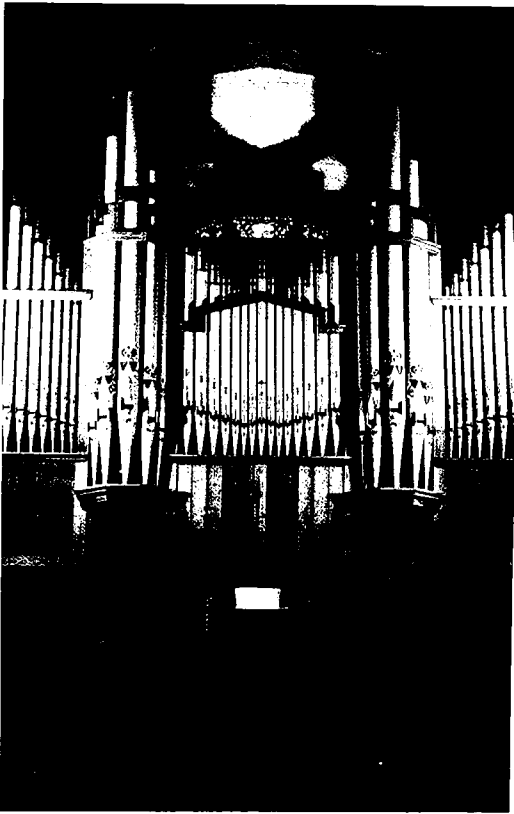


T-42
1987
10-23

W·I·L·L·I·S Organ

ST. JOSEPH CHURCH



*DEDICATION of the
FATHER WILLIS ORGAN*

Liturgical Celebration:

Sunday, October 18, 1987 3:30 p.m.

Dedication Concert:

Friday, October 23, 1987 8 p.m.

HISTORY, Cont.

Restoration and rebuilding of the Willis organ, and installation in the church, were done by organ builder Kenneth Coulter of Eugene, Oregon, assisted by Hal Manning. The organ remains tonally exactly as Henry Willis built it. New casework was built to harmonize with the church interior, the facade pipes were rearranged and decorated to suit the room, and all the interior mechanisms were restored, repaired, or rebuilt. A new choir gallery was also built to house the organ and musicians.

Randall McCarty

The Organ Historical Society

Museum of History and Industry



SPECIFICATIONS

Specifications of the Organ by Henry Willis and Sons, London, 1871(?). Installed in Christ Church, West Green by Henry Willis and Sons, 1892; rebuilt and installed in St. Joseph's Church, Seattle, Washington, by Kenneth Coulter, 1987.

Great (Manual II)

16	<i>Double Diapason</i>
8	<i>Open Diapason (15 in facade)</i>
8	<i>Claribel Flute</i>
4	<i>Octave</i>
4	<i>Harmonic Flute</i>
3	<i>Twelfth</i>
2	<i>Fifteenth</i>
8	<i>Trumpet</i>

Choir (Manual I)

8	<i>Gamba</i>
8	<i>Lieblich Gedact</i>
8	<i>Dulciana</i>
4	<i>Concert Flute</i>
2 2/3	<i>Nazard (altered 1892?)</i>
2	<i>Piccolo</i>
8	<i>Clarinet</i>

Swell (Manual III)

16	<i>Lieblich Bourdon</i>
8	<i>Open Diapason</i>
8	<i>Lieblich Gedact</i>
8	<i>Salcional</i>
8	<i>Vox Angelica</i>
4	<i>Gemshorn</i>
2	<i>Flageolet</i>
	<i>Mixture</i>
16	<i>Contra Oboe</i>
8	<i>Cornoepen</i>
8	<i>Oboe</i>
4	<i>Clarion</i>

SPECIFICATIONS, Cont.

Pedal

- 16 *Open Diapason Pedale*
16 *Violone Pedale (24 in facade)*
16 *Bourdon Pedale*
8 *Flute Bass Pedale*
16 *Ophicleide Pedale*

Couplers

- Swell to Great Unison*
Swell Sub Octave (to Great)
Swell Super Octave (to Great)
Choir to Great
Great to Pedals
Swell to Pedals
Choir to Pedals

Pedal Movements

- Great to Pedals Reversible*
Swell Combinations: *Piano*
Mezzo
Forte
Great Combinations: *Piano*
Mezzo
Forte
Full
Tremulant
Balanced Swell Shoe

Manual compass: C - a^{'''}, 58 notes
Pedal compass: C - f^{''}, 30 notes
Barker lever to Great key-action
and all manual couplers
Concave-radiating Willis pedalboard
Thomas Young Temperament

PROGRAM

Tape 11.424

Sonata No. 3 in A Major, Opus 65 10:17
Felix Mendelssohn (1809 - 1847)
Con moto maestoso
Andante tranquillo

• • •

Three English Pieces 3:40

Voluntary VI

John Stanley (1713 - 1786)

Rhosymedre

from Three Preludes Founded on Welch Hymn Tunes 4:30

Ralph Vaughn Williams (1872 - 1958)

Alleluyas 4:43

Simon Preston (b. 1938)

• • •

Pieces de fantaisie, Opus 54

Louis Vierne (1870 - 1937) 3:10

Impromptu

Carillon de Westminster 6:24

INTERMISSION

Tape 11.425

Prelude and Fugue in B Minor, BWV 544 12:04
Johan Sebastian Bach (1685 - 1750)

• • •

Cantabile in B Major 5:06
Cesar Franck (1822 - 1890)

Symphony No. 1, Opus 14 10:28

Louis Vierne

Allegro Vivace (IV)

Final (VI)

Encore: 2:26

CAROLE TERRY

Carole Terry is currently Associate Professor of Organ and Harpsichord at the University of Washington School of Music. As a concert organist she has performed extensively in the major cities of the United States as well as Spain, Austria, Germany, and Switzerland. She has also given numerous master classes in the areas of Baroque dance and early keyboard performance practice in addition to adjudicating major student organ competitions. She has recorded for Musical Heritage Society, Crystal Records, and Composers' Recordings Incorporated.

PROGRAM NOTES

Sonata No. 3 is one of Mendelssohn's Six Sonatas, Opus 65, commissioned by the English publishers Coventry and Hollier. The opening movement of *Sonata No. 3* opens and closes with bold homophonic chords in A Major. The middle section of the movement consists of two imitative sections in minor with the chorale tune "Aus tiefer Not" in the pedal. This movement is followed by an Adagio similar in harmony and form to Mendelssohn's *Song Without Words*. The next group of pieces was chosen specifically to be an "English" set of pieces for an English organ. Stanley's voluntaries, 30 in all, follow a general two section voluntary form with usually three voice lines. The registration of *Voluntary VI* calls for "Corno" or horn which is particularly appropriate because the piece is written in the horn key of F Major. Ralph Vaughn Williams' "Rhosymedre" is one of three preludes written by the composer on Welch hymn tunes. Simon Preston's *Alleluys*, based on the Liturgy of St. James, shows the compositional influence of Messiaen in its unusual rhythmic construction. Both the *Impromptu* and the *Carillon de Westminster* are contained in Louis Vierne's collection *Pieces de fantaisie*, Opus 54. The *Impromptu* is a fanciful style piece which juxtaposes a fast triplet theme against a sighing theme played on the clarinet stop. The *Carillon de Westminster* was dedicated to Henry Willis and is based on the familiar chime clock melody.

The *Prelude and Fugue in B Minor*, BWV 544 was one of Bach's last great works written during his Leipzig period. The Prelude has been compared in form to the "Erbarm dich" of the St. Matthew Passion. The fugue is based on a chromatic scalar subject outlining the key of B minor. Franck's *Cantabile* was one of three pieces written for the inauguration of the large organ at the Trocadero at the exhibition of 1878. The piece contains a beautiful operatic theme which is used in canon in the middle section. The "Allegro Vivace" and "Final" are two of the six movements from Louis Vierne's *Symphony No. 1*. The "Allegro Vivace" has a lively first theme which contrasts with the middle lyrical theme in another key. The "Final," typical of French organ toccatas of the period, features arpeggiated chords and passage work over a bold theme in the pedal.

A free will offering will be collected at the door. Proceeds will be divided between **Friends of the Willis** and the **St. Martin de Porres** shelter.

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Rev. William E. Hayes, S. J.

We recognize the pastors and staff who have contributed to this project.

PATRONS — November, 1981 - December, 1982

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The above list is intended to recognize those who contributed to the Willis organ during the initial solicitation. Others have contributed generously during the intervening years.

Design & Photography - Elenor K. Schoen

Rev. Peter D. Byrne, S.J., Pastor
Rev. William Hausmann, S.J., Parochial Vicar
Gregory Teeter, Organist and Choirmaster

St. Joseph Church
732 18th Avenue East
Seattle, Washington 98112
(206) 324-2522