was not the development of interpretive skills, and a subsequent rendering of a 'work' at the organ, but rather the development of the skill to improvise in complex contrapuntal idioms—the skill to compose at the instrument.

¹⁰⁰ Ibid., English Summary, Chapter 8.

¹⁰¹ Ibid.

The evidence from various sources from the 17th and 18th centuries can be summarized as follows: compositions were either not played at all on the organ, or at least, this would not have been regarded as professional or preferable. Until about 1750, professional organists did not *perform* their own or other composers compositions on the organ. The playing of repertoire thus being irrelevant, it would not have mattered very much whether an organ had a compass or temperament that did not allow for performing a particular piece. In other words: the compositions do not indicate “physical” features of the organs at a certain point in history.¹⁰²

Two decades before Ortgies, Peter Williams applied this principle to the music of Johann Sebastian Bach:

The organist today should also bear in mind the didactic or demonstrative nature of much of J. S. Bach’s music before he concludes that the G minor Fantasia BWV 542 requires equal temperament, or that it could have been played only on an unusual organ or even one specially tuned, or that it might have ‘sounded tolerable’ only if the usual tuning was one that made the minor-third harmonies acceptable. Like the Passacaglia, the Fantasia may have originated as a response to a genre of the period, each of them excelling its model in several respects (length in the first, chromaticism in the second), both of them demonstrating (for composer? for a pupil?) the potential of the genre. Several practical problems in J. S. Bach arise from the later assumption that all music is composed in order to be performed.¹⁰³

Ortgies concluded his conference presentation by proposing that the first definitively-known instance of re-tuning organs in large Hanseatic cities from quarter-comma meantone occurred in 1742, over thirty years after Buxtehude’s death.¹⁰⁴ The academic portion of the conference received a dramatic conclusion

¹⁰² Ibid., English Summary, Chapter 10.

¹⁰³ Peter Williams, *The Organ Music of J. S. Bach, Vol. III: A Background* (Cambridge: Cambridge University Press, 1984), 191.

¹⁰⁴ Ibo Ortgies, “The practice of organ temperament and tuning in Northern Germany in the 17th and 18th centuries,” conference presentation, 9 April 2005, Saint Cecilia Cathedral, Omaha, Nebraska.

when Kerala Snyder, who was in attendance, rose to explain that her 1987 hypothesis was based on the information available to her at the time, but that since new information had come to light (namely, newly-available account records from the Marienkirche) she was convinced that Ortgies was right.¹⁰⁵

Ortgies's defense of the longevity of quarter-comma meantone in Northern Germany shored up our rationale for its use in the dual-tempered scheme of Pasi Opus 14. Martin Pasi's decision to use a regular meantone temperament was based solely on the desire for the sound of pure major thirds, with little or no thought given to the repertoire that may or may not be playable on it. This decision opened the project to critique in terms of the utility and economy of the design, since many advocates of early tunings would surely have counseled Pasi to use a modified fifth- or sixth-comma meantone temperament, both of which excel over quarter-comma meantone in terms of utility (i.e. accommodating the inherited repertoire).

The common use of a regular meantone temperament (possessing pure major thirds) was recorded by Bartolomeo Ramis de Pareia in 1482,¹⁰⁶ Pietro Aaron seems to have described it in his harpsichord tuning instructions of 1523, and it was mathematically defined by Zarlino in 1571.¹⁰⁷ However, it has been widely assumed, as Ortgies suggests, that modifications were known to have been made in the early

¹⁰⁵ Kerala Snyder is currently preparing a revised edition of *Dieterich Buxtehude: Organist of Lübeck*, which will take into account this recent scholarship.

¹⁰⁶ Mark Lindley: 'Temperaments, §3: Regular mean-tone temperaments to 1600', *Grove Music Online* ed. L. Macy (Accessed 14 February 2006), <http://www.grovemusic.com/shared/views/article.html?section=music.27643.3>

¹⁰⁷ *Ibid.*

sixteenth century, and that irregular temperaments such as those theorized by Schlick (1511) and Mersenne (1635-1637) indicated a widespread adoption of irregular circulating temperaments, at least by the time of Werckmeister (1697). This assumption would have judged Pasi's decision for quarter-comma meantone as referential to only a brief span in history.

In establishing a new chronology for the persistence of quarter-comma meantone, Ortgies both proved the relevance and referential significance of Pasi's decision, and confirmed Pasi's rationale (simply desiring the sound of pure thirds), and mine (the organ as an "embodiment of harmony") as grounded in an authentic historical understanding of the instrument. Now, as with organs in the seventeenth century, the only requirements of Pasi Opus 14 as an artistic medium are that it "has formal identity as an integrated musical instrument" and that it "faithfully renders the intentions of the composer [organist] who understands it."¹⁰⁸ Of course, this view of the instrument and the seventeenth- and early-eighteenth century precedent for relating to such an instrument presents a challenge to modern organists who may "understand" the instrument only through the interpretation of inherited repertoire and not through the act of "composing at the keyboard," i.e. improvising.

The conference was brought to a fitting close on Saturday evening, April 9, with an organ recital presented by Robert Bates consisting only of modern music.¹⁰⁹ Nestled within masterpieces of Arvo Pärt, Gyorgy Ligeti, Joan Tower and Naji

¹⁰⁸ John Fesperman, *The Organ as Musical Medium* (New York: Coleman-Ross, 1962), 10.

¹⁰⁹ See Appendix Five, No. 26.

Hakim were two compositions by Bates himself, “Charon’s Oar,” and a work composed for the occasion, “Chromatic Fantasy.” In the latter, Bates explored the beauty of meantone temperament in a thoroughly modern idiom, and his composition-performance demonstrated the potential of the organ as a musical medium faithfully rendering “the intentions of the composer who understands it.”¹¹⁰

The Organ as Mirror of Religion and Culture was thus the formal introduction of Pasi Opus 14 to artists, craftsmen and academics, who in turn celebrated the instrument with rich scholarly dialogue and profound music making. For conference participant Herb Huestis, however, this was not enough:

There was still an unanswered question: Was a dual temperament organ a luxury in a worship service? A number of participants stayed an extra day to find out. St. Cecilia Cathedral is a very large church, and the two services were filled with many families, young children, a seeing-eye dog, and, fortunately, a group of nuns from the entire community. The music was simple, straightforward and traditional. Kevin Vogt played the service, and I marveled at his ability to shift effortlessly between the meantone and well-tempered divisions of the organ, depending on the nature of the music. Modal compositions came to life in meantone tuning—not surprising, but what a rare opportunity to hear “ordinary” church music with such an “authentic” flavor. The simplest psalms and congregational responses jumped off the page with fresh meaning and inspiration. In this sense, it underscored the absolute practicality of dual temperament. Tuning that makes ordinary church music appeal to hardened traditionalists surely deserves to be called a practical application.¹¹¹

On 16 October 2005, Pasi Opus 14 was again featured in a conference entitled, “Oecumen: A Lutheran-Catholic Dialogue.” Consisting of lectures by Roman Catholic Brother Jeffrey Gros, F.S.C. of the United States Conference of

¹¹⁰ Fesperman, 10.

¹¹¹ Herbert L. Huestis, “Reflections,” 17.

Catholic Bishops and by Lutheran theologian Martin Marty, this event was actually precipitated by a proposal of a concert by *Ensemble Chelycus*, a Baroque ensemble from Hamburg, Germany. The American leader of the ensemble, Michael Fuerst, had planned to bring the ensemble to the United States to perform seventeenth-century music from North and South Germany. In order to ensure an audience, I suggested situating this concert within the context of an ecumenical dialogue, for which the proposed repertoire seemed appropriate as it represented both Protestant and Roman Catholic traditions.

In the end, *Ensemble Chelycus* was not able to make the trip due to difficulties obtaining visas, so Michael Fuerst presented the concert of organ and violin music with American Baroque violinist, Julie Andrijeski. Comprised of music by Schop, Scheidemann, Tunder, Froberger, Weckmann, Biber and Strungk, the program was performed exclusively in meantone temperament—on both the organ and the violin.¹¹² Marie Rubis Bauer and I shared the job of treading the bellows, providing “natural” wind to the organ for the entire concert. The music performed on this program, together with the printed biographies of the seventeenth century musicians with whom it originated, was presented to “show quite clearly that the 17th century was as much a time of dialogue and respect as it was an era of hate, destruction, and prejudice.”¹¹³

¹¹² See Appendix Five, No. 29.

¹¹³ Program, *Duo Dialogus*, 16 October 2005, Archives of the Saint Cecilia Schola Cantorum, Saint Cecilia Cathedral, Omaha, Nebraska.

The final conference during this initial period of reception was organized by Michael Bauer of the University of Kansas and sponsored by the University of Nebraska-Lincoln School of Music. On Saturday, 29 April 2006, friends, colleagues and former students of Quentin Faulkner and George Ritchie gathered at Saint Cecilia Cathedral for “The Organist in Our Time: A Conference in Celebration of the Careers of Professors Quentin Faulkner and George Ritchie on the Occasion of their Retirement from the University of Nebraska-Lincoln.” The conference featured four lectures: (1) “The Organist as Performer” by Craig Cramer of the University of Notre Dame, (2) “The Organist as Scholar” by George Stauffer of Rutgers University, (3) “The Organist as Teacher” by Michael Bauer of the University of Kansas, and (4) “The Organist as Church Musician” by Carl Staplin of Drake University. Two organ recitals were presented, the first by students and alumni of the UNL organ program,¹¹⁴ and the second by colleagues: David Boe of Oberlin Conservatory, Craig Cramer of the University of Notre Dame, Delbert Disselhorst of the University of Iowa, and Marie Rubis Bauer and me from the host cathedral.¹¹⁵

While these conferences were not at the heart of the organ’s purpose, they played an important role in making the organ known beyond parochial, civic and even regional constituencies. They also represented the Church’s fundamental hospitality to academic inquiry and the cultural enrichment of the communities it serves.

¹¹⁴ See Appendix Five, No. 33.

¹¹⁵ See Appendix Five, No. 34.

Finally, these events were opportunities for the Church to share the organ and its music as its own cultural goods with world beyond.

Guests and Tours

Since its installation began in early 2003, Pasi Opus 14 has attracted a continuous stream of visitors to Saint Cecilia Cathedral from all over the world. Some have come as part of formal tours, some have been participants at conferences or patrons of concerts, and others have visited on their own, either making advance arrangements or spontaneously “dropping by.” Many of those who have come specifically to see the organ have been professional organists, scholars, teachers and instrument makers. Their enthusiastic responses to and positive comments about the organ can be seen as some measure of the quality of the organ’s initial reception. Many such comments are recorded in the guestbook kept in the west organ gallery of the cathedral.¹¹⁶ Some responses have been especially encouraging, such as the following letter from the renowned Frescobaldi scholar, Christopher Stenbridge, who visited and played Pasi Opus 14 in October 2004 (Figure 31).

¹¹⁶ Entries in this guestbook from July 2003 to October 2006 are transcribed in Appendix Six.

as from Wiesen 167
39040 Pfitsch (BZ)
Italy

En route, Cincinnati

Dear Kevin Vogt,

I must congratulate you on the splendid organ in Omaha Cathedral which I visited after a weekend in Lincoln 2 weeks ago. I wish they would have something like that in S. Marco (Venice)—it would fill the bill of retrieving something of the sound of the lost Renaissance organs there, as well as not restricting everyone to mean-tone. (I will tell everyone about it when I play in Venice in 10 days from now).

I am sending you a recording I made in Arezzo Cathedral (1534 organ) which I hope you may enjoy.

I do hope to meet you either in Italy or next time I am over here.

With all good wishes

Yours sincerely,
Christopher Stenbridge

Figure 31. Letter from Christopher Stenbridge, October 2004¹¹⁷

Recordings

During its first three years, eight recordings have been made of Pasi Opus 14, the first being the final CD in the recently-complete Bach *integrale* by George Ritchie.¹¹⁸ Ritchie actually made this recording in September 2003, while the organ

¹¹⁷ Christopher Stenbridge, to Kevin Vogt, [October 2004], Archives of the Saint Cecilia Schola Cantorum, Omaha, Nebraska.

¹¹⁸ George Ritchie, *Youthful Exuberance: J. S. Bach's Organ Works, Vol. 6*, Raven OAR-740, 2003, CD.

was still being voiced. The three in-house recordings of the Inaugural Events followed.¹¹⁹

Finally, four recordings have been made for the NAXOS Organ Library, engineered and produced by Wolfgang Rübsam. Three of the NAXOS recordings feature the music of Dieterich Buxtehude performed by Julia Brown, and one disc features the music of Charles-Marie Widor performed by Robert Delcamp.¹²⁰

Impact on the Cathedral Music Program

The Pasi organ had a structural impact on the cathedral music program long before its musical influence was heard. During the year following the commission of the organ, the organ's donor, Frank Matthews, approached me with the question, "What would it take to have a music program at the cathedral of a comparable stature to the new organ?" The vision prompted by this question resulted in the founding of a new cathedral music program, incorporated under the Archdiocese of Omaha as the "Saint Cecilia Schola Cantorum."

The Saint Cecilia Schola Cantorum

Based on the idea of the sixth century Roman schola cantorum, the founding of which has often been attributed to Pope Gregory the Great, we conceived of a

¹¹⁹ *Saint Cecilia Organ Festival, Vol. 1: Inaugural Gala—The Embodiment of Harmony*, Schola Cantorum Recordings, SCR-0301, 2003, CD; *Saint Cecilia Organ Festival, Vol. 2: Solemn Mass and Blessing of the Cathedral Organ Pasi Organbuilders, Opus 14*, Schola Cantorum Recordings, SCR-0302, 2003, CD; and *Saint Cecilia Organ Festival, Vol. 3: Ikons in Song*, Schola Cantorum Recordings, SCR-0303, 2003, CD.

¹²⁰ Julia Brown, *Dieterich Buxtehude: Organ Music, Vol. 5*, NAXOS, 8.557555, 2006, CD. Other NAXOS recordings forthcoming.

cathedral music program as a “school of singers,” providing for all the members of the Church “formation for life-long praise of God.” The Saint Cecilia Schola Cantorum was conceived as having three dimensions:

- (1) a Cathedral Music Ministry, exemplary in the practice of musical liturgy and exemplary in the exercise of ministry,
- (2) a Choir School, wherein children are immersed in the tradition of sacred music and the liturgical life of the Church, from among whom the next generation of leaders of Catholic church music will emerge,
- (3) an Institute of Sacred Music, wherein adults who are preparing for or already serving in the capacity of church music directors might be educated and formed musically, liturgically and spiritually for this noble work.

A seed fund of \$1.5 million was quickly raised to launch the project. By 2006, the first generation of choristers had been formed in the Choir School program and has begun to replenish the adult cathedral choir with well-trained singers. As many as twenty-five youth and adults have been enrolled in organ lessons through the Schola Cantorum, along with voice, piano and strings. New dedicated facilities in the former cathedral high school enabled the Schola Cantorum to begin offering formal courses in music and related liberal arts in the summer of 2007, for which over 150 students were enrolled.¹²¹ Financial sustainability remains a challenge, but the Pasi organ continues to inspire a growing number of people who are “possessed” by its excellence.¹²²

¹²¹ Enrollment in the fall term of 2007 reached 540.

¹²² James F. Kay, “Called to Excellence,” a sermon preached at the Colloquium “The Organ in Christian Worship,” Princeton Theological Seminary, Princeton, New Jersey, 6 February 2001.

Resident Organists

It became clear early in the organ project that it would no longer be possible for one person to serve as organist for every liturgical event in the cathedral, develop a choir program and act as the local advocate and client representative for an organ project the scope of Pasi Opus 14. With this realization began a new era in the history of music and the succession of musicians at Saint Cecilia Cathedral (Table 33).

Table 33. Cathedral Staff Organists 1998-2007

Year	Cathedral Organist	Organ Scholar or Associate Organist
1998-1999	Kevin Vogt	—
1999-2000	Kevin Vogt	Sarah Hammar
2000-2001	Kevin Vogt	Sarah Hammar
2001-2002	Kevin Vogt	Heather Hernandez
2002-2003	Kevin Vogt	Heather Hernandez
2003-2004	Marie Rubis Bauer	Heather Hernandez / Mark Pichowicz
2004-2005	Marie Rubis Bauer	Mark Pichowicz / Alain Truche
2005-2006	Marie Rubis Bauer	Douglas O'Neill (Associate Organist)
2006-2007	Marie Rubis Bauer	Stacie Lightner (Associate Organist)

In 1999, I negotiated an arrangement with the University of Nebraska-Lincoln, with the help of Quentin Faulkner and George Ritchie, to engage a university organ student as an “organ scholar.” Sarah Hammar, the first of four organ scholars joined the Schola Cantorum staff in the fall of 1999. She was succeeded by

Heather Hernandez, who during the year-long interim between organs played the one-manual Bedient positive (Opus 38) for up to a dozen liturgies per week. Increased activity required the addition of a second organ scholar position beginning in the fall of 2003, awarded to Mark Pichowicz. Alain Truche joined him the following year, succeeding Heather Hernandez.

Since the inception of the organ projected in 1998, it had been my dream to develop the cathedral music program in such a way that I would eventually limit my work to that of full-time cathedral organist. Like Moses, I was not able to enter that Promised Land, but this limitation turned into an opportunity to develop a collegial staff of organists. By the time the organ was installed, it had become clear to me that personal circumstances and administrative responsibilities which I could not abdicate had made it necessary to appoint a new cathedral organist. I decided that Marie Rubis Bauer should succeed me in that role; above all else, I believed that she would understand the organ. She made her Omaha debut at the 3 October 2003 Inaugural Gala.¹²³ The retirement of Quentin Faulkner and George Ritchie in the spring of 2005 also marked the end of the aforementioned organ scholar positions, since recruiting of students for the UNL organ program had been temporarily suspended. We created instead a new full-time position of Associate Organist, a job which in part was to involve the teaching of private organ lessons in the fledgling Saint Cecilia

¹²³ In 2004, Marie Rubis Bauer was promoted to Director of Music, taking charge of the cathedral choirs as well as serving as principal organist.

Organ Academy (a program of the Schola Cantorum). Douglas O'Neill and Stacie Lightner have held this position successively.¹²⁴

Pasi Opus 14 was thus realized in wood and metal by its artisan makers, in the judgment and confirmation of its excellence during the initial period of its public reception, and in the influence it has since exerted upon those who have been “possessed” by its excellence. While it marks a high point in the history of the organs in Omaha’s Roman Catholic Cathedrals, it would be short-sighted to regard it as a kind of apotheosis, a mere culmination of earlier, more naïve strivings toward cultural greatness. Rather, Pasi Opus 14 will fulfill its aesthetic purpose by rendering long into the future the musical ideas of those who come to understand it. It will be fully realized when, standing on the shoulders of its pioneering precursors, it has contributed to a persistent, living tradition of sacred music through many generations of worship by the faithful of Omaha’s Roman Catholic cathedral.

¹²⁴ After serving one year as Associate Organist at Saint Cecilia Cathedral, O'Neill was appointed organist of the Cathedral of the Madeleine in Salt Lake City.