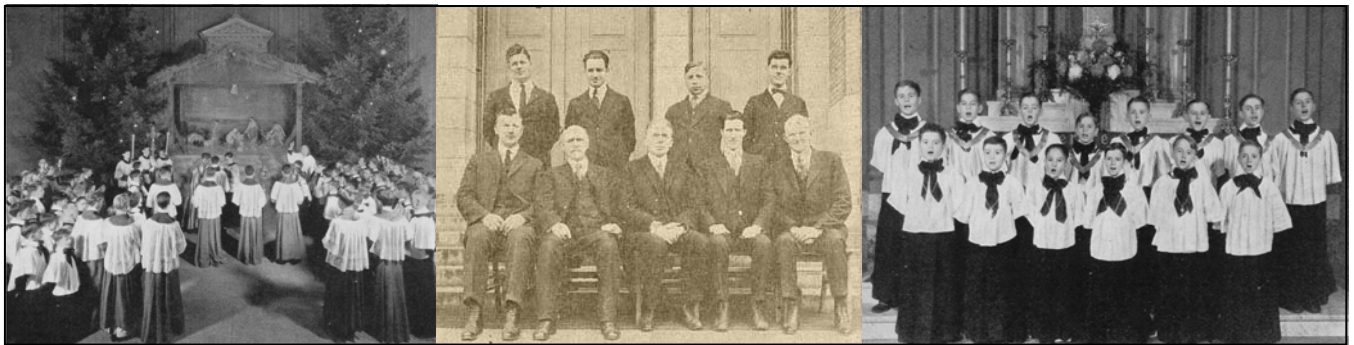


THE MUSIC AND MUSICIANS OF ST. JAMES CATHEDRAL, SEATTLE, 1903-1953: THE FIRST 50 YEARS



CLINT MICHAEL KRAUS
JUNE 2009

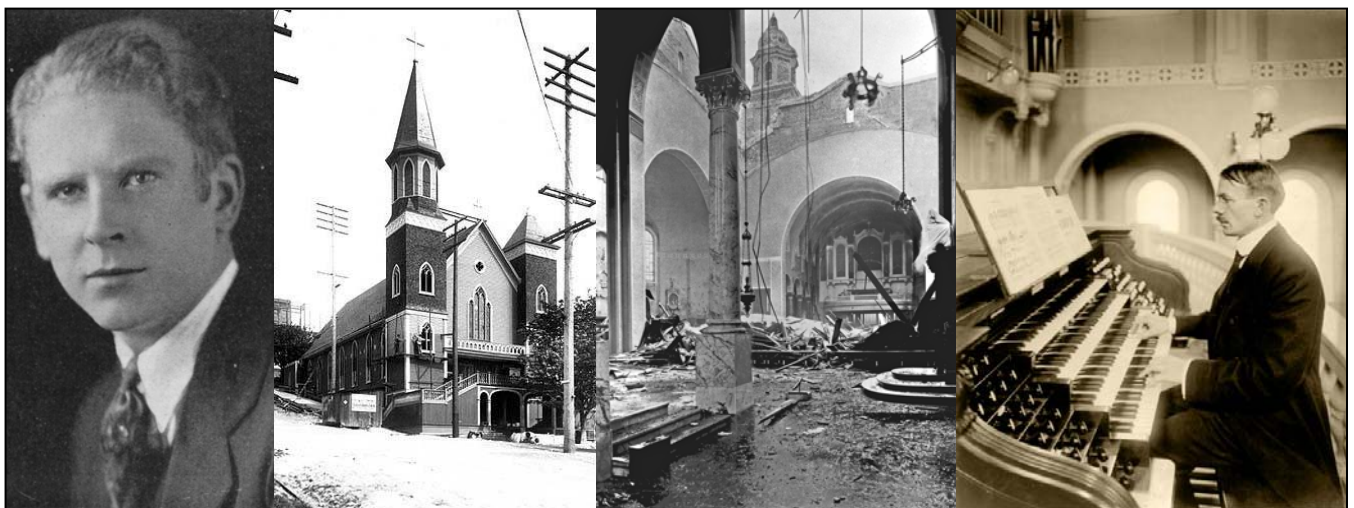


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ACKNOWLEDGEMENTS

I am indebted to many for their efforts of research assistance and guidance on this project, especially Dr. James Savage, Director of Music at St. James Cathedral, and Seth Dalby, Archivist, Archdiocese of Seattle, both of whom have provided invaluable access to hundreds of sources and documentation; and to Carl Natelli, James Impett, and Francis and Mary Beth Kelly, who knew the musicians in this study, and provided first hand accounts, personal interviews, and written documentation about the first 50 years as they experienced it.

I am grateful to the living relatives of the musicians in the study, all of whom live in Sequim, Washington – Betty Ederer, Granddaughter-in-law of Edward P. Ederer; Heidi Eggebrotten, Great-Granddaughter of Alfred Lueben, who introduced us to the first known organist of Our Lady of Good Help parish; and Robert H. Palmer, grandnephew of Dr. Franklin Sawyer Palmer, and his wife Ina, who provided invaluable biographical and family information.

Sincere thanks to Kathy Brennan for reading through decades of the *Catholic Northwest Progress*, looking for and extracting information about the music program at St. James Cathedral; Landy Manuel for extracting and compiling the repertoire from the various sources, and entering all the lists from the 1912 *Church Music Guide for the Diocese of Seattle*. Special thanks to the Seattle Symphony and Elizabeth Ferlic, Public Relations Manager for the Seattle Symphony and Benaroya Hall, for providing access to original programs from 1903-1930; to Ann Owens and David Brazier of the Fiske Library, Seattle, for their assistance in genealogical research into the lives of Edward P. Ederer and William Martius; to the staff of Sibley Music Library at the Eastman School of Music in Rochester NY, and Brother David Klingeman and Molly Ewing, Public Services Librarian at the College of St. Benedict in St. Joseph, Minnesota; Carolyn Marr, Librarian, Museum of History and Industry, Seattle; and James Stettner, Pacific Northwest organ historian, for countless e-mail conversations and access to his research on Seattle's earliest pipe organs.

Finally, my most heartfelt thanks I give to Dr. Carole R. Terry, Susan Patella, Dr. James Savage, and Herb Williams for their editing, suggestions, direction, and support in completing this project.

INTRODUCTION

St. James Cathedral, the cathedral for the Roman Catholic Church in Western Washington, has a rich musical history spanning over a century. Beginning in 1903, the entire one hundred-year history of the cathedral music program, a treasure trove of musicological facts and details, tells a story of how a program was built, almost forgotten, and reborn again. The story, filled with faith and perseverance, abundantly ebbs and flows with tales and accounts of building and collapse, progress and failure. At the core of the story, talented and determined musicians devoted themselves to the Catholic Church and its documents which prescribed the types of liturgical music that could be used, and specifically how to use it.

This study presents a narrative of facts and details with biographical material and analysis of the work of the primary musicians of the program from 1903-1953. It focuses solely on St. James Cathedral, and does not attempt to make comparisons to other cathedral music programs. I chose 1953 chosen as a logical stopping place for two reasons: first, the Vatican elevated the Diocese of Seattle to a metropolitan see (Archdiocese) in 1951; and second, a new era dawned at the cathedral, shaped by significant acoustical changes which severely impacted the music program. To this day, neither a comprehensive history up to 1953, nor the entire century of prior musical history at St. James Cathedral, has been written.

This dissertation focuses primarily on the work of Dr. Franklin Sawyer Palmer, the cathedral's first Director of Music and Organist from 1907-1935. It gives biographical material for Palmer as well as a detailed narrative of aspects of the program under his direction. It gives only brief biographical material for the other primary musicians, Alfred Lueben, William Martius, Edward P.

Ederer, and John McDonald Lyon, who laid the groundwork and sustained the music program both before and after Palmer.

The reactions of these musicians to certain Vatican prescriptions on music, specifically Pope Pius X's *Motu Proprio Tra Le Sollecitudini* (promulgated on 22 November 1903, see Appendix I for full English translation), run as a common thread through these first fifty years. Father Anthony Ruff, a leading scholar on liturgical music of the Catholic Church gave the following definition of this document:

Tra Le Sollecitudini is the first papal document entirely devoted to church music ever to be addressed to the universal Church [... It] represents a papal desire to introduce greater uniformity in the area of liturgical music.¹

The document called for a reform of liturgical music and mandated implementation of its ideals for every Roman Catholic Church in the world. Giving Gregorian chant pride of place in the liturgy, it intended to restore the beauty of the liturgy through the use of proper music, and to correct the “very grave abuse when in ecclesiastical functions the liturgy appears secondary and almost subservient to the music.”² It distinguished between different kinds of sacred music, including chant and sacred polyphony, and gave guidelines for the use of modern (non-theatrical) music. It prohibited the use of Mass settings with repetitive text and/or two different texts sung simultaneously, thereby excluding almost all of the eighteenth-century Mass settings by such composers as Hadyn, Mozart, and Beethoven. The document implied that the ministerial role of the choir was clerical; therefore, women were banned from

¹ Father Anthony Ruff, OSB, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Liturgy Training Publications, 2007), 273.

² Pope Pius X, *Motu Proprio, Tra Le Sollecitudini* [English translation], available from <http://www.adoremus.org/TraLeSollecitudini.html>; Internet; accessed 3 January 2009. cf. VII, 23.

choirs, and their parts given to boys. It supported the use of the organ, but only as a means to accompany vocal music, and it gave the local Ordinary (the Bishop) the power to decide what types of instruments could be used in the liturgy.

The Vatican released *Tra Le Sollecitudini* just nine months after the establishment of Seattle's cathedral music program on 15 February 1903, and it remained the most explicitly instructive document on liturgical music up until *Sacrosanctum Concilium*, released in December 1963 as a result of the Second Vatican Council. This study discusses the impact of the mandated implementation of *Tra Le Sollecitudini's* principles in relation to the cathedral's music program.

For over a decade I have been involved in collecting historical data about the entire century-long history of the cathedral music program. I became interested in writing this history when I began to see the significance of this program both locally and nationally. Sources revealed innovation, and many unprecedented and important events, some of which this document describes in detail. My passion for this study ignited, as I realized how humbling of an experience it is for me to follow in the footsteps of these great men about whom I write, having the opportunity to continue their legacy by making music at St. James Cathedral today.

Evidence for this study consists of a compilation of historical documentation including such primary sources as contracts, pay-records, and correspondence from the Archdiocese of Seattle Archives and the St. James Cathedral Archives; excerpts from Catholic publications such as the *Catholic*

Northwest Progress; Cathedral yearbooks;³ privately collected materials; personal interviews with students of Palmer and others who were present at the time of his work; interviews with descendants of the musicians; and local civic newspapers such as the *Seattle Times* and the *Seattle Post-Intelligencer*. These sources, while not offering complete details of every year from 1903-1953, do provide sufficient details to create an accurate, illustrative, and substantive narrative of the music program during these years.

This study comprises seven chapters. Chapter 1 presents a brief history of the establishment of the Diocese of Seattle, defines all churches and chapels referred to, and gives brief biographical sketches of the first cathedral musicians, Alfred Lueben, William Martius, and Edward P. Ederer, and a brief analysis of their work in relation to *Tra Le Sollecitudini*. Chapter 2 contains the first comprehensive biography of Franklin Sawyer Palmer. Chapter 3 highlights the steps taken to implement *Tra Le Sollecitudini* in the Diocese of Seattle and at St. James Cathedral. Chapter 4 gives a history of the extant Hutchings-Votey pipe organ, Palmer's most significant legacy. Chapter 5 consists of a narrative account of significant aspects of the cathedral music program under Palmer. Chapter 6 summarizes Palmer's repertory choices, and discusses markings and registrations in his extant scores. Chapter 7 focuses on John McDonald Lyon and the other cathedral musicians up to 1953. The conclusion provides some facts as well as opinions on how the music program plummeted from national renown to near extinction, and offers possible ways in which this study could be continued. Several appendices serve as referential resources.

³ St. James Cathedral published four yearbooks for the years 1907, 1929, 1932-33, and 1934-35. These contain pictures of musicians and choirs, and provide contemporary first hand accounts of the music at the Cathedral.

CHAPTER 1 – MUSIC AT OUR LADY OF GOOD HELP AND ST. EDWARD’S CHAPEL, 1890-1907

SEATTLE’S TEMPORARY CATHEDRALS

The music program of St. James Cathedral has its roots in Seattle’s first Catholic church, Our Lady of Good Help parish (built in 1869, Figure 1; and enlarged in 1882, Figure 2), located at Third Avenue and Washington Street in Pioneer Square. When Bishop Edward J. O’Dea (b. 23 November 1856; d. 25 December 1932) was consecrated on 8 September 1896, as the third bishop of the Diocese of Nesqually [*sic*] (centered in Vancouver, Washington), he had by then become a believer in Seattle’s potential as the center of population in the Northwest. Because of this he decided to move the local see to Seattle, and after further consideration, announced the move on 15 February 1903, in Our Lady of Good Help, choosing this parish as his temporary, or pro-cathedral.⁴ This day marked the beginning of the cathedral music program in Seattle.

After his announcement of the move, O’Dea assembled a building committee of noteworthy and wealthy businessmen to help him realize his vision for one of the most magnificent cathedrals in the West. Among them, he appointed Joseph A. Baillargeon, a prominent Seattle businessman and a participant in Seattle’s early Catholic music scene.⁵ Baillargeon later became

⁴ A pro-cathedral is a parish church that is temporarily serving as the cathedral or co-cathedral of a diocese. Details are compiled from two sources: Patricia O’Connell Killen & Christine M. Taylor, ed., *An Abundance of Grace: The History of the Archdiocese of Seattle, 1850-2000* (Strasbourg: Éditions du Signe, 2000), 36-41; and an account given by a young parishioner and seminarian at the cathedral in 1929, Robert Snodgrass, “History of St. James Cathedral Parish” in *Silver Jubilee: St. James Cathedral, 1904-1929* (Seattle: Peters Publishing Co., 1929), 6.

⁵ Baillargeon, who made his fortune by first selling lace garments at Second Avenue and James in 1890, was a chorister in the choir of Our Lady of Good Help Parish as early as 1890 (See *Seattle Post-Intelligencer*, 7 April 1890). He had great influence on the hiring of Dr. Palmer, and gave the Hutchings-Votey organ in the West Gallery as a gift for the new cathedral.



Figure 1 - Our Lady of Good Help, 1870.⁶

⁶ “[Our Lady of Good Help Catholic Parish,]” 1870, Museum of History and Industry. Copyright © Museum of History & Industry, Seattle; All Rights Reserved. Image no. 2002.3.446. Reprinted with permission.



Figure 2 - Our Lady of Good Help, 1882 enlargement, & Fr. Francis Xavier Prefontaine, Seattle's first missionary priest.⁷

the primary patron of the cathedral music program, and a major proponent of Seattle's early, secular music culture including the Seattle Symphony.⁸

Soon, O'Dea and his committee had plans underway for the new cathedral. They purchased a site occupying a full city block at the highest point near the bay, the corner of 9th Avenue and Marion Street on First Hill, so that the new structure, upon its completion, would dominate the Seattle skyline. Construction on the new site progressed quickly. While building the Cathedral, O'Dea first erected a temporary chapel, St. Edward's Chapel (Figure

⁷ "[Father Prefontaine and Church,]" c1886, Archdiocese of Seattle Archives. <http://www.seattlearch.org/NR/rdonlyres/7C8518D1-F696-4BED-BEBD-8F092ACD21C0/0/Prefontaineandchurch.jpg>, accessed April 3, 2008. Reprinted with permission.

⁸ Baillargeon's support of the Seattle Symphony is discussed in Chapter 2 with Dr. Palmer's involvement with the organization as both player and scholar.

3), on the southeast corner of the block, and consecrated it on 13 November 1904 as his second pro-cathedral. This act officially established the parish of St. James Cathedral, and relieved Our Lady of Good Help of its duties. The humble wooden structure, standing in the shadows of the rising walls of the Cathedral, served the needs of the diocese and the Parish of St. James Cathedral until O'Dea consecrated the Cathedral on 22 December 1907.⁹ The parish then renamed St. Edward's Chapel to St. Edward's Hall, and Palmer, the Cathedral Soloists, and the Cathedral Choir used it as a venue for secular music performances. The parish demolished St. Edward's Hall in 1911 to make way for the new cathedral school building (which still stands today).



Figure 3 – St. Edward's Chapel, c. 1907.¹⁰

SEATTLE'S FIRST CATHEDRAL MUSICIANS

Three prominent businessmen of Seattle, Alfred Lueben, William Martius, and Edward P. Ederer, led the music program at Our Lady of Good Help shortly before and at the turn of the century. Lueben worked at Our

⁹ In a letter to the Knights of Columbus dated 7 December 1905, Bishop O'Dea describes St. Edward's Chapel as a modest, temporary structure measuring approximately 90 feet long by 50 feet wide. Archdiocese of Seattle Archives.

¹⁰ Reprinted from *Silver Jubilee: St. James Cathedral, 1904-1929*.

Lady of Good Help in the 1890's, and laid the foundations on which the later Cathedral music program would rest. Martius and Ederer worked at Our Lady of Good Help after it became O'Dea's pro-cathedral.

ALFRED LUEBEN

Alfred Lueben (b. 13 May 1860; d. 19 December 1932), the first of the three men to lead the music at Our Lady of Good Help, was one of Seattle's most prominent musicians. Born in Germany, he immigrated to the United States at the age of 18.¹¹ He came to Seattle shortly before 1889, after having lived in Texas and San Francisco. He and his wife Mary had three children, Alfred, Rudolph, and Lillian.

Within a year of arriving in Seattle he established himself as one of the city's foremost music teachers.¹² His contemporaries called him "Professor" Lueben,¹³ and referred to him as one of "the best known musicians in the city."¹⁴ He accepted the post of choir director and organist at Our Lady of Good Help by 1895, and worked there until about 1902.¹⁵ He also conducted his own band, Langer & Lueben's Band, one of the cities' earliest and most long-lived musical organizations, with partner and violinist J.F. Langer circa

¹¹ "Garfield Receives Valuable Music," 28 April 1933. His exact birth was not identifiable through available sources. This article lists his birthplace as Frierg, Germany. Since there is no Frierg, it was most likely Friedberg, or Freiburg.

¹² Lueben Death Certificate, and *Polk's Seattle (King County, Wash.) City Directory* (Seattle: Polk's Seattle Directory Co., Publishers, 1891-1924).

¹³ Historic programs and civic and diocesan-endorsed newspapers referred to each of the three men as "professor," a title that seems to have been reserved for prominent music instructors.

¹⁴ H.A. Chadwick, *Men Behind the Seattle Spirit, The Argus Cartoons* (Seattle, 15 July 1906) , 176.

¹⁵ An extant copy of *The Catholic Youth's Hymn Book* in the Archdiocesan Archives is signed "Father Prefontaine's Church - Alfred Lueben - Organist," proving he did in fact play the organ there. Lueben worked with another organist at Our Lady of Good Help, Mr. E. A. DeMers, who played while Lueben conducted.

1893.¹⁶ The band was the second of its kind in the city.¹⁷ In addition, he conducted the Seattle *Liederkrantz*, a job which he had taken by 1900.¹⁸

Lueben also either conducted or taught a group of young musicians, possibly from Seattle College (see Figure 4). In the photo, Lueben is seated in the front row, and Theodore Ryan, Seattle's first native-born ordained priest, stands directly behind him. The identity and date of the photo are unknown.



Figure 4 - Alfred Lueben (center, front) and a band of school boys.¹⁹

However, we do know that as a youth, Monsignor Ryan attended middle school (1900-1902) and high school (1902-1905) at the Preparatory and Academic Departments of Seattle College which later became Seattle

¹⁶ Polk's (1893-94).

¹⁷ "Garfield Receives Valuable Music."

¹⁸ The *Liederkrantz* was Seattle's German singing society. For a thorough introduction to Lueben's secular music career, refer to Peter Blecha's article *Lueben, Alfred (1858-1932): Seattle's German Music Professor* at http://www.historylink.org/essays/output.cfm?file_id=8653.

¹⁹ "[Alfred Lueben,]" private collection of Heidi Eggebroten.

Preparatory School. The image of the young Monsignor Ryan suggests that it might have been taken between 1902 and 1905, and that Lueben may have been affiliated with Seattle College.

Lueben was one of Seattle's preeminent musicians and played an important part in the web uniting Seattle's earliest musicians (see Figure 5). He was well known for his secular public concerts given at Seattle's Turn Verein (also know as Turner Hall), located at Fourth Avenue and Jefferson Street, in which he brought together many of the city's various music groups in performance with the three groups he conducted: the Seattle *Liederkrantz*, Langer and Lueben's Band, and the choir of Our Lady of Good Help.



Figure 5 - Caricature of Alfred Lueben.²⁰

²⁰ Chadwick, *The Argus Cartoons*. This book also contains a caricature of John L. Cannon (p. 358), contractor, stating "Just at present he is building the Catholic cathedral, which, when complete, will be the most imposing church building in the city."

On 23 July 1895, he gave one such concert (Figure 6), which later proved to be an historic event, rallying together some of the city's earliest and most prominent music societies including his own band, the Arion Singing Society Male Chorus, the Armitage Orchestra, the Zither Club, and the full choir of Our Lady of Good Help.²¹ For this concert, Lueben also assembled a string quartet consisting of J.F. Langer, two other players (Dr. Lessie, and Dr. Thoreson,) and — Dr. Franklin Sawyer Palmer.²² Details of this concert, given for his benefit by “his many friends,”²³ offer a close look at a web of collegial musicians working together in a still young, pioneer town. The concert stands as a testament to Lueben's renown and popularity in the local musical community, and documents Palmer's earliest known musical activity and first association with Catholic musicians in Seattle. Available sources unfortunately do not reveal any clearer picture of Lueben and Palmer's relationship.

Free from Vatican restrictions on music at Our Lady of Good Help, Lueben programmed major choral works and large Mass settings (often utilizing orchestra) by Mozart, Haydn, and Cherubini, as well as more popular American Mass settings such as William Cummings Peters' *Mass in D* (composed 1875, see Appendix IV for score samples) and Henry George Ganss's *First Mass in D*.²⁴ His choir at the church consisted of 20 singers in 1895, and 17 in 1900.

²¹ “[Grand Benefit tendered to Alfred Lueben by his many friends,]” 23 July 1895, private collection of Heidi Eggebrotten.

²² *Ibid.* Dr. Palmer came to Seattle in 1890, five years before this concert. Undoubtedly he had established himself by this time as a prominent member of Seattle's developing civic infrastructure by his appointment as Chief Health Officer to the Seattle Police. An accomplished violist as well as organist, he was at this time still becoming known in the community as a musician.

²³ The reason for the benefit is not known.

²⁴ William Cummings Peters (1805-1866) was a Cincinnati-based composer and publisher of music. Source: William Osborne, *Music in Ohio* (Kent: Kent State University Press, 2004), 511.

Grand Benefit,

TENDERED TO

Prof. Alfred Lueben,

BY HIS MANY FRIENDS.

AT TURNER HALL

JULY 23, 1895.

PROGRAMME.

1. *Hunting Scene. (Descriptive Piece)*
Bulascano.

LANGER & LUEBEN'S BAND.

(The morning breaks calm and peaceful - The Huntsman prepares for the chase. - We jump on our saddle and our Huntsman sounds a merry blast. The parties join. The road is alive with Horsemen, Barking of Dogs, Tally-ho. Full cry. The Death.. - We return home,)

2. *Male Chorus, Arion Singing Society.*
"LAST NIGHT" Kjerulf.
Arr. & Directed by Prof. Alfred Lueben, for this occasion.

3. *Overture, by Armitage Orchestra.*

4. *Song.* Lillie, Alfred & Rudolph Lueben.

5. *String Quartette, AU BORD DE LA MER,*

a. *Reverie.* E. Dunkler.

b. *Minuett* Bocherini.

Messrs. Langer, Dr. Palmer, Dr. Lessie, Dr. Thoreson.

6. *Song, Alto Solo.* Miss Gruenbaum.

7. *Zither Club. Operatic Selection.*

Messrs E. De Neuf, F. Stahl, C. Osner, J. Hautermann.
assisted by J. F. Langer, Violin., Sig. Duranti, Flute.

8. *Soprano Solo.* Miss Emma Allen.

9. *Flute Solo. Selected* SIGNOR DURANTI.

10. FULL CHOIR, CHURCH LADY OF GOOD HELP.

"WHEN 'TIS MOONLIGHT."

Under the Direction of PROF. A. LUEBEN.

Figure 6 - 23 July 1895 program.

In addition to his career as a musician, Lueben owned and operated a costume shop, Alfred Lueben Company, Masquerade and Theatrical Costumes, from 1907 to c. 1924 in downtown Seattle, tying him closely to Seattle's theatrical community as well.²⁵ Along with his band, this shop kept him a household name in the arts community long after he left Our Lady of Good Help. After he retired, his son took over the costume business. Lueben died on 19 December 1932 at Providence hospital and was buried at Washelli Cemetery.²⁶

WILLIAM MARTIUS

William Martius (b. 14 January 1847; d. 1930 [?]), the first documented organist of Our Lady of Good Help after it became Bishop O'Dea's pro-cathedral, came to the church after having directed the choir at Seattle's Sacred Heart Church at the corner of Sixth Avenue and Bell.²⁷ Born in Schwerin, Germany, he immigrated to the United States, and arrived in Seattle in 1892, first establishing himself as a piano teacher.²⁸ Martius assumed the post at Our Lady of Good Help by Easter of 1902 and continued through at least Easter of 1906.²⁹ In addition to his organist duties at the church, he directed both the

²⁵ Much of Lueben's costume inventory is now owned and still rented by Brocklind's Formal Wear and Costume on Capitol Hill.

²⁶ "Alfred Lueben, Music Leader and Costumer, Passes," Unidentified newspaper clipping.

²⁷ His birthdate was taken from *Bureau of Investigation* case files (Source: "Investigative Case Files of the Bureau of Investigation 1908-1922," National Archives and Records Administration, publication no. M1085, 7), and his approximate death date surmised because of a change in the ownership of his business as listed in *Polk's* (1931). "[Easter] at the Catholic Churches," *Seattle Times*, 14 April 1900.

²⁸ "Investigative Case Files"; *Polk's*, 1891.

²⁹ "[Easter] at the Catholic Churches," *Seattle Times*, 30 March 1902; "[Easter] at the Catholic Churches," *Seattle Times*, 13 April 1906.

orchestra and choir on some occasions, and by 1906 he held the title of Musical Director and Organist.³⁰

Also a businessman, Martius owned and operated Martius Music Company, a successful store in downtown Seattle at 1009 First Avenue, which he opened in 1894, and operated himself from 1907 to c. 1930.³¹ After 1930 the business owners changed but retained the business name (by that time, Martius Music House) and kept the business open through at least 1936.

In 1917 a rival music business accused Martius of being “pro-German” and a spy, launching an investigation by the Bureau of Investigation (later known as FBI) into every aspect of his personal and business life. The Bureau of Investigation carefully watched the mail of his music business, scanning for clues of espionage, but turned up no evidence. Martius then took it upon himself to approach the bureau declaring his innocence, and testified that he had received his United States citizenship in Denver on 28 June 1867.³² The investigating officer described Martius as a “kindly old man,” and reported that he made frequent trips to San Francisco where he underwent surgical procedures.

A whimsical cartoon from 1904 entitled “Wouldn’t You Like to be the Director” provides the only surviving image of William Martius, showing him seated at an organ console with his back turned (Figure 7).³³ The choristers of Our Lady of Good Help, obviously admiring Martius for his work, showed

³⁰ “[Easter] at the Catholic Churches”, *Seattle Times*, 13 April 1906.

³¹ *Polk's* 1894-95, 1888, 1889, 1900-1936.

³² “Investigative Case Files.”

³³ The cartoon pictures Martius as the beloved “St. Villie” mentioned in the inscription below the window. Through e-mail correspondence with James Stettner of Seattle (February, 2009), the organ drawn was determined to be a fictitious instrument.

their affection for him by drafting this cartoon. Sent in jest to Bishop O’Dea, it proposed a stained-glass window for the new cathedral to serve as a permanent memorial of their beloved music director and organist. In the sides of the window are printed eight verses to be sung to the tune of “When a felon’s not engaged in his employment” from Gilbert and Sullivan’s *The Pirates of Penzance* (see Appendix II). A sample of the verses follows.

I. When the enterprising choir gets to singing and sopranos start a quarrel o’er a song, the director’s head begins to a ringing, for his life indeed is not a happy one.

III. When his stiff rheumatic joints can hardly wiggle, and the “Moosic” from the organ does not come, and “doesferyschtupidchvire members” giggle, the director’s life is not a rosy one!

The inscription on the bottom of the window reads:

In Loving Memory of
The Ever-to-be-respected and Highly-to-be-commended
Exemplary, Sweet, Lovely, Beautiful, etc. etc. etc. etc.
Saint “Villie”, NIT; of Seattle.
Who flourished about A.D. 1904 and was one of the
Most Remarkable musicians the World has known.
This window was erected
by his late, but Joyous Choir
“All things have an end.
“Gloria in Excelsis.

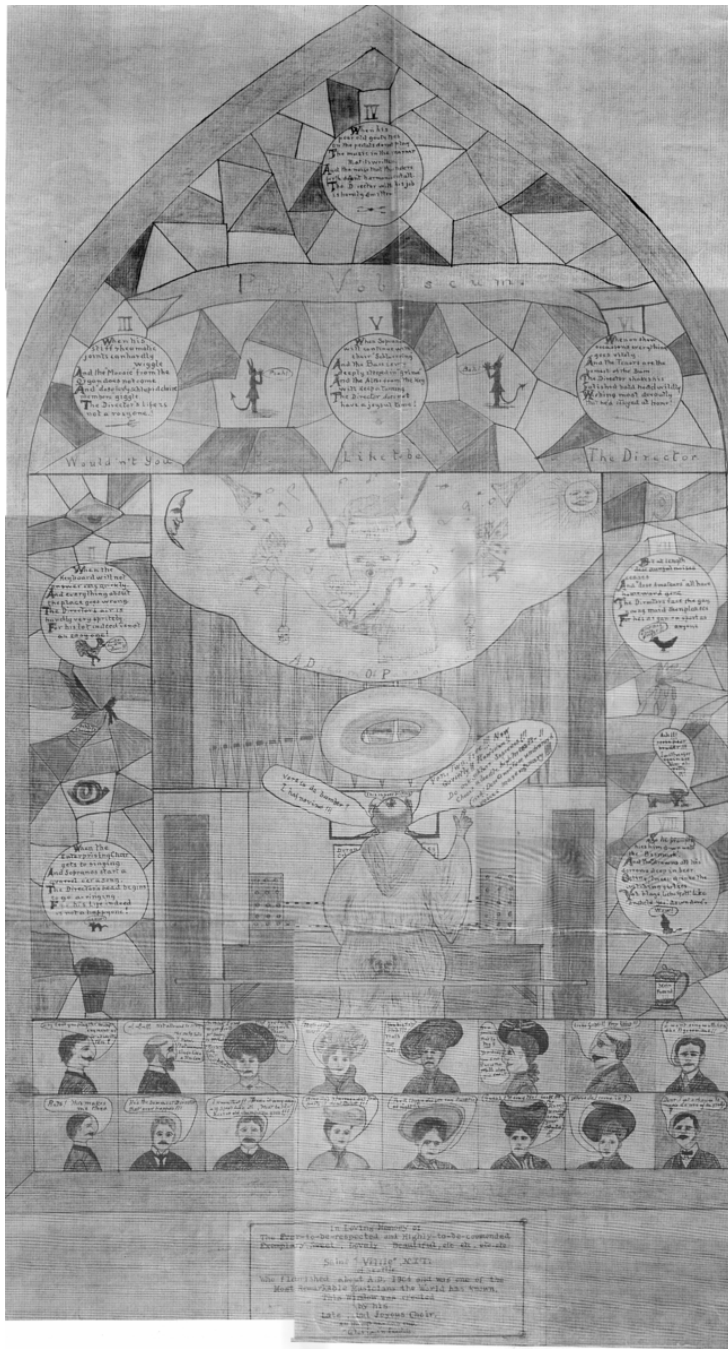


Figure 7 - 1904 cartoon window.³⁴

³⁴ Archdiocese of Seattle Archives. Note image of Martius on his buttocks.

ORGANS IN OUR LADY OF GOOD HELP

Sources mention the use of an organ in the liturgies at Our Lady of Good Help, however, no specifications or photos exist of an organ in the 1882 church building at Third Avenue and Washington. Although pipe organs had certainly become common in Seattle and the Pacific Northwest before the turn of century, the church most likely made use of a melodeon.³⁵ Trinity Episcopal Parish installed the first pipe organ in the city in 1882 (Bergstrom), followed by the First Presbyterian Church in 1890 (Geo. W. Kilgen and Son, op. 14), Plymouth Congregational in 1892 (Hook and Hastings), and St. Mark's Episcopal in 1896 (tracker of unknown origin).³⁶ The W.W. Kimball company installed the first pipe organ in a Catholic church in Seattle in Immaculate Conception in 1904 (two-manuals, 16-ranks, tubular-pneumatic).

Around 1903 Our Lady of Good Help sold its land at Third and Washington to allow further development of the city, and dismantled and moved the entire structure to downtown Seattle. The parish carefully rebuilt its church in 1905 at the corner of Fifth Avenue and Jefferson (Figure 8). In that same year Kimball installed a pipe organ in the rear gallery of the church (two-manuals, 16-ranks, tubular-pneumatic, see specifications in Appendix XIII), making Our Lady of Good Help the second Catholic Church in the city to have a pipe organ.³⁷ When the parish finally closed on 25 February 1949, the organ was carefully removed and placed in storage at Hansen Brothers Moving and Storage in the University District. In 1964-65, Dennis Cantwell of Seattle electrified the instrument, and installed it at St. Cecilia Catholic Church in

³⁵ *Ibid.* A melodeon is a 19th-century reed organ operated by foot bellows. They were often used as substitutes for pipe-organs in small churches.

³⁶ E-mail correspondence with James Stettner (3 February 2009).

³⁷ E-mail correspondence with James Stettner (2 April 2008).

Stanwood, Washington. It remained there until 1975 when the church gave it back to Cantwell. The organ currently lives in storage in Federal Way, Washington, with plans for its installation in the chapel of Holy Innocents School in Federal Way.



Figure 8 - Our Lady of Good Help rebuilt at Fifth and Jefferson.³⁸

THE TRANSITION FROM MARTIUS TO EDERER

Sources do not make clear the exact details of the hiring of Edward P. Ederer and the continuing employment of Martius at Our Lady of Good Help. Sources list Martius as directing the music for Christmas 1903 and Easter 1904, even after O'Dea hired Ederer and gave him the title of organist of the pro-

³⁸ Asahel Curtis, "Church of Our Lady of Good Help, southeast corner of 5th Ave. and Jefferson St., Seattle," A. Curtis 05876; University of Washington Libraries. Special Collections Division; Asahel Curtis Photo Co. Collection. PH Coll 482. Reprinted with permission.

cathedral.³⁹ The 1904 cartoon, however, offers some possible insight into the dynamics of their seemingly simultaneous employment. Its existence suggests that the choir of Our Lady of Good Help felt some sympathy towards Martius because of perceived overshadowing of Martius by Ederer. The two seemed to more or less share the same title, but Ederer was presented to the greater public as the first organist of the pro-cathedral.

It perhaps may not have been an issue, though, as it appears with the hiring of Ederer, that Bishop O'Dea began to shift his thinking toward the creation of a pro-cathedral music program on First Hill, which would co-exist with the parish music program at Our Lady of Good Help. Furthermore, no evidence has been found that the local secular press referred to Our Lady of Good Help as the pro-cathedral. This could suggest that Bishop O'Dea intended only for Catholics to know and understand his initial designation of the church as the pro-cathedral and his hiring of Ederer as pro-cathedral organist.

EDWARD P. EDERER

Edward P. Ederer (b. May 1850; d. 15 March 1920; see Figure 9), was born in Austria, the oldest of six children of Edward and Anna Ederer. He immigrated with his parents and siblings to Chicago in 1852.⁴⁰ He married Theresa Pauline Brandecker on October 26, 1873, in Chicago, and together they had four children, Edward (b. c. 1870's), Pauline Adelheid (b. [?]), Emily (b. 1874), and Arthur (b. 6 September 1883).

³⁹ *Seattle Post-Intelligencer*, 24 December 1903.

⁴⁰ Original research by Ann Owens, February 2009, Seattle, and Ederer family genealogy available at <http://worldconnect.rootsweb.ancestry.com/cgi-bin/igm.cgi?op=GET&db=tbaldy&id=I5539>.

Details of his early music education, training, and practice are largely unknown, other than by 1878 the Chicago Business Directory listed him as a music teacher who gave music lessons from his home at 630 Sedgwick Street.⁴¹ In 1879,⁴² he worked as a clerk for the banking firm of Preston, Kean, & Company, and by 1886 had joined his brother, Rudolph J. Ederer, in manufacturing trimmings (net products) in Chicago.⁴³



Figure 9 – Edward P. Ederer (painting in Ederer Cranes offices, Seattle).

⁴¹ *City Directories for Chicago, Illinois* (Chicago: Donnelley Loyd and Company, 1878), 1301.

⁴² *The History of the First National Bank of Chicago* (Chicago: R.R. Donnelley & Sons Company, 1902), 117.

⁴³ *City Directories for Chicago*, 369, 468.

When Ederer came to Seattle in 1901, he brought his experience of running a full business in Chicago, and by 1902 he became Vice President of Weber and Ederer Manufacturing Company in Seattle (later Seattle Net and Twine Manufacturing).⁴⁴ Ederer remained connected with the business up through his death in 1920. However, his relationship to the business shortly before his death is unclear, as census records curiously list him as an engineer performing a mechanical job in 1920.⁴⁵ In addition to the business, he quickly established musical connections in the city, holding frequent Sunday soirées at his home on Capitol Hill.

Bishop O’Dea soon engaged Ederer to be the organist of the pro-cathedral, and assigned him to direct the musical entertainment for the Cathedral Fair 19-29 October 1903, a public event held to raise both interest in and funds for the new cathedral. O’Dea held the fair, open to the general public, in the Seattle Armory Building, where hundreds of volunteers sold and auctioned donated items. Ederer arranged for different musical entertainment each night (see Figure 10.)

For the first evening’s entertainment, a combined chorus of fifty from the Catholic Church choirs of Seattle sang Verdi’s “Anvil Chorus” from *Il Trovatore* under Ederer’s direction. One week later Ederer brought together local secular choral groups including the Norden Singing Society, Ballard; Swedish Glee Club, Seattle; Norwegian Singing Society, Seattle; Cambrian Glee Club, Seattle; and Alfred Lueben and the German *Leiderkranz*. These groups

⁴⁴ The business manufactured net and twine up until 1910, when the name was changed to Queen City Machine Works, and they began to manufacture cranes, which they continue to do today.

⁴⁵ Ann Owens.

PROGRAM RENDERED DURING THE WEEK.

MONDAY EVENING.

The following musical program will be rendered under the direction of Mr. E. P. Ederer, organist of the pro-cathedral:

Soprano Solo, "Queen of the Earth".....Pinsuti
Mrs. J. H. Wallace.

Bass Solo—Selected
Mr. Carl Schwertfeger.

Tenor Solo—Selected
Mr. Henry Fortman.

Grand Chorus, "Anvil Chorus"..... Verdi
Catholic Church Choirs of Seattle.

Soprano—Miss Wilson, Miss K. Dolan, Miss A. Eckerley,
Miss C. Green, Miss E. Truckey, Miss A. C. O'Neil, Miss
Nellie Russell, Miss Flo Cassell, Miss Belle Stewart, Miss
Frances Erdman, Miss M. McCormick, Miss M. Lynch,
Miss Chisholm, Mrs. J. H. Kramer, Mrs. E. Wallace, Mrs.
Jane Jeffries Hoblitzzel.

Alto—Mrs. Ferry, Mrs. Beatrice Ferris, Miss J. Green, Miss
K. McIntyre, Miss K. Brennan, Miss Schaeffer, Miss
Wendall, Miss Schaffer, Miss Wells.

Tenor—Mr. W. Jester, Mr. W. Lynch, Mr. M. Ball, Mr.
George Ries, Mr. A. Erdman, Mr. A. J. Donahue, Mr. B.
Randall, Mr. M. Buxbaum, Mr. M. Gill, Mr. McDonald,
Mr. Hy Fortman, Mr. F. Hartlaub.

Bass—Mr. F. E. Mc-Kew, Mr. Clay Wilson, Mr. J. W. Kreamer,
Mr. M. Grass, Mr. Ph. Stoess, Mr. George Michael,
Mr. C. W. Hoblitzel, Mr. H. E. Hoblitzel, Mr. J. R. Hoblitzel,
Mr. Crownover, Mr. F. Bockmeyer, Mr. T. Habernal,
Mr. H. Eggerman.

Accompanist, Miss Adrienne Langer, organist of the choir
of *Immaculate Conception*.

TUESDAY EVENING PROGRAM.

Alto Solo—"For All Eternity".....Marscheroni
MISS ANNA BRENNAN.

Violin Obligato—MR. G. DAVIS.

Violin Solo—Selected.
MR. GEO. DAVIS.

WEDNESDAY EVENING.

Romano—Orchestral Selections.

Jig Dance, by Chas. Rex.

Soprano Solo—Selected, orchestral accompaniment.
MISS K. DOLAN.

N. B.—Fair Continues for Six Days.

THURSDAY EVENING.

Bass Solo—Selected.

MR. McKEA.

Romano Orchestral Selection.

Soprano Solo—MISS FLORENCE I. CASSELL.

Tenor Solo—MR. H. FORTMAN.

Women's Catholic Order of Foresters Drill.

FRIDAY EVENING.

A. L. FLOURNOY.

Monologue and Comic Songs.

Romano Orchestra—Selected.

SATURDAY EVENING.

Romano Orchestra—Selected.

Duet on two Pianos—Brahms Dances.

MRS. ANNA BOYLE.

MR. E. P. EDERER.

MONDAY EVENING.

The following societies combined, will take part at the
Fair Monday night, and will sing:

Solo and Chorus, "Land Kenung" (Nearing Land of King
Olaf Trygrason) by Greig.

Emblem of Freedom, Words by Stein, Music by Helgason,
of Seattle.

Norden Singing Society, Ballard.

Swedish Glee Club, Seattle.

Norwegian Singing Society, Seattle.

Cambrian Glee Club, Seattle.

German Liederkrantz.

Under direction of Prof. Albert Luebin, of Seattle.

Figure 10 - 1903 Cathedral Fair Bulletin.

combined and sang a chorus from Grieg's cantata *Landkjending*, op. 31, and a patriotic work, *Emblem of Freedom* by a Seattle composer named Helgason.⁴⁶

Upon completion of St. Edward's Chapel and its consecration on 13 November 1904, Ederer assumed his duties as organist of the pro-cathedral and began to build the cathedral music program.⁴⁷ He maintained close ties with Martius at Our Lady of Good Help, sharing singers and instrumentalists, and combining choirs to sing for such important events as the laying of the cathedral cornerstone on 12 November 1905.⁴⁸

In the summer of 1907 as the cathedral neared completion, the music program passed from Ederer to Palmer. Although term was short, Bishop O'Dea showed his appreciation by giving him an engraved, gold-handled cane that survives in the Ederer Crane's offices today. The inscription on the cane reads as follows: "TO MR. E.P. EDERER FROM RT. REV EDW J O'DEA D.D. IN APPRECIATION FOR SERVICE IN CATHEDRAL SEATTLE WASH."

REACTION TO THE *MOTU PROPRIO*

Parishes in the United States and throughout Europe did not immediately implement *Tra Le Sollecitudini*. In his book, Father Anthony Ruff states: "the decades after 1903 had seen many efforts to implement TLS, but the document was by no means universally accepted or put into practice."⁴⁹

⁴⁶ "The Fair Bulletin", Seattle, WA, Thursday, 29 October 1903.

⁴⁷ Just as at Our Lady of Good Help, it is recorded that an organ was used during liturgies, however, no documentation survives for an instrument in the space. Source: Stettner, 3 February 2009.

⁴⁸ Snodgrass, "History of St. James Cathedral Parish." Frances and Mary Beth Kelly, current parishioners of St. James Cathedral, have given second-hand accounts of this historic event. Their aunt, a young student at St. Rose Academy at the time, described to them her playing of the violin with Ederer and the Cathedral Choir on that day. Oral Interview, Frances and Mary Beth Kelly by James Savage, October 2001.

⁴⁹ Ruff, 284.

Especially in France and Belgium, musicians believed that Rome decreed the document for Italian churches, and that it did not apply to them.⁵⁰ The Diocese of Seattle did not enforce the reform until 1912 through publication of its *Church Music Guide for the Diocese of Seattle*.

Martius, the first musician to be presented with the issue of change mandated by *Tra Le Sollecitudini*, did not make immediately recognizable changes to the liturgy. After November of 1903, he continued to program works by Handel, Gounod, and Schubert for his choir of about twelve singers. No sources survive which suggest he altered these Masses or edited them for the liturgy.⁵¹ Although he programmed settings of Latin hymns, he did not immediately incorporate more Gregorian chant into the liturgy. Martius, like Lueben, made liberal use of strings in the Mass, with the minimum forces of at least a string quartet on Easter.⁵²

Edward Ederer and Father Daniel A. Hanley (b. 26 May 1873; d. 14 December 1944), the first cathedral pastor, took the first real step toward implementing the ideals of *Tra Le Sollecitudini* by organizing a plain chant choir for St. Edward's Chapel, of volunteer singers recruited from the parish.⁵³ Sources do not provide evidence as to the extent of plainchant performance which this group added to the liturgy, and do not distinguish between Hanley's plainchant choir and the pro-cathedral choir, though most likely they were two separate ensembles. Significantly smaller than Lueben's or Martius' choir, Ederer's pro-cathedral choir numbered nine for Easter of 1906, and with

⁵⁰ Ruff, 285.

⁵¹ It appears that, for these performances, these Masses were not edited or cut to remove repetitions of text and/or simultaneous texts.

⁵² *Seattle Times*, 30 March 1902.

⁵³ *Silver Jubilee*, 27.

this small ensemble Ederer continued, even as late as 1906, to program major Masses and motets for choir, soloists and orchestra by Haydn, Gounod, and American composers such as Harrison Millard, and added Gregorian masses to the repertory. Just as with Martius, no sources survive which suggest these Masses were altered for the liturgy. To accompany them he hired local string players (many of whom now played at both Our Lady of Good Help and St. Edward's Chapel), and on special occasions he invited civic orchestras such as Mr. Russell's Third Avenue Orchestra to perform. Organ is mentioned as being used as well during services at St. Edward's Chapel. However, since sources do not specifically mention a pipe organ and no evidence exists of a pipe organ, we must assume that, just as in Our Lady of Good Help, chapel musicians made do with a melodeon.

CHAPTER 2 – BIOGRAPHY OF FRANKLIN SAWYER PALMER

On the occasion of his twenty-fifth anniversary as organist at St. James Cathedral, the *Catholic Northwest Progress* referred to Palmer as “one of the world’s foremost masters of liturgical music.”⁵⁴ Monsignor James Gordon Stafford said of Palmer’s work:

Much of the credit for the splendor of cathedral ceremonies is due not to the pastor or priests of the cathedral, but to our distinguished organist [...] His instinct is truly Catholic, and he follows faithfully the letter and spirit of Pope Pius’ X *moto proprio*. Dr. Palmer’s taste is perfection, and his marvelous technique sublimates all our great ceremonies. He is without peer in this country as a master of liturgical music. Truly, he is an apostle of the liturgy.⁵⁵

Palmer had two passions in life, music and medicine. Known throughout his life for his accomplishments as both a physician and organist, he lived and worked in major coastal cities including Boston, Seattle, New York, and San Francisco. After he came to St. James Cathedral, he continued his medical practice, but made a significant decision to devote his life to the study of liturgical music, and brought St. James Cathedral into the national spotlight as a model for implementation of *Tra Le Sollecitudini*.⁵⁶

EARLY YEARS AND EDUCATION

Born 8 September 1865 at Boxford, Massachusetts, Franklin Sawyer Palmer was one of four children of Jacob Peabody Palmer and Mary Anne Kimball. His family of blue blood traced its roots back to the arrival of the first Palmer in America on the ship *Fortune* in 1621.⁵⁷ For his early education, he

⁵⁴ *The Catholic Northwest Progress*, 23 December 1932.

⁵⁵ *Ibid.*

⁵⁶ St. James Cathedral’s music program received significant national recognition in *Orate Fratres*, *A Review Devoted to the Liturgical Apostolate*, 21 April 1929. *Orate Fratres* was the former name of *Worship*, an influential, national liturgical magazine published by the monks of St. John’s Abbey in Collegeville, Minnesota, devoted to liturgical reform.

⁵⁷ Personal ancestral research by Robert H. Palmer, Sequim, Washington.

attended Phillips Academy, Andover, Massachusetts, and graduated from there in 1883.

After Phillips, Palmer attended Harvard University, where he received his A.B. *cum laude* in music in 1886.⁵⁸ At Harvard he studied music theory and composition with John Knowles Paine,⁵⁹ and following his graduation, he carried on further studies in music with Edward MacDowell in Boston.⁶⁰ He undoubtedly received inspiration and guidance for his studies from his uncle, the philosopher George Herbert Palmer, who taught at Harvard while Franklin Sawyer was a student there. In his freshman year he became popular on campus for his skills as a marksman in the Harvard Shooting Club,⁶¹ and during his third and final year, one of Harvard's most "exclusive" social clubs for undergraduate men, the Hasty Pudding Club, elected him as a member.⁶²

⁵⁸ César Saerchinger, ed., *International Who's Who in Music and Musical Gazetteer* (New York: Current Literature Publishing Company, 1918).

⁵⁹ *Ibid.*; "A New Organist at St. Dominic's," *San Francisco Chronicle*, 8 May 1899. John Knowles Paine (1839-1906), was a renowned American composer, teacher, and organist. He was the first native-born American to win acceptance as a composer of large-scale concert music, and one of the first to be named professor of music in an American university (Harvard). See Oxford Music Online, accessed 19 April 2009.

⁶⁰ "A New Organist at St. Dominic's"; and "Concert to Open New cathedral," *Seattle Post-Intelligencer*, 8 December 1907. Palmer wrote the following biography of MacDowell in 1910 for the Seattle Symphony Orchestra: "Edward Alexander MacDowell (born in New York, December 19, 1861; died in New York, January 23, 1908) considered to have been perhaps the greatest composer that America has yet produced, began his musical career as a pianist. His first teachers were Buitrago, Desvernine, and Teresa Carreño. At the Paris Conservatory his teachers were Marmontel in piano and Savard in composition. Here Debussy was a fellow pupil of MacDowell's... On his return to America he at first settled in Boston, where he devoted himself to teaching and composition. In 1896 he was selected to be the first occupant of the chair of music in Columbia University, New York. He continued this position until 1904."

⁶¹ "Harvard Shooting Club," *The Harvard Crimson*, 21 March 1884.

⁶² "The Pudding Elections," *The Harvard Crimson*, 26 May 1886.

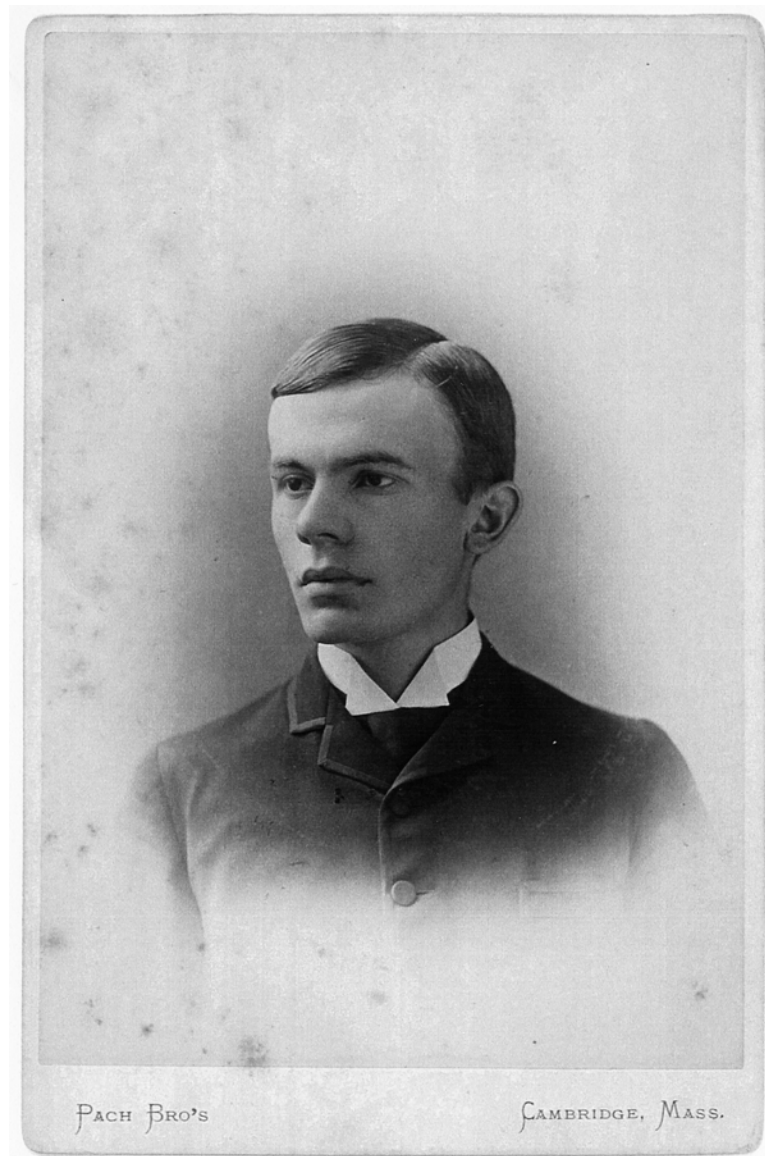


Figure 11- Franklin Sawyer Palmer, Cambridge, Massachusetts, June 1886.⁶³

Palmer continued on to Harvard University Medical School and received his M.D. in 1890.⁶⁴ During his first two years of medical school, he worked as an assistant to Dr. Henry Rust Stedman,⁶⁵ a prestigious Boston

⁶³ Photo courtesy of Robert H. Palmer, grandnephew of Dr. Franklin Sawyer Palmer. Reprinted with permission.

⁶⁴ *Harvard Alumni Directory* (Boston: The Harvard Alumni Association, 1919).

⁶⁵ *Harvard College Class of 1886 Secretary's Report, No. VI, December 1906* (New York: 1907), 117.

physician who had established a private hospital for mental and nervous diseases in the Forest Hills, West Roxbury neighborhood of Boston.⁶⁶ Palmer spent his third year of medical school as a ship surgeon in the Azores and the Mediterranean,⁶⁷ and then returned to Harvard for his fourth and final year of study.

SEATTLE AND NEW YORK CITY, 1890-1899

After his graduation from Harvard Medical School in 1890, Palmer moved to Seattle and began his medical practice at 1511 Front Street.⁶⁸ In 1892 the Board of Health appointed Palmer as Assistant Health Officer, and promoted him to City Health Officer in 1893.⁶⁹ The only record of musical activity during this period was his performance as a violist in a string quartet on the 1895 concert with Alfred Lueben (discussed previously in Chapter 2). He resigned his position with the city on 25 January 1897,⁷⁰ after which he moved to New York City.⁷¹

After arriving in New York, he accepted an appointment as Medical School Inspector of New York City,⁷² as well as his first major church position as organist and choirmaster of Fourth Presbyterian Church at 91st Street and

⁶⁶ Richard Herndon and Edwin Monroe Bacon, *Boston of To-day: A Glance at Its History and Characteristics* (Boston: Post Publishing Company, 1892), 406-407.

⁶⁷ *Harvard College Class of 1886*, 117-118.

⁶⁸ *Polk's*, 1890.

⁶⁹ *Harvard College Class of 1886*, 117-118.

⁷⁰ *The Sanitarian* (January-June, 1897), 274.

⁷¹ *Medical Sentinel* (1897), 144.

⁷² *The Harvard Graduates Magazine* vol. V, (1896-1897): 600.

West End Avenue.⁷³ In the two years he stayed in New York, he studied organ privately with Gaston Dethier, organist at St. Francis Xavier's Church.⁷⁴

SAN FRANCISCO, 1899-1901

Palmer left New York in 1899 and moved to San Francisco, where he accepted his second major organist position at St. Dominic's Roman Catholic Church, a large and then fairly new building at the corner of Bush and Steiner Streets in San Francisco. Although Figure 12 shows the church in a state of destruction after the 1906 earthquake, it at least gives an impression of the size of the building.⁷⁵ Palmer played his first mass there on Sunday, 7 May 1899.⁷⁶ Appointed initially as organist only, he became choir director as well within less than a year.

According to information from the Lane Medical Library at Stanford University, Palmer came to San Francisco to marry, and indeed within six months he met and married a young physician, May Alma McKinney.⁷⁷ May

⁷³ *Ibid.*; and "Streetscapes: Annunciation Greek Orthodox Church; Country Ambiance In a Big-City Setting," *The New York Times*, 7 July 1991. The sixth building for Fourth Presbyterian, the church was just three years old when Dr. Palmer took the position. It is likely that he would have encountered Charles Ives in Presbyterian music circles, as Ives was organist at the time at Central Presbyterian in New York. Dr. Palmer played a two-manual, seventeen rank Farrand & Votey pipe organ, (Op. 721, c.1893). (See "The New York City Organ Project," <http://www.nycago.org/Organs/NYC/index.html#GreekOrthodox>, accessed 7 March 2009.)

⁷⁴ Gaston M. Dethier, studied at the Liège Conservatory, Belgium, and also with Alexandre Guilmant. After coming to America he taught at the Institute of Musical Art (what later became the Juilliard School of Music) in New York, and was organist at St. Francis Xavier Church. (See W.B. Henshaw, http://www.organ-biography.info/index.php?id=Dethier_GastonM_1875, Copyright © 2003-2008.)

⁷⁵ Pre-earthquake photos of the church are not readily available.

⁷⁶ "A New Organist at St. Dominic's."

⁷⁷ "The Women of 1899 Photo," Lane Medical Library, Stanford, lane.stanford.edu/portals/history/1899women.html, accessed 24 October 2007.



Figure 12 - St. Dominic's Church after the 1906 San Francisco earthquake.

graduated from Cooper Medical College (Stanford University) that same year, and the couple were married in San Francisco on 12 October 1899.⁷⁸ May received her certificate from the Medical Society of the State of California on 7 November 1899, and thereafter both Palmers maintained medical offices in San Francisco.⁷⁹

MAJOR WORKS AT ST. DOMINIC'S

Palmer's work at St. Dominic's gives us the first glimpse of his extraordinary talent as a church musician, evidenced by the multitude of major musical works and premieres that he presented in a very short period of time. Most notably he presented large-scale works and oratorios at the evening special music service that took place regularly on the third Sunday of every month.⁸⁰ These services allowed him the opportunity to present works which were not possible within the context of the liturgy. They included a variety of performances, ranging from organ recitals, organ and choir concerts, and performances of major choral masterworks. Significant performances included Rossini's *Stabat Mater* on 16 September 1900,⁸¹ the premiere of Lorenzo Perosi's oratorio *La risurrezione di Lazzaro* in 1900,⁸² and the West-coast premiere of Theodore Dubois' 1867 oratorio *Les sept paroles du Christ (The Seven Last Words)* on 17 March 1901 (the fourth Sunday of Lent).⁸³ One notable concert took

⁷⁸ The Palmers had two sons: Paul Samuel Palmer, who later became editor of *American Mercury* magazine in New York, and John Peabody Palmer, a politician who served as U.S. Vice Consul in Marseille in 1932, Genoa, Italy c. 1935, and Saigon in 1938.

⁷⁹ "The Women of 1899 Photo."

⁸⁰ "An Organ Recital," *San Francisco Chronicle*, 16 November 1900, and "St. Dominic's Musical Service," *San Francisco Chronicle*, 17 November 1899.

⁸¹ "Services at St. Dominic's," *San Francisco Chronicle*, 14 September 1900.

⁸² Saerchinger *Who's Who*, 473. This is the only source for this premiere, and does not give the specific date of the performance. Searches of *the San Francisco Chronicle* provided no further evidence.

⁸³ "'Seven Last Words' at St. Dominic's," *San Francisco Chronicle*, 18 March 1901.

place on 15 October 1899 (just three days after his wedding), when Palmer played a solo organ recital.

The Dubois premiere represented his first encounter with a work that he cherished for the rest of his professional career. The work became a staple of his repertoire, and he performed it on multiple occasions in both of his successive positions in New York and Seattle. The *San Francisco Chronicle* gave a favorable and detailed account of the 1901 premiere, as well as of the work's new-found popularity among other San Francisco Catholic churches. The work so captivated listeners that Palmer gave a second performance on the evening of Good Friday, 5 April, just two and half weeks after the first. For both performances Palmer conducted and played from the organ, providing the sole accompaniment for the work, but added harp for the second performance.⁸⁴ This simple adaptation represented just the beginning of his life-long exploration of the work, which he would continue to adapt and perform in a variety of instrumental and vocal combinations. The evening-time performances at St. Dominic's are the first known performances by Palmer of the work as an oratorio.⁸⁵

Perhaps the release of a new edition of Dubois' work, and its greater accessibility contributed to the stir of interest in it by Palmer and other San Francisco Catholic church musicians. Although composed over 30 years prior, *The Seven Last Words* had been published only recently by G. Schirmer of New York, 1899. This version contained the original Latin text, as well as a new

⁸⁴ *Chronicle*, 18 March 1901, 7; and 5 April 1901.

⁸⁵ An oratorio is an extended musical setting of a sacred text made up of dramatic, narrative and contemplative elements. Except for a greater emphasis on the chorus throughout much of its history, the musical forms and styles of the oratorio tend to approximate to those of opera in any given period, and the normal manner of performance is that of a concert (without scenery, costumes or action).

singable English text by Theodore Baker, no doubt included to increase the work's appeal to American listeners. Palmer most likely used the new edition for the 1901 St. Dominic's performances. However, sources do not make clear whether he performed the work in English or Latin. J. Fischer and Brothers of New York released a second edition in 1902 with a slightly different English text by Mrs. G. Federlein.⁸⁶

Just a few months following the Dubois premiere, Palmer's brief tenure at St. Dominic's ended for further pursuits in his medical career. On Sunday 21 July 1901 he played his last Sunday evening special music service at St. Dominic's with the soloists and choir,⁸⁷ after which he left for Chemulpo, Korea.⁸⁸ His wife May maintained a medical office in San Francisco up through 1904.⁸⁹

EUROPE, 1901-1904

In a retrospective written in 1905, Palmer described the years that followed San Francisco:

After practicing medicine in Seattle and San Francisco for ten years, I went to Korea as a physician at the American gold mines, where I remained over a year performing the duties of that position and incidentally observing the characteristics of the Chinese, Japanese and Koreans. Visiting Japan again after leaving Korea, I went by steamer to Port Arthur and there took the Trans-Siberian train which brought me after an extremely comfortable journey to Moscow. I spent the winter in Paris and in the spring returned to New York via Italy. At present am in New York and make a specialty of making medical

⁸⁶ An extant copy of Dr. Palmer's copy of the J. Fischer score shows clearly that by 1933 and 1934, in his final years at St. James Cathedral, he performed the work in English.

⁸⁷ *San Francisco Chronicle*, 21 August 1901, 7.

⁸⁸ Thomas Francis Harrington and James Gregory Mumford, *The Harvard Medical School: A History, Narrative and Documentary 1782-1905* (Lewes Publishing Company, 1905).

⁸⁹ "The Women of 1899 Photo." This is the only source which says that both Palmers went to Europe. However, the source for this was a biography of Franklin Palmer, none of which make reference to May travelling with him to Europe.

examinations for life insurance. Am also organist of All Saints' Church, which contains a very large fine organ.⁹⁰

While in Paris during the winter of 1903-04, he studied organ and plainchant with Charles Marie Widor at St. Sulpice Church and Eugène Gigout at St. Augustin, two of the most prominent French Catholic organists of their time.⁹¹ His study with these two Parisian masters undoubtedly solidified his technique as a performer and improviser, and introduced him to the proper techniques of chant accompaniment.

At a gathering that winter in Widor's studio, Palmer met Joseph A. Baillargeon, a prominent Seattle business man and member of Bishop O'Dea's building committee, who was also visiting Paris.⁹² While the exact details and the events that immediately followed are not known, this meeting led to the eventual appointment of Palmer as the first Music Director and Organist of St. James Cathedral. Although he and Baillargeon were both prominent professionals in Seattle in the 1890's, no evidence suggests that they met before this meeting.

In addition to furthering his studies in medicine and music, Palmer's travels in Europe enriched his spirituality. We know nothing of his personal religious convictions other than that he came to Catholicism later in life, and that his his family never converted to Catholicism. Lifelong friend and author Herbert Ellsworth Cory, recalled that Palmer took a trip to Lourdes that same

⁹⁰ *Harvard College Class of 1886.*

⁹¹ Widor, organist at St. Sulpice, Paris, was one of the most-renowned organists in the world. In 1980 he succeeded César Franck as Professor of Organ at the Paris Conservatoire. Eugène Gigout for most of his life was organist at St. Augustin, and in 1911 he began teaching at the Paris Conservatoire. While both Widor and Gigout both taught at the Paris Conservatoire, neither of them did so during the time Palmer was in Paris. Palmer most likely took his lessons with Widor at St. Sulpice. Gigout source: Saerchinger, 473.

⁹² Oral interview with Carl Natelli, August 10, 2001.

winter of 1903-04 to examine a particular medical case. According to Cory, Palmer spiritually transformed on this trip.⁹³ Cory gave the following account of their friendship and the only written reference to Palmer's faith journey toward Catholicism:

I went a good deal to the St. James Cathedral to sit in the organ loft with the organist, Dr. Franklin Sawyer Palmer. Doctor Palmer, nephew of the celebrated Harvard philosopher, George Herbert Palmer, was an organist who had studied widely in Europe and an expert dermatologist whose interest in skin diseases led him to inspect a most revolting and baffling case which was treated in Lourdes. He went to scoff and remained to pray. But, of course, there were many more cogent reasons which made him a Catholic.⁹⁴

NEW YORK, 1904-1907

After returning to the United States, Palmer settled again in New York. Here, he took two church posts: organist and choirmaster at the Church of All Saints (Roman Catholic) at Madison Avenue and 129th Street, and organist of the Fifth Avenue Synagogue at Fifth Avenue East and 62nd Street.⁹⁵ He continued his medical career working as a life insurance examiner with the Equitable Life Insurance Society until the spring of 1906. After this he worked for the Board of Health of New York as a Medical School Inspector, and the Metropolitan Life Insurance Company as an examiner.⁹⁶

In his job at All Saints, Palmer continued to perform the Dubois *Seven Last Words*. For his last Palm Sunday there on 24 March 1901, he performed the

⁹³ Doctors, as well as the faithful, have been attracted to Lourdes, France, to seek out and explore the miraculous cures that have resulted from the apparition of the Virgin Mary, who is said to have appeared in a grotto to a 14-year old girl in 1858. The *Association Médicale Internationale de Lourdes* in particular seeks to investigate apparent cures associated with visits to the shrine of Lourdes.

⁹⁴ Herbert Ellsworth Cory, *Emancipation of a Freethinker* (Milwaukee: Bruce Publishing Co., 1941), 151.

⁹⁵ Saerchinger, 473; "F.S. Palmer, Physician and Organist, Dies," unidentified newspaper, Archdiocese of Seattle Archives.

⁹⁶ *Harvard College Class of 1886*, 117. Here again, he may have encountered Charles Ives whose first job out of college in 1898 was with the Mutual Insurance Company in 1898.

work as an oratorio, just as he had done in San Francisco, but within a somewhat more liturgical context because of benediction of the Most Blessed Sacrament which followed.⁹⁷ A copy of the program lists the work's title and texts in English, suggesting they sang it in English. Palmer further adapted the accompaniment to incorporate the addition of violin and harp with organ.

As already stated, sources do not make clear the exact details of Palmer's hiring at St. James. At some point, though, after his visit to Paris and before September 1906 (when Bishop O'Dea signed the contract with the Hutchings-Votey Organ Company in Boston for the new cathedral organ), Palmer accepted the position at St. James Cathedral in Seattle, and immediately began working on the design of the Seattle organ while still in New York. Representatives of the factory traveled to meet with him in New York, and Palmer took advantage of his proximity to the Boston factory, travelling there to monitor the instrument's progress. The organ which Palmer played in New York, built in 1892 by the Roosevelt Company at All Saints Church, may have influenced several design elements of the new Seattle organ. Chapter 4 discusses possible design influences.

One of his last notable achievements in New York, Palmer made his Carnegie Hall debut on 3 April 1907, when he accompanied Father P. Hartmann von an der Lan-Hochbrunn's oratorio *St. Peter* with the Russian Symphony.⁹⁸

⁹⁷ A significant difference was that *Tra Le Sollecitudini* had been promulgated since the San Francisco performances. Although *Tra Le Sollecitudini* says nothing in regard to presentation of music outside the context of the mass, this format may have been chosen owing to perhaps some hypersensitivity about presenting the work outside of a liturgical context.

⁹⁸ "Conducts Oratorio in a Monk's Garb," *New York Times*, 4 April 1907.

RETURN TO SEATTLE

Although we do not know exactly when Palmer left New York, a statement from J.A. Baillargeon & Company (dated 15 January 1908) lists his first recorded date of employment at the cathedral as 15 July 1907. Baillargeon, along with other members of O’Dea’s Building Committee, organized and underwrote the finances for the choir, including the payment of Palmer’s first sixth months’ salary at \$150 per month (a total of \$900 for the sixth-month period from July 1907 to January 1908).⁹⁹ Following this initial support, Baillargeon withdrew himself as manager of the financial affairs of the choir, but offered “a regular and liberal subscription to the fund.”¹⁰⁰

Upon returning to the city, Palmer oversaw the completion and installation of the cathedral’s new organ in conjunction with Ernest M. Skinner, and began the planning and development of the cathedral music program. Because of his great success with Skinner in installing and voicing this instrument, other local churches sought Palmer as a consultant for new organs. Concurrent with his appointment at the cathedral, Palmer accepted the organist position at Seattle’s Temple De Hirsch Sinai at Fifteenth Avenue and Union Street, where he oversaw the design and installation of a two-manual, seventeen-rank Hutchings-Votey pipe organ. The new temple was opened and dedicated on 29 May 1908.¹⁰¹ Palmer hosted events at the temple, such as

⁹⁹ The following building committee members are listed each as having paid \$150 towards the fund: Mr. J.D. Farrell, Mr. John B. Agen, Mr. George Donworth, Mr. Daniel Kelleher, Mr. William Pigott, and Mr. Baillargeon. This monthly salary today is equivalent to \$3545 per month. See Samuel H. Williamson, "Six Ways to Compute the Relative Value of a U.S. Dollar Amount, 1790 to Present," *MeasuringWorth*, 2008. URL <http://www.measuringworth.com/uscompare/>, accessed 20 May 2009.

¹⁰⁰ Letter from Joseph A. Baillargeon to Bishop O’Dea, 15 January 1908. Archdiocese of Seattle Archives.

¹⁰¹ Oral interview with Carl Natelli, May 1, 2007; Lee Micklin, “Temple de Hirsch – Sinai,” www.historylink.org, 30 October 1998 (accessed 30 October 2008).

gatherings of the local chapter of the American Guild of Organists, which showcased both the Temple's choir and various local organists in recital.¹⁰² Around 1911, Skinner and Palmer worked together in developing the specifications of a four-manual organ for the new Plymouth Church at Fourth Avenue and Union Street in downtown Seattle.¹⁰³

Shortly after his return, Palmer became involved as a performer and scholar with the Seattle Symphony. In 1907, no doubt influenced by the reverberant acoustics of the new cathedral, he told a symphony board member that "we have been greatly handicapped in making our plan for each season. These are difficulties which can probably be overcome when Seattle can have a suitable hall devoted to musical purposes."¹⁰⁴ Listed on the official Seattle Symphony roster as a violist in the spring of 1908, Palmer played with them through the end of the 1912 season. He later rejoined the Symphony as principal violist from 1923 to 1926.¹⁰⁵ The Seattle Symphony recognized Palmer as an astute scholar and engaged him to write the annotations (program notes) for their concerts from the fall 1909 through the end of spring 1912.¹⁰⁶

Palmer did not abandon his career as a physician upon returning to Seattle. He began his practice a year after his arrival, which he continued up through 1934, focusing specifically on skin diseases.¹⁰⁷

¹⁰² "Washington Chapter," *The New Music Review and Church Music Review*, (April 1913): 181.

¹⁰³ "Organ News," *The New Music Review and Church Music Review*, (December 1911): 354.

¹⁰⁴ Source: Beth Ferlick, Seattle Symphony Orchestra.

¹⁰⁵ Vintage Programs, Seattle Symphony Orchestra, 1923 & 1926.

¹⁰⁶ *Ibid.*, 1909-1912.

¹⁰⁷ "Dr. Palmer, Physician and Organist, Dies," unnamed newspaper, Archdiocese of Seattle Archives; and *Polk's*, 1907, 1908, 1934.

PALMER'S DEATH

Palmer suffered a stroke on Palm Sunday, 14 April 1935, at the console of the Casavant organ at St. James.¹⁰⁸ After being immediately rushed to Providence Hospital, he lingered there for several weeks until his death on 5 June. He was buried at Lake View Cemetery on Capitol Hill, and because Lake View was not a Catholic cemetery, Bishop Shaughnessy specifically consecrated his plot for an appropriate burial there. His organ student, Carl Natelli, wrote his necrology at Lake View.¹⁰⁹ His wife, May, died 22 April 1936, a year after his death.¹¹⁰

In his book *The Emancipation of a Freethinker*, Herbert Ellsworth Cory continues his description of his relationship with Palmer and Palmer's funeral at St. James Cathedral:

He taught me to understand and to love Gregorian Chant. He was my godfather at my baptism several years later. In turn I was asked to be one his honorary pallbearers. It was the first Catholic funeral I had attended since the one I witnessed as described in my first chapter. Out of my intense love of him and my morbid memories of many funerals conducted by various Protestant denominations, I entered the cathedral cold with dread. I left at the conclusion of the Requiem High Mass in a state of radiant exaltation.¹¹¹

¹⁰⁸ The Casavant organ was the second organ designed for St. James Cathedral by Palmer, and was installed in 1926 in the east apse of the Cathedral. It is discussed in Chapter 5.

¹⁰⁹ On the "plot card" filled out at the cemetery by Natelli, the date 1906 is given as the beginning of his tenure at St. James; however this has been proven false, given the recently discovered documentation of Palmer's first employment at St. James Cathedral.

¹¹⁰ "The Women of 1899 Photo."

¹¹¹ Cory, *Emancipation*.



Figure 13 – Franklin Sawyer Palmer, 1929.

PALMER'S KNOWN COMPOSITIONS/ACCOMPANIMENTS/ARRANGEMENTS

Palmer composed, arranged, and transcribed just a handful of works. Copies of some of the works survive in the Archdiocesan Archives and Cathedral Music Archives (see Table 1), and his earlier original works such as *O Salutaris*, *Berceuse*, and *Variations on Adeste Fideles* have not been found.

Palmer's most extensive composition, his *Missa Puer Natus Est*, offers the only example of his compositional style. The Mass, based solely on two musical figures (Figure 14) taken from the Gregorian chant *Puer natus est nobis* (Introit for Christmas Day Masses), exhibits true craftsmanship. The use of the organ in the introductions and interludes bears the imprint of influence from Widor's Mass for two choirs and two organs. Throughout the work, Palmer quotes directly the two melodic fragments from the mode 7 (mixolydian)

Table 1 – Known compositions/accompaniments/arrangements by Palmer.

TITLE	NOTES
<i>O Salutaris</i>	for choir, most likely SATB, composed by 1901 ¹¹² ; no extant copy
<i>Berceuse</i>	for solo organ; composed by 1901; ¹¹³ no extant copy
<i>Variations on Adeste Fidelis</i>	Organ solo, by 1907; no extant copy.
<i>St. Cecilia Mass</i> (Gounod), liturgically edited by F.S. Palmer	Manuscript only; no extant copy; by December 1907.
<i>Coelistis urbs Jerusalem</i>	Vespers Hymn; arranged by F.S. Palmer; by 1907 (voicing not specified, but most likely SATB); no extant copy
<i>Missa "Puer natus est nobis"</i> Dedicated to Rt. Rev. Edward J. O'Dea D.D., Bishop of Seattle, and sung on the twenty fifth anniversary of his consecration, September 8, 1921 (See Appendices II.2 and II.3)	Edition A – for three male voices and organ (with 2 trumpets ad lib.) First performed September 8, 1921; extant manuscript copy of this edition ¹¹⁴ Edition B – for soprano, alto, tenor & bass, and organ (with 2 trumpets ad lib.) Published by J. Fischer and Brothers, New York, in 1924; several extant copies on file in Cathedral Music Library
"Finale" (Adagio Lamentoso) from <i>Symphonie Pathetique</i> , no. 6, op. 74	arranged for organ by Franklin Palmer; date unknown; extant manuscript copy ¹¹⁵
<i>Te Deum Laudamus (Tonus Simplex)</i> harmonized and arranged for two organs and two choirs	Dated 1922; extant manuscript copy ¹¹⁶
<i>Lamentations of Jeremiah</i> and <i>Benedictus Canticle</i> (Canticle of Zachary)	Four-part; composed by 1933; no extant copy
<i>Magnificat</i> (faux-bourdon)	Voicing not specified; composed by 1941; no extant copy
<i>Adoremus</i>	For vespers; by 1941; no extant copy
<i>Laudate</i> (faux-bourdon)	By 1941; no extant copy

¹¹² *San Francisco Chronicle*, 6 October 1901.

¹¹³ *Ibid.*, 21 July 1901.

¹¹⁴ Archdiocesan Archives, RG 700.

¹¹⁵ St. James Cathedral Music Archives.

¹¹⁶ St. James Cathedral Music Archives.

The image displays a musical score for Palmer's *Missa Puer Natus Est*. At the top, a vocal line for the Kyrie features the text "Pu-er na-tus est no-bis," with two specific melodic fragments circled in red. Arrows point from these fragments to the piano accompaniment below. The piano part for the Kyrie is in 3/4 time, marked "Allegro moderato" and "mp", with "Man." and "Ped." instructions. Below this, the Gloria section shows the text "Et in ter - ra pax" in a treble clef. The Credo section shows the text "Pa - trem o - mni - po - ten - tem," in a bass clef, marked "f". The Agnus Dei section shows the text "A - gnus De - i, qui tol - lis," in a treble clef. The key signature is B-flat major (two flats), and the time signature is 3/4.

Figure 14 - Theme derivation in Palmer's *Missa Puer Natus Est*.

chant. The fragments undergo harmonic and rhythmic transformations such as being turned into a minor melody for the Agnus Dei. His key signatures and accompaniments in all but the Credo maintain the flat seventh (E) which characterizes the mode, and for simple variety he vacillates between raised and lowered 7ths (E) using accidentals. The final cadences of the Kyrie, Gloria,

and Benedictus resolve the mode to the tonic of the printed key signature (F major to B-Flat).

Palmer's harmonization and arrangement of the *Te Deum* (tonus simplex) for two choirs and two organs consists of a simple written-out chant accompaniment which alternates between the west gallery and sanctuary organs. Palmer dates his harmonization as 1922, although the arrangement for alternation between the two organs could only have been written after 1927, as the sanctuary organ wasn't installed and dedicated until that year. While fairly simple, it does show that Palmer was well versed in the rules of chant accompaniment.¹¹⁷

Palmer's only other extant manuscript, the transcription of the Tchaikovsky, must have been written before coming to St. James Cathedral, perhaps while he was in San Francisco. Registrations written in pen require ranks which neither the All Saints Roosevelt nor the Hutchings-Votey had. Palmer's exquisite penmanship and attention to capturing orchestral dynamic and color in this transcription are remarkable. While Palmer was not extremely prolific as a composer, his works, arrangements, and transcriptions are marked with a high degree of craftsmanship.

¹¹⁷ The authoritative rules were that of Louis Niedermeyer in his *Traité théorique et pratique*, a treatise on the practice of plainsong (Paris, 1857, with several later editions), in which 'modern harmony is submitted to the form of the ancient modes.'

CHAPTER 3 - IMPLEMENTATION OF *TRA LE SOLLECITUDINI* IN THE DIOCESE OF SEATTLE

Tra Le Sollecitudini specifically called for each bishop to institute a special commission in his diocese composed of persons competent in sacred music that would execute the implementation of its prescriptions and oversee all music.¹¹⁸ Palmer served as Bishop O'Dea's appointed advisor on the Music Commission for the Diocese of Seattle. This commission implemented the *Motu Proprio* in two major steps: by publication of a periodic column on church music in the *Catholic Northwest Progress* from 1908 to 1909, and promulgation and distribution of the *Church Music Guide for the Diocese of Seattle* in 1912.

The Diocese of Seattle first introduced the idea of musical change in October of 1908 by reporting in the *Progress* the news of Boston's recent enforcement of the new regulations. This alerted local clergy and musicians that implementation of *Tra Le Sollecitudi* had begun in the United States, without giving any specific plans for implementation in Seattle. The text of this article is as follows:

In all the Catholic churches in the Archdiocese of Boston the new regulations regarding Church music are now in force.

The simplified Masses are being sung by all the choirs in accordance with the suggestion of Pope Pius X. The music is not confined to the Gregorian chant, nor are women's voices eliminated. The new music sung is that selected by Archbishop O'Connell, and which will hereafter be rendered strictly in accordance with the board's instructions.

The commission has named many Masses which will be allowed to be sung, among them being the choral Masses by Capocci, Dumont, Forrester,

¹¹⁸ cf. VIII, 24, *Motu Proprio*, *Tra Le Sollecitudini*, Appendix I.

Krawutschke, Casali, Kretschmer, Perosi, Palestraine [sic], Terry and numerous others.¹¹⁹

The regulations urge all choir masters and pastors to organize [sic] sanctuary choirs, consisting of boys alone, who will be entrusted with the singing of the propria, responses, antiphons and such other parts of the religious services as they may be able to render.

The interpretation of the orders signifies that women will be gradually dropped from the choirs. Choirmasters in all the churches are calling for men and boy singers, and are drilling them for sanctuary choirs.¹²⁰

In its 26 February 1909 issue, the *Progress* printed a set of anonymous guidelines for bringing church music more in accordance with the *Motu Proprio*. The suggestions interpreted the ideals of *Tra Le Sollecitudini* by presenting some of the most common musical offenses found in the liturgy. Each one directly interprets an article from *Tra Le Sollecitudini* except number 11. They represent the first introduction of these specific issues to Seattle Catholics.

We are frequently asked to suggest ways in which churches could reform their music so as to bring it more in accordance with the *Motu Proprio* of the Holy Father. We have much pleasure in noting a few ways in which this may be done:

1. By using the "Proper" at every High Mass, if it is not possible to sing the Plain Chant of the Graduale, the various texts can be recited on a single note with a varied organ accompaniment, or some simple setting such as that of Dr.

¹¹⁹ This list is of primarily European Catholic composers. Filippo Capocci (nineteenth-century organist, Italy); Henri Dumont (seventeenth-century, Belgium-France, organist at Saint-Paul in Paris, and "maitre" of the *Chapelle Royale* in Versailles); Giovanni Battista Casali (eighteenth century, Choirmaster of St. John Lateran, Rome); Edmund Kretschmer (nineteenth-century, organist at the Hofkirche, Dresden); Don Lorenzo Perosi (early twentieth-century, Maestro Perpetuo of the Sistine Choir, Rome); Richard Terry (late nineteenth- and early twentieth-centuries, organist and choir master Westminster Cathedral). Forrester and Krawutschke were not able to be identified. Palestraine should read Palestrina.

¹²⁰ *Progress*, 30 October 1908.

Tozer can be obtained from the Catholic publishers.¹²¹

2. By not repeating the words of the priest at the beginning of the "Gloria in Excelsis" and "Credo."¹²²

3. By cutting out the long repetitions at the end of the "Gloria" and "Credo" and singing fewer Amens.

4. By not using any language other than Latin in the musical parts of the Mass. It is just as incorrect to sing an "Ave Maria" in Italian, or a solo like "The Palms" in French, as to use English in any liturgical function.

5. By using the "Benedictus qui venit" at every High Mass.¹²³

6. By not using solos, duets, quartets and choruses adapted from operatic or other secular compositions.

7. By singing the proper Plain Chant Vespers of the day, instead of the trivial and theatrical "Musical Vespers" so common in many places.¹²⁴

8. By singing the hymns at Benediction to music of a dignified and churchly character, instead of the long and wearisome solos so often rendered.

¹²¹ The propers of the mass are chants of the mass that have individual texts for each Sunday throughout the annual cycle. They include the Introit (sung at the entrance procession), Gradual (follows the reading of the Epistle), Alleluia (not sung during Lent and Advent), Tract (replaces Alleluia in Lent and Advent), Sequence (only 5 survive and are part of the Gregorian repertory, sung before the Gospel), Offertory (sung during the presentation of bread and wine), and Communion (sung during the distribution of the Eucharist). Propers are opposed to the Ordinary of the Mass which have fixed texts (Kyrie, Benedictus, Sanctus, Agnus Dei). It was preferential for the Propers to be sung at every High Mass (a mass in which a Deacon and Sub-Deacon were present). Two options were given in the order of preference. The first is the singing of the through-composed chants as printed in the *Liber Usualis* or the *Graduale* (the liturgical chant book containing only the Propers). If the musicians were not capable of singing the through-composed melodies, the text of any one of the Propers should be sung at least recto-tono (on one note), or another easier, through-composed setting.

¹²² "At high Mass as soon as the Kyrie is finished the celebrant facing the altar in the middle, intones: 'Gloria in excelsis Deo.' ... the choir immediately continues: 'Et in terra pax', and sings the text straight through. 'Et in terra pax' etc. is the second half of the same sentence as 'Gloria in excelsis Deo'. In a figured Mass so exact a correspondence is not possible. But in any case the choir may never repeat the celebrant's words. Every Gloria in a figured Mass must begin: 'Et in terra pax'. The custom -- once very common -- of ignoring the celebrant and beginning again 'Gloria in excelsis' is an unpardonable abomination that should be put down without mercy, if it still exists anywhere." See "Music of the Mass," *The Catholic Encyclopedia* (New York: Robert Appleton Company, 1907-1912).

¹²³ This suggests that the Benedictus which follows the Sanctus should not be excluded from the Mass. "The custom of waiting till after the Elevation and then adding the Benedictus, once common, is now abolished by the rubric ("De ritibus servandis in cantu missæ, VII) of the Vatican Gradual. It was a dramatic effect that never had any warrant. Sanctus and Benedictus are one text." See "Sanctus," *The Catholic Encyclopedia*.

¹²⁴ This suggestion referred to the use of the plainchant vespers from the Liber instead of the singing of figural (or di concerto psalms) like from Mozart's *Vesperae Solennes de Confessore*, K339, (Psalms 109, 110, 111, and 116), which was exactly the type of theatrical music opposed.

9. By using the proper Plain Chant for Requiem Masses, and by cutting out the sentimental and inappropriate English solos so often used at these solemn functions.

10. By not using operatic marches and sentimental love lyrics at weddings, music more suitable for the stage and parlor than the church.

11. By not publishing in the secular papers musical programs with long lists of choir members and others taking part.

The observance of these few suggestions would do much towards bringing the music into accordance with the wishes of the Holy Father.

The article continued with a contemporary explanation, made by Father Nicolas M. Wagner, a priest in Brooklyn, New York, of the unsuitability of the classical masses by Beethoven, Haydn, and Mozart, and modern imitations by both Europeans (Father Louis Lambilotte, Belgium; Vincent Novello, England; and Saverio Mercadente, Italy) and American composers such as Millard.

The Rev. N.M. Wagner gave an address at St. Peter's, Newark, N.J., some time ago in which he spoke of many of the Masses still in use in large numbers of our churches, and gave the reason for their unsuitability for Catholic worship. He said that the spirit of the Holy Father's decrees was wanting in them because of

(a) their form (concert-like, soli, duets, superfluous repetitions of words, incorrect text or misplacement of words or omission of words) or because of

(b) their style of musical composition (which is worldly, theatrical, distracting instead of edifying; while the composition is not suited to the words, but the words are forced to suit the music). For instance, do we not notice in Mozart's "C" Mass motives similar to those in the opera "Così Fan Tutti?" Does the Gloria in Gounod's Pascal Mass not spontaneously remind us of passages in his "Faust?" In the style of musical composition employed, these men did not, therefore, distinguish between music for the stage and music for the church. Again, I find a Sanctus in one of Bruch's Masses the rendition of which would take about as long as a Credo of the Cecilian Masses, not to mention the ridiculously long Masses of Beethoven and Haydn; eg., Beethoven's "Missa Solemnis."

The impossibility of rendering the classical compositions of these masters (Beethoven, Haydn, Mozart) with correctness and fidelity, because of their difficulty, prompted imitators like Wiegand, Lambillotte, Millard, Giorza, Diabelli, Dachauer, La Hache, Mercadente, Novello, Farmer, Stearn, etc., etc., to produce diluted substitutes. These imitators would obviate the difficulties while retaining the attractive form of the others and their results are found in the compositions which, in abundance of repetition of words and mutilation of

text, go beyond the classical authors, and in their attempt to give musical value merely become vulgar.¹²⁵

On 1 November 1912, Bishop O’Dea promulgated the *Church Music Guide for the Diocese of Seattle* as law for the Diocese. The Music Commission for the Diocese of Seattle assembled the guide in response to the norms of *Tra Le Sollecitudini*.¹²⁶ It presented seventeen lists of music of different types together with the official prescriptions for music in the Diocese of Seattle, and either paraphrased or directly quoted *Tra Le Sollecitudini*. Along with Boston, the Seattle guide represented one of the earliest diocesan compilations of acceptable music for the Catholic Church in the United States. It predated other such influential documents as Nicola Montani’s *Whitelist* (1919) and *Blacklist* (1922).¹²⁷ The *Church Music Guide for the Diocese of Seattle* gave the following prescriptions:

To the Reverend Clergy, Diocesan and Regular, of the Diocese of Seattle.
Reverend and dear Fathers:

The present list of Church Music, which we have caused to be issued and placed in your hands, has been compiled for the purpose of regulating the selection and performance of the music used at the Holy Mass and other liturgical functions.

It is well known that the music of the Church has been subjected to many regrettable abuses and that for the most part the productions of modern composers of Church Music are out of keeping with the sacred character of religious worship and are ill fitted to accompany the enactment of the Holy Mysteries of the Altar. For, either they are wholly wanting in religious gravity

¹²⁵ “Church Music,” *Progress*, 26 February 1909.

¹²⁶ *Tra Le Sollecitudini* was canon law for the entire Western Catholic Church. “It is common that a diocesan bishop will implement the law in his own diocese in some way, but it is not necessary that he do so by enacting particular legislation. He may choose something more informal than law.” (See 30 March 2009 email with Father Anthony E. Bawyn, JCD, Judicial Vicar, Archdiocese of Seattle.)

¹²⁷ Montani, a Philadelphia-based composer and a disciple of *Tra Le Sollecitudini*, founded the Society of St. Gregory in the summer of 1914, an influential Catholic music organization in American in the early part of the 20th century. Approved by the Vatican, Montani’s list became the nation-wide standard, and served as the final word on acceptable and unacceptable music in the Roman Catholic liturgy in the United States. Having gone through several re-printings, it continued to be a governing document up through the Second Vatican Council.

or their musical sentiment is as a rule out of all harmony with the sacred text to which they have been adapted.

It is to exclude from the service of the Church a style of music offensive to her spirit and unworthy of her dignity and at the same time to establish a uniform rule of guidance for the selection of appropriate music, that we have directed the "Guide of Church Music" to be published; and to insure that its purpose will be successfully carried out, we furthermore direct that its several provisions and regulations are to be considered of obligation in all the churches and chapels of the Diocese from November 1, 1912.

We are well aware that the list of compositions here given is by no means exhaustive and that there are many others which are not unworthy of a place in the performance of the Church's Liturgy. Such compositions will be added from time to time, but they are not to be used until they have been approved by the Diocesan Commission on Music.

I take pleasure in acknowledging the services of Dr. Franklin Sawyer Palmer, Organist of St. James' [sic] Cathedral, Seattle, to whose research and selection is due the inclusion in the present list of a considerable number of Masses and other compositions.

I am sure, Reverend Fathers, that the blessing of God will descend upon and further your efforts to make more worthy of the Divine Service the music sung in our churches.

Sincerely yours in Sso. Corde Jesu,

Edward John O'Dea, Bishop of Seattle

Feast of the Assumption, 1912

NOTE

This list of liturgical music, selected for use in the diocese of Seattle, includes all the music that can be sung in any church. If it is desired to use any other masses or music, not found in this list, the compositions must be submitted to the commission for examination and approval.

Commission on Church Music for the Diocese of Seattle

Very Rev. D.A. Hanly [sic], Chancellor of the Diocese of Seattle

Dr. F.S. Palmer, Organist of S. [sic] James Cathedral

1. Liturgical Books and Proper of the Mass.

NOTE: It is of obligation to sing or else recite in monotone (*recto tono*) the Proper of the Mass *i.e.* the Introit, Gradual or Tract, (Sequence if any) Offertory and Communion at every sung mass.¹²⁸ To ascertain the feast, consult the "ordo" which is to be found in the sacristy of every church. The "Liber Usualis," Vatican Edition, provides the words and music of the proper in most convenient form. For use in reciting the proper in monotone, a missal such as "The Roman Missal," in Latin and English, published by Benziger Bros. New York, will be found useful.

[See Appendix III]

2. Masses for four mixed voices. [See Appendix III]

¹²⁸ cf. note 121, p.48 for explanation of Propers.

“The Kyrie, Gloria, Credo etc., of the Mass must preserve the unity of composition proper to their text. It is not lawful, therefore, to compose them in separate pieces, in such a way as that each of such pieces may form a complete composition in itself, and be capable of being detached from the rest and substituted by another.” Pope Pius X.

3. **Unison masses.** [See Appendix III]
4. **Masses for two voices.** [See Appendix III]
5. **Masses for three voices.** [See Appendix III]
6. **Masses for two male voices.** [See Appendix III]
7. **Masses for three male voices.** [See Appendix III]
8. **Masses for four male voices.** [See Appendix III]
9. **Requiem music.** [See Appendix III]

The manner of chanting Requiem Mass is definitely prescribed by the Church in the *Graduale Romanum*.¹²⁹ Parts of the Gradual and Tractus, and some verses of the Dies Irae and the latter part of the Offertory may, however, be chanted in a monotone (*recto tono*); no verses, however, may be omitted.

In Requiem Masses the organ may be played only to accompany the voices. Interludes are contrary to the rubrics; when the singing ceases the organ is silent.

After the funeral service and only when the celebrant has retired to the sacristy, an appropriate and approved hymn in the vernacular may be sung; but anything suggestive of the theatre or concert, as well as non-Catholic hymns are strictly forbidden.

The playing of funeral marches at Requiem Masses is forbidden. The prescribed Anthems, which may be found in the *Graduale* or in the *Liber Usualis*, should be sung as the body is borne into and out of the church.

10. **Vespers.** [See Appendix III]

“In Vespers the rule laid down in the *Ceremoniale Episcoporum* should be generally followed, according to which the Gregorian Chant is to be used for psalmody, and figured music for the versicles of the Gloria Patri and the hymn.”¹³⁰

“On occasion of great solemnities the Gregorian Chant of the choir may, however, alternate with the so-called *falsibordoni*, or with verses similarly composed in conformity with the general rules.”

“The psalms known as *di concerto* are, therefore, absolutely excluded and prohibited.”

“The antiphons of Vespers are to be, as a rule, chanted in their Gregorian melodies. If, in exceptional cases, they are sung in figured music, they should have neither the form of a concert melody nor the fullness of a motet or a cantata.” Pope Pius X.

¹²⁹ The *Graduale Romanum* is the Church’s official book for the choir. It contains the complete Propers in addition to the Kyriale (which contains all the chant mass settings of the Church, and in particular the Requiem Mass). The official Vatican Edition was published in 1908.

¹³⁰ The *Ceremoniale Episcoporum* is the Bishop’s instructions for celebrating the Mass. It was first published in 1600 by Pope Clement VIII, and the same document essentially re-published in 1752 by Pope Benedict XIV.

The Sacred Congregation of Rites, December 29th, 1884, permits the chanting of Votive Vespers on Sundays and Holy-days in all churches in which there is no canonical obligation of reciting the Divine Office. Hence choirs should be practiced in the singing of several Votive Vespers, such as those of the Blessed Virgin, of the Most Blessed Sacrament, etc. On solemn occasions, like Christmas, Easter, Pentecost, the Vespers of the Feast should be sung if possible.

The custom of singing only the common psalms and the Magnificat without the prescribed Antiphons and Hymn is contrary to the liturgical ordinances, which parish priests, organists and choir directors are bound to observe.

The proper Antiphons to the psalms and to the Magnificat must at least be recited in Monotone (recto tono) if not sung to the proper Gregorian Melody.

11. Vesper Hymns, Magnificat, Antiphons B.V.M. [See Appendix III]

12. Benediction of the Most Blessed Sacrament. [See Appendix III]

If a motet of the Blessed Virgin is sung, it occupies the second place immediately after the foregoing hymn to the Blessed Sacrament and before the *Tantum Ergo*.

Benediction is closed with a hymn, suitable to season of feast, in English or Latin.

Hymns at Benediction:

It is to be observed with regard to chants sung at Benediction of the Most Blessed Sacrament, that the *Tantum Ergo* is of obligation in its proper place.

Besides the *Tantum Ergo* and preceding it, there is sung one other hymn to the Blessed Sacrament. For this purpose any one of the following motets may be employed: *Adoro Te, Ave Verum, Panis Angelicus, Verbum Supernum, Sacris Solemnibus, Ecce Panis, O Salutaris* and similar hymns from the liturgy of the Blessed Sacrament.

13. Motets in honor of the Most Blessed Sacrament. [See Appendix III]

Tantum Ergo [See Appendix III]

“In the hymns of the Church the traditional form is to be preserved. Hence the composition of a *Tantum Ergo* in which the first strophe is rendered in the manner of a *romanza*, a *cavatina*, an *adagio*, whilst the *Genitori* has the tempo of an *allegro*, is contrary to the liturgical law.”

14. Motets in honor of our Lady. [See Appendix III]

15. Motets for special occasions.

Dedication of Church. [See Appendix III]

Reception of Bishop [See Appendix III]

16. Music for certain festivities:---

a. Christmas. [See Appendix III]

b. Holy Week. [See Appendix III]

c. Easter. [See Appendix III]

d. *Te Deum Laudamus*. [See Appendix III]

e. Invocation of the Holy Ghost. [See Appendix III]

f. Miscellaneous. [See Appendix III]

17. General directions.

The Liturgical Text, the Proper of the Mass

“The Liturgical language of the Church is Latin. Hence it is forbidden to sing in the vernacular, not only the variable or common parts of the Mass and

office, but also anything whatever which pertains to the liturgical functions." *Though hymns in the vernacular are quite proper at Low Mass, anything but Latin is strictly prohibited at any time during High Mass.*

"As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful therefore to change this order or to substitute for the prescribed texts others selected at will, or to omit either entirely or in part, whatever belongs to the text, unless where the rubrics allow the substitution of organ modulations, while certain versicles are pronounced in recitative manner. However it is permissible, to sing a Latin motet to the Blessed Sacrament after the Benedictus at solemn Mass. After the offertory prescribed for the Mass has been sung, if time remains, a brief motet may be sung to words approved by the Church."

"The liturgical text must be chanted as it is found in the official books, without alteration or inversion of the words, without undue repetition, without breaking up the syllables, and always in a manner which is calculated to render the sense intelligible to the faithful who attend." Pope Pius X.

It is therefore the duty of the parish priest to insist that the Introit, Gradual, Sequence, the proper Offertory, and Communion be sung at every High Mass. If the choir is unable to sing these different parts according to the melody of the Gregorian chant or to modern music, then they may be recited *recto tono* and in an intelligible manner.

Responses of the Mass

The Responses of the Mass must be sung as set in the *Graduale Romanum* (Vatican Edition). *Deo Gratias* after the Epistle and *Laus tibi Christe*, after the Gospel are *not* to be sung by the choir.

Solos¹³¹

"It does not of necessity follow that all solos should be excluded. But these must never predominate to such an extent that during the ceremony the greater part of the liturgical text is thus performed; they ought rather to have the character of a simple melodic passage, and be intimately connected with the rest of the composition." Pope Pius X.

Orchestras

"In some special cases other instruments (than the organ) are permitted, but never without the express permission of the Ordinary, according to the prescription of the 'ceremoniale Episcoporum'." Pope Pius X.

Use of the Organ

Where possible the following rules of the "Ceremoniale Episcoporum" are to be observed: "The organ shall be silent on the Sundays of the [*sic*] Advent and Lent. It is permitted, however, on Gaudete and Laetare Sundays, at both Mass and Vespers; also on the feasts and ferias in Advent and Lent, which are celebrated solemnly by the Church; also on Maundy Thursday and Holy Saturday at the Gloria; and whenever there is grave reason for joyful solemnity. In the offices of the dead the organ shall be silent."

¹³¹ The use of the word "solos" refers to solo sections within a choral composition. Cf. *Tra Le Sollecitudini*, V, 2, paragraph 2, in Appendix 1.

Notwithstanding the fact of the above prohibition of the organ at certain times, if the choir is unable to sing without support, it may on any of these occasions be used, but with the following restrictions: Firstly, it must simply accompany the voices and not play an independent part; secondly, it must begin with the voices and cease with them. *Organists will take note that it is forbidden to accompany with the organ the celebrant or the minister at the altar, during the singing of the liturgical parts, such as the Preface, Pater Noster, Ite missa est, etc.* Organists will observe that their organ playing should be in conformity with the principles of sacred art, and should exclude all profanity, not only in itself, but also in the manner in which it is presented; and therefore it is strictly forbidden to play trivial marches, dances, operatic overtures, two-steps, secular songs, on any occasion whatever, whether before, during, or after the service in church.

Marriages

Before or after the marriage ceremony it is permitted to sing an appropriate hymn in the vernacular; theatrical solos, duets, non-Catholic hymns, profane melodies, or any song not approved by the Ordinary are strictly forbidden.

Detailed instructions in regards to use of choir and organ at Mass and Vespers and other liturgical services may be found, with full and useful explanations in R. R. Terry's "Catholic Church Music" (pub. Greening & Co., London) or in Rev. Dr. P. K. Haberl's "Magister Choralis" (pub. Pustet).

Although the *Church Music Guide for the Diocese of Seattle* provided a local interpretation of many of the norms of *Tra Le Sollecitudini*, it did not include the directives about the clerical role of choristers (i.e. banning of women) and the placement of the choir hidden behind a screen near the sanctuary – two such directives of the Papal document that were interpreted “to the letter” at St. James Cathedral.¹³² Because of the non-negotiable issue regarding women, Palmer eventually fazed them out of the Cathedral Choir (discussed in detail in Chapter 5).

In terms of repertoire in the 1912 guide, Palmer banned all Masses by Mozart and Haydn. These composers’ motets or other choral works have not appeared in any available sources listing repertory performed at St. James

¹³² Since cathedrals can be so large, the sanctuary in a cathedral is the area immediately surrounding the altar. This contrasts with the protestant use of the term which would include the entire nave, or worship space.

Cathedral up to 1953. The choral works of Bach, of course, never entered into any discussions about acceptability, because the Catholic Church regarded Bach as a heretic.

In December of 1927, Palmer took a renewed interest in enforcing the ideals of the *Motu Proprio* upon reading in the *Catholic Northwest Progress* that local parishes were still performing theatrical Masses by Haydn, Mozart, Peters and Lejeal. A year later, Palmer drafted a letter sent by Bishop O’Dea to all priests and pastors in the diocese that contained an updated list of banned composers. Ironically, Palmer included on the list four composers, Battmann, Concone, La Hache, and Gounod, whose Masses he performed with some regularity in his first couple of years at St. James. In his letter O’Dea wrote:

In this year of the Silver Jubilee of the Encyclical, motu proprio, of Pope Pius X on Church Music reform, it seems necessary to again call the attention of Pastors to the prescriptions of Our Holy Father. Although the use of liturgical music is becoming more widespread, it is regrettable that some Churches still use music which is forbidden by the Church.

I now desire to call the attention of pastors to the following Masses which are strictly forbidden: All Masses by

Battmann	Giorza	Mercadente	Silas
Bordese	La Hache	Millard	Stearns
Concone	Lejeal	Rosewig	Wiegand
Durand	Leonard	Rossini	Weber
Haydn	Mozart	Schubert	Gounod
			(St. Cecilia, Sacred Heart)

I hereby request all Pastors to see that their organists and choir-masters abstain in future from using them...

I also desire to again call your attention to the “Church Music Guide for the Diocese of Seattle” which I had prepared and published in the year 1912 for use in this diocese. Every Pastor, organist and choir-master should be provided with a copy of it.

Another document entitled “Regulations on Church Music in the Diocese of Seattle” accompanied the letter. For the first time the commission specified approved and banned hymnals for the diocese.

In regard to Hymnals, only those that are approved, such as St. Gregory's Hymnal or the Westminster Hymnal can be allowed to be used. In particular it is absolutely forbidden to use any edition of St. Basil's Hymnal. The same ruling applies to such hymnals as "May Blossoms".

By the late 1920's, Palmer's work had become known across the country. His complete adherence to the types of music specified for use by the *Motu Proprio* made St. James Cathedral a national model for its implementation. In 1929, the prominent American journal *Orate Fratres* praised St. James' music program in the following article:¹³³

The Cathedral of St. James, Seattle, Washington, has had an enviable record in its Sunday services ever since its opening in October 1927. [This perhaps refers to the opening of the school year 1927?] Every Sunday without fail, including 'vacation', High Mass and Vespers have been sung. The present choir contains over a hundred boys who receive their training at regular sessions of the school period, and at the joint rehearsals with a double quartet of men on Sundays after Mass.

The boys are divided into the "old" and "new" boys at the beginning of each year, both in practice and in the sanctuary, thus allowing the needed special attention of the one group. Choir seats are behind the high altar and screened by a grill from the congregation.

The choir, directed by Dr. F. S. Palmer, was founded by the present pastor, the Rt. Rev. Msgr. J. G. Stafford. His basic view is that such a choir not only renders true liturgical music but also fosters vocations—and the actual facts bear him out.

"At the Sunday High Mass during term time, the boys sing the responses without organ. They sing the Ordinary antiphonally with the men. The Gregorian masses in use include no. VIII (*De Angelis*), no. IX (*Cum júbilo*), no. XVII and the *Requiem*. The Proper of the Mass and all of the Vespers are sung by the men. Music of the polyphonic composers and motets and selections

¹³³ *Orate Fratres* was published by the monks of Saint John's Abbey, Collegeville, Minnesota. The first issue appeared on the First Sunday of Advent, 1926. It was originally edited by Dom Virgil Michel OSB, with the help of other well-known pioneers of the modern liturgical movement, including Gerald Ellard SJ, Martin Hellriegel, William Busch, and Justine Ward, all from the United States, as well as Donald Attwater from England, and James O'Mahony OFM, from Ireland. Its primary aim was to develop a better understanding of the spiritual impact of the liturgy and to promote active participation on the part of all men and women in the worship of the Church. See <http://www.saintjohnsabbey.org/worship/worship/page1.htm>, accessed 2 February 2009.

from the masses of modern composers, including Mitterer, Perosi, Ravello, Refice, Widor and Yon, are also sung.”¹³⁴

In addition, programs have been given to illustrate the different types of real Church music and have attracted wide notice. “It seems quite apparent,” writes Dr. Palmer, “that the only hope of a permanent and lasting reform in Church music lies in the education of the children. When this becomes general, then the next generation of adults will know and love the music of the liturgy, and congregational singing at High Mass will become the realization of a liturgical ideal.”¹³⁵

Dr. Palmer obviously invested much time in researching and examining available choral repertory for works which met the standards layed out by *Tra Le Sollecitudini*. Whether or not Palmer approved of all that the *Motu Proprio* said, it was church law and therefore he had to enforce it.

¹³⁴ The quotations signify that this paragraph is most likely taken from the same submission written by Palmer to *Orate Fratres* quoted in the last paragraph of the article.

¹³⁵ *Orate Fratres*, 21 April 1929.

CHAPTER 4 - THE HUTCHINGS-VOTEY PIPE ORGAN



Figure 15 - Palmer at the Hutchings-Votey console, c. 1907.¹³⁶

Palmer's biggest legacy is his design and installation of the Hutchings-Votey pipe organ in the West Gallery.¹³⁷ The largest organ in the city, and the

¹³⁶ Figure 15 shows Dr. Palmer at the Hutchings-Votey console, c. 1907. Open on the music rack is Widor's "March Pontificale" from *Symphony 1*, and a volume from the Peter's Edition of the organ works of J.S. Bach.

“finest [organ] west of the Mississippi” at the time of its installation, the organ survives today as a rare example of an intact, fully-functional instrument from the early 1900’s.¹³⁸ Organizations such as the Organ Historical Society now recognize it as one of the finest instruments of its kind. The *Seattle Post-Intelligencer* gave the following report in 1907:

It was prepared by Dr. Palmer and embodies many novel features not to be found in any other organ west of New York... The organ has been designed with special reference to a great production of every gradation of tone from the softest to the most massive full organ suitable to the large interior of the cathedral.¹³⁹

For over one hundred years organists, organ builders, and scholars have examined and studied the instrument, and have written about its specifications, mechanical details, and working condition in both its good and bad times. Two major catalogs exist: Howard Hoyt’s 1979 comprehensive listing of every technical problem of the organ in its most deteriorated state; and my own recently published specifications (2008) giving minute details about the construction and scale of every rank, and a comprehensive history of the instrument.¹⁴⁰

This chapter subsequently provides a general historical overview of the genesis of the instrument, and presents both my previously published and

¹³⁷ George S. Hutchings became the leading New England organ builder in the latter nineteenth century. Hutchings purchased the pipe organ division of Edwin Votey’s company in 1901 and formed Hutchings-Votey. Source: Douglas Earl Bush, *The Organ: An Encyclopedia*, New York: Routledge, 2006.

¹³⁸ “[St. James Cathedral Yearbook,]” 1907. Cathedral Music Archives.

¹³⁹ *Seattle Post-Intelligencer*, 8 December 1907.

¹⁴⁰ These details were published in *OHS Seattle 2008 Organ Atlas: A Young Yet Vibrant History: Seattle, Tacoma, Olympia: Washington State* published by the Organ Historical Society, July 2008. The author wishes to acknowledge David Dahl, Professor Emeritus, Pacific Lutheran University; Bruce Schull, Paul Fritts & Company, Tacoma; Dr. James Savage, Music Director at St. James Cathedral; Joseph Adam, Cathedral Organist at St. James Cathedral; and Scot Huntington, SLH Organs Stonington, Connecticut, for their help in compiling the data.

unpublished research about contractual information, possible design influences on the organ, and details about architectural changes made by Palmer. Tables listed by division indicate the changes made to the instrument and provide various historical notes for individual ranks.

CONTRACT WITH HUTCHINGS-VOTEY

Bishop O'Dea signed the contract with the Hutchings-Votey Organ Company of Boston on 10 September 1906, to build their Opus 1623 for St. James Cathedral.¹⁴¹ In 1929, Robert Snodgrass, a seminarian of the Diocese of Seattle, wrote "the great \$25,000 organ was the gift of Mr. J. A. Baillargeon. It is of Hutchings-Votey manufacture, and was personally installed by their superintendent, Mr. Skinner, to the specifications of Dr. Palmer."¹⁴² A statement from the Hutchings-Votey factory dated 18 December 1907, shows the organ to have cost \$18,500, per the contract. However, Hutchings-Votey sent another statement that included the final cost for changes made in the location of the blowing plant.¹⁴³

REDESIGN OF THE WEST WALL

Before his move back to Seattle, Palmer began meeting with Mr. C. D. Irwin of the Hutchings-Votey firm who came to New York from Boston to discuss various details of the instrument.¹⁴⁴ The 1892 Roosevelt organ which Palmer played at All Saints in New York (Figure 16) perhaps made an

¹⁴¹ C. D. Irwin to Bishop Edward J. O'Dea, 12 October 1906, Archdiocese of Seattle Archives.

¹⁴² Snodgrass, *A History of St. James Cathedral*. This figure is equivalent to \$617,267 today. See Williamson <http://www.measuringworth.com/uscompare/>, accessed 20 May 2009.

¹⁴³ In researching this instrument, a copy of the original contract has not been found. Only six pieces of correspondence exist between the cathedral and the factory: a letter dated 12 October 1906, acknowledging receipt of the contract; billing statement dated 29 July 1907; letter and copy of payment receipt dated 19 August 1907; billing statement dated 18 December 1907; and final billing letter from the factory dated 19 December 1907.

¹⁴⁴ Irwin, 12 October 1906.

impression on him, so much so that he had significant influence on changing the planned design of the west wall of St. James Cathedral to replicate the general design of All Saints. The physical designs of the New York Roosevelt and the Seattle Hutchings-Votey are similar, as both are completely exposed (not inside chambers) and span the entire width of the back wall with an extended gallery out over the back of the nave.

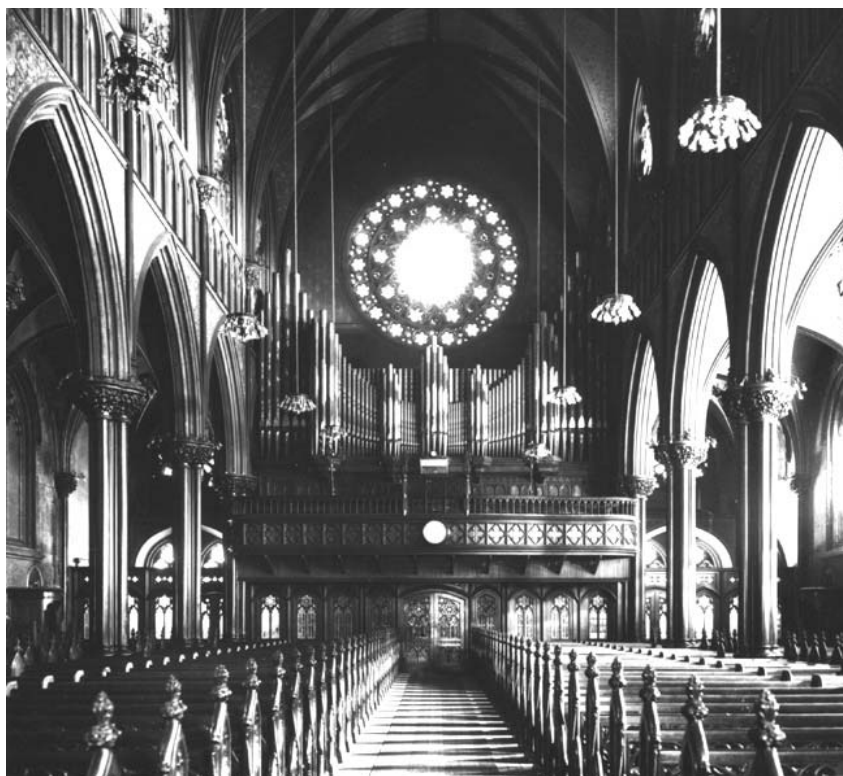


Figure 16 - 1892 Roosevelt Organ, All Saints Church, New York City.

The original plans for St. James Cathedral (Figure 17) drawn by Heins and Lafarge included a choir loft with built in risers occupying the same footprint and square footage as the narthex below, and called only for a small pipe organ divided into two sections at the back corners, flanking an exposed

window.¹⁴⁵ It located the blowers in the south tower landing, and showed just a small semi-circular extension of the gallery out over the back of the nave.

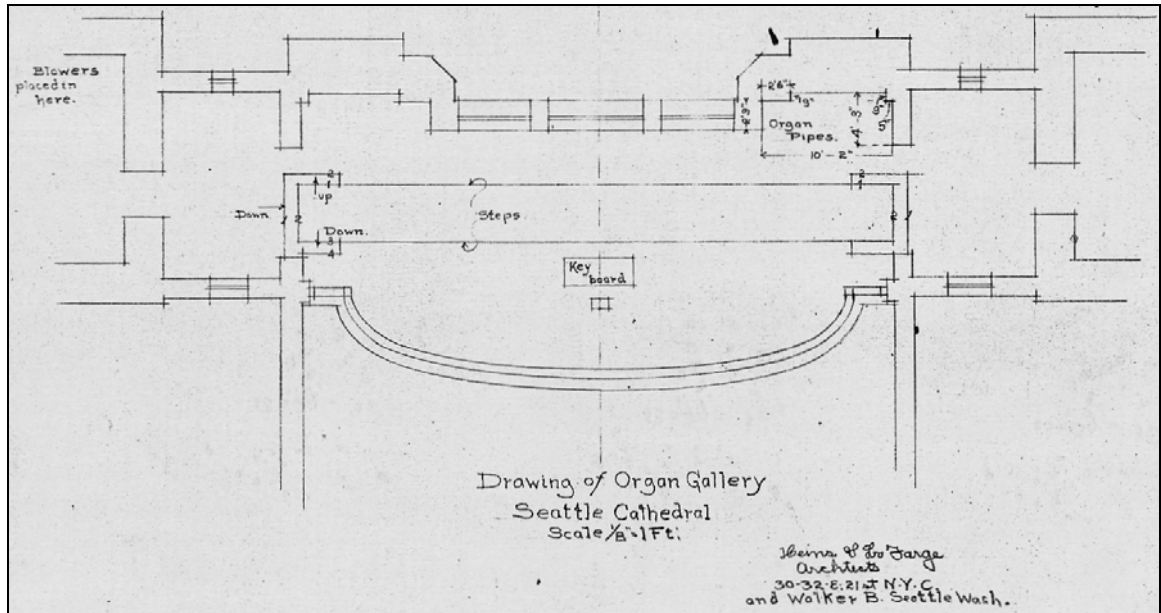


Figure 17 - Original Heins and Lafarge design for West Gallery.

At some point in the construction of the cathedral, the builders abandoned the original design, which resulted in an organ that occupied the entire footprint of the planned choir loft space, much like All Saints, New York. The cathedral commissioned local architects Somerville & Coté to design the organ façade and larger west gallery extension in a Northwest arts and crafts style. Owing, perhaps, to a low ceiling height in the west nave of 65 feet, they abandoned the exposed window, and designed the façade to cover the entire upper west wall. Most of the façade pipes speak, and are several feet longer than their actual required pitch length to reach the height needed for the new design.¹⁴⁶

¹⁴⁵ Heins and Lafarge also designed St. John the Divine in New York City.

¹⁴⁶ Large squares are cut in the backside of the pipes from the end point of the required speaking length to the top of the pipe, rendering these top sections incapable of extending the vibrating column of air, while still providing the necessary design aesthetics.

Evidence suggests that the redesign happened late in the building process, even after painters completed interior finish work in original planned choir loft. Stenciled paintings on the walls behind the 32' Bourdon pipes (Figure 18 and Figure 19) suggest they were originally intended to be seen, and support the theory that Palmer influenced the design based on his experience at All Saints.



Figure 18 - Finished stenciling behind 32' Bourdon, north end, west wall.



Figure 19 - Pre-existing stenciling in West Gallery, upper northwest corner.

SPECIFICATIONS OF THE HUTCHINGS-VOTEY

Except for a few added ranks, the rebuilding of the console, and the updating of some of its electrical wiring, the organ has remained virtually intact. It consists of 5 divisions (4 manual and pedal), two of which are enclosed with separate boxes and shutters, the Swell and Choir (which includes ranks belonging to the Great). Palmer designed the console to include drawknobs for a sixth division, an Echo division to be installed in the dome, which was never realized. In its original state the organ consisted of 46 ranks, 2,749 pipes.

The noted organ builder Ernest M. Skinner took part in the design and installation of the organ. In an interview, Carl Natelli (b. 16 May 1913; d. 12 November 2008), a student of Palmer, stated that Skinner, working as a sub-contractor of Hutchings-Votey, rode on the train from Boston to Seattle with the organ.¹⁴⁷ Natelli also recalled that Skinner did not like mixtures, therefore he convinced Palmer not to include them on the Hutchings-Votey.¹⁴⁸ Palmer's subsequent work with Skinner in 1911 at Plymouth Congregational in Seattle, confirms this, as Skinner did not include mixture stops on the Great division of this instrument either. Palmer's support of the lack of mixtures in both instruments is surprising, though, as the New York Roosevelt had two mixtures on the Great. The Hutchings-Votey also did not contain a mutation stop on the Great as had the Roosevelt, and as was typical for organs of the era.

¹⁴⁷ Telephone interview with Carl Natelli, March 2008.

¹⁴⁸ Mixtures are ranks with one or more small (high-pitched) pipes sounding with each note on the keyboard. These ranks break back as they ascend the range of the keyboard (as pipes get smaller and smaller going up the scale, the size of the pipes suddenly increases, jumping back down an octave or two in pitch, until another break back is needed to accommodate the full-range of the keyboard) and add the high-pitch brilliance to the sound of the full organ

Table 2 compares the Great divisions from the Roosevelt and the Hutchings-Votey. The two organs have basically the same foundations, except for the lack of a string rank on the Hutchings-Votey.¹⁴⁹

Table 2 - Roosevelt and Hutchings-Votey Great divisions compared.

	1892 Roosevelt, New York City		1907 Hutchings-Votey, Seattle (* enclosed in Choir expression box)
16	Double Open Diapason	16	Diapason
8	1 st Open Diapason	8	Diapason I
8	2 nd Open Diapason	8	Diapason II
8	Viola di Gamba		
8	Principal Flöte	8	Gross Flute *
8	Doppel Flöte	8	Doppel Flute *
4	Octave	4	Octave
4	Hohl Flöte	4	Harmonic Flute *
2 ² / ₃	Octave Quint		
2	Super Octave	2	Fifteenth
	Mixture, 4 ranks		
	Scharff, 3 ranks		
8	Trumpet	8	Trumpet *

Tables 3-9 list the current (and proposed) specifications of each division, and give explanatory notes, as applicable, for individual ranks. Ranks added to the Great and Solo are marked in **BOLD**.

¹⁴⁹ Palmer added a string to the Hutchings-Votey Great later in 1926, through the duplexing of the Choir Gamba to the Great.

Table 3 - Hutchings-Votey Great, current specification.
(Modifications from original are in **BOLD CAPS.**)

	GREAT - CURRENT	NOTES:
16	Diapason	
8	Diapason I	
8	Diapason II	
8	Gross Flute	
8	Doppel Flute	
8	GAMBA	Borrowed from the Choir Gamba, not in the original specification.
8	DULCIANA	Borrowed and extended from the Choir <i>Dulciana 16'</i> . The top octave is on its own offset chest. This stop was not in the original Hutchings disposition, but was added to the stoplist on the new Sanctuary console by Casavant in 1926. This stop has been retained in the 1996 rebuild of the west gallery console.
4	Octave	
4	Harmonic Flute	
2 2/3	TWELFTH	Added in 1995 by Frans Bosman on a new three-stop suspended chest inside the Choir expression box.
2	Fifteenth	
III	MIXTURE	1995, Frans Bosman, on three-stop chest.
8	Trumpet	
4	CLARION	The pipes are labeled: "FI White Patented June 25, 1907 COR"; recycled pipework added in 1995 by Frans Bosman on three-stop chest.

In the Swell and Choir, the string and celeste stops were switched after the organ left the factory. What Hutchings-Votey intended for the Swell, ended up in the Choir and vice versa. On both sets of pipes, the original division designation and rank name were double-stricken-through, and the new division and rank name inscribed. The swell also contains the only original mutation stops on the organ: the Dolce Cornet V and the Nazard 2^{2/3}. The dolce cornet does not have the same composition as a classic mounted cornet (or cornet decompose) of 8, 4, 2^{2/3}, 2, 1^{3/5}). Instead its composition lacks one more octave unison substituting a duplicated fifth giving it much more of

a mixture-like sound than a cornet. Double shutters enclosing the swell box added to the extreme dynamic range of the instrument.¹⁵⁰

Table 4 - Hutchings-Votey Swell.

	SWELL - CURRENT	NOTES:
16	Bourdon	
8	Diapason	
8	Salicional	Pipes labeled "1623 Ck Viola 58 Sw Sal". These were originally intended for the choir, and were swapped with the original Swell strings, perhaps during installation.
8	Unda Maris	Pipes labeled "SW 1623 Ck Unda Maris C 58". Also originally intended for the choir, and were swapped with the original Swell strings, perhaps during installation.
8	Stopped Diapason	
8	Quintadena	
4	Octave	
4	Flauto Traverso	
2 2/3	Nazard	
2	Flautino	
V	Dolce Cornet	
16	Contra Fagotto	Stamped "R.J.B." ¹⁵¹
8	Cornopean	
8	Oboe	Blocks stamped "R.J.B.", CC resonator scribed "Sw", "Bassoon", "1623".
8	Vox Humana	Blocks stamped "Vox" and "1623". These blocks are also stamped with the note names, the only blocks so stamped in the organ. The resonators are scribed with the opus number "1623". This stop is installed on its own chest with its own tremolo, in its own expression box (originally fitted with doors that were attached to the swell-shutter mechanism). A few of the doors of the <i>Vox Humana</i> have been fixed open, the remainder are stored in the side of the swell box.
4	Clarion	Blocks stamped "R.J.B."
	Tremolo	

¹⁵⁰ This is essentially two rows, one in front of the other, of vertical louvers on the front side of the enclosed swell box which rotate, either trapping the sound in the box or allowing it out.

¹⁵¹ The initials "R.J.B.," although belonging to someone who voiced the organ, have not been identified.

Table 5 - Hutchings-Votey Choir.

	CHOIR - CURRENT	NOTES:
16	Dulciana	
8	Diapason	
8	Gamba	
8	Viola	Pipes labeled " Sw-Sal Ch Viola". These pipes originally intended for the swell, were swapped with the original Choir strings, perhaps during installation.
8	Vox Celestis	Pipes labeled "Ch Sw Vox C". These pipes originally intended for the swell, were swapped with the original Choir strings, perhaps during installation.
8	Concert Flute	
4	Flute D'Amour	
2	Piccolo	
8	Clarinet	Blocks stamped "R.J.B."
	Tremolo	

Table 6 - Hutchings-Votey Solo.

	SOLO - CURRENT	NOTES:
8	Stentorphone	
8	Philomela	
4	Harmonic Flute	
8	Tuba Mirabilis	Blocks stamped "R.J.B."
	CHIMES	25 tubes; second-hand [date unknown, 1920?'s], manufactured by Liberty, installed on top of the swell box.

Table 7 – Hutchings-Votey Pedal.

	PEDAL – CURRENT	NOTES:
32	Bourdon	
16	Diapason	
16	Violone	
16	Bourdon	Blocks stamped “R.J.B.”
16	Lieblich Gedeckt	Borrowed from the Swell Bourdon
16	Dulciana	Borrowed from the Choir <i>Dulciana</i> 16’. Not in original disposition. Added by Casavant in 1926, retained in 1996 console rebuild.
10 2/3	Quint	Extension of the Bourdon 16’
8	Flute	
8	Violincello	Extension of the Violone 16’
16	Trombone	
	(blank)	Ravalment (plays 1 note of the 64’ octave, BBBBB, of the 32’ Contrabombarde, plus sub-couples the lower octave up one octave) – New in 2006, part of the Rosales Organ.
	(blank)	Contrabombarde 32’ – New in 2006, part of the Rosales Organ.
	(blank)	Bombarde 16’ – New in 2006, part of the Rosales Organ.

In 1911 the American Guild of Organists noted the effectiveness of the organ’s novel super- and sub- intra-manual coupling system which allowed the organist to increase the effectiveness of the pedal by their use.¹⁵² This system consists of six drawknobs, two-each for the Choir, Swell, and Solo. The use of these couplers doubles either up the octave (super) or below the octave (sub) whatever the organist plays on a given manual. These octave doublings then transfer through when one of the three manuals is coupled to the Great or to the Pedal using the intra-manual couplers Swell to Pedal, Choir to Pedal, Swell to Great, Choir to Great, or Solo to Great. The Swell can also couple to the Choir, again pulling through the octave doublings.

¹⁵² *The New Music Review and Church Music Review*, 1911. Sub-coupling plays all notes one octave lower, and super-coupling one octave higher.

Table 8 - Hutchings-Votey couplers.

COUPLERS, BY DRAWKNOBS	
Great to Pedal	Swell to Choir
Swell to Pedal	Choir 16' to Choir
Swell 4' to Pedal	Choir 4' to Choir
Choir to Pedal	Swell 16' to Swell
Solo to Pedal	Swell 4' to Swell
Swell to Great	Solo 16' to Solo
Choir to Great	Solo 4' to Solo
Solo to Great	Sanctuary On (added 1996 by Marceau)
Great to Solo	

Table 9 - Hutchings-Votey Echo.

	ECHO - PREPARED FOR, NEVER INSTALLED. INTENDED TO BE INSTALLED IN THE DOME.	
16	Bourdon	
8	Diapason	
8	Salicional	
8	Unda Maris	
8	Concert Flute	
4	Octave	
4	Flute	
8	Trumpet	
8	Vox Humana	
16	Pedal Diapason	This drawknob rewired in 1926 to play the Choir <i>Dulciana</i> 16' in the pedal.
16	Pedal Bourdon	This drawknob rewired in 1926 to play the Choir <i>Dulciana</i> 8' on the Great.

MODIFICATIONS

Throughout the life span of the organ, no modifications have been made to the original voicing of the pipes; they sound today exactly as they did over 100 years ago. Palmer made only three slight-modifications to the instrument by adapting it for playability from the Casavant in 1926, borrowing (duplexing) the Choir *Dulciana* 16' to the Pedal, and extending the Choir *Dulciana* up one octave (and adding a small extension chest) making the rank

playable on the Great at 8' pitch. This duplex and extension increased the organ's softer-dynamic expression capabilities.

In 1995 Frans Bosman installed a suspended three-stop chest inside the Choir division giving the Great division its lacking upper work.¹⁵³ This chest included a 3-rank mixture, 2^{2/3}, and 4' clarion (recycled from another 1907 instrument). René Marceau rebuilt the console in 1996 keeping the original drawknobs and shell.¹⁵⁴ The chimes were added in 1996 as well.

DEDICATION RECITAL

The public heard the new instrument for the first time on 15 December 1907 in a recital given by Palmer and Mary Louise Clary, contralto. The event, which took place one week before the Cathedral's consecration, offered a way for non-Catholics to see the building and to hear the new organ. The concert program included transcriptions of orchestral and operatic works, solo organ works, and vocal arias. Because the Cathedral had not yet been consecrated as a sacred space, Palmer programmed both sacred and secular works.¹⁵⁵

¹⁵³ Frans Bosman, a Dutch organ builder, maintained a shop in Portland, Oregon, from 1981-1995, and moved his shop to Mosier, Oregon in 1995. He performed routine maintenance and played an important role in the long-term restoration of the Hutchings-Votey.

¹⁵⁴ The original keyboards, stopjambes, and pedal board are kept in the organ archive room at the Cathedral.

¹⁵⁵ The program has been re-typed exactly as the original with diacritical marks missing in places.

DEDICATION PROGRAM

Grand Fantasia and Fugue in G Minor	<i>Bach</i>
The Celebrated "Largo" (Xerses)	<i>Handel</i>
DR. PALMER	
"Oh Thou That Tellest Good Tidings" (Messiah)	<i>Handel</i>
MME. CLARY	
Organ Symphony No. IV (Andante Cantabile)	<i>Widor</i>
"In Paradisum"	<i>Dubois</i>
Choral and Menuet Gothique	<i>Boellman</i>
DR. PALMER	
"O Divine Redeemer" (Repentir)	<i>Gounod</i>
MME. CLARY	
Aria	<i>G. M. Dethier</i>
Sonata I (Pastorale)	<i>Guilmant</i>
Fantasia on the Christmas Hymn "Adeste Fideles"	<i>F.S. Palmer</i>
DR. PALMER	
"My Heart at They Sweet Voice" (Samson and Delilah)	<i>Saint-Saens</i>
MME. CLARY	
Introduction and Pilgrim's Chorus (Tannhauser)	<i>Wagner</i>
DR. PALMER	

CHAPTER 5 - THE MUSIC PROGRAM UNDER PALMER

THE CATHEDRAL CHOIR

For over one hundred years, the Cathedral Choir has been the primary choral ensemble of St. James Cathedral. Palmer initially inherited a mixed choir of men and women from Ederer. This choir sang under Palmer for the first time at the dedication Mass of the cathedral on Sunday, 22 December 1907.

Although local Catholics knew that the ban on women was imminent, Palmer did not immediately ban them, and kept them in the Cathedral Choir for its first seven years. In May of 1908 (concurrent with the news from Boston) Palmer had announcements read at all masses stating “that he had still room in the Cathedral Choir for male and female voices, and that he would be pleased to communicate with any that thought they could render a service to the cathedral by taking part in the choir work.”¹⁵⁶ His efforts to recruit both men and women into the choir continued throughout May and until October of that year with published announcements in the *Progress*.¹⁵⁷ Palmer succeeded in his efforts, as the *Progress* reported on 4 September 1908, “the work of the choir is admitted by all to be of very high order, and is one of the attractive features of the services at the cathedral.”

The choir continued up through Easter 1914 as a mixed choir, however, the ban on women was realized in the summer following. A choir of men only began the choral season the next fall, and the Cathedral Choir remained a men-only ensemble until 1923 when boy sopranos joined the men, in accordance

¹⁵⁶ *Ibid.*, 15 May 1908

¹⁵⁷ *Ibid.*, 22 May 1908 - “the cathedral Choir is to be somewhat enlarged”; and *Ibid.* 16 October 1908 - “Ladies and gentlemen possessed of good voices and desiring to give their services may join the cathedral Choir, which is now being enlarged...”

with the strictures of *Tra Le Sollecitudini*. Figure 20 shows the Cathedral Choir in 1921 when it consisted of eight male singers plus Palmer. Around this time, Palmer had choir desks installed in the west gallery between the organ and case to accommodate the smaller number of male only singers (see Figure 21). The original rehearsal area for the choir occupied the north-east corner of the cathedral (site of the present north sacristy), and measured approximately 24 by 50 feet.¹⁵⁸

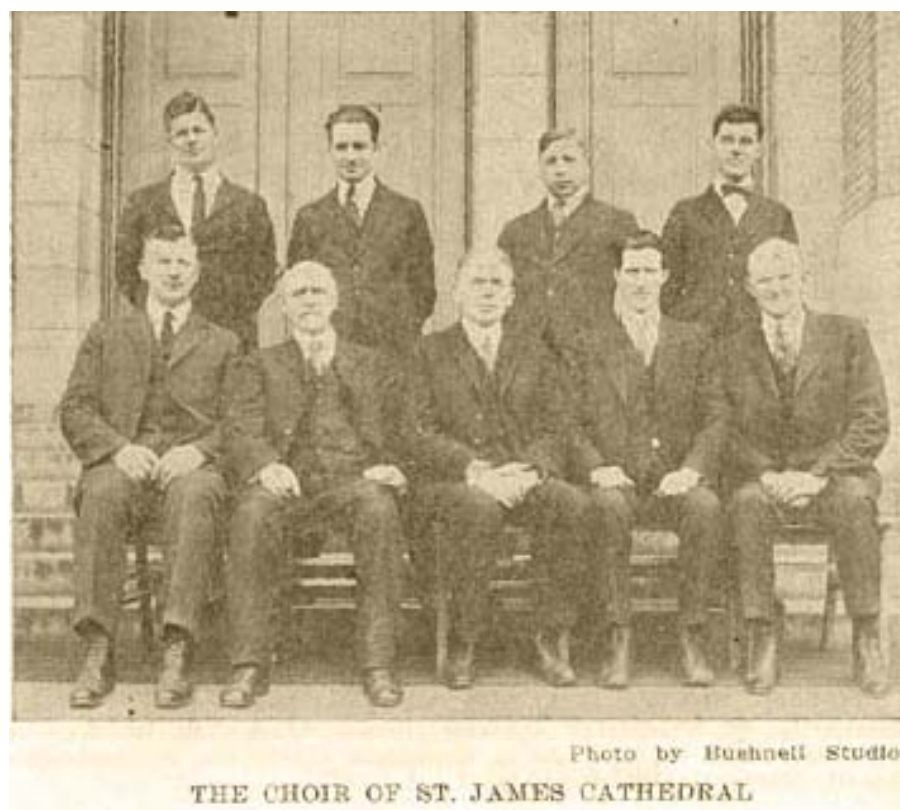


Figure 20 - The Choir of St. James Cathedral, 1921.¹⁵⁹

¹⁵⁸ Newspaper clipping, source unknown, date unknown, [c. 1906-1907]. The 1994 renovation of the cathedral reduced the room to about half its length to accommodate the addition of public restrooms.

¹⁵⁹ *The Calendar*, June 1921.

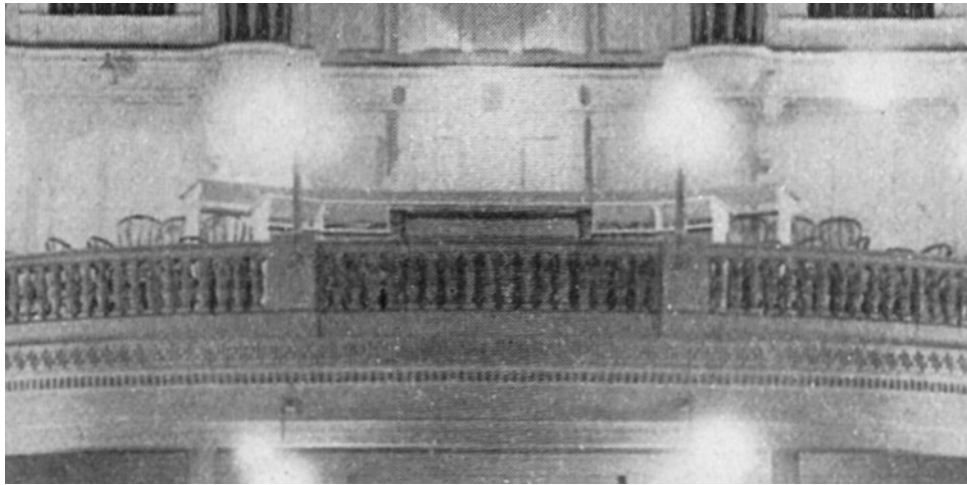


Figure 21 – The choir desks in the gallery.¹⁶⁰

In 1931 some of the young men of the Cathedral Choir took part in a Gregorian chant choir that sang both at the cathedral and Our Lady of Good Help. John McDonald Lyon, organist at Our Lady of Good Help and Assistant Organist and Choir Director at St. James Cathedral, organized the choir. Each Sunday, the young men (including Carl Natelli) sang the morning high Mass at the Cathedral then walked down to Our Lady of Good Help to sing the Noon Mass. Lyon directed the group and played the organ for the Mass at Our Lady of Good Help. Chapter 7 gives a discussion of Lyon's work as Palmer's successor.

CATHEDRAL SOLOISTS

To support the work of the choir and to fulfill the demands of the repertoire, Palmer employed the region's finest soloists. He maintained a

¹⁶⁰ St. James Cathedral, *Year book – 1932-33, St. James' Cathedral, Seattle, Washington* (Seattle: Newman-Burrows Company, 1933).

professional quartet at least up through the early 1910's that sang for cathedral parish liturgies, weddings, funerals, and other diocesan liturgies.¹⁶¹

Mary Louise Clary (Figure 22), hailed as the "greatest American contralto" of her day, was the first soloist to work with Palmer.¹⁶² Raised in Louisville, Kentucky, she moved at the age of 23 to New York City (fall of 1890) to pursue a professional singing career.¹⁶³ Within a year of her arrival, St. Patrick's Cathedral appointed her as a soloist, and she began to receive rave reviews for her voice.¹⁶⁴

This young woman has been gifted by nature with the most imposing contralto voice we have heard since the days of Annie Louise Cary, whose place the operatic stage has not yet been able to fill. Miss Clary sings without uncommon difficulty from A flat below the clef to B flat above. The registers of her voice are perfectly equalized, and her execution of scale passages is almost flawless. The power and quality of her voice are remarkable. It is one of those large heavy-bodied contraltos which come along only occasionally.¹⁶⁵

After New York, she moved to Chicago (by at least 1898) where she sang with the Chicago Symphony Orchestra, toured with the Redpath Concert Company, and sang with the Thomas Orchestra of Chicago.¹⁶⁶ In Seattle, she quickly became one of the region's most prominent singers and voice teachers who, in

¹⁶¹ Suzanne McArdle, Beatrice Ferris, R. Thatcher, and T.J. Pennell, with Margaret Fitzpatrick, director, and Dr. Palmer, organist, sang for the dedication of Holy Rosary, West Seattle, in October 1909. The *Progress*, 24 March 1911, mentions the cathedral quartet which sang for the secular entertainment in St. Edward Hall.

¹⁶² Mildred J. Hill, "History of Music in Louisville," in *Memorial History of Louisville from its First Settlement to the Year 1896*, ed. J. Stoddard Johnston (Chicago: American Biographical Publishing Company, 1896), 97.

¹⁶³ Emilio Belari, *Vocal teaching is a fraud : a reasoned demonstration of the errors of vocal education and their disastrous consequences* (New York: M.M. Hernandez, 1892) 70-72.

¹⁶⁴ "Famous Choirs of New York," *New York Times*, 23 October 1898.

¹⁶⁵ "A Week's Music Topics: Gossopi of the Concert Hall and Opera House," *New York Times*, 9 April 1893.

¹⁶⁶ "World & U.S. Premieres of the Chicago Symphony," <http://www.cso.org>, accessed 23 April 2009. *The Wesleyan Argus*, 16 March 1900.

addition to her duties at the cathedral, appeared regularly as a soloist with the Seattle Symphony.¹⁶⁷



Photo Christy Studio

Mary Louisa Clary, *Contralto*

Figure 22 - Mary Louise Clary.¹⁶⁸

Two other prominent female soloists, Suzanne McArdle (soprano) and Beatrice Ferris (alto), sang with Palmer at the cathedral. Beatrice had sung with the choir of Our Lady of Good Help since 1900 with Alfred Lueben, and then with Ederer in the pro-cathedral choir at St. Edward's Chapel. Graham Morgan, a tenor in the Cathedral Choir in the 1920's, sang as a soloist at the cathedral, and also appeared on occasion as a soloist with the Seattle Symphony Orchestra.¹⁶⁹ Morgan conducted the Amphion Society Male Chorus, the only resident ensemble at the cathedral during Palmer's tenure.

¹⁶⁷ Seattle Symphony Orchestra programs, 6 December 1905, and 5 December 1909. The date of her arrival in Seattle is not known. It is also not known if she and Dr. Palmer knew each other in New York City in 1897, the only year they were both there.

¹⁶⁸ Seattle Symphony program 13 November 1920.

¹⁶⁹ Seattle Symphony program, 4 February 1921.

Charles Albert Case (Figure 23), originally from Tacoma, made his debut as tenor soloist in the early 1920's. Shortly thereafter, he left Seattle to study opera in Rome, Berlin, Milan, and Vienna, and returned around January 1932. The *Catholic Northwest Progress* noted his return: "Mr. Case is considered one of the outstanding exponents of Rhythmic Diction. He spent 15 years in research work in phonetics and is now one of the most able teachers of its principles."¹⁷⁰ He re-appeared at the cathedral on Sunday, 17 January 1932, and thereafter sang every week at the 10:00 Solemn High Mass and every second Sunday at the 12:15 pm Mass.¹⁷¹ He later retired to his home in Lynnwood, Washington.¹⁷²



Figure 23 - Charles Albert Case¹⁷³

¹⁷⁰ *Progress*, 15 January 1932.

¹⁷¹ *Ibid.*, 22 January 1932.

¹⁷² Interview with Carl Natelli, 1 May 2007.

¹⁷³ *Progress* 15 January 1932.

In addition to Case, Palmer added to the solemnity of the 12:15 pm low Mass by using other male soloists from the Cathedral Choir to sing on occasion with the cathedral girls' choir. While never appearing with the title "cathedral soloist," baritone William H. Gerard; tenors Clifford Wiles, J.B. Carmichiel, and Patrick McCluskey; and P.A. Kaufer and John F. Daly (unknown parts) were regular soloists at the 12:15 pm Mass.¹⁷⁴

Joseph Baillargeon and other patrons continued their enthusiastic financial support of the Cathedral Choir and soloists through most of Palmer's tenure. As early as 1919, the annual reports of the cathedral show receipts from the Choral Club, which supported the financial needs of the music program by paying the salaries of the assistant organists and professional singers. In 1921 the cathedral paid \$1,775.00 to professional singers (estimating the salary for approximately three to four singers to have been around \$10-\$15 per week). The paying of professional singers continued throughout the 1920's with some fluctuation perhaps due to the formation of the boys' choir and a re-organization in the number of professional singers needed. However, after 1922, the amount continued to rise steadily, reaching its highest point in 1929 with \$2,695 paid to professional singers. Then in 1932, due to the Great Depression, it dropped to \$600, and stayed in this range until Palmer's death.

ST. EDWARD'S HALL

Since the parish no longer needed St. Edward's Chapel as a worship space, they deconsecrated it and renamed it St. Edward's Hall for use as a venue for secular music performances by the Cathedral Choir and soloists.¹⁷⁵

¹⁷⁴ *Ibid.*, 22 April 1932.

¹⁷⁵ The names Cathedral Hall and St. Edward's Hall both appeared in newspaper announcements and on printed programs of musical events.

Palmer and the cathedral soloists gave the first performance there on Friday, 12 February 1909, in honor of the centenary of Lincoln's birthday. Featured artist, Suzanne McArdle, soprano, performed a varied program of English, French, German and Italian songs. The program included the sextet from Donizetti's *Lucia di Lamermoor*, with McArdle and members of the Cathedral Choir, as well as arias from Mozart's *The Magic Flute*, the quartet from Verdi's *Rigoletto*, and solo works for violin and piano.¹⁷⁶ In celebration of St. Patrick's Day that same year, the cathedral and the Ancient Order of Hibernarians co-sponsored an evening of secular music on Sunday, 17 March, which included performances of secular dulcimer, piano, and vocal solos, as well as several Irish airs in honor of the feast day, sung by the cathedral soloists including Suzanne McArdle, Mary Louise Clary, and Beatrice Ferris.¹⁷⁷

These performances continued in St. Edward's Hall at least through May of 1911. That summer, the structure was razed in order to break ground for the new cathedral school. Secular music performances continued again in the new Cathedral Hall which occupied the first floor of the structure. The focus shifted from opera sung by the cathedral soloists to the production of school and parish plays in which the Cathedral Choir participated on occasion.

ACOUSTICAL PROBLEMS AND THE COLLAPSE OF THE DOME

Just three months after the opening of the cathedral, its reverberant, rolling acoustics had become a nuisance, and caused problems for intelligibility of music and spoken word. Sound waves were becoming trapped and

¹⁷⁶ *Progress*, 19 February 1909. A list of the performers and soloists is given in the repertory listing in Appendix XV.

¹⁷⁷ "[Opening of Cathedral Hall,]" Archdiocese of Seattle Archives, RG700:105/2. The Ancient Order of Hibernians is a Catholic, Irish American Fraternal Organization founded in New York City in 1836. It was active in Seattle, and co-sponsored these entertainment events with St. James Cathedral.

reverberating excessively in the 40-foot-high dome over the crossing. The *Seattle Times*, without consulting or interviewing any cathedral staff, published an article in its 23 February 1908 edition which did not speak favorably of the new acoustics.¹⁷⁸ The *Progress* responded on 28 February with the following public retort:

Work is being pushed to correct the unfavorable acoustics of the cathedral, and it is expected that in a short time the evil will be altogether eradicated, and although the acoustic properties of the cathedral are not all that could be desired, still they are not as bad as one would be led to believe by the article which appeared in last Sunday's issues of the Times.¹⁷⁹

The Cathedral Pastor, Father Hanley, devised a temporary plan to correct the acoustics. The *Progress* reported his plan to the public in the following article:

By means of a simple and practical device originated by Father Hanly, the defective acoustics of the cathedral have been entirely remedied. The difficulty seemed to center in the great central dome of the building, and by the simple contrivance of a screen resembling an inverted parachute placed over the entrance to the dome it has been removed.¹⁸⁰

In 1911, Bishop O'Dea took a serious interest in solving the problem. He explored two options: a horizontal, octagonal stained-glass window which would have covered the entire opening to the dome, and the experimental application of acoustical treatment inside the walls of the dome. He arranged for local steel manufacturers to construct the frame, and Franz Mayer & Co. of New York to design the glass.¹⁸¹ Mayer and Co. referred Bishop O'Dea to a local firm, H.W. Johns-Manville Co., to possibly rectify the defective acoustics of the cathedral. Their proposal was to apply J-M Akoustikos Felt to the four

¹⁷⁸ *Progress*, 28 February 1908.

¹⁷⁹ *Ibid.*

¹⁸⁰ *Ibid.*, 13 March 1908.

¹⁸¹ Bishop O'Dea to Mayer and Co., 21 January 1911. Archdiocese of Seattle Archives, RG 700:105/2.

interior vertical walls of the crossing, which would have been finished off with burlap painted to match the rest of the interior, and would have cost \$9,693.¹⁸² However, Bishop O’Dea, hesitant to invest in an unproven science, expressed his concern in a letter seeking a recommendation for a local acoustician: “As this science has hitherto been to a great extent experimental I dread expending the money for the purpose unless I can have a guarantee that the work will be effectual for the purpose.”¹⁸³ Sources do not make clear if O’Dea completed the project.

Regardless, in 1916 the unfortunate elimination of the core of the problem, the dome itself, solved the acoustical problem. On 2 February 1916, at 3:13 pm, the great central dome crashed to the ground under the weight of a heavy snow storm, the worst that Seattle had experienced since 1893. Significant snow had accumulated around the dome, and when the sun began to melt the snow on the south side, the imbalance in weight caused the dome to torque, and it came crashing down into the crossing and the south transept. The collapse took no lives, and, while it damaged furnishings immediately under the crossing, the west gallery organ remained unharmed (Figure 24). Cathedral Hall was consecrated as a temporary chapel, and all parish Masses were said there during the reconstruction.¹⁸⁴

¹⁸² H.W. Johns-Manville Co. to Bishop O’Dea, 21 November 1911. Archdiocesan Archives, RG:105/2.

¹⁸³ *Ibid.*, Bishop O’Dea to Rev. T. F. Coakley, D.D., 5 January 1912.

¹⁸⁴ *Progress*, 4 February 1916.



Figure 24 - Interior view looking west after the crash of the dome, 1916.

By that summer, architect John Graham had proposed an even greater dome for the cathedral than had existed before. A scale model of the proposed rebuild, a photo of which the *Progress* first printed on 21 July 1916, is on display in the cathedral music office. Graham proposed that the new design for the interior, even with the larger dome, would somehow correct the acoustics, the exact means by which he did not specify. The drawings for the new dome were submitted to acousticians around the country for study.¹⁸⁵

In order to raise funds for the rebuilding project, the cathedral organized a fair which took place 9-21 October at Koller's Rink at First Avenue and Seneca street. Just like the 1903 fair, different musical groups provided the entertainment every night, including the Cathedral Choir, the Policeman's Band, vaudeville performers, and students from Holy Names Academy. Most notably, the participation of Alfred Lueben and his mixed chorus of the Seattle *Liederkrantz* represented a significant effort, on the part of Palmer, to maintain connections with the cathedral's rich musical past.¹⁸⁶

The cathedral reopened on Sunday, 18 March 1917, and major compromises had been made in the extravagant plans to rebuild the cathedral. Four steel and concrete pillars were added in the corners of the crossing to hold up a new dome, but instead held up a web of structural steel above the transepts, crossing, and east nave from which hung a suspended ceiling of wire mesh and plaster, lowering them to match the level of the west nave. With the dome now gone, the Echo organ, as originally conceived over the crossing, could not be realized. Although unfortunate, the crash of the dome changed the course of the music program for the better, allowing the

¹⁸⁵ *Ibid.*, 21 July 1916.

¹⁸⁶ *Ibid.*, 6 October 1916.

opportunity, a decade later, for the addition of a much larger second organ in the east apse of the cathedral, and a rebuilding of the sanctuary to accommodate the screened-in choir demanded by *Tra Le Sollecitudini*.

CASAVANT ORGAN AND SANCTUARY REMODEL

J.A. Baillargeon had long promised Monsignor Stafford a sanctuary organ to make it possible for music to be successfully made at the east end of the cathedral. In 1925 Casavant Frères of St.-Hyacinthe, Quebec, proposed a modest two-manual instrument which would serve as a choir organ in the east apse behind the altar. On 14 July 1926, Bishop O'Dea signed a contract with Casavant to build their opus 1163, which expanded the initial plans to include a four-manual master console in the east apse to control both east apse and west gallery organs. The new organ and console were placed directly behind the altar, as well as two rows of semi-circular choir pews at the rear of the apse. A grill, which flanked the altar, disguised all of these additions, realizing yet another mandate of the *Motu Proprio* (see Appendix I, *Motu Proprio* V. 14) by creating a screened-in sanctuary choir area (Figure 25). The east apse then became the primary location for musicians in St. James Cathedral.

The result of Casavant's work surpassed Palmer's initial vision for an echo organ playable just from the Hutchings-Votey. The local press offered a detailed description of the new organ as follows:



Figure 25 - Re-designed sanctuary, with choir screen, and Casavant organ showing behind reredos. ¹⁸⁷

The new instrument is a Casavant model, and is by no means a mere “echo” organ, but a complete organ, designed primarily to accompany the Sanctuary choir. Besides the usual foundation stops, diapasons, flutes, strings and harmonic corroborating ranks, it contains a very ethereal flute celeste and a fine smooth-toned reed that will add much to the general ensemble. The organist can play either or both organs from one console, as they are electrically connected.¹⁸⁸

¹⁸⁷ *Silver Jubilee*, 7. A portion of the Casavant case is now displayed in the entrance to Cathedral Hall.

¹⁸⁸ Unidentified newspaper article, personal collection of James Savage.

The 1929 Silver Jubilee Book gave a more detailed account of the financial details of the organ and rebuild of the sanctuary as follows:

The actual gift of the organ represented about \$12,500, plus the decorative organ case, but the parish, in order to have the new organ electrically connected with the great organ had to pay for its console \$4,500. The total which St. James Cathedral had to pay towards the installation of this new organ, including screen, choir stalls, organ platform, electrical work, blower pipes and removal pillars, amounted to approximately \$13,000. This, with the amount of the gift of our benefactor, represents an investment of over \$25,000.

The addition of this organ made St. James Cathedral like most major Parisian churches that have a large *grand orgue* in a rear gallery, and an *orgue du choeur* at or near the sanctuary, but had the unique advantage over even these churches in having the organs electronically connected. The organs could be played as separate instruments, each from its own console, or as one combined instrument (playable only from the east apse). The Casavant organ could not be played from the Hutchings-Votey console. Because the new console had drawknobs for each individual rank on the Hutchings-Votey, the organist could combine the individual ranks of the two organs in any way desirable. The rarity of the installation was described as “[giving] the cathedral one of the finest organs in the west, as well as a complete double organ; two four-manual consoles, and seating capacity for choirs at both east and west ends of the edifice. There are few such organs in existence and

Seattle has the only one on the Pacific Coast.”¹⁸⁹ The specifications follow in Table 10-Table 12:

Table 10 - Casavant Great.

	GREAT	Enclosed
16	Bourdon	Pipes reused by Rosales in 2000 East Apse organ
8	Diapason	
8	Melodia	
8	Dulciana	
8	Spitz Flute	Pipes reused by Rosales in 2000 East Apse organ
8	Flute Celeste	Pipes reused by Rosales in 2000 East Apse organ
4	Principal	

Table 11 - Casavant Swell.

	SWELL	Enclosed
8	Diapason	
8	Viola da Gamba	Pipes reused by Rosales in 2000 East Apse organ
8	Voix Celeste	Pipes reused by Rosales in 2000 East Apse organ
8	Bourdon	
4	Harmonic Flute	
2 ^{2/3}	Nazard	
2	Flageolet	
1 ^{3/5}	Tierce	
8	Closed Horn	
4	Closed Horn	Extension of Closed Horn 8'

¹⁸⁹ *Progress*, 28 January 1927. The Casavant organ was removed in 1999 to make way for a new instrument which was designed and installed in 2000 by Manuel J. Rosales of Los Angeles. Five ranks of pipes were retained and reused in the Rosales organ. Other items retained for archival purposes were the keyboards, stop jambs, steel swell shoes, façade ornamental woodwork and pipes, and bench. Today, just as in 1927, the cathedral is recognized internationally for its unique organ installation. The current east apse organ is much more than just an *orgue de chœur*. It is a complete instrument itself, playable from a four-manual master console which controls both instruments. *The American Organist* wrote in October of 2000 “hearing these distinctive but congenial installations separately and together, in solo recital and in a powerful liturgical service, made everyone aware that St. James Cathedral’s organs rank favorably with the world’s most outstanding instruments.”

Table 12 - Casavant Pedal.

	SANCTUARY PEDAL	
16	Bourdon I	Unenclosed
16	Bourdon II	Enclosed with Swell
8	Flute	
16	Fagotto	

Table 13 - Casavant Couplers.

SANCTUARY
Great to Great 16, 4'
Great to Great 16', 4'
Swell to Great 16', 8', 4'
Swell to Swell 16', 4'
Great to Pedal 8'
Swell to Pedal 8'
GALLERY
Swell to Great 16', 8', 4'
Choir to Great 16', 8', 4'
Solo to Great 16', 8', 4'
Swell to Swell 16', 4'
Choir to Choir 16', 4'
Choir Unison Off
Swell to Choir 8'
Solo to Solo 16', 4'
Great to Solo 8'
Great to Pedal 8'
Swell to Pedal 8', 4'
Choir to Pedal 8'
Solo to Pedal 8'

The specifications in the contract with Casavant included preparations for new pipe work to be added to the Hutchings-Votey Great division. Drawknobs for a 4-rank mixture and an 8' Gemshorn were added to the Casavant console, but the pipework was never installed.

Pietro Yon, then organist of St. Francis Xavier Church in New York City, and a close friend of Palmer's, gave the dedicatory recital for the Casavant on Sunday, 6 February 1927 (see Figure 26). Yon shared the program with Palmer, the Cathedral Choir of Boys and Men, and the Amphion Society, the cathedral's resident singing ensemble directed by Graham Morgan, a member of the Cathedral Men's Choir. The organists and combined choirs performed Widor's Mass for two organs showcasing the unique installation. The dedication began with a liturgical procession and solemn blessing of the organ by Bishop O'Dea, followed by the concert and then solemn benediction of the Blessed Sacrament.

DEDICATORY RECITAL

ON THE

New Memorial Sanctuary Organ

Built by Casavant Freres, Ltee., St. Hyacinthe, Quebec

Played by

PIETRO YON, Organist

Assisted by the Amphion Society and the Cathedral Choir of Boys and Men

MR. GRAHAM MORGAN, Director of the Amphion Society Male Chorus.
DR. F. S. PALMER, Organist and Director of Music at the Cathedral.

Program

Processional.

Blessing of the Organ.

By the RT. REV. EDW. J. O'DEA, D. D., Bishop of Seattle

"Laudate eum in tympano et choro; laudate eum in chordis, et organo." *Ps. CL.*
(*"Praise Him with timbrel and choir; praise Him with strings and organs."*)

1. (a) *Dominie salvam fac patriam nostram Americam*.....*Gounod*
(*O Lord save our country, America.*)
- (b) *Kyrie-Gloria-Agnus Dei, for two Choirs and two Organs*.....*Widor*
AMPHION SOCIETY AND CATHEDRAL CHOIRS
2. Two Unaccompanied Motets—
 - (a) *Adoramus Te**Palestrina*
We adore Thee, O Christ, and we bless Thee; because by Thy
Holy Cross Thou hast redeemed the world.
 - (b) *Ave Maria**Victoria*
AMPHION SOCIETY
3. (a) *Sonata Romantica**P. A. Yon*
Largo-Allegro. Adagio. Finale-Allegro.
- (b) *Frere Jacques dormez-vous?*.....*J. C. Ungerer*
- (c) *Prelude and Fugue in A minor*.....*Bach*
- (d) *Piece Heroique**Cesar Franck*
- (e) *Scherzino**Powell Weaver*
- (f) *Echo**P. A. Yon*
- (g) *Second Etude**P. A. Yon*

PIETRO YON

SOLEMN BENEDICTION OF THE MOST BLESSED SACRAMENT

- Ave Verum (Sixth Mode)*.....*Gregorian*
"n Ergo (Third Mode).....*Gregorian*
Tollite Hostias*Saint-Sa*
 CATHEDRAL CHOIR
- Recessional—*Toccata**R. F.*
 PIETRO YON

Figure 26 - Facsimile of the 6 February 1927 program.¹⁹⁰

¹⁹⁰ Archdiocese of Seattle Archives. Reprinted with permission.

CHILDREN'S CHOIRS AND THE *SCHOLA CANTORUM*

By February of 1908, just two months after the cathedral opened, a children's choir had been organized.¹⁹¹ They sang for the first time on Tuesday, February 11, at a Mass commemorating the fiftieth anniversary of the first Marian apparition at the grotto in Lourdes, France.¹⁹² Within just three months after organizing, they had learned an entire Mass setting, Battman's *Mass in E-Flat*, which they performed on Thursday, 13 March, at the High Mass for the feast of St. Joseph.¹⁹³ In its first couple of years the choir maintained a rigorous schedule and sang primarily at daily and evening masses in the Cathedral, devotional services including a full month of evening devotion services to the Blessed Virgin Mary during May,¹⁹⁴ and the Forty Hours devotion in June, at which they sang two masses during the school day.¹⁹⁵

In the fall of 1908, Margaret Fitzpatrick Bagnall, became director of the children's choir. She also served as assistant organist from 1910-1918.¹⁹⁶ By Christmas of 1909 the choir had acquired a favorable reputation "acquitting themselves with much praise."¹⁹⁷ In addition to singing motets and Masses, Bagnall added Gregorian propers to their repertory.

In August of 1911, Fr. William J. Noonan, Fr. Hanley's successor as the second pastor of St. James Cathedral, announced that a new cathedral school would be built at Terry Avenue and Columbia Street. St. Edward's Chapel was torn down to make way for the new school, which opened in 1913.

¹⁹¹ The conductor of the ensemble was not specified in available sources.

¹⁹² *Progress*, 14 February 1908.

¹⁹³ *Ibid.*, 13 March 1908.

¹⁹⁴ *Ibid.*, 8 May 1908.

¹⁹⁵ *Ibid.*, 12 June 1908, 8.

¹⁹⁶ Carl Natelli, 10 August 2001; *Progress*, 16 October 1908.

¹⁹⁷ *Progress*, 16 October 1908.

Approximately ten years later Palmer formed a choir of boys from the school (Figure 28) who combined with the men to sing four-part music, bringing St. James more inline with the *Motu Proprio*. He also organized at this time the Schola Cantorum, a select choir of boys from the school (Figure 27). Palmer gave the following description of the Schola Cantorum:

The cathedral has a choir ("Schola") of 16 boys, divided into seniors and juniors, who sing also for the week day High Masses of which there are generally three or four each week. This "schola" is a choir composed of especially selected voices and it is now considered quite a distinction among the boys to be found worthy, after voice and other tests, of a place in this schola.¹⁹⁸



Figure 27 – Schola Cantorum, 1933.¹⁹⁹

¹⁹⁸ *Year book 1933-34*, 9.

¹⁹⁹ Original photo in Music Office. Front Row, Junior Schola, left to right–William Etue, Emmett Moriarty, Vincent Nastos, William Moffatt, Michael Barton, Guy Granger. Second Row, Senior Schola, left to right–Charles Sullivan, Martin Armstrong, Robert Welch, Mark Sullivan, John Van Horn, Albert Shoul, Joseph Sullivan, William Armstrong. The Junior Schola wore a small Celtic cross and silver chain. The Senior Schola wore a larger Celtic cross suspended from a scarlet ribbon, one of which has been returned to the cathedral on 22 April 2008, from George Fiore, Music Director and Organist at St. James from 1967-1971.

A few of the boys of the Schola Cantorum including Robert Welch, John Van Horn, and Martin Armstrong sang solos on occasion at the 12:15 pm low mass, and for other services at the cathedral.²⁰⁰

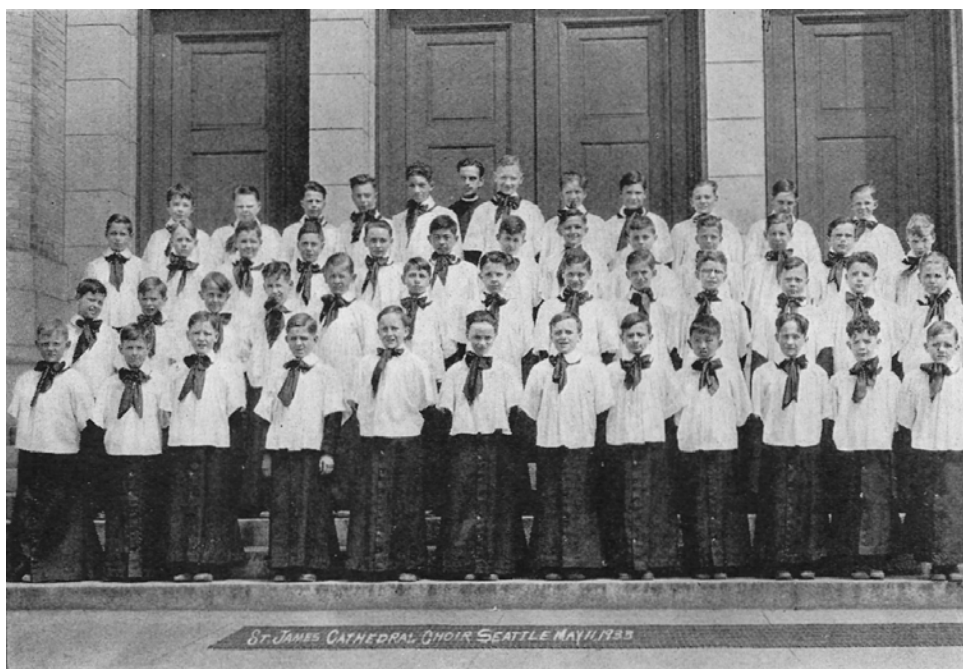


Figure 28 - The St. James Cathedral Boys' Choir.²⁰¹

By the 1930's the choir of men and boys had reached its peak, and was regularly broadcast over national radio networks, receiving accolades for their singing. The *Progress* wrote in 1932 that "the Cathedral Boys' Choir is one of the most accomplished juvenile choirs in the country."²⁰² In October of 1932, the choral season was begun with a choir of 85 boys and men, in addition to the Schola Cantorum.²⁰³ The *Catholic Northwest Progress* printed a roster of the choir for this year, listing the boys and men who sang for Bishop O'Dea's

²⁰⁰ *Progress*, 17 February 1933.

²⁰¹ Photo taken 11 May 1933. *Year book 1932-33*.

²⁰² *Progress*, 1 January 1932

²⁰³ *Ibid.*, 21 October 1932.

Jubilee Mass on Thanksgiving Day, 24 November 1932.²⁰⁴ For this mass the seminarians from St. Edward's Seminary joined the cathedral musicians, bringing the choir to over 150 singers. In 1933 the boy's choir numbered 49, and the the combined men's and boy's choirs numbered 75 choristers.²⁰⁵

The success of the choir necessitated the hiring of Theodore Sanger in the 1930's as a full-time conductor to train the boys of the Schola Cantorum. Born in Great Britain, Sangar received his early training as a chorister in the choir school at Exeter Cathedral, Exeter, England.²⁰⁶ Before coming to St. James Cathedral, he worked as a cathedral organist in Nova Scotia.²⁰⁷ He held the A.R.C.O., the Associateship Diploma of the Royal College of Organists, the highest diploma the organization grants to those who successfully pass the examination.²⁰⁸ He served as assistant organist and choirmaster of the Schola Cantorum until 1933, at which time he accepted an assignment as organist of the St. Mary's Cathedral in Portland, Oregon.²⁰⁹ In 1935, when Bishop Shaughnessy reappointed Monsignor Stafford as Pastor of the Assumption Parish in Bellingham, Sangar accompanied him as his musician. In his retirement in Bellingham Sangar worked as a bell hop for the Olympic Hotel in Bellingham.²¹⁰

By the 1930's the Cathedral boasted a girls' choir as well, most likely comprised of students from the cathedral school, which counterbalanced the

²⁰⁴ *Ibid.*, 11 November 1932. See Appendix XV.

²⁰⁵ *Year book 1932-1933*, 9.

²⁰⁶ Personal memoir of John Van Horn, chorister in the Schola Cantorum under Sangar's direction.

²⁰⁷ Oral interview with Carl Natelli, 1 May 2007.

²⁰⁸ *Progress*, 18 December 1931.

²⁰⁹ *Ibid.*, 15 September 1933.

²¹⁰ The parents of John Van Horn encountered Mr. Sangar at the hotel, and he gave them a framed photo of the Schola Cantorum from 1933 (Figure 27), which has been passed back to the cathedral through John Van Horn's widow of Federal Way, Washington.

cathedral boys' choir. From 1931 to 1934, Nell Frances Lovely, an organ student of Palmer, directed the cathedral girls' choir and "coached [them] to new heights of artistic accomplishment."²¹¹ During the summertime in the early 1930's, the girls' choir sang for the Sunday, 12:15 pm mass.

THE JUSTINE WARD METHOD

The Justine Ward method of teaching Gregorian chant became the foundation of music pedagogy in the cathedral school, and the school became a model for use of the Ward method in the Northwest.²¹² A representative of the Pontifical Institute for Sacred Music of New York introduced the method to Northwest Catholic educators in 1922 at a workshop held at St. James Cathedral. Father Robert Snodgrass offered the following account of this historic presentation:

A notable event occurred in the summer of 1922, when a course in the Justine Ward System of Music was given in the cathedral Hall for the teachers of the various Sisterhoods of Oregon and Washington by Professor McVey of the Pontifical Institute of Sacred Music of New York [...] This course was repeated in the Summer of 1923. Its importance will be realized by the fact that this system was introduced by the Sisters into their various schools throughout the Northwest; it has since been continued with great success. It is considered one of the best methods for teaching music to children, and is a direct preparation for the study of Gregorian [chant]. It is intended to lead the congregational singing of the Church's own music, the Plain Chant.²¹³

²¹¹ *Progress*, 4 December 1931; Carl Natelli, 10 August 2001.

²¹² Justine Ward, the eponymous founder, was born on 7 August 1879. In 1904 she converted to Catholicism and in gratitude for her conversion, Ward decided to support and promote the reform of sacred music begun by Pope Pius X. She developed her method in response to a request from Fr. Thomas E. Shields, chair of the first department of education at The Catholic University of America. The Ward Method of Music Instruction is a progressive method of teaching elementary school children – through vocal instruction – music theory, composition and conducting. The Method was developed to teach American Catholic school children the fundamentals of music, and is based in Gregorian chant. During the 1920s, the use of the Ward Method spread throughout the United States. See The Ward Center of San Antonio, <http://www.wardcenter.org>, accessed 20 April 2009.

²¹³ *Silver Jubilee*, 45.

By the summer of 1927, Palmer became recognized as a local expert in the Ward method, and on 17 June, presented a paper on the Justine Ward method to the Washington State Music Teachers' Association Convention in Tacoma. In his paper he summarized the method with the following:

The Ward method is in no sense merely a system of sight reading, but a comprehensive course of vocal music which has for its basis, pure tone production, a study of the practical aspects of harmonic structure, rhythm, dynamics, phrasing, development of initiative in composition of melodies and counter melodies, conducting, practical use of the C clef in all positions, as well as the usual treble and bass clefs, besides the Gregorian clefs and the square note notation.

The Ward method comprises a four-year course, of which only the fourth is devoted especially to Gregorian Chant. Mrs. Ward's idea is that children must be taught to sing as naturally as to speak or to read.²¹⁴

By 1933 the Ward method had been well established in the cathedral school, and became the basis for selection of boys for participation in the boy's choir at St. James Cathedral. Palmer stated "the boys who have previously had training in the Ward method of sight singing are selected from the 4th, 5th, 6th, 7th and 8th grades of the cathedral school. They have a daily rehearsal which is a regular school period besides special rehearsals with the men preceding feasts."²¹⁵

RADIO BROADCASTING

St. James Cathedral broadcast the first religious service of any kind over the airwaves of the Northwest. In February 1922, St. James Cathedral applied through the local radio inspector for a temporary broadcast station grant with

²¹⁴ Unidentified newspaper clipping, August 1927. The article is a reprint of Palmer's paper which was read on 17 June.

²¹⁵ *Year book 1932-33*, 9.

the call letters KDP.²¹⁶ On 5 February, sermons given at the cathedral were broadcast over the air. Father Robert Snodgrass described the event:

February 5, 1922 is an interesting date in our parish history. On that day the first of a series of mission sermons given by the Paulist Frs. Quinnan and Donegan was broadcast over the radio. This was the first time in the West that the comparatively new invention had been so used, and the many commendatory letters which Fr. Stafford received from Catholics and non-Catholics alike proved its popularity.²¹⁷

In 1926 the Cathedral realized the potential to spread the teachings of the Catholic faith through radio broadcast and began to air entire Masses. Father Snodgrass recalled the events:

Msgr. Stafford had the Good Friday and Easter Sunday services of 1926 broadcast over the radio. These were so popular and did so much good that Monsignor began the broadcast of the music and sermon of the regular 12 o'clock Mass on Sundays. A notable course setting forth Catholic doctrine was inaugurated, and many thousands outside the fold heard reasons for Catholic beliefs. This course was given every Sunday from April 25, 1926, to May 22, 1927, and was discontinued only with many regrets, owing to the prohibitive cost.²¹⁸

In 1927, KOMO began to air broadcasts from St. James Cathedral. The parish mentioned this shift in the 23 January 1927 bulletin:

We call your attention to the fact that the Radio Broadcasting Station KOMO has been developed into the largest station on the Pacific Coast, having a broadcasting power equal to any on the Coast, reaching an audience of many thousands of all creeds. What a wonderful channel for spreading the truths of the Gospel. Your weekly offering helps to pay for this unparalleled good.

Following a five-year hiatus, radio broadcasting resumed for the services of Holy Week and Christmas of 1932. This series included the Tre Ore service on Good Friday at which the Cathedral Choir sang Dubois' *Seven Last*

²¹⁶ Thomas H. White, "United States Temporary Broadcast Station Grants: 1922-1928," 1 January 2006, <http://earlyradiohistory.us/tempstat.htm>, accessed 20 November 2007. This was almost four years before the KOMO AM went on the air at 980 on the dial on New Year's Eve, 1926.

²¹⁷ *Silver Jubilee*, 45.

²¹⁸ *Ibid.*, 55. The cost for broadcasting the 12:15 pm Mass in 1926 was \$965.

Words.²¹⁹ In December, which marked Palmer's twenty-fifth anniversary at St. James, the music and sermons of the Christmas Eve services were broadcast. The *Catholic Northwest Progress* offered this description, and photo (see Figure 29) of the event:

Magnificent music, sung by one of the finest choirs in the United States, will distinguish ceremonies in St. James Cathedral here Christmas Eve and Christmas Day. In this photograph boys of the cathedral Schola Cantorum are grouped about the crib singing as they will Christmas Eve, when their joyous song will be carried on the radio over KJR and other stations in an NBC Pacific Coast network.²²⁰ The processional and recessional, the liturgical hymns of the benediction and the singing of the carols by the cathedral choir of men and boys will be high points in the program, which will be broadcast over Station KJR. At least 30 minutes of this program will go over the NBC studio network and will be sent out by chain stations at San Diego, Los Angeles, San Francisco, Denver, Salt Lake, Phoenix and Portland.²²¹

In the early 1930's, St. James Cathedral broadcast its 7:45 pm office of Compline and 8:30 pm post-Compline organ recitals over KOMO.²²² Varied ensembles of the men's and boys' choirs sang the office, and Palmer and assistant organist Theodore Sangar played organ recitals (approximately 20-30 minutes in length) which followed.

On Sunday, 9 April 1933 at 4:00 pm, station KJR broadcast Giuseppe Verdi's *Requiem* from St. James Cathedral, the only non-liturgical event on record to have been aired from the cathedral. Einar Lindblom, choral director at Broadway High School (which later became Seattle Central Community College), conducted the work.

²¹⁹ Unidentified newspaper clipping, 1932.

²²⁰ *Progress*, 23 December 1932.

²²¹ *Ibid.*

²²² St. James' tradition of live-broadcasting Sunday evening compline is continued today by St. Mark's Episcopal Cathedral, Seattle.



Figure 29 – The Cathedral Boys Choir singing Christmas carols, 1932.

BANNING OF CONCERTS

The tradition of short organ recitals before (or after) the 4:00 vespers, and in later years following the 7:45 pm compline, continued up to 1934. Except for the Verdi *Requiem*, these recitals were the only type of concert-like performances presented in the Cathedral. While Bishop O’Dea seemingly supported organ music, no other full-length public organ recitals beyond the organ dedications have been identified up to 1934.

In 1933, following the death of Bishop O’Dea on Christmas Day of 1932, Gerald Shaughnessy was installed as the fourth Bishop of Seattle. Shortly after his appointment, his disapproval for concerts in churches and chapels began to be documented. On 14 October 1934, at 4:00 pm, John McDonald Lyon,

Assistant Organist and Choir Director of the cathedral, performed Bach's *The Art of Fugue*, the first on record on the Pacific Coast, to a capacity audience in the Cathedral. The concert exploded into a controversial issue after Bishop Shaughnessy read of it in the *Progress*. A five-month exchange of letters began between Bishop Shaughnessy and Monsignor Stafford, cathedral pastor, which ultimately resulted in an unfortunate diocesan-wide ban on concerts in all churches and chapels.²²³

Throughout the heated discourse, Shaughnessy stated the *Motu Proprio* as his motive for the ban, and in particular pointed out its disdain of inappropriate instrumental music. However, the *Motu Proprio* did not specifically prohibit concerts, and most likely Shaughnessy's ban essentially had more to do with the exercise of episcopal control than musical appropriateness. In their letters, each made convincing arguments for and against concerts in the cathedral. Rich in detail, their dialogue brought up several unreconciled issues such as the sacred nature of Bach's free (non-chorale based) organ works, the appropriateness of recitals in the church, and the sanctity and accessibility of the sacred space as being compromised or limited by such gatherings.²²⁴

Bishop Shaughnessy began the discussion on 15 October, the day following the recital, with a letter to Monsignor Stafford expressing his disapproval of the event. He said:

²²³ "Art of Fugue in Seattle," *The Catholic Choirmaster* (December 1934).

²²⁴ The Church did not comprehensively deal with the issue of concerts in churches until 1987, when the the Congregation for Divine Worship and the Discipline of the Sacraments published *Concerts in Churches* on 5 November. See <http://www.adoremus.org/concerts.html>.

I was very sorry to learn of the organ recital in the Cathedral Sunday the 14th. May I ask you for the future kindly to get in touch with me before permitting such a representation in the church.

I would say that as I interpret the church law I can find no justifiable reason for a performance of such a nature in a Catholic church. There are many specific citations to which I can refer you, but I think if you will read in the White List of the Society of St. Gregory page 5 VIII No 3 and No 4, page 6 XI No 11, and page 15 No 30 you will agree with me.

We must, of course, admit that by such methods we get protestants into the Church, but I would far rather they would never enter the church than that entering it they should do so under the impression and leave with the belief that the Catholic church is merely a meeting house, a handy place of conversation, such as is their own church edifices.²²⁵

Shaughnessy used the references to the White List to question the sacred nature of *The Art of Fugue*. In interpreting church law, he of course would not have found any justifiable reasons either for or against such events, as concerts were not discussed or outlawed either by the *Motu Proprio*, or the *Church Music Guide for the Diocese of Seattle*.

Monsignor Stafford waited three months before he replied to Bishop Shaughnessy:

In regard to organ recitals in the cathedral, there will be none in the future without your being consulted beforehand and your approbation given. In fact, I would never have had the organ recital if I thought you would have been opposed to it. I told you when you came, that I wished to carry out your mind as far as my limited abilities would permit in the direction of the Cathedral

I confess that I do not fully understand your mind from the letter, whether you are opposed to all organ recitals or to an organ recital without a religious service following or to that particular organ recital. I would need to clarify those points before I could disagree with you academically. I had intended to ask you these questions sometime at leisure but in practice it doesn't matter to me. I might wholly disagree with you in theory but it in the actual carrying out of your wishes there will not be any divergence.²²⁶

²²⁵ Letter from Shaughnessy to Stafford, 15 October 1934. The 1919 edition of the White List to which Shaughnessy refers is not available. Stafford, however, in his reply to Shaughnessy, provides the text of these references from the White List.

²²⁶ Letter from Stafford to Shaughnessy, 14 January 1935.

On 26 January, the Rev. John F. Gallagher, on behalf of Bishop Shaughnessy, wrote to the Society of St. Gregory of America, publisher of the White List, asking “would you kindly answer as categorically as possible the question, is ‘The Art of Fugue’ by J.S. Bach, a profane piece?”²²⁷ At the same time, Palmer also wrote to the Society of St. Gregory, on behalf of Monsignor Stafford, asking their opinion about organ recitals in churches and specifically their opinion on the sacred nature of the *Art of Fugue*. Both parties received the exact same information from the Society of St. Gregory in favor of the organ works of Bach, and Palmer received support from the organization regarding concerts in churches. After a few weeks of silence, Stafford wrote a thorough reply to Bishop Shaughnessy explaining his reasons in convincing detail for supporting concerts in the cathedral. In his letter he included the information which the Society of St. Gregory had sent. He said to Bishop Shaughnessy:

I have encouraged organ recitals in the cathedral, in the past, as it is a means of developing a Catholic culture of good Church music. It gives encouragement, first of all, to the organist as he enjoys the exercise of his art and is induced to greater efforts when he finds that many others appreciate his studies. Secondly, it develops a taste and knowledge of organ music of a high and noble standard among our people. And, thirdly, and by no means the least of all, it develops a desire for the art among young musicians who will be the future organists of our churches.

The churches of Paris have always had organ recitals for over a century and it is precisely there that the art has been most developed. In fact, you must go to Paris to acquire perfect technique from the organ masters in one or other of the Paris churches. Not only that, but they have excelled in organ composition; the true artist only breaks forth into sublime expression where his art is appreciated and cultivated.

If these sublime religious compositions are not permitted in church, on extra liturgical occasions, where can they be played? There is, indeed, time occasionally for a prelude or a postlude before or after Mass or Vespers but the most exalted pieces are usually too long to be played during, before, or after services; and some are not fitted as preludes or postludes and yet they are noble, meditative pieces of great worth.

Pietro Yon told me once that he gives an organ recital frequently in St. Peter’s Rome. In a letter to Dr. Palmer, he said: “In St. Peter’s in Rome on all

²²⁷ Letter from Gallagher to Society of St. Gregory of America, 26 January 1935.

big feasts there is an organ recital one hour before Vespers." He also said: "I played a few concerts at the cathedral of Vincenza, Italy, with the Association of St. Cecilia and was never condemned by this strict organization."

Your Excellency refers me to the White List of St. Gregory, Page 5, VIII #3 – "It is forbidden to play instrumental music unless with special permission and it is absolutely forbidden to play music which is noisy and inappropriate." I think that the first part of this refers to stringed instruments. I know the Motu Proprio specifically forbids stringed instruments without special permission of the Ordinary. I do not think it refers to the organ but, if it does, I presume you grant permission for its ordinary use in services.

The word 'noisy' may be misleading. It means to exclude boisterous, clamorous expressions (Italian brass bands, if you will.) When accompanying Gregorian music it is also a mistake to drown out the singers as most organists do. Good sense dictates here. Our organists here never sin in this matter. But 'noisy' music does not necessarily mean loud music. The works of Palestrina, as given by Roman Choirs, admit of tremendous expressions and so do many of the liturgical organ compositions. Let me quote Sir Richard Terry, an unquestioned authority in liturgical music, in his "Music of the Roman Rite" Page 150: "After the celebrant has intoned the Gloria in Excelsis Deo (on Holy Thursday) the organist should play as loudly as possible until the sanctuary bells cease ringing. Then the choir begins (at et in terra pax.)"

The second part surely does not refer to such compositions as Bach's "Art of Fugue;" nor surely does number four refer to such pieces. "The Art of Fugue" is a noble, sublime, religious composition. Those two numbers refer to raucous, garish, worldly theatrical "junk" in which passion, sensuality or triviality reigns. Surely your reference to Page 6 #11 could not refer to anything Bach wrote.

Bach, whilst he was not a Catholic, lived in the 17th century before church music became vitiated by theatrical tendencies; his music is profoundly religious and based on Catholic tradition. Many of his Chorales are on Gregorian themes. "The Art of Fugue" is as religious as Gothic architecture is Catholic. Religion permeates the whole thing. 'Nobility and seriousness of style,' referred to in Page 15 #30, exactly characterizes the whole composition.

Such was my opinion but, not trusting my own judgment, I wanted to get the opinion of some authority on church music. Since your Excellency referred me to the White List of St. Gregory and, knowing that you want to have the truth, as well as we, I asked Dr. Palmer to write to Mr. Montani, who is an official of that organization, and to ask him what the Society thought of organ recitals in church and, secondly, what they thought specifically of Bach's "Art of Fugue" in a church. He referred the question to Rev. John Petter, S.T.B., of St. Bernard's Seminary, Rochester, President of the Society of St. Gregory, for answer. The latter gave the following answer: "To the best of my knowledge there is no general law of the Church prohibiting such recitals, provided the music be in harmony with the regulations of the Motu Proprio. Such recitals are given everywhere on the occasion of the blessing of a new organ. Why they should be unlawful at any other time, is hard to see [...] As for the compositions of Bach, they have been, and still are, considered the the highest type of music for the church organ.

I am confident, your Excellency, that Dr. Petter's opinion would be that of any group of scholars of liturgical music.

It was the solid opinion of Dr. Palmer, who has been an apostle of the liturgy for nearly fifty years, for whom the *Motu Proprio* has been his bible. I think his knowledge of liturgical music and his scholarly studies and his religious spirit would make him a safe judge of what is really the mind of the Church on liturgical music.²²⁸

Although Shaughnessy never revealed to Monsignor Stafford that he actually did question the sacred nature of the *Art of Fugue* itself, he continued to argue that his true agenda was the misuse of the Cathedral as a public performance space. In one of the last letters of this controversy, almost a year after it had begun, Shaughnessy replied to Stafford:

If you refer again to my letter of October 15th you will notice that your present communication misses the point, inasmuch as I discuss the "performance" not the music.

I refer you to the announcement of the recital as given in the Progress for October 12, 1934, page 10, the final sentence of which reads: "Sunday's performance is complimentary". I hereby forbid you to hold or to permit to be held in the Cathedral any exercise that could be properly termed, "A complimentary performance". To avoid any possibility that you might still misunderstand I add that a "performance" which would not be complimentary would be even more out of place.

Requests for permission to hold concerts in the churches and chapels in the diocese continued to come in to the bishop's office, and Shaughnessy began to decline most all of them, upholding strict adherence to the *Motu Proprio* as his reason. His reply to a visiting French organist in March of 1935 exemplified his vehement disapproval: "... I regret to inform you that there is no opening for an organ recital here inasmuch as we do not permit such exhibitions in our Churches in this Diocese."²²⁹ His replies to local clergy and musicians were no less prohibitive. In that same month he replied to a Holy Names Academy nun who requested a student recital in their chapel: "The organs in our churches

²²⁸ Letter from Stafford to Shaughnessy, 28 January 1935.

²²⁹ Letter from Shaughnessy to Nizan, 13 March 1935.

and chapels are intended for use during Divine Worship and never for the purpose which you have in mind. I am very sorry to hear that this has taken place in the past and desire that it shall not take place in the future.”²³⁰

Given concurrent published thoughts on Bach’s final masterpiece, Shaughnessy’s skepticism is not at all surprising, and unfortunately shows a simple lack of knowledge of organ repertoire on his part. For most of the time since its composition up until around the 1920’s, musicians, composers and scholars alike were skeptical of the work’s musical value. Even the renowned English composer Charles Hubert Hastings Parry in his book, *Johann Sebastian Bach: The Story of the Development of a Great Personality* (1909; reprinted the same year as Lyon’s recital) said of Bach’s *Art of Fugue* “...But no work of his is less known, and in its entirety it is not fit to be played as practical music...” Although a few other contemporary articles talk about the musical value of the work, none make reference to it having a sacred nature. The work had only emerged as a concert piece on American and European stages after Wolfgang Graeser orchestrated it in the 1920’s, with the first American performance in Washington, D.C., on 9 October, 1929. Graeser certainly described the work as being metaphysical.

Richard J. Schuler, leading scholar in the mid-twentieth century on liturgical music said: “Music is music; of itself it is neither sacred nor secular, just as mathematics is neither sacred nor secular.” Naturally, trying to categorize as sacred music such a relatively unknown work as *Art of Fugue* was a confusing and daunting process which obviously took much debate. Lyon’s performance, perhaps one of the earliest American performances on the organ, shows that he felt the work was suitable for the church. Organists such as E.

²³⁰ Letter from Shaughnessy to Sr. Alphonsus Mary, 13 March 1935.

Power Biggs later standardized the work as organ repertoire through recordings (1941, Victor Records).²³¹

VISITING CHOIRS

University of Washington choruses gave the only two guest choir performances on record in 1932. On March 6, the University of Washington Glee Club, under the direction of Prof. Charles W. Lawrence sang a special program at the Cathedral for vespers. The choir had recently endeavored to take up the “a cappella, unaccompanied form of music... [forsaking] the lighter and frivolous for polyphonic music,” said Professor Lawrence.²³² The cathedral provided them with an appropriate context in which to perform their new repertoire. The 40-voice choir sang Palestrina’s *O Bone Jesu, & Adoramus Te*, and Lotti’s *Crucifixus*, and the Cathedral Choir sang the vespers psalms, hymns, Magnificat, Ave Regina, and music for benediction which followed.²³³

On 22 May, at the 12:00 noon mass, the University of Washington women’s choral ensemble of 35 voices, directed by Florence Bergh Wilson, sang Sister Mary Frances Miller’s setting of the Mass composed in honor of the Blessed Sacrament.²³⁴ The University of Washington composers’ concert Thursday, 19 May 1932 featured her work, and because Sr. Frances graduated

²³¹ The author’s opinion is that Petter’s response most currently reflects modern views on the subject. Most modern organists consider all of Bach’s organ works at least not un-suitable for the church. Although not overtly religious, the *Art of Fugue* certainly does not warrant a label of profanity.

²³² *Progress*, Friday, 4 March 1932. Photos of the choir and Prof. Lawrence were published with the article.

²³³ This shift in repertory was profound, as the sacred music of the Catholic Church became secularized. A few things must be pointed out that resulted from this shift. First, the standards of performance of the repertory changed and became academic and most likely unreachable for many church choirs. Second, the repertory was at least kept alive and in the ears of listeners.

²³⁴ *Ibid.*, 20 May 1932.

that year with her bachelor of music, the university women's choir sang the Kyrie, Sanctus, and Agnus Dei at the university bacculaureate exercises in June.

CHAPTER 6 – PALMER’S CHORAL REPERTORY

Palmer’s extreme sensitivity to and assimilation of the ideals of *Tra Le Sollecitudini*, especially in regard to the selection of appropriate choral and organ repertory, led St. James Cathedral into the national spotlight. The premise behind his work as a musician is not a mystery; we know how he programmed and his motives for doing so. Contemporary accounts such as the 1929 *Orate Fratres* article (Chapter 3) and Palmer’s own words attest to the success and intention of his work. In the 1932 cathedral yearbook he summarized his thoughts about liturgical music in the following:

The only official music of the Catholic Church is Gregorian chant which is the only music permitted to be sung by the sacred minister at the celebration of the Mass.

For choirs there is music worthy of a place side by side with Gregorian chant, polyphony which reached its greatest perfection in the fifteenth century in the works of Palestrina, Victoria, and others. Modern music is also admitted to the church provided such compositions conform to the regulations of the Motu Proprio. It has been the aim of the cathedral to encourage the use of these three types of sacred music, the Gregorian, the Polyphonic and the approved Modern church music.²³⁵

After analyzing the choral repertory up to 1935 and, in particular, available repertory lists from the major feast days including Christmas and Easter, we can make three general statements about the incorporation of each of the three types of music. First, Palmer programmed Gregorian propers and vespers services from the very beginning, and he later incorporated chant Masses such as the Gregorian *Requiem*, *Missa de Angelis*, and *Missa Cum*

²³⁵ *Year book 1932-33*, 9.

Jubilo.²³⁶ Secondly, Palmer immediately incorporated polyphonic motets by Antonio Lotti and Gregorio Allegri into the repertory of the choir, and Palestrina responsories sung during Vespers. Third, figural and more modern Masses by J.E. Turner, Gounod, Steward, Rheinberger, Bruno Oscar Klein, Ignaz Mitterer, and Dubois predominated the repertory of Mass settings.

Available repertory sources reveal that Palmer's own tastes changed over time. In his first several years at St. James Cathedral he programmed blatantly theatrical Mass settings by Battmann (*Mass in E-flat*, Appendix VII) and Concone (*Mass in F*, Appendix X). He also frequently programmed Gounod's *St. Cecilia Mass*, the first Mass setting sung in St. James Cathedral at the dedication on 22 December, 1907, and Gounod's *Mass of the Sacred Heart*. In 1929, after reconsidering the suitability of all of these masses, he banned them in the diocese on behalf of the music commission for the diocese. The reasons for banning the Battmann and Concone are obvious – they are works in a purely theatrical style, but his reasons for banning the Gounod Masses are unknown. Palmer had “liturgically edited” the *St. Cecilia Mass*, making it technically suitable for the liturgy according to *Tra Le Sollecitudini*. He possibly felt pressure from others like Montani who had banned them. Only a “Benedictus” from an unnamed Gounod Mass (obviously from a mass other than one of the two banned) appeared regularly in available sources after 1929.

Several times, Palmer faced the issue of the adaptation of works to accommodate the current choir enrollment, i.e. mixed men and women, only

²³⁶ The very first Gregorian repertory sung in St. James Cathedral was the introit for the Consecration of Churches, *Terribilis est locus iste*, and the *Asperges me*, at the dedication mass on 22 December 1907, and a chant vespers sung that same afternoon. The Gregorian Requiem was sung by a double quartet of men for All Soul's of 1909. Chant Masses were used more regularly in the 1920's once the Boy's Choir and Schola Cantorum had been formed. *Missa de Angelis* and *Missa Cum Jubilo* are two of the eighteen Vatican chant masses.

men, or men and boys. Palmer adapted Dubois' *Seven Last Words* and Franck's *Dextera Domini* for performance by mixed choir, and male voices (once women were banned), and re-edited them in the 1920's to include the boys. A handful of scores survive with his markings including the Dubois, Franck *Dextera*, and Battmann's *Mass in E-flat*, as well as scores not in his hand such as Licinio Refice's *Missa Choralis*. Appendix VII shows Palmer's handwritten cuts in the Battmann, and Appendix VIII shows markings, not in Palmer's hand, for the alternation of boys and men in the singing of the Refice Mass.

THEODORE DUBOIS' SEVEN LAST WORDS

The first performance of Dubois' *Seven Last Words* took place at St. James Cathedral on 9 April 1909 at 8:00 pm, accompanied by a sermon on the Seven Last Words by Rev. A.L. McMahon, O.P. The *Progress* said that "the audience of over 2000 was held spell-bound for about two hours."²³⁷ Up through the 1920's, Palmer performed the work either in the evening or afternoon (3:00 pm) on Good Friday. Sources, including his score, do not make clear, however, whether these earlier performances alternated movements with short homilies or if Palmer performed the work complete as an oratorio as he did in San Francisco. Although by the late 1920's, it appears St. James adopted the traditional *Tre Ore* service which alternates spoken word and music.²³⁸

²³⁷ *Progress*, 16 April 1909.

²³⁸ Begun in Lima, Peru in 1732, *Tre Ore* (Italian, "three hours") incorporated the official Good Friday liturgy and expanded it to three hours, the amount of time Jesus spent on the cross. The service traditionally is from 12:00 noon to 3:00 pm. After its birth, it spread to the other Latin American countries, and then to England, Italy, and the United States, but never became popular in any other countries. In 1786 Franz Josef Haydn was commissioned by the Cathedral of Cadiz to compose an oratorio on the seven last words of Christ. In the foreword to his composition Haydn described the service as consisting of seven homilies alternated with seven music meditations during which the presider would lie prostrate (face down) on the altar.

Palmer's copy of the 1902 J. Fischer and Brothers edition of Dubois' *Seven Last Words* survives with markings, organ registrations, soloist names, and adaptations representing almost three decades of performing the work at St. James Cathedral. The score contains clear markings of his adaptation of the accompaniment for organ, violin, cello, and harp over various years. It also contains clear registration markings for both the Hutchings-Votey and the Casavant organs, showing that he performed the the work from both the West Gallery before 1926, and also from the East Apse after the installation of the sanctuary organ. Markings also indicate how Palmer adapted the work for four-part men's voices, and which soloists sang such as "Case 1933" (Charles Case), "Rhoades", and "Campbell" (who might have been Alex Campbell, a baritone in the choir in 1932).²³⁹ Solfège markings in the score indicate the two places where the Schola Cantorum sang, in the fifth word at "Qui destruis templum Dei", and in the final hymn, "Adoramus te," which they sang as a solo while the lights were dimmed (according to a hand-written note in Palmer's score). Palmer's modifications to the musical notation which correspond to the rhythm of either the English or Latin texts indicate he frequently switched between the two. Several of the movements used both texts, and in several places Palmer freely adapted the printed English translation.

CÉSAR FRANCK'S *DEXTERA DOMINI* AND *QUAE ES ISTA*

Palmer favored César Franck's two offertories *Dextera Domini* and *Quae Es Ista*, both of which he performed often throughout his entire tenure. He first

²³⁹ As a general rule, in most of the choruses the first tenors sang the alto line at pitch. However, it is not clear from the markings if the soprano line was sung down an octave, or just left off completely.

performed *Dextera* on Easter Sunday 1911, and repeated it almost every Easter thereafter. His extant score of *Dextera*, the original Bornemann edition for soprano, tenor, and bass, shows his exact registrations for the Hutchings-Votey organ.²⁴⁰ These registrations, which included almost full swell and choir divisions, each supercoupled, suggest they were probably early, as they would have been too loud to accompany the eight men of the Cathedral Choir in 1921. The score, unfortunately, does not show any vocal adaptation to incorporate altos before women were banned in 1914, or any adaptation for performance by three part men after that time.

ORGAN REPERTORY

Palmer generally favored three types of organ repertory – certain large free works and chorale preludes of Bach, nineteenth-century French/Belgian romantic and modern works (including some late nineteenth-century) by both European and American composers such as Oreste Ravanello, Marcel Lanquetuit, and Horatio Parker.²⁴¹ Palmer regularly played several of Bach's works at Mass, although the Church did not officially deem them appropriate for the liturgy until later.²⁴² He frequently played Bach's *Fantasia and Fugue in G Minor*, BWV 542 (featured on the dedicatory recital of the Hutchings-Votey),

²⁴⁰ The work was originally scored for three-part chorus, organ, and double bass. In 1934, Leo Sowerby of Chicago published an edition of *Dextera* which excluded the double bass, and included an editorial alto part. The work is most commonly performed in this arrangement today. St. James Cathedral recently recorded the work with double bass from the original edition.

²⁴¹ Some of the French and Belgian composers were Widor, Leon Böellmann, Joseph Bonnet, César Franck, Alexandre Guilmant, Alphonse Mailly, and Edgar Tinel.

²⁴² James A. Boylan to Father John F. Gallagher, 13 March 1935. Boylan, on behalf of the Society of St. Gregory wrote explaining that even though Bach was a Lutheran, his heretical opinions were not reflected in his organ music, and that there had been no hesitations by Catholics or church authorities to use them. Montani's *Whitelist* (1947 reprint) highly recommended Bach's organ works to all Catholic organists, but listed only a handful of them appropriate for the liturgy.

the *Passacaglia in C Minor*, BWV 582, and selected chorales from the *Orgelbüchlein* as preludes and postludes to Masses.

CHAPTER 7 – MUSIC AFTER PALMER UP TO 1953

Immediately following Palmer's stroke at the Casavant console on Palm Sunday, 14 April 1935, John McDonald Lyon (Figure 30), Assistant Organist and Choir Director at the cathedral, finished playing the Mass as Palmer was rushed to the hospital.²⁴³ After Palmer's death on June 5, Lyon was appointed as the new Director of Music and Organist, a position he held until 1943.

The local press hailed John Lyon as a "brilliant young Seattle organist."²⁴⁴ A Seattle native, his local teachers included Palmer and John Edmonde Butler. In 1931, Lyon returned to Seattle after having studied in Paris with Marcel Dupré, Professor of Organ at the Paris Conservatory, and Louis Vierne, Organist of Notre Dame Cathedral. As his re-introduction to Seattle audiences, Palmer invited Lyon to give a solo performance at the cathedral on 13 December 1931 (Gaudete Sunday), as part of the 4:00 Vespers and Benediction of the Blessed Sacrament.²⁴⁵ He then appeared as guest organist on Pentecost Sunday, 15 May 1932, at the 12:15 pm mass, for which he played a notable premiere of Charles Tournemire's suite no. 48 (composed for All Saints Day, November 1) from *L'Orgue Mystique*, as well as Marcel Dupré's *Cortege et Litanie*, Lynnwood Farnam's arrangement of William Byrd's *Pavane*,

²⁴³ Carl Natelli, 10 August 2001

²⁴⁴ *Progress*, 11 December 1931.

²⁴⁵ In the seasons of Advent (before Christmas), and Lent (before Easter) the Church calls for a lesser role of the organ, anticipating the joy of the the celebratory feast which is to come. *Gaudete* (the third Sunday of Advent) and *Laetare* (the fourth Sunday of Lent) are the two Sundays of these penitential seasons in which the Church rejoices with an enhanced role of the organ.

and the then-famous toccata from Widor's *Symphony V*.²⁴⁶ Our Lady of Good Help appointed Lyon Organist and Choir Director on 21 May 1933, and Palmer made him his assistant at the cathedral by September 1933.²⁴⁷



Figure 30 - John McDonald Lyon, 1933.

After Lyon took the position of Director of Music and Organist at St. James Cathedral, the music program remained basically as Palmer had built it. He continued radio broadcasts of the music program events and liturgies at

²⁴⁶ His performance of suite no. 48 from Charles Tournemire's *L'orgue Mystique* was a premiere performance most likely done from a manuscript copy of the work. Although Tournemire had composed suite no. 48 in 1928, the entire work wasn't released for publishing with Heugel and Company of Paris until 1932, which took eight years to complete publication. This work would not have been readily available yet in the United States. See Robert Lord Sutherland, "Liturgy and Gregorian chant in L'Orgue mystique of Charles Tournemire," *The Organ Yearbook*, vol. 15, 1984, pp. 60-97.

²⁴⁷ *Progress*, 15 September 1933.

least through 1936, and continued the boys' choir.²⁴⁸ The ban on concerts in the diocese remained in effect; however, Bishop Shaughnessy gave Lyon permission to play recitals in the Cathedral with the stipulation that he could not advertise.²⁴⁹

Lyon kept a complete record of all the music sung at every 8:15 am, 9:00 am, 11:00 am High Mass, and 7:45 pm office of Compline from 20 September 1936 to 13 March 1938, a copy of which survives in the Archdiocesan Archives (see Appendix XVII). Rare from this era, this document exactly shows the choral and organ repertoire, names of the singers, and Mass presiders. This record shows he added a significant amount of Renaissance, early-Baroque, and Baroque choral and organ works to the repertoire, as well as Renaissance Masses and motets by Byrd (*Mass for Three Voices*), Viadana (*Missa l'Hora Passa*), Josquin de Prez (*Ave Verum*), Arcadelt (*Ave Maria*), Palestrina (*Bonus est Dominus*), Richard Farrant (*O Sacrum Convivium*), Thomas Tomkins, and Tomás Luis de Victoria. At the opposite end of the spectrum he incorporated more Masses written by modern composers such as Lorenzo Perosi (Director of the Sistine Choir), Richard R. Terry (Westminster Cathedral, London), and Vito Carnevali (St. Patrick's Cathedral, New York.)

Appendixes XI and XII contain the first pages of movements from Perosi's *Missa Te Deum Laudamus*, and Carnevali's *Missa Stella Matutina*, both of which were added to the Cathedral repertoire by Lyon. These two scores illustrate the conciseness which typified the modern, liturgically acceptable

²⁴⁸ From 1935 to 1939 a special budgetary expense of "Choir and Altar Boys' Picnic" appears in the Annual Reports showing a concerted effort to continue the great tradition. Also, in 1939 "purple cassocks and new surplices for choir boys" were purchased, assuming the plans for continuation. In 1941, however, there is no mention of the boys' choir as having sung during Holy Week. Source: Holy Week music repertoire list, 1941, Cathedral Music Archives.

²⁴⁹ Carl Natelli, 1 May 2007.

Mass setting, and also demonstrate the exact beginning of the Gloria and Credo texts. The Gloria of the Perosi and the Credo of the Carnevali begin precisely at the point in the text after which the presider has intoned the “Gloria in excelsis” or “Credo in unum Deum” respectively.

Lyon continued to play many of the organ works that Palmer cherished, such as Lanquetuit’s *Toccata*, but also played works by Frescobaldi, Scheidt, Buxtehude, and Couperin, and modern works by Max Reger, Brahms, and Karg-Elert, Tournemire and Dupré that Palmer did not play. No record exists of Palmer playing Brahms; however, McDonald did at least as early as 1936, and made free use of the “seasonally-related” chorales such as *Es ist ein Rose* (Lo, how a rose e’er blooming) throughout Ordinary Time.²⁵⁰

Lyon left St. James Cathedral under unfortunate circumstances. The Cathedral fired him for his involvement as an intermediary between one of the priests of the diocese and his mistress. Following Lyon, soloist Charles Albert Case took over direction of the cathedral male quartet from 1943-44. During that year two people took over the organ playing duties, Danica Edlatz, a University of Washington-trained pianist with no formal training in organ, and Carl Natelli, Palmer’s organ student. Natelli served as a key figure in keeping Palmer’s traditions alive, having sung under Palmer as a baritone in high school. In singing the Dubois’ *The Seven Last Words of Christ*, Natelli coached the choristers how to sing it the way Palmer would have wanted.

During the Great Depression, the Cathedral drastically reduced the budgetary support for the music program, which affected primarily the number of professional singers, and maintenance of the organs. This, coupled

²⁵⁰ Ordinary Time refers to the weeks of the church year which fall outside of Advent, Christmas, Lent and Easter.

with a shift of the entire music personnel in 1944 and the lack of men because of World War II, caused the music program to begin a downward spiral from its apex under Palmer. After Lyon, well-meaning musicians were able to sustain the program, but not nearly to the level at which it had flourished under Palmer because of simple lack of resources of money and men.

Frederick Root served as choir director from 1944-1951, and principal organist of the cathedral from 1944-1950. The cathedral made no official appointment of Director of Music until Richard Neeson in 1951, the year of the elevation of the Diocese of Seattle to an Archdiocese. The impact of World War II dissolved the cathedral male quartet, but the boy's choir remained alive and strong with 32 boys still in 1948.²⁵¹ The choir of St. Edward Seminary in Kenmore came by bus to provide much of the choral music for cathedral liturgies, and these men joined with the boys' choir on solemnities of Christmas and Easter to sing four-part music. Lawrence Low was the seminary organist at the cathedral from 1944-1947.

In 1950 a comprehensive renovation of the interior sealed the fate of the music program. This renovation took away the music program's most valuable musical instrument, the acoustical environment of the room itself. Carpet was laid, and acoustical tile applied to the entire ceiling (Figure 31), robbing the nave of even the slightest hint of acoustical reverberation. By this time, the cathedral organs, because of lack of budgetary support for maintenance, had begun their descent into a state of neglect and disrepair, so severe that by the late 1970's the West Gallery organ barely functioned.

²⁵¹ *Progress*, 24 December 1948.



Accoustical Tile for Good Listening Goes on the Arches

Figure 31 - The application of acoustical tiling to the ceiling in 1950.

CONCLUSION

Three major factors contributed to the success of the music program at St. James Cathedral under Palmer's direction – need, artistic presence, and patronage. Because Bishop O'Dea's relocated the seat of the diocese from Vancouver to Seattle, he needed a new Cathedral. Secondly, O'Dea employed a true artist, Dr. Palmer. Bishop O'Dea understood the connection between eye and ear, and knew that he needed a music program which would match the beauty of his new cathedral. Hence, he hired Palmer to head the music program. Thirdly, the ongoing financial support by J. A. Baillargeon and other wealthy members of O'Dea's committee helped launch the music program and sustain and expand it once it had been established.

Artistic presence and financial support represent the two most critical aspects of success. For decades, the work of the Cathedral Choir received laudatory praise for its work, pleasing greatly those who heard their music; Palmer knew, though, that its purpose was not to draw attention to itself, but rather to beautify the liturgy. He achieved this beautification through strict adherence to the values contained in *Tra Le Sollectiduni*; his work in interpreting and implementing the document was upheld as a national model, and confirmed that reform in the United States could be made. Palmer's work represented the finest artistic endeavours possible in his field. Financial support, the second most critical aspect for success, can be traced, although sometimes at a very minimal level (just enough to pay an organist), through the entire century-plus history of the cathedral music program for professional singers and organists. The level of support varied and fluctuated according to influences such as the Great Depression, World War II, and urban flight to the suburbs in the 1950's and 1960's, which caused a severe decline in parish registration and income. However, the need for music at cathedral liturgies

has always been present, and therefore the cathedral has always allowed for at least some budgetary support of music. A lack of budgetary support for maintenance of the cathedral organs caused them to become nearly non-functional, but ironically saved them from extinction by preventing their removal and replacement.

THE NEXT FIFTY YEARS

The significance of this present study lies in its compilation of historical facts, most of which have never been published, assembled and/or presented together in one document. As stated in the Introduction, it includes information from important original and private records, but also includes testimony from many first-hand and eye-witness accounts which lend authenticity and accuracy toward statements given herein.

1953 was the most logical place of conclusion for this study as it is close to the change from diocese to archdiocese. While rich material exists in Archdiocesan correspondence revealing fascinating changes in terms of liturgical musical styles after 1953, especially at the conclusion of the Second Vatican Council, much of it applies directly to parish churches other than St. James Cathedral. A continuation of this study would turn to these parish churches, because St. James Cathedral did not thrive in the 1950's through the 1970's as other suburban parishes did. The study would continue and focus more on the infiltration of folk music, and how it suddenly became firmly planted into the liturgical life of many churches. While guitars did find their way into the cathedral, and the St. Louis Jesuits were in residence there through the early 1980's, folk music never became the standard at St. James, and the cathedral always maintained at least a minimum of choral activity and use of the organs, regardless of their state dis-repair. By using existing (and

available) documents from the Diocesan Music Commission from the 1970's onward it would be possible to write a lengthy account analyzing the change in and acceptance of different musical styles within the church.

Such a continuation would also include an analysis of the same three factors, need, artistic presence, and patronage that reappeared in 1981. Since that time, St. James Cathedral has experienced another apex under Dr. James Savage, the current Director of Music. Dr. Savage faced a need to re-establish a parish community which had been decimated by desertion and isolation; his education and musical skills matched that of Dr. Palmer, and he came to St. James with proven experience as a nationally-recognized conductor and musicologist; and generous and devoted patrons ensured things would happen. Most significantly, beginning in the 1980's, the descendants of Joseph A. Baillargeon ensured the ongoing restoration and maintenance of the Hutchings-Votey organ.

Dr. Savage has restored and secured the cathedral's position again as a nation-wide leader of liturgical music, and the dynamic of his tenure can be compared to that of Palmer's. He has paid homage to Palmer, and reclaimed many aspects of his program including the restoration of the Cathedral Choir and Schola Cantorum. His program, while built on solid historical foundations laid by Palmer, had an entirely new function, however, to accommodate the needs and combat the pressures of a new musical era not so tightly bound by Church law, in which beauty in liturgical music was not defined by Church officials but rested in the eye (or ear in this case) of the beholder. In many regards his situation was similar to Palmer's, although he didn't have such specific and strict rules regarding church music to justify his work. Nevertheless, his tenure, along with Palmer's, form two parallel and solid

book-ends in telling the dramatic 102 year-long history of one of the United States' most regarded cathedral music programs.

The church has fully recovered from the effects of *Tra Le Sollecitudini* such as banning of seventeenth-century Masses from Mass and women from choirs. In fact the Catholic Church now embraces Mozart and Haydn. Even its current leader, Pope Benedict XVI, has expressed his fondness of and reverence toward Mozart's music.²⁵² A primary example, for me, of this embrace took place on November of 2006, when I was invited to attend Mass at St. Peter's Basilica, in which the entire Ordinary of the Mass was Mozart's *Coronation Mass* (K. 317) sung by the Vienna Boychoir and soloists accompanied by the Vienna Philharmonic. This experience, while not new for me, solidified in my mind that Mozart is now alive and well in the greater Catholic Church. Masses by Mozart and Haydn are now staples of the choral repertory,²⁵³ and the cathedral regularly presents concerts as a major part of its outreach to the community (c.f. note 224).

FINAL THOUGHTS

The *Motu Proprio Tra Le Sollecitudini* was necessary because it saved Gregorian chant from extinction by re-establishing it as the primary repertoire for the liturgy. Although the church's methods for doing so were strict, they were not new. For over 500 years the Catholic Church has fought a battle

²⁵² For the 250th anniversary of Mozart's birth, Pope Benedict XVI wrote "the joy that Mozart gives us, and I feel this anew in every encounter with him, is not due to the omission of a part of reality; it is an expression of a higher perception of the whole, something I can only call inspiration out of which his compositions seem to flow naturally." See http://www.ncregister.com/site/article/benedicts_mozart/

²⁵³ Mozart's *Requiem* (K. 626) is performed frequently as the Ordinary for the Solemn Mass for the Dea on the Feast of All Souls on 2 November. The Kyrie and Agnus Dei from several of Mozart's *Missae Brevis* are sung throughout the year, as well as Haydn's *Heiligmesse* and *Harmoniemesse*.

against theatrical influences on its music. The Church's musicians, from Palestrina and the Council of Trent's reforms to Hadyn, Mozart and Pope Benedict XIV's *Annus qui hunc* (1749)²⁵⁴, have been forced to deal with strictures placed on music and more specifically their own compositions.

Following the Second Vatican Council the promulgation of *Sacrosanctum Concilium* (4 December 1963) and *Musicam Sacram* (5 March 1967) released the strictures of *Tra Le Sollecitudini* such as the banning of women from choirs. Even effects of these documents, such as the favored celebration of the Mass in the vernacular to foster greater participation of the faithful, are being reversed today, as the Catholic Church reaches back into its history, reclaiming such traditions as the Tridentine Mass.²⁵⁵ It is my hope that if this trend continues, studies such as this will serve as valuable road-maps.

²⁵⁴ Benedict XIV's letter, *Annus qui hunc*, was written to prepare the church for the Jubilee Year 1750, and to enhance the visit of pilgrims to Rome during that year. It strove to do away with anything with might appear "profane, mundane, or theatrical." See <http://digilander.libero.it/magistero/b14annus.htm>.

²⁵⁵ Pope Benedict XVI reclaimed the Latin Mass in his *Summorum Pontificum*, 7 July 2007.

APPENDIX I - ENGLISH TRANSLATION OF *TRA LE SOLLECITUDINI*²⁵⁶

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable dispositions of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the Altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices. Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal, nothing, above all, which directly offends the decorum and sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God. We do not touch separately on the abuses in this matter which may arise. Today Our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise - the beauty and sumptuousness of the temple, the splendor and the accurate performance of the ceremonies, the attendance of the clergy, the gravity and piety of the officiating ministers. Such is the abuse affecting sacred chant and music. And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the succeeding changes in tastes and habits with the course of time, or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits, or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly in the ecclesiastical Canons, in the Ordinances of the General and Provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregations, and from Our Predecessors the Sovereign Pontiffs.

It is with real satisfaction that We acknowledge the large amount of good that has been effected in this respect during the last decade in this Our fostering city of Rome, and in many churches in Our country, but in a more especial way among some nations in which illustrious men, full of zeal for the worship of God, have, with the approval of the Holy See and under the direction of the Bishops, united in flourishing Societies and restored sacred music to the fullest honor in all their churches and chapels. Still the good work that has been done is very far indeed from being common to all, and when We consult Our own personal experience and take into account the great number of complaints that have reached Us during the short time that has elapsed since it pleased the Lord to elevate Our humility to the supreme summit of the Roman Pontificate, We consider it Our first duty, without further delay, to raise Our voice at once in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices. Filled as We are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, We deem it necessary to provide before

²⁵⁶ Cf. note 2.

anything else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable font, which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church. And it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odor of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

Hence, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded, We have deemed it expedient to point out briefly the principles regulating sacred music in the functions of public worship, and to gather together in a general survey the principal prescriptions of the Church against the more common abuses in this subject. We do therefore publish, *motu proprio* and with certain knowledge, Our present Instruction to which, as to a juridical code of sacred music (*quasi a codice giuridice della musica sacra*), We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

Instruction on Sacred Music

I General principles

1. Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.

2. Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality.

It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.

II. The different kinds of sacred music

3. These qualities are to be found, in the highest degree, in Gregorian Chant, which is, consequently the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some

parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.

On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.

The ancient traditional Gregorian Chant must, therefore, in a large measure be restored to the functions of public worship, and the fact must be accepted by all that an ecclesiastical function loses none of its solemnity when accompanied by this music alone.

Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.

4. The above-mentioned qualities are also possessed in an excellent degree by Classic Polyphony, especially of the Roman School, which reached its greatest perfection in the fifteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from a liturgical and musical standpoint. Classic Polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with Gregorian Chant, in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must therefore be restored largely in ecclesiastical functions, especially in the more important basilicas, in cathedrals, and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.

5. The Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages -- always, however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theaters, and be not fashioned even in their external forms after the manner of profane pieces.

6. Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century. This of its very nature is diametrically opposed to Gregorian Chant and classic polyphony, and therefore to the most important law of all good sacred music. Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music.

III. The liturgical text

7. The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions -- much more to sing in the vernacular the variable or common parts of the Mass and Office.

8. As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful to confuse this order or to change the prescribed texts for others selected at will, or to omit them either entirely or even in part, unless when the rubrics allow that some versicles of the text be supplied with the organ, while these versicles are simply recited in the choir. However, it is permissible, according to the custom of the Roman Church, to sing a motet to the Blessed Sacrament after the Benedictus in a solemn Mass. It is also permitted, after the Offertory prescribed for the mass has been sung, to execute during the time that remains a brief motet to words approved by the Church.

9. The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen.

IV. External form of the sacred compositions

10. The different parts of the mass and the Office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably brought out by Gregorian Chant. The method of composing an introit, a gradual, an antiphon, a psalm, a hymn, a *Gloria in excelsis*, etc., must therefore be distinct from one another.

11. In particular the following rules are to be observed:

(a) The *Kyrie, Gloria, Credo*, etc., of the Mass must preserve the unity of composition proper to the text. It is not lawful, therefore, to compose them in separate movements, in such a way that each of these movements form a complete composition in itself, and be capable of being detached from the rest and substituted by another.

(b) In the office of Vespers it should be the rule to follow the *Caeremoniale Episcoporum*, which prescribes Gregorian Chant for the psalmody and permits figured music for the versicles of the *Gloria Patri* and the hymn.

It will nevertheless be lawful on greater solemnities to alternate the Gregorian Chant of the choir with the so called *falsi-bordoni* or with verses similarly composed in a proper manner.

It is also permissible occasionally to render single psalms in their entirety in music, provided the form proper to psalmody be preserved in such compositions; that is to say, provided the singers seem to be psalmodising among themselves, either with new motifs or with those taken from Gregorian Chant or based upon it.

The psalms known as *di concerto* are therefore forever excluded and prohibited.

(c) In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance, a *Tantum ergo* in such wise that the first strophe presents a *romanza*, a *cavatina*, an *adagio* and the *Genitori an allegro*.

(d) The antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a *motet* or a *cantata*.

V. The singers

12. With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must be always sung in Gregorian Chant, and without accompaniment of the organ, all the rest of the liturgical chant belongs to the choir of levites, and, therefore, singers in

the church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the greater part, retain the character of choral music.

By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate to such an extent as to have the greater part of the liturgical chant executed in that manner; the solo phrase should have the character or hint of a melodic projection (*spunto*), and be strictly bound up with the rest of the choral composition.

13. On the same principle it follows that singers in church have a real liturgical office, and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir. Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.

14. Finally, only men of known piety and probity of life are to be admitted to form part of the choir of a church, and these men should by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise. It will also be fitting that singers while singing in church wear the ecclesiastical habit and surplice, and that they be hidden behind gratings when the choir is excessively open to the public gaze.

VI. Organ and instruments

15. Although the music proper to the Church is purely vocal music, music with the accompaniment of the organ is also permitted. In some special cases, within due limits and with proper safeguards, other instruments may be allowed, but never without the special permission of the Ordinary, according to prescriptions of the *Caeremoniale Episcoporum*.

16. As the singing should always have the principal place, the organ or other instruments should merely sustain and never oppress it.

17. It is not permitted to have the chant preceded by long preludes or to interrupt it with intermezzo pieces.

18. The sound of the organ as an accompaniment to the chant in preludes, interludes, and the like must be not only governed by the special nature of the instrument, but must participate in all the qualities proper to sacred music as above enumerated.

19. The employment of the piano is forbidden in church, as is also that of noisy or frivolous instruments such as drums, cymbals, bells and the like.

20. It is strictly forbidden to have bands play in church, and only in special cases with the consent of the Ordinary will it be permissible to admit wind instruments, limited in number, judiciously used, and proportioned to the size of the place provided the composition and accompaniment be written in grave and suitable style, and conform in all respects to that proper to the organ.

21. In processions outside the church the Ordinary may give permission for a band, provided no profane pieces be executed. It would be desirable in such cases that the band confine itself to accompanying some spiritual canticle sung in Latin or in the vernacular by the singers and the pious associations which take part in the procession.

VII. The length of the liturgical chant

22. It is not lawful to keep the priest at the altar waiting on account of the chant or the music for a length of time not allowed by the liturgy. According to the ecclesiastical prescriptions the *Sanctus* of the Mass should be over before the elevation, and therefore the priest must here have regard for the singers. The *Gloria* and the *Credo* ought, according to the Gregorian tradition, to be relatively short.

23. In general it must be considered a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid.

VIII. Principal means

24. For the exact execution of what has been herein laid down, the Bishops, if they have not already done so, are to institute in their dioceses a special Commission composed of persons really competent in sacred music, and to this Commission let them entrust in the manner they find most suitable the task of watching over the music executed in their churches. Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed.

25. In seminaries of clerics and in ecclesiastical institutions let the above-mentioned traditional Gregorian Chant be cultivated by all with diligence and love, according to the Tridentine prescriptions, and let the superiors be liberal of encouragement and praise toward their young subjects. In like manner let a *Schola Cantorum* be established, whenever possible, among the clerics for the execution of sacred polyphony and of good liturgical music.

26. In the ordinary lessons of Liturgy, Morals, and Canon Law given to the students of theology, let care be taken to touch on those points which regard more directly the principles and laws of sacred music, and let an attempt be made to complete the doctrine with some particular instruction in the aesthetic side of sacred art, so that the clerics may not leave the seminary ignorant of all those subjects so necessary to a full ecclesiastical education.

27. Let care be taken to restore, at least in the principal churches, the ancient *Scholae Cantorum*, as has been done with excellent fruit in a great many places. It is not difficult for a zealous clergy to institute such *Scholae* even in smaller churches and country parishes nay, in these last the pastors will find a very easy means of gathering around them both children and adults, to their own profit and the edification of the people.

28. Let efforts be made to support and promote, in the best way possible, the higher schools of sacred music where these already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of her choirmasters, organists, and singers, according to the true principles of sacred art.

IX. Conclusion

29. Finally, it is recommended to choirmasters, singers, members of the clergy, superiors of seminaries, ecclesiastical institutions, and religious communities, parish priests and rectors of churches, canons of collegiate churches and cathedrals, and, above all, to the diocesan ordinaries to favor with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt.

Given from Our Apostolic Palace at the Vatican, on the day of the Virgin and martyr, Saint Cecilia, November 22, 1903, in the first year of Our Pontificate. Pius X, Pope

APPENDIX II - VERSES FROM 1904 CARTOON WINDOW

I. When the enterprising choir gets to singing and sopranos start a quarrel o'er a song, the director's head begins to a ringing, for his life indeed is not a happy one.

II. When the keyboard will not answer very quickly and everything about the place goes wrong, the director's air is hardly very spritely, for his lot indeed is not a happy one.

III. When his stiff rheumatic joints can hardly wiggle, and the "Moosic" from the organ does not come, and "doesferyschtupidchvire members" giggle, the director's life is not a rosy one!

IV. When his poor old gouty toes on the pedals to not play the music in the manner that it's written, and the noise that thunders forth doesn't harmonize at all, the director with his job is hardly smitten!

V. When sopranos will continue with their "schlurring" and the bass is very deeply steepd in "grime" and the altos from the key will keep a turning, the director does not have a joyful time!

VI. When on show occasions everything goes vilely and the tenors are the bumest of the bum, the director shakes hi polished bald head wildly wishing most devoutly that he'd stayed at home.

VII. But at lenth "dese aweful noises" ceases and "dose amateurs" all have homeward gone, the director's face, the gay young maid then pleases, for he's as game a sport as anyone.

VIII. So he promptly ties him down unto the "Bismark" and then drowns all his sorrows deep in beer, Oogling 'tween drinks the witching girlees "vaz blays Liebe Gott! like anchels down here"

**APPENDIX III - MUSIC LISTS FROM THE *CHURCH MUSIC GUIDE*
FOR THE DIOCESE OF SEATTLE**

SECTION 1. Liturgical Books & Proper of the Mass			
M.D.	The Proper of the Mass, vols. 1, 2 and 3	Tozer	Fischer
	48 Introits for principal feasts of the ecclesiastical year.	Stehle, J.	Pustet
E.	12 Easy Graduals for the chief feasts, op. 48	Mitterer, I	Pawelek
E.	18 Easy Graduals for greater feasts, op. 52	Mitterer, I	Pawelek
E.	20 Easy Graduals for the greater feasts, op. 56	Mitterer, I	Pawelek
E.	20 Easy Graduals for the Feasts of the of the Saints	Mitterer, I	Pawelek
E.M.	Liber Gradualium, op. 45	Stehle	Feuchtinger
M.	Graduals for the entire year, op. 34	Witt, F. X	Pustet
E.	22 Easy Graduals for all Feasts (male voices)	Mitterer	Pawelek
	Offertories for Feasts of the Year, op.70	Filke, M	Boehm
	Offertories for entire ecc.year.	Goller, V	Fischer
	Offertories for Sundays in Lent	Gruber	Fischer
	Offertories for Sundays in Advent	Gruber	Fischer
M.	Eighteen Motets	Haller	Pustet
	Liber Motetorum	Stehle	Pustet
E.	Short and Easy Offertories for Principal Feasts and Sundays	Stein	Kothe
E.	Laudate Dominum	Tappert	Geo. Jennings, & Co.
	Offertories for entire ecc. year.	Witt F. X.	Pustet
	Offertoria de Communi Sanctorum for three male voices.	Gruber	Feuchtinger
M.	25 Offertories for four male voices.	Haller	Pustet
E.	Offertories for principal feasts (three male voices)	Wiltberger	Schwann
M.	Offertories for four male voices	Wiltberger	Schwann
M.D.	Asperges No. 1. (S.A.T.B.)	Dethier G. M.	Fischer
M.D.	Asperges No.2. (S.A.T.B.)	Dethier G. M.	Fischer
E.	"Asperges" and "Vidi Aquam" (S.A.T.B.)	Schoepf	Fischer
	"Asperges" and "Vidi Aquam" (S.A.T.B.)	Witt, F. X.	Fischer
	"Asperges Me" and "Vidi Aquam"	Rieder	Fischer
	"Asperges Me" (Four male voices)	Gruber	Fischer
	"Asperges, "Vidi Aquam" (male chant)	Singenberger	Fischer
SECTION 2. Masses for Four Mixed Voices			
E.	Missa Exultate Deo	Arens F. X.	Fischer
E.	Mass in E flat op. 14b	Benz J. B.	Breitkopf
E.	Short Mass in E flat	Barratt J.	Cary
M. D.	Missa "O Clemens, O Pia"	Benz J. B.	Fischer
M.	Mass for four voices	Birtchnell	Cary
M. D.	Mass in E flat	Blair H.	Fischer
E.	Mass in hon. S. Aloysii	Bonner	Fischer

M. D.	Missa SS. Cordis Jesu	Bonvin	Fischer
M. D.	Mass in F minor (op. 31)	Brosig, M.	M & R
M. D.	Third Mass in C. minor	Brosig, M.	Fischer
E.	Mass op.8	Blasel	M & R
V. E.	Mass in E flat	Campiglio	H. S. Gordon
E.	Mass in E minor	Case H. L.	M & R
E.	Mass Immac Concep.	Constance	Ditson
E.	Mass in A minor (Ed Terry) (unaccompanied)	Casciolini	Cary
V.E.	Easy mass	Cary	M & R
M. D.	Missa "Virgo clemens"	Capocci, F	Capra
M. D.	Missa in G	Casali, G. B.	M & R
E.	Missa "Adoro Te"	Diebold, J.	Herder
M. D.	Missa "O Sanctissima "	Diebold, J.	Pustet
M. D.	Missa Brevis in D	Diebold, J.	Pustet
M. D.	Mass Palestrina Style	Dubois	Peregally
N. D.	Missa de Nativitate D.N.J.C	Ebner	Breitkopf
M. D.	Missa Solemnis (unaccomp.)	Ebner	Pustet
M. D.	Missa in hon. S. Augustini	Foschini, F. G.	Pustet
M. D.	Missa Solemnis in hon. Our Lady of Lourdes	Filke, M.	Fischer
M. D.	Missa in hon. B.V.M.	Filke, M.	Fischer
M. D.	Missa S. Antonii de Padua	Filke, M.	Fischer
M. D.	Missa S. Caroli Borromeo	Filke, M.	Fischer
E.	Mass in F	Forrester	Cary
M. D.	Mass in E flat	Forrester	Cary
E.	Missa Brevis	Furmanik	M & R
M. D.	Missa Brevis S. Joannis Majella	Goller, V.	Pustet
E.	Missa Brevis S. Aloisii Gonzagae	Goller, V.	Breitkopf
M. D.	Mass in hon. S. Stephen	Goller, V.	Breitkopf
M. D.	Mass in hon. S.Cecilia	Goller, V.	Breitkopf
M. D.	Mass B. V. M. of Loretto	Goller, V.	Breitkopf
M. D.	Missa Angeles Custodes	Gounod	Ditson & Fischer
E.	Convent Mass in C	Gounod	Ditson & Fischer
M. D.	Mass of the Sacred Heart of Jesus (Liturgical Ed. Reilly)	Gounod	M. & R. Co.
M. D.	S. Cecilia Mass(Liturgical Ed. F. S. Palmer)	Gounod	Manuscript
M. D.	Missa Brevis	Greith, C	Fischer
D.	Mass of the Holy Guardian Angels	Gruber, J.	Fischer
M. D.	Mass of the Im. Conception	Gruber, J.	Fischer
M. D.	Mass in hon. S. Gregory	Gruber, J.	Fischer
E.	Mass in F.	Gladstone	Vincent
E.	Missa Tertia (B)	Haller, M.	Pustet
E.	Mass in honor Sacred Heart (revised edition)	Hamma, B.	Fischer

E.	Missa S. Maria Clara	Hamma, F.	Fischer
M. D.	Mass in B flat	Hummel	M & R
E.	Mass in hon. S. Henry	Kaim	Fischer
M. D.	Mass in hon. S. Cecilia	Kaim	Fischer
M. D.	Mass in hon. S. Paulina	Kaim	Fischer
M. D.	Mass in hon. S. Anne	Kaim	Fischer
E.	Missa "Jesu Redemptor"	Kaim	Fischer
M. D.	Mass in D (posth)	Klein B. O.	Fischer
M. D.	Missa Paschalis	Klein, B. O.	Fischer
M. D.	Missa de Nativitate	Klein, B. O.	Fischer
E.	Missa in hon. SS. Nominis	Krawutschke	Fischer
E.	Mass in C	Krawutschke	M & R
E.	Mass op. 23	Kretschmer	M & R
E.	Mass op. 22	Kretschmer	M & R
E.	Mass "Dixit Maria"	Kumin	Ditson
M. D.	Missa, Luck's Collection I	Lotti, A.	Pustet
M. D.	Missa, Luck's Collection II	Lotti, A.	Pustet
E.	Simple Mass in D minor (unaccompanied)	Lotti, A.	Cary
V. E.	First very Easy Mass	Leitner	Breitkopf
V. E.	Second very Easy Mass	Leitner	Breitkopf
V. E.	Fifth very Easy Mass	Leitner	Breitkopf
M. D.	Mass of Our Lady of Loretto	Mentzel	Fischer
E.	Missa Dominicalis V. in hon. S. Joseph	Mitterer, I.	Pawelek
E.	Missa S. Thomas Aquinas	Mitterer, I.	Fischer
M. D.	Missa Solemnis SS. Cordis Jesu	Mitterer, I.	Fischer
M. D.	Missa S. Nom. Mariae	Mitterer, I.	Fischer
E.	Missa SS. Angelorum Custodum	Molitor	Fischer
M. D.	Missa Solemnis in E flat	Montani, N.	Schirmer
N. D.	Missa Brevis	Palestrina	Schirmer
M. D.	Missa Jesu Redemptor	Pedross, J	Fischer
M. D.	Missa Patriarchalis	Perosi, L.	Fischer
M. D.	Missa "Benedicamus Domino"	Perosi, L.	Ricordi
M. D.	Missa Eucharistica (A. T. B. B.)	Perosi, L.	Ricordi
E.	Missa in hon. S. Michaelis	Plag, J.	Schwann
M.	Missa in hon. S. Caeciliae	Quadflieg, J.	Feuchtinger
E.	Mass of Our Lady of Perpetual Help	Quarten, J.	Schwann
M. D.	Missa S. Cumbert	Rampis	Fischer
M. D.	Mass in A (op.126)	Rheinberger	Schirmer
M. D.	Mass in F op. 91	Rinck	M & R
M. D.	Mass S. Joseph	Ravanello	Capra
M.	Mass op. 95	Reincke, C.	Breitkopf
E.	Missa in hon. S. Joseph	Schiffels, J.	Breitkopf
E.	Second Easy Mass	Shiffer, R.	Fischer

M. D.	Mass in A	Schmid, F. X.	Schirmer
M. D.	Mass in G	Schubert-Grone	Fischer
M. D.	Mass in F	Schubert-Grone	Fischer
E.	Mass op. 18	Schweitzer	M & R
M. E.	Mass in B flat	Schweitzer	Fischer
M. D.	Mass in A flat	Seymour	Cary
M. D.	Mass in hon. S. Phillip Neri	Sewell	Cary
M. D.	Mass in hon., Cath. de Ricci	Sewell	Cary
E.	Mass in hon. S. Joseph	Singenberger	Fischer
V. E.	Missa in hon. S. Spiritus	Singenberger	Pustet
V. E.	Mass in hon. S. Francis Assisi	Singenberger	Singenberger
E.	Missa Salve Regina	Stehle, J. G.	Fischer
M. D.	Missa Brevis in hon. B. V. M.	Stehle, J. G.	Fischer
M. D.	Missa Solemnis	Stehle, J. G.	Pustet
M. D.	Festival Mass	Stein	Kothe
M. D.	Mass in D minor	Stewart, H. J.	Schirmer
M. D.	Mass of S. Anthony of Padua	Stewart, H. J.	Fischer
M. D.	Mass of S. Gregory	Terry	Cary
E.	Mass of S. Dominic	Terry	Cary
V. E.	Missa Veni Sancte Spiritus	Terry	Cary
M. D.	Mass of the Good Shepherd	Turner	Cary
M. D.	Missa "O Quanta Qualia"	Tozer, A. E.	Fischer
M. D.	Mass of S. Wilfrid	Tozer, A. E.	Fischer
M. D.	Missa in hon. SS. Cordis Jesu	Turton, R. A.	Fischer
E.	Missa Solemnis	Turton, R. A.	Fischer
M. D.	Mass of the Blessed Sacrament	Tozer, A. E.	Fischer
M. D.	Mass in F	Uhl	Fischer
N. D.	Second Mass (Ed. Terry)	Van Bree	Cary
V. E.	Mass in G	Webbe	Ditson
V. E.	Mass in G	Wesley	Novello
M. D.	Mass in hon. S. Francis Xavier	Witt	Fischer
M. D.	Mass op. 12	Witt	Fischer
M. D.	Missa Exultet	Witt	Fischer
M. D.	Missa in hon. S. Lucia	Witt	Fischer
M. D.	Missa Jeanne d'Arc (S.T.B.B.)	Yon, P. A.	Schirmer
M. D.	Festival Mass, op. 90	Zangl	Fischer
M. D.	Pope Leo Mass	Zangl	Fischer
E.	Mass in hon. S. Louis	Zangl	Fischer
M. D.	Mass in hon. S. Cassian	Zangl	Fischer
M. D.	Mass in hon. S. Gregory	Zangl	Fischer
E.	Mass in C op. 29	Zangl	Fischer
M.	Mass in B flat op. 90	Zangl	Ditson
Section 3 Unison Masses			

M. E.	Mass of the Angels (Vat. ed.)	Vranken	Fischer
	Ed. by Bas, Manzetti		
E.	Mass in hon. S. Charles Borromeo	Becker, C.	Singenberger
M. E.	Missa Quarta op. (130)	Beltgens, J.	Pustet
E.	Missa Quarta op. 130	Beltgens, J.	Fischer
E.	Mass of B. V. M.	Biedermann	Fischer
E.	Missa "Auxilium Christianorum," op. 14	Bill, J	Pustet
E.	Missa "Refugium Peccatorum" op. 16	Bill, J.	Pustet
M. E.	Missa in hon. S. Caeciliae	Bottazo, L.	Capra
V. E.	Short Mass	Cornell, J. H.	M & R
V. E.	Unison Mass	Dress	Fischer
M. E.	Missa Brevis Facillima	Foschini	Breitkopf
M.	Missa in hon. S. Patris Joseph	Gubing, J.	Pustet
E.	Mass in hon. S. Dominic	Hamma, B.	Fischer
E.	Mass hon. S. Joseph	Hohnerlein, M.	Feuchtinger
E.	Short Mass (op. 11)	Joos, O.	Pawelek
E.	Missa Sancta Anna	Joos, O.	Fischer
V. E.	Mass op. 16	Mandel	M & R
V. E.	Mass of the Im. Conception	Mateju, Th.	Fischer
E.	Missa "Regina Angelorum"	Meurerer, J. G.	Pustet
E.	Missa "Rorate Coeli" (op. 14)	Molitor, J. B.	Pustet
E.	Missa S. Joseph (op. 23)	Molitor, J. B.	Pustet
M. E.	Missa "Orbis Factor"	Montani, N. G.	Schirmer
E.	Mass (op. 20)	Renner, Jos.	Kothe
M.	Missa Puerorum	Rheinberger	Breitkopf
E.	Mass in G	Schoef, Fr.	Fischer
V. E.	Mass in C. (op. 65)	Schoef, Fr.	Boehm
E. V.	Mass in F (op. 66) .	Schoef, Fr.	Boehm
M. E.	Mass in hon. SS. Cordis Jesu	Stein	Pawelek
E.	Missa de Beata	Schaller	M & R and Fischer
E.	Short and Easy Mass op. 66	Stein	Breitkopf
M. E.	Short Mass in C.	Terry, R. R.	Cary
M. E.	Second Unison Mass in B flat	Terry, R. R.	Cary
E.	Mass in G	Wiltberger	Singenberger
M. E.	Missa S. Andreae Avellini	Witt	Breitkopf
SECTION 4. Masses for Two Voices			
E.	Mass of the holy Innocents	Bischoff, J. C.	Fischer
M. D.	Missa in hon. SS. Stigmatum	Bottazzo, A.	Capra
E.	Mass in F	Brunner, E.	Styria
V. E.	Mass in E flat	Campiglio	H. S. Gordon
E. M.	Missa Regina Angelorum	Capocci, F.	M & R
M. E.	Missa in hon. S. Ceciliae (S.A.)	Ebner	Pustet

E. M.	Missa Brevis	Foschini, G. I.	Capra
E.	Short Mass (S. A.)	Forrester	Cary
E.	Convent Mass	Gounod	Fischer
E.	Missa S. Joseph	Grone	Fischer
E.	Missa S.S. Angelorum Custodum	Gruber, J.	Fischer
M. D.	Third Mass, op. 7a	Haller, M.	Schirmer
E. M.	Missa in hon. S. Aloysii	Haller, M.	Pustet
E. M.	Missa in hon. S.S. Angelorum	Haller, M.	Pustet
M. E.	Missa Mater Dolorosa	Hillebrand	Fischer
M. D.	Missa in hon. S. Nominis Jesu	Hruska, Fr.	Pustet
E.	Missa in hon. S. Annae	Joos, O.	Fischer
E.	Missa in hon. S. Ceciliae	Jasper, C.	Fischer
M. D.	Missa de Nativitate	Klein, B. O.	Fischer
M.	Missa de Virginibus	Mitterer, I.	Pawelek
M.	Missa Sexta	Nikel	Fischer
M. D.	Missa in hon. S. Caroli	Perosi, L.	Pustet
M. E.	Missa Pontificala (S.T.)	Perosi	Ricordi
E.	Missa in hon. B. Ambrosii (S.T. or A.B.)	Perosi	Ricordi
E.	Mass in G	Piel	Breitkopf
M.	Missa in hon. S. Ceciliae	Quadflieg, J.	Feuchtinger
M. D.	Missa "Hodie Christus Natus Est"	Schaller, Fr.	Pustet
E.	Mass in G	Schoepf, Fr.	Fischer
E.	Missa in hon. S. Brigid	Seymour	Cary
E.	Mass of the Guardian Angel	Schweitzer	Herder
E.	Mass of the Infant Jesus	Schweitzer	Herder
E.	Mass in D	Singenberger	Fischer
E.	Mass in hon. S. Aloysii	Singenberger	Fischer
M. E.	Mass of the Sacred Heart of Jesus	Stein, J.	Fischer
E.	Missa SS. Angelorum Custodum	Tappert	Pustet
M. E.	Convent Mass in A flat	Tozer	M & R
M. E.	Convent Mass in D	Tozer	M & R
M.	Mass of the Child Jesus	Wilkens, I.	Fischer
M. E.	Mass of S. Anthony	Wilkens	Fischer
M.	Missa in hon. S. Joseph	Wiltberger	Schwann
M. E.	Mi Exultet	Witt, F. X.	Fischer
E.	Mass in hon. S. Dominic	Zangl, J. G.	Fischer
M.	Missa in hon. SS. Cordis Jesu	Zoller, G.	Feuchtinger
SECTION 5. Masses for Three Voices			
E.	Mass in F (op. 176) (S.A.B.)	Brunner, E.	Styria
M. D.	Missa SS. Cordis Jesu (S.A.B.)	Bonvin, L.	Singenberger
M.	Missa "Miserere nostri" (A.T.B.)	Canestrari	Capra
M. D.	Missa Mater Amabilis (S.T.B.)	Capocci, F.	Breitkopf
M. D.	Missa SS. Trinitas (S.S.A.)	Ebner	Pustet

M. D.	Missa S. Raphaelis Arch. (S.S.A.)	Griesbacher	Schwann
E. M.	Missa SS. Cordis Jesu (S.S.A) or (S.A.B.)	Gruber, J.	Feuchtinger
E. M.	Missa S. Mariae (S.S.A.)	Gruber, J.	Feuchtinger
E.	Mass in G (S.A.B.)	Gubing, J.	Fischer
E.	Missa Tertia (S.A.B.)	Haller, M.	Pustet
M. D.	Missa "Assumpta Est" (S.A.B.)	Haller, M.	Pustet
E.	Mass in D (S. A. B.)	Herrmann, S.	Fischer
E.	Mass of S. Augustin (A.T.B.)	Hohnerlein	Fischer
E.	Missa S. Annae (S.A.B.)	Joos, O.	Fischer
M. D.	Missa S. Scholasticae (S.S.A.)	Koenen	Schwann
M.	Missa, Luck's Collection II (S.S.A.)	Lotti, A.	Pustet
M. D.	Missa Dominicalis (S.A.B.)	Mitterer, I.	Pustet
E.	Missa "Redemisti Nos" (S.A.B.)	Molitor, F. B.	Pustet
M.	Mass of S. John Bap. (A.T.B.)	Muller, A.	Schwann
E.	Missa SS. Sacramenti (S.S.A.)	Piel	Schwann
M. D.	Missa "Patrem Omnipotentem" (A.T.B.)	Ravanello, O.	Schwann
M. D.	Missa (op. 126) (S.S.A.)	Rheinberger	Capra
E.	Mass (op.28) (S.S.A)	Schaller	Pustet
M. D.	Missa "Jesu Corona Virginum" (S.S.A.)	Schaller	Pustet
M. D.	Missa S. Antonii de Padua (S.A.B.)	Schaller	Pustet
V. E.	Mass S. Anthony (S.A.B.)	Singenberger	Pustet
E.	Mass S. Francis of Assisi (S.A.B.)	Singenberger	Singenberger
M. E.	Missa Salve Regina (S.A.B.)	Stehle	Fischer
M. E.	Mass of the Sacred Heart	Smith	Cary
E.	Mass in F (S.T.B.)	Storer	Cary
M. D.	Missa Festiva (S.T.B.)	Vranken, P. J.	Fischer
SECTION 6. Masses for Two Male Voices			
M. D.	Mass in hon. SS. Stigmatum	Botazzo, A.	Capra
M. D.	Missa S. Rosae de Limae	Bottigliero	Fischer
E.	Missa in hon. B. Mariae V	Bronner, E.	LeRoux Co.
E. M.	Missa Brevis	Foschini	Capra
M. D.	Missa SS. Rosarii	Ferrata	Fischer
M. D.	Missa in hon. S. Laurentii	Goller	Breitkopf
M. D.	Missa SS. Nominis Mariae	Mitterer, I.	Fischer
M. D.	Missa in hon. S. Gregorii	Mitterer, I.	Pawelek
M. D.	Missa in hon. S. Caroli	Perosi	Pustet
M. D.	Missa in hon. S. Josephi Calas	Ravenello	Capra
E.	Mass in honor S. Stanislaus	Singenberger	Fischer
M. D.	Missa "O Quam Gloriosum"	Vrankin, P.	Van Rossum
M. D.	Missa in hon. S. Michaelis	Wiltberger	Schwann
M. D.	Missa Dilectus	Yon	Fischer
M. D.	Missa Regina Angelorum	Capocci. F.	Capra
M. D.	Missa Regina Angelorum	Ebner	Boessenecker

SECTION 7. Masses for Three Male Voices			
E. M.	Missa "Regina Coeli"	Arnfelder	Pustet
E. M.	Missa in hon. B. Mariae	Biedermann	Fischer
M. D.	Festival Mass in C (T.T.B.)	Birtchnell	Cary
M. D.	Missa B.V.M. de Monte Carmelo	Bottigliero	Pustet
E. M.	Missa, Luck's Collection II	Casciolini	Pustet
M. D.	Missa in hon. S. Ignatius	Dethier, E.	Fischer
M. D.	Missa Brevis	Foschini	Feuchtinger
E. M.	Missa in hon. SS. Cordis Jesu	Gruber, J.	Feuchtinger
M. D.	Missa in hon. B. Mariae	Gruber, J.	Feuchtinger
M. D.	Missa Trinitas	Gruber, J.	Pustet
M. D.	Missa XVIII S. Maxima	Haller, M.	Pustet
E.	Mass in hon. S. Augustine	Hohnerlein	Fischer
M. D.	Mass, Luck' s Collection	Lotti, A.	Pustet
M. E.	Messa tre voci d'uomo	Perosi	Rjcordi
E.	Messa Davidica	Perosi	Rjcordi
M. D.	Missa sol in hon. S. Laurentii	Ravanello, O.	Fischer
M. D.	Missa sol. in hon. S. Orestes	Ravanello, O.	Fischer
M. D.	Missa S. Familiae (Edition A)	Singenberger	Pustet
M. D.	Mass in hon. S. Joseph	Sinzig	Pustet
M. D.	Mass XL	Stein	Pustet
M. D.	Missa S. Ambrosii	Witt, F. X.	Pustet
M. D.	Missa S. "Dilectus Meus"	Yon, P. A.	Fischer
SECTION 8. Masses for Four Male Voices			
M. D.	Missa Sanctae Crucis	Ahle, J. N.	Pustet
E.	Missa "Te Deum"	Diebold, J.	Pustet
D.	Missa Cantantibus Organis	Ebner	Fischer
E.	Missa in hon. B.V.M.	Engel, V.	Junfermann
M. D.	Mass of the Im. Conception	Gruber, J.	Fischer
E.	Missa Sursum Corda	Hamma, F.	Fischer
M. D.	Missa "Assumpta Est"	Haller, M.	Pustet
M. D.	Missa Tertia	Haller, M.	Pustet
M. D.	Mass in hon. S. Cecilia	Kaim	Fischer
M. D.	Mass in B flat op. 85	Klein, B. O.	Fischer
E.	Missa Jubilaei	Koenen	Fischer
M. D.	Missa Brevis	Maas, Th.	Fischer
E.	Missa de Martyribus	Mitterer, I.	Pawelek
M. D.	Missa Secunda	Meurers	Pustet
E.	Missa S. Joannis B.	Molitor, J. B.	Pustet
E.	Mass in hon. S. Elizabeth	Piel	Breitkopf
M. D.	Missa in hon. S. Clementis	Piel	Schwann
E.	Easy Mass	Schiffels, J.	Feuchtinger
E.	Third Easy Mass	Schiffels, J.	Feuchtinger

E.	Mass in A	Schoepf, Fr.	Fischer
M. D.	Mass for four male voices	Schweitzer	Herder
M. D.	Missa in hon. SS. Cordis Jesu	Singenberger	Pustet
M. D.	Missa Salve Regina	Stehle	Pustet
E.	Short and Easy Mass	Stein	Pustet
M. D.	Mass in D minor	Stewart, H. J.	Schirmer
M. D.	Missa diatonica S. Teresiae	Vaninetti, G.	Capra
M. D.	Missa S. Francis X	Witt, F. X.	Fischer
M. D.	Missa S. Joannis Cantii	Zangl, J.	Boehm
M. D.	Missa Solemni	Zoller	Pustet
Section 9. Requiem music			
	Requiem Mass (Unison)	Bauer, J.	Fischer
M. D.	Missa pro Defunctis (Unison)	Bottigliero	Capra
E. M.	Missa pro Defunctis (Unison)	Diebold, J.	Fischer
	Requiem Mass (3 male voices)	Witt, F. X.	Fischer
	Requiem Mass (4 male voices)	Bruner, E.	Fischer
	Requiem Mass (4 male voices)	Haller, M.	Pustet
M. D.	Missa pro Defunctis (S.A.)	Singenberger	Pustet
M. D.	Missa pro Defunctis (S.A.)	Ravanello	Capra
M. D.	Requiem Mass (S.A.)	Singenberger	Pustet
	Requiem Mass (S.A.)	Witt, F. X.	Coppenrath
M. D.	Missa de Requiem (S.A.T.B.)	Bustini	Capra
M. D.	Requiem op. 10b (S.A.T.B.)	Goller, V.	Boehm
E.	Requiem op. 26 (S.A.T.B.)	Goller, V.	Coppenrath
E.	Requiem (1,2,3, or 4 voices)	Joos	Fischer
M. D.	Missa pro Defunctis, Luck's		
	Collection 11 (S.A.T.B.)	Lotti, V.	Pustet
E.	Missa pro Defunctis (T.B.)	Griesbacher	Pustet
M. D.	Missa pro Defunctis (T.B.)	Ravanello	Capra
M. D.	Requiem Mass (3 male voices)	Perosi	Fischer
	Requiem Mass (3 male voices)	Casciolini	Pustet
	Requiem Mass (4 male voices)	Ett, C.	Boehm
	Requiem Mass (4 male voices)	Piel, P.	Schwann
E.	Requiem Mass (4 male voices)	Sephner, O.	Boesenecker
M. D.	Requiem Mass (4 male voices)	Zoller, G.	Pustet
E.	Motet "Beati Mortui" (T.T.B.B.)	Mendelssohn	Novello
N. D.	Motet "Peritautem" (T.T.B.B.)	Mendelssohn	Novello
M. D.	Motet "Pie Jesu" (T.T.B.B.)	Klein, B. O.	Fischer
Section 10 Vespers			
	Vespers of the B.V.M. (Solesmes ver.)	Gregorian	Fischer
E.	Complete Vespers of the B.V.M. (S.A.)	Bonvin	Fischer
E.	Complete Vespers of the B.V.M. (S. A T. B.)	Hamma, B.	Fischer
E.	Vespers in hon. B.V.M.	Joos, O.	Feuchtinger

M. D.	Complete Vespers of the B.V.M. (S. A T. B.)	Montani, N.	Schirmer
E.	Complete Vespers in hon. B.V.M. for		
	1, 2, 3, or 4 voices	Singenberger	Singenberger
	Votive Vespers of B.V.M.	Strubel	Schwann
M. D.	Vespers in hon. B.V.M. (3 male voices)	Ravenello	Fischer
E.	Vespers of Blessed Sacrament	Singenberger	Singenberger
	Votive Vespers of the Blessed Sacrament (male chorus)	Schiffels	Schwann
M.	Vespers for Feasts of Im. Conception,		
	Easter, Ascension, Pentecost, SS. Peter and		
	Paul, and Assumption	Mitterer	Coppenrath
E.	Vespers in honor of the Holy		
	Angels, Feast of the Holy		
	Rosary, Christmas, Easter,		
	Ascension, Holy Family,		
	Confessor not a Bishop, Confessor		
	and Bishop,		
	Dedication of a Church, of the Dead	Singenberger	Singenberger
Section 11 Vesper Hymns, Magnificat and Antiphons BVM			
E.	"Ave Maris Stella"	Anerio	Breitkopf
M.	"Ave Maris Stella"	Elgar	Novello
N. D.	"Ave Maris Stella"	Liszt	Novello
M. E.	"Ave Maris Stella"	Tozer	Cary
N. D.	"Ave Maris Stella" (S.S.)	Rheinberger	Breitkopf
M. D.	"Jam sol recedit"	Parker, H. W.	Novello
M. D.	"Magnificat" Tone I	Palestrina	Ditson
E.	"Magnificat" (2 voices)	Ravenello	Breitkopf
M. D.	"Alma Redemptoris"	Montani	Schirmer
E.	"Alma Redemptoris"	Nikel	Fischer
E.	"Alma Redemptoris"	Palestrina	Fischer
M. D.	"Alma Redemptoris"	Sewell	Novello
V. E.	"Ave Regina"	Lotti	Cary
E.	"Ave Regina"	Nikel	Fischer
M. E.	"Ave Regina"	Stadler	Novello
M. D.	"Ave Regina"	Rheinberger	Schirmer
M. D.	"Regina Coeli" (S.S.B.)	Bassini	Novello
V. E.	"Regina Coeli"	Lotti	Fischer
M. D.	"Regina Coeli"	Sewell	Novello
M. D.	"Regina Coeli" (T.T.B.)	Ravenello	Fischer
M. D.	"Regina Coeli"	Tappert	Singenberger
M. D.	"Regina Coeli"	Tinel	Singenberger
M. D.	"Salve Regina"	Filke	Breitkopf
M. D.	"Salve Regina"	Hamma	Fischer
M. E.	"Salve Regina"	Hauptman	Novello

E.	"Salve Regina"	Haydn	M & R Co.
N. D.	"Salve Regina"	Hofmann	Novello
M. D.	"Salve Regina"	Klein, B. O.	Fischer
E.	"Salve Regina"	Lotti	Cary
E.	"Salve Regina"	Nikel	Fischer
E.	"Salve Regina"	Pearsall	Novello
E.	"Salve Regina"	Raymond Barker	Cary
E.	"Salve Regina"	Schubert	Novello
N. D.	"Salve Regina"	Sewell	Novello
M. D.	"Salve Regina"	Tozer	Cary
E.	"Salve Regina"	Witzka	Cary
M. D.	Four Antiphons to B. V. M.	Bonvin	Fischer
M. D.	Four Antiphons to B. V. M.	Ebner	Breitkopf
M. D.	Four Antiphons to B. V. M.		
	(male voices)	Haberl	Pustet
E.	Four Antiphons to B. V. M.	Kaim	Fischer
E.	Four Antiphons to B. V. M.		
	(male v.)	Piel	Schwann
M. D.	Four Antiphons to B. V. M. (T.T.B.)	Ravenello	Fischer
E.	Four Antiphons to B. V. M.		
	(male v.)	Wiltberger	Schwann
Section 12. Benediction of the Blessed Sacrament			
	Select Chants for Benediction		
	of the Blessed Sacrament,		
	Solesmes Edition Vol. I & II		Fischer
	Cantiones Selectae (a collec-		
	tion of motets and hymns		
	for Benediction for two		
	equal voices.)	Hoffmann	Fischer
	Benediction Service (with 36 Litanies)	Schultes	Novello
V.E.	Benediction Service (Unison)	Ould, S.	M & R
E.	Benediction Service (No. 1: S.A.T.B.)	Terry, S. S.	Novello
E.	Benediction Service No. 2 (Unison)	Terry, S. S.	Novello
E.	Benediction Service (Unison)	West	Novello
E.	Benediction Service (S.A.T.B.)	Zimmerman	Novello
	Hymns for Benediction (con-	Bonvin	Fischer
	taining 7 "0 Salutaris" 7 "Tantum Ergo"		
	Vade Mecum (T.T.B.B.) vol. I	Knabel	Fischer
	Vade Mecum (T.T.B.B.) vol. II	Hoffmann	Fischer
M. E.	Six Motets (S.A.)	Klein, B. O.	Fischer
Section 13. Motets in honor of the Most Blessed Sacrament			
M.	"Ave Verum"	Bowen	Cary
E.	"Ave Verum" in G	Elgar	Novello

E.	"Ave Verum" arr.	Engel	Schirmer
E.	"Ave Verum" (S.A.)	Gounod	Schirmer
E.	"Ave Verum" in E flat	Gounod	Schirmer
E.	"Ave Verum" in C (S.S.A.T.B.)	Gounod	Novello
E.	"Ave Verum" in E flat (S.S.A.T.B.)	Gounod	Novello
E.	"Ave Verum"	Guilmant	M & R
M. D.	"Ave Verum" (S.S.A.T.B.)	Klein, B. O.	Fischer
V. E.	"Ave Verum"	LeClerq	M & R
E.	"Ave Verum"	Mozart	Schirmer
E.	"Ave Verum"	Terry	Cary
M. D.	"Ave Verum"	Witt	Fischer
M. D.	"Ave Verum "	Yon, P. A.	Schirmer
E.	"Adoro Te" (S.A.T.B.)	Dethier, G. M.	Fischer
E.	"Adoro Te" (T.T.B.B.)	Schweitzer	Fischer
E.	"Adoremus"	Allegri	Cary
E.	"Adoremus"	Gladstone	Novello
M. D.	"O Sacrum Convivium " (S.A.T.B.)	Palestrina	Schirmer
M. D.	"O Sacrum Convivium" (T.B.B.)	Yon, P. A.	Schirmer
M. D.	"Panis Angelicus" (S.A.T.B.)	Franck, C.	Schirmer
E.	"Panis Angelicus"	Ould	Novello
E.	"O Salutaris" in F	Dethier, E.	Fischer
M. D.	"O Salutaris" in F	Elgar	Cary
N. D.	"O Salutaris" in E flat	Elgar	Schirmer
E.	"O Salutaris" in C	Gounod	Schirmer
E.	"O Salutaris" (T.T.B.B.)	Gounod	Novello
E.	"O Salutaris" in F	Gounod	Fischer
E.	"O Salutaris" No. 1 & 2	Guilmant	Fischer
E.	"O Salutaris"	Guilmant	Schirmer
M. E.	"O Salutaris" in G	Klein, B. O.	Fischer
M.	"O Salutaris" in F (T.T.B.B.)	Klein, B. O.	Fischer
M.	"O Salutaris" Ab (Ten Solo and Qt.)	Klein, B. O.	Fischer
E.	"O Salutaris" (S.A.T.B.)	Palmer, F. S.	Fischer
E.	"O Salutaris" (Unison)	Yon, P. A.	Schirmer
M. D.	"O Salutaris" (S.A.T.B.)	Yon, P. A.	Schirmer
E.	15 "Tantum Ergo" (1,2 or 3 Voices)	Arnfelder	Breitkopf
E.	"Tantum Ergo" (S.A.T.B.)	Bossairs	M & R
	"Tantum Ergo" in G (S.A.T.B.)	Dethier, E.	Fischer
	"Tantum Ergo" in G (S.A.T.B.)	Dethier, E.	Fischer
	"Tantum Ergo" in E flat (S.A. T.B.)	Dethier, E.	Fischer
	"Tantum Ergo" in C (S.A.T.B.)	Dethier, G. M.	Fischer
	"Tantum Ergo" No. 3 in E flat(S.A.T.B.)	Dethier, G. M.	Fischer
E.	"Tantum Ergo" op. 103 (S.A. T.B.)	Filke	Breitkopf
M. D.	"Tantum Ergo" op. 103 (S.A. T.B.)	Faure	Schirmer

E.	"Tantum Ergo"(S.S.A.)	Florence	Schirmer
N.D,	"Tantum Ergo " (S.A.T.B.)	Grisson	M & R
E.	"Tantum Ergo" E flat (S.A.T.B.)	Guilmant	Fischer
M. D.	"Tantum Ergo" in G (S.A.T.B.)	Klein, B. O.	Fischer
M. D.	"Tantum Ergo" in F (S.A.T.B.)	Klein, B. O.	Fischer
M.	"Tantum Ergo" op. 87 No.5 (T.T.B.B.)	Klein, B. O.	Fischer
M.	"Tantum Ergo" op 86 No. 4 (T.T.B.B.)	Klein, B. O.	Fischer
E.	"Tantum Ergo"	Montani	Schirmer
N. D.	"Tantum Ergo" op. 33 (T.B.)	Ravenello	Breitkopf
M. D.	"Tantum Ergo" (S.A.T.B.)	Silas	Fischer
M. D.	"Tantum Ergo" (S.A.T.B.)	Sewell	M & R
M. D.	"Tantum Ergo" (S.T.B.)	Tombelle	Schirmer
E.	"Tantum Ergo" (S.A.T.B.)	Verdussen, Fr.	Schirmer
M. D.	"Tantum Ergo" (S.A.T.B.B.)	Widor	Schirmer
M. D.	"Tantum Ergo" (No.1) (S.A.T.B.B.)	Yon, P. A.	Schirmer
M. E.	"Tantum Ergo" (No.2) (S.A.T.B.B.)	Yon, P. A.	Schirmer
M. D.	"Tantum Ergo" (No.1) (T.T.B.)	Yon, P. A.	Schirmer
M. D.	"Tantum Ergo" (No.2) (T.T.B.B.)	Yon, P. A.	Schirmer
Section 14. Motets in Honor of Our Blessed Lady			
E.	"Ave Maria" (S.A.T.)	Abt	M & R
E.	"Ave Maria"	Arcadelt	Fischer
E.	"Ave Maria" (S.A.T.B.)	Dubois	Fischer
M. D.	"Ave Maria" (S.S.A.)	Dethier	Fischer
M. D.	"Ave Maria" (S.S.A.T.B.)	Dethier	Fischer
N. D.	"Ave Maria"	Elgar	Novello
N. D.	"Ave Maria" (S.A.T.B.)	Guilmant	Fischer
E.	"Ave Maria" (S.A.T.B.)	Gounod	Schirmer
D. N.	"Ave Maria" (S.A.T.B.)	Grisson	M & R
E.	"Ave Maria" (S.A.T.)	Himmel	Cary
M. D.	"Ave Maria" (Sop. Solo & qt.)	Klein. B. O.	Fischer
E.	"Ave Maria" (S.A.T.B.)	Timel	Breitkopf
M. D.	"Ave Maria" (S.A.T.B.)	Witt	M & R
Section 15. Motets for Special Occassions			
Dedication of Church			
M. D.	"Coelstis Urbis"	Stewart, H. J.	Schirmer
Reception of Bishop			
E.	"Ecce Sacerdos" (S.A.T.B.)	Elgar	Schirmer
M. D.	"Ecce Sacerdos" (S.A.)	Filke	Fischer
E.	"Ecce Sacerdos" (T.T.B.B.)	Gounod	M & R
M. D.	"Ecce Sacerdos" (SATB)	Witt	Fischer
M. E.	"Ecce Sacerdos" (S.A.T.B.)	Wilkins	M & R
E.	"In Te Domine" (6th Sunday After Pentecost)	Gounod	Cary

M. E.	"Jesu Dulcis Memoria" (Feast of Holy Name)	Rheinberger	Schirmer
Section 16. Music for Special Occasions			
	Christmas		
E.	"Adeste Fideles" arr.	Novello	Schirmer
N. D.	"Hodie Christus Natus Est"	Klein, B. O.	Fischer
M. D.	"Hodie Christus Natus Est"(S.T.B.)	Rousseau	Leduc
E.	"Tollite Hostias"	Saint-Saens	Fischer
E.	Introit, "Puer Natus Est"	Capocci	M & R
M. E.	Grad. "Viderunt Omnes"	Falkenstein	M & R
E.	Offert. "Tui sunt Coeli"	Tresch	M & R
E.	Com. "Viderunt Omnes"	Falkenstein	M & R
	Holy Week		
E.	Morning Office on Palm Sunday	Terry	Cary
E.	Morning Office on Good Friday	Terry	Cary
M. D.	"In Monte Oliveti" (Palm Sunday)	Terry	Cary
E.	Passion Responses (Turba) for Palm Sunday	Vittoria	Novello
	Passion Responses (T.I.B.B.) for Palm Sunday and Good Friday	Ett, C.	Fischer
	Passion Responses for Good Friday	Vittoria	Cary
	Passion Responses for Good Friday	Nikel	Breitkopf
	Passion Responses for Good Friday (S.T.B.)	Byrde	Novello
M. E.	Tenebrae Responses	Vittoria	Breitkopf
	Three Lamentations	Hamma, B.	Fischer
	Five Lamentations (male voices)	Nanini	Pustet
	Three Lamentations (male voices)	Stehle	Fischer
	Three Lamentations (male voices)	Cornell	Fischer
E.	Lamentation for Good Friday Tenebrae	Allegrì	Cary
M. D.	2nd Lamentation for Good Friday (T.T.B.B.)	Palestrina	Breitkopf
M. D.	"Miserere"	Allegrì	Schirmer
E.	"Miserere"	Lotti	Pustet
V. E.	"Miserere" (Tonus Regalis)	Gregorian	Novello
M. E.	"Miserere"	Squire, E.	Novello
V. E.	"Popule Meus" (Good Friday)	Palestrina	Schirmer
E.	"Popule Meus" (Good Friday)	Vittoria	Breitkopf
E.	"Christus Factus Est" (T.T.B.B.)	Schloeder	Fischer
M. D.	"Christus Factus Est"	Anerio	Novello
E.	"Ingrediente" Palm Sunday	Wilkens	M & R
E.	"Hosanna" Palm Sunday	Wilkens	M & R
	Easter		
M. D.	"Dextera Domini" (S.T.B.)	Franck	Bornemann

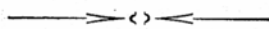
E.	"Dextera Domini" (S.A.)	Ravenello	Schirmer
E.	"O Filii" (S.S.A.)	Liszt	Schirmer
M. E.	"Haec Dies"	Palestrina	Fischer
	Introit "Resurrexi"	Falkenstein	M & R
	Grad "Haec Dies"	Stewart, H. J.	Fischer
	Com. "Pascha Nostrum"	Falkenstein	M & R
	Seg. "Victimae Paschali"	Stewart, H. J.	Schirmer
E.	Offer "Terra Tremuit"	Nikel	Fischer
	Te Deum Laudamus		
E.	"Te Deum" Vatican Edition (Alio Modo) Harm	Muller, J.	Fischer
M. D.	"Te Deum" (alternate verses plain chant)	Anerio	Breitkopf
M. D.	"Te Deum" (Strings, Organ, 2 Trumpets)	Purcell	Novello
M. D.	"Te Deum" (S.S.A.)	Haller	Breitkoph
E.	"Te Deum" (S.A.T.B.)	Schoepf	Fischer
M. D.	"Te Deum" (S.A.T.B.)	Wiltberger	Schwann
M. D.	"Te Deum" (S.A.T.B.)	Wingham	Novello
	"Te Deum" (S.A.T.B.)	Witt	Pustet
D.	"Te Deum" (S.T.T.B.)	Perosi	Schwann
E.	"Te Deum" (T.T.B.B.)	Auer	Breitkopf
E.	"Te Deum" (T.T.B.B.)	Wiltberger	Schwann
	Invocation of the Holy Ghost		
V. E.	Two "Veni Creator" (2 voices)	Singenberger	Singenberger
M. E.	"Veni Creator Spiritus" (B.A.)	Bart-Schmid, A.	Schirmer
	Two "Veni Sanctae Spiritus (S.S.A.)	Hanisch	Fischer
	"Veni Creator" (No. 446)	Hamma	Fischer
	"Veni Creator" (No. 439)	Hamma	Fischer
	"Veni Creator" (No. 439)	Molitor	Fischer
	"Veni Creator" (No. 439)	Witt, F. X.	Fischer
	"Veni Creator" (T.T.B.B.)	Schweitzer	Fischer
	Six "Veni Creator" (T.T.B.B.)	Zoller	Coppenrath
	Miscellaneous Occassions		
	Seven Latin Chants for Investitures and Professions	Koenen	Schwann
	"Quid retribuam" for the first		
	Mass or the Silver Jubilee of a Priest	Becker, C.	Pustet
	"Oremus pro Pontifice"		
	(Prayer for the Holy Father) (S.A.T.B.)	Singenberger	Singenberger
	14 Latin Hymns for Stations of the Cross	Witt	Pustet

APPENDIX IV - PETERS MASS IN D (KYRIE)

MASS IN D,

For 3 or 4 Voices,

By W. C. PETERS.



KYRIE.

Andante. **Tutti.**

SOPRANO
ALTO.
TENOR.
BASS.

Ky - ri - e,
Ky - ri - e,
Ky - ri - e, Ky - ri - e, Ky - ri - e,

Andante.
f *f*

ORGAN.
Ped. *Ped.*

Tutti. **Soli.** e - le - i - son.

Ky - ri - e, *p* Ky - ri - e e - le - i - son, e - le - i - son.
Ky - ri - e, *p* Ky - ri - e e - le - i - son, e - le - i - son.
Ky - ri - e,

old *f*

Man. *Ped.*

Tutti.

f Chris - te, Chris - te, Chris - te e - le - i - son. *pp*

f Chris - te, Chris - te Chris - te e - le - i - son. *pp*

Tutti.

Chris - te, Chris - te, Chris - te, Chris - te Chris - te e - lei - - son. *pp*

f *pp*

Ped. *Sec.* *Man.*

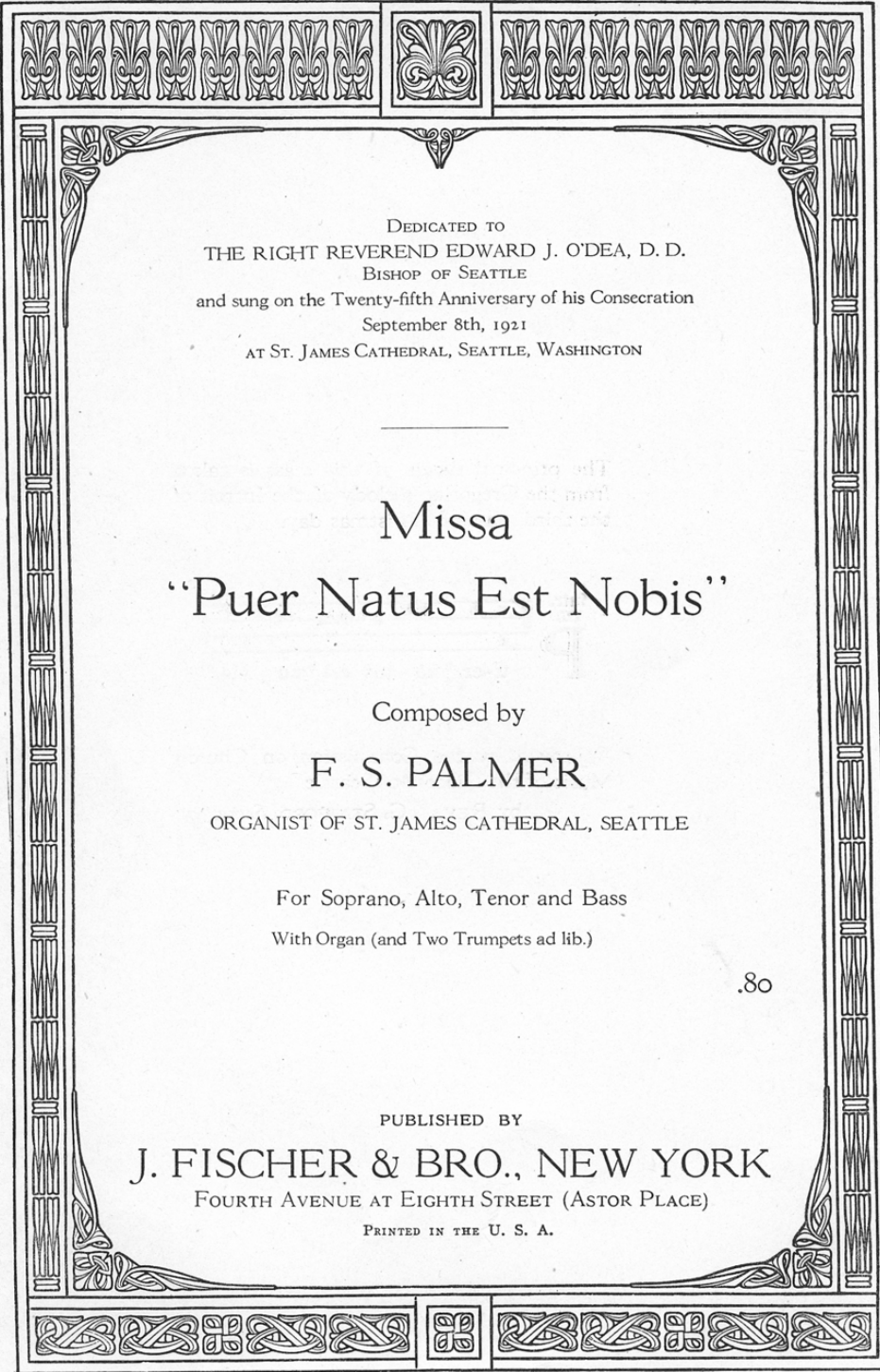
Sop. Solo.

Chris - te, Chris - te, Chris - te e - lei - son,

dolce.

Chris - te, Chris - te, Chris - te e - le - i - son.

APPENDIX V - PALMER *MISSA PUER NATUS EST NOBIS* (S.A.T.B.)



DEDICATED TO
THE RIGHT REVEREND EDWARD J. O'DEA, D. D.
BISHOP OF SEATTLE
and sung on the Twenty-fifth Anniversary of his Consecration
September 8th, 1921
AT ST. JAMES CATHEDRAL, SEATTLE, WASHINGTON

Missa
"Puer Natus Est Nobis"

Composed by
F. S. PALMER
ORGANIST OF ST. JAMES CATHEDRAL, SEATTLE

For Soprano, Alto, Tenor and Bass
With Organ (and Two Trumpets ad lib.)

.80

PUBLISHED BY
J. FISCHER & BRO., NEW YORK
FOURTH AVENUE AT EIGHTH STREET (ASTOR PLACE)
PRINTED IN THE U. S. A.

Dedicated to Rt. Rev. Edward J. O'Dea, D. D. Bishop of Seattle.

Missa "Puer natus est nobis"

Kýrie

F. S. Palmer

Allegro moderato *mp*

Soprano *mp* Ký-ri-e,

Alto *mp* Ký-ri-e,

Tenor *mp* Ký-ri-e,

Bass *mp* Ký-ri-e,

Organ *mp* *Allegro moderato*

Man. Ped.

Ký-ri-e, e-lé-i-son. Ký-ri-e

Ký-ri-e, e-lé-i-son. Ký-ri-

Ký-ri-e, e-lé-i-son. Ký-ri-e

Ký-ri-e, e-lé-i-son. Ký-ri-e

Man.

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APPENDIX VI - PALMER MISSA PUER NATUS EST NOBIS (TTBB)

KYRIE

ALLORA MODERATO. mp.

TEN I
TEN II
BASS I
BASS II

ORGAN

MAN. PED.

E, E - LE - I - SON KY - RI - E KY - RI - E

E E - LE - I - SON KY - RI - E

E E - LE - I - SON KY - RI - E



No. 3 Carl Fischer, New York

APPENDIX VII - BATTMANN MASS IN E FLAT²⁵⁷

MASS

in E \flat

for 2, 3 or 4 voices.

Revised and arranged
for four voices by
B. HAMMA.

Kyrie.

Composed by
J. L. BATTMANN, Op. 366.

Andante.

SOPRANO. *p* Ky - ri - e e - le - i - son, e - le -

ALTO. *p* Ky - ri - e e - le - i - son, e - le -

TENOR. *p* Ky - ri - e e - le - i - son, e - le -

BASS. *p* Ky - ri - e e - le - i - son, e - le -

ORGAN. *p*

Man.

mf - i - son, Ky - ri - e e - le - i -

mf - i - son, Ky - ri - e e - le - i -

mf

Ped.

J. F. & B. 676 - 17

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²⁵⁷ Page 4 of the score (see next page) shows Palmer's handwritten cuts

ste, Chri - - ste, Chri - - ste e - le - i -

son, Chri - ste, Chri - ste, Chri -

Chri - ste, Chri - ste, Chri -

ste e - le - i - son, Chri - ste, Chri -

ste e - le - i - son, Chri - ste, Chri -

Cut to bottom of page

SOLO.

SOLO.

here

APPENDIX VIII - REFICE MISSA CHORALIS

MISSA CHORALIS

Kyrie

Rev. Dom. LICINIO REFICE

Molto maestoso
f Schola

VOCE
Ky - ri - e e - le - i - son.

ORGANO
f *legato*
Ped.

By Popolo
Ky - ri - e e - le - i - son.

Schola
TENOR I.
Ky - ri - e e - le - i - son, e - le - i - son, e - le -

TENOR II.
Ky - ri - e e - le - i - son, e - le - i - son, e - le -

BASS
Ky - ri - e e - le - i - son, e - le -

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APPENDIX IX - FRANCK DEXTERA DOMINI²⁵⁸

TOUS DROITS
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A Monsieur l'Abbé HANCELIN, Curé de St Germain.

OFFERTOIRE

POUR LE SAINT JOUR DE PAQUES.

A TROIS VOIX
avec accompagnement d'Orgue.
par **CESAR FRANCK**.

*Suo: Ob., Quint,
Dp -> Fl 2, Super
Ped - Bal 16, ch - Bal
Cl - Tr 8, Sw - 16
Ch: Dp, bmb, Vl,
Pic, Fl 4 Super*

Le même MOTET avec accomp^t d'Orchestre.

Maestoso ma non lento.

SOPRANO
TENOR
BASSE
C¹ BASSE
ORGUE

Dex - tera Do - mini fe - cit vir - tu - tem Dex - tera

poco cres - cen - do.

Do - mini e - xal - ta - vit me al - - - le - lu - ia al - -

dim.

- le - lu - ia Dex - tera Do - mini e - xal - ta - vit me

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²⁵⁸ Palmer's registrations are written in pencil in the upper right hand corner.

APPENDIX X - CONCONE MASS IN F

Concone's Mass in F

1

For SA, SAB or SATB Voices

Revised and edited by
JAMES A. REILLY A.M.

KYRIE

JOSEPH CONCONE

Andantino (♩ = 108) *p*

SOPRANO Ky - ri - e, Ky - ri - e e - -

ALTO *p* Ky - ri - e, Ky - ri - e e - -

TENOR *p* Ky - ri - e, Ky - ri - e e - -

BASS *p* Ky - ri - e, Ky - ri - e e - -

ORGAN *p*

Ped.

le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

dolce

APPENDIX XI - EXAMPLES FROM PEROSI *MISSA TE DEUM LAUDAMUS*

MISSA
 « Te Deum laudamus »
 AD DUA VOCES
FACILISSIMA
 comitante ORGANO

Presb. LAURENTIUS PEROSI

KYRIE

MAESTOSO

TENORI *mf* Ky - ri - e e - lei -

BASSI *mf* Ky - ri - e e - lei -

ORGANO *MAESTOSO* (Thema) (8.4)

- son, *f* Ky - ri - e e - lei - - son, *f* Ky - ri -

- son, Ky - ri - e e - lei - - son, *f* Ky - ri -

- e e - lei - son, e - lei - - son.

- e e - lei - son, e - lei - - son.

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102296 2

SOLI

Chri-ste e - - lei - son, Chri-ste e - lei - - - son, Chri -

(8)

TUTTI

-ste e - - lei - son. Ky - ri -

(8.4)

- e e - lei - son, **TUTTI** Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

Ky - - ri - e e - lei - - - son.

Ky - - ri - e e - lei - - - son.

GLORIA

3

MODERATO

TENORI

BASSI

ORGANO

(8.4.2)

Et in terra pax homi - ni -

- bus bo - nævolun - ta - - tis, Lauda - mus te.

- bus bo - næ vo - lun - ta - - tis. Lauda - mus te.

Be - ne - di - ci - mus te. A do - ra - mus te.

Be - ne - di - ci - mus te. A do - ra - mus te.

(8.4) (8.4.2)

f

Glo - - ri - fi - ca - - mus te.

Glori - fi - ca - - mus te.

(8.4)

z 102299 z

APPENDIX XII - EXAMPLES FROM CARNEVALI MISSA STELLA
MATUTINA (KYRIE AND CREDO)

MISSA
"Stella Matutina"

Kyrie

VITO CARNEVALI

Andante espress.

SOPRANO
(or Tenor)

ALTO
(or Bass)

ORGAN

Ky - ri - e e -

p

Ky - ri - e e - le - i - son, e - le - i -
le - i - son. Ky - ri - e e - le - i -

rall.

son. Ky - ri - e e - le - i - son.
son. Ky - ri - e e - le - i - son.
rall.

J.F.&B. 5437-27

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Credo

Allegro maestoso

Pa - trem o - mni - po - ten - tem fa -

Allegro maestoso

cto - rem coe - li et ter - rae, vi - si - bi - li - um

o - mni - um, et in - vi - si - bi - li - um.

APPENDIX XIII - SPECIFICATIONS OF THE 1905 KIMBALL AT OUR LADY OF GOOD HELP, SEATTLE

W.W. Kimball Co., Chicago, IL. (1905) Our Lady of Good Help, Seattle

Great		Toe Studs / Foot Levers
8' Open Diapason	61	Undocumented
8' Viol d'Gamba	61	
8' Melodia	61	Pedal Movements
8' Dulciana	61	Swell Expression (balanced)
4' Principal	61	
2' Fifteenth	61	Action: Tubular-Pneumatic key &
8' Orchestral Trumpet	61	stop to ventill chests
Great Octaves		

Swell (Expressive)		Voices: 16
16' Bourdon Treble (tc)*	49	Stops: 17
16' Bourdon Bass	12	Ranks: 16
8' Violin Diapason	61	Pipes: 914
8' Stopped Diapason	61	
8' Salicional	61	
8' Aeoline	61	
4' Flute Harmonic	61	
8' Oboe and Bassoon	61	
Tremulant		
(* begins at tenor C)		

Pedal	
16' Open Diapason [wood]	30
16' Bourdon	30

Couplers	
Swell to Pedal	8
Great to Pedal	8
Swell to Great	8
Swell to Great Octaves	4

Finger Pistons	
Swell [& Pedal?]	1 & 2
Great [& Pedal?]	1 & 2

Notes:
The preceding specification was found in the files at Balcom and Vaughan Pipe Organs, Incorporate, who were likely the ones to have removed the organ in 1949. The exact nomenclature has not been verified against the organ now in storage in Federal Way. The pipe count was given, and pipe distribution derived from that number.

APPENDIX XIV - TABLE OF MUSICIANS OF OUR LADY OF GOOD HELP AND ST. JAMES CATHEDRAL, 1870-2009.

DIRECTOR OF MUSIC	CHOIR DIRECTOR	ASSISTANT DIRECTOR	PRINCIPAL ORGANIST	ASSOCIATE/ ASSISTANT
OUR LADY OF GOOD HELP PARISH				
			Sarah Russell [1870?-]	
Alfred Lueben by 1895 - 1900 [?]			Mr. E. A. DeMers by 1895 - 1902 [?]	
Pro-cathedral of Our Lady of Good Help and St. Edward Chapel				
William Martius By 1902 - 1906 [?]			William Martius By 1902 - 1903	
	Edward P. Ederer Oct. 1903 - 1907 (<i>Directed music for Cathedral Fair</i>)		Edward P. Ederer Oct. 1903 - 1907	
ST. JAMES CATHEDRAL				
Dr. Franklin Sawyer Palmer 1907-1935	Dr. Franklin Sawyer Palmer 1907-1935		Dr. Franklin Sawyer Palmer 1907-1935	
			Emma Hug ²⁵⁹ 1907-1917?	
			Margaret Fitzpatrick Bagnall 1910-1918?	
			Frank Clark (Klotz) ²⁶⁰ 1915-1925?	
		Theodore Sangar <i>Schola Cantorum</i>	Theodore Sangar 1930s-1935	
			Nell Frances Lovely 1930-1943	
			John McDonald Lyon 1933-1935	

²⁵⁹ Emma Hug was Dr. Palmer's first assistant organist.²⁵⁹ According to Carl Natelli she was an extremely proficient musician. He recalled her assimilation of Dr. Palmer's improvisational style and characteristic registrations, "so much so that one had to look up at the console to see who was playing." The exact dates of Ms. Hug's tenure could not be found in available resources. It is believed that she was employed by the Cathedral shortly upon its opening. She is listed as having played for Cathedral School musical programs still in 1916, and was organist at St. Annes' parish. The *Progress*, 4 September 1908, states that she served as acting organist while Dr. Palmer was away on vacation and was "formerly Cathedral organist." It is possible that she might have played at the pro-cathedral of St. Edward Chapel, but her name does not appear in any available material as having done so.

²⁶⁰ Klotz was also as an organist for an unidentified downtown theater. Source: Carl Natelli, 10 August 2001.

DIRECTOR OF MUSIC	CHOIR DIRECTOR	ASSISTANT DIRECTOR	PRINCIPAL ORGANIST	ASSOCIATE/ ASSISTANT
John McDonald Lyon 1935-1943	John McDonald Lyon 1935-1943		John McDonald Lyon 1935-1943	
				Danica Edlatz 1943-1944
		Charles Albert Case <i>Quartet</i> , 1943-1944		Carl Natelli 1943-1944
	Thomas O'Connor, SS <i>Seminary Choir</i> , 1944-1947			Lawrence Low <i>Seminary Organist</i> , 1944-1947
	Frederick Root 1944-1950		Frederick Root 1944-1950	
				Isadora M. Grimes 1950-1951
Richard Neeson 1951-1956	Richard Neeson 1951-1956		Richard Neeson 1951-1958	
Clarence Zaar 1956-1967	Clarence Zaar 1956-1967		James Impett 1958-1965	
			Clarence Zaar 1965-1967	
George Fiore 1967-1971	George Fiore 1967-1971		George Fiore 1967-1971	
Paul Carmona 1971-1975	Paul Carmona 1971-1975		Paul Carmona 1971-1975	
James Paynton 1975-1980	James Paynton 1975-1980		Carolyn Graves <i>Interim</i> 1975-1976	
			Howard Hoyt 1976-1992	
				Carolyn Graves 1976-1982
Dr. James Savage 1981-	Dr. James Savage 1981-			David DiFiore 1982-1985
				Eric Johnson 1985-1987
				Ivy Reed 1987-1992
				Christopher Maddock 1992
			Christopher Maddock <i>Interim</i> 1991-1993	
			Joseph Adam 1993-	
		Kelly Foster Griffin <i>Schola Cantorum</i> 1996-2000		Ellen Henderson 1994-1997
				Paul Roy 1994-1997

DIRECTOR OF MUSIC	CHOIR DIRECTOR	ASSISTANT DIRECTOR	PRINCIPAL ORGANIST	ASSOCIATE/ ASSISTANT
		Clint Kraus <i>Director of Youth Music 2000-</i>		Clint Kraus, <i>Associate</i> 1997-

APPENDIX XV - CROSS-SECTION OF REPERTORY FROM AVAILABLE SOURCES, 1890-1941.²⁶¹

Easter Sunday, 6 April 1890, morning mass, Our Lady of Good Help ¹		
Hymns and anthems sung by the choir (not specified)	Miss Maggie Chisholm, Miss Fairfield, Miss Maggie McKinney, Miss Kuntz, Mr. J.A. Baillargeon, Mr. Bellus, Mr. Weising, Mr. Tobin	
Easter Sunday, 14 April 1895, 10:30 am High Mass, Our Lady of Good Help ²		
Prof. Alfred Lueben, director; Mr. E. A. De Mers, organist; Ten piece orchestra <i>Sopranos</i> – Mrs. McAlpine, Mrs. Wallace, Miss Nellie Russell, Miss Gagle <i>Altos</i> – Mrs. Henry Miller, Miss Katie Greenbaum, Miss Mamie Russell, Miss Noble <i>Tenors</i> – Mr. Noble, Mr. Ball, Mr. Harker, Mr. Agnew, and Mr. Sowerby <i>Bassos</i> – Mr. M. M. Gross, Mr. George Michel, Mr. M. S. Booth, Mr. Henry Miller, Mr. Louis Michel, Mr. George Russell, and Mr. Will Russell		
Peters	William Cummings	Vidi Aquam
Mozart	Wolfgang Amadeus	Missa Solemnis, K. 139 (Kyrie and Gloria)
Haydn		Veni Creator
Neuendorff	A.	Credo
Cherubini		Offertory: Haec Dies; soprano solo sung by Mme. Capt. McAlpine and arranged with flute obligato by Prof. Duranti
Easter Sunday, 15 April 1900, 10:30 am High Mass, Our Lady of Good Help ³		
Prof. Alfred Lueben, director <i>Sopranos</i> – Mrs. L. Wallace, Miss Nellie Russell, Mrs. Doran, Miss Frances, Ema Ederman <i>Altos</i> – Mrs. Beatrice Ferris, Mrs. Caudrian, Mrs. Ferry <i>Tenors</i> – Mr. Lufsky, Mr. Michel, Mr. Ball and Mr. Grube <i>Baritone</i> – Mr. Ferris; <i>Bassos</i> – Mr. Grass, Mr. Caudrian, Mr. Michel, Mr. Burns		
Monti	Decio	Haec Dies ('Tis Finished)
Peters	William Cummings	Mass in D (Kyrie)
Ganss	Henry George	Mass in D (Gloria, Credo, Sanctus, Benedictus, Agnus Dei)
Marston		Veni Creator
Ganss	Henry George	Vidi Aquam
Wiegand	J.	Offertory: Regina Coeli (Jesus is Risen)
Easter Sunday, 30 March 1902, Choir of Our Lady of Good Help ⁴		
William Martius, organist; string quartet <i>Soloists</i> – Mrs. Beatrice Ferris, Mrs. Wallace, Miss Russell, Mrs. Heckler, and Mr. C. W. Saunders		
Flotow		Prelude: Prayer
Schubert	Franz	Mass in G
Moderaii		Veni Creator
Sisters of Notre Dame		Offertory: Regina Coeli
Gounod	Charles	March Pontificale

²⁶¹ Many of the sources for these entries did not include composer's first names and complete or correct titles of works. Only in instances when composer and title could be identified beyond all doubt was such information added by the author, otherwise the information has been entered exactly as in the sources.

Easter Sunday, 12 April 1903, Choir of Our Lady of Good Help, choir soloists, string quartet, organ			
William Martius, organist			
<i>Sopranos</i> – Mrs. Wallace, Miss Russell, Miss Cassell			
<i>Altos</i> – Mrs. Ferris, Miss Brennan, Miss Ames			
<i>Tenors</i> – Messrs. Randall, Maheney, Lochore			
<i>Bassos</i> – Messrs. Grass, Michel, Saunders			
String quartet: W. R. Hedley, first violin; William Prior, second violin; Dr. Lessey, viola; W. W. Williams, cello			
Handel	George Frideric	I know that my redeemer liveth	
Deviand		Messe Solennelle in A	
Kapp		Haec Dies	Mrs. Wallace, soloist
Sisters of Notre Dame		Regina Coeli	Miss Russell, Miss Ames, and chorus
Gregorian Mass, Requiem for Pope Leo XIII, Friday, 31 July 1903			
		Veni Jesu	
Chopin	Frédéric	Funeral March	
Christmas Day, 25 December 1903, 10:30 am High Mass, Our Lady of Good Help			
Regular choir augmented by orchestra under the direction of Prof. Martius			
<i>Soloists</i> – Miss Brennan, Beatrice Ferriss, Miss Stewart, Miss Ames, Mr. Ries, Mr. Richard, Mr. Stoess, Mr. Erdman, Mr. Bell, Mr. Buxhaum, Mr. Donlan.			
		Adeste Fidelis	Ms. Nellie Russell
van Bree	Johannes Bernardus	Mass no. 1	Choir and orchestra
		Offertory: Noel	Mrs. J.H. Wallace
Christmas Day, 25 December 1903, 8:00 pm Vespers, Our Lady of Good Help			
Owen		Ave Maria (trio)	Mrs. Wallace, Miss Brennan, Mr. Ries
Psalms sung by the full choir			
Dedication of the pro-Cathedral Chapel, Sunday, 13 November 1904			
		Agnus Dei	
		Credo	
Bach	Johann Sebastian	[title not given]	
Marzo		Kyrie, Gloria	
Giorzia		Sanctus, Benedictus	
Gregorian		Asperges Me	
Millard		Veni Creator	
Owen	Benjamin	Ave Maria	
Easter 1905, at the Pro-Cathedral Chapel, Sunday, 23 April 1905			
		Regina Coeli	
		Te Deum	
Weber		Mass in G (Kyrie, Gloria)	
Gounod	Charles Francois	Messe Solonell (Sanctus, Benedictus, Agnus Dei)	
Laying of the Cathedral Cornerstone, Sunday, 12 November 1905			
Combined choir of Our Lady of Good Help & Pro-Cathedral; & Quartet of Frs. Metz, Leggio, Verwilghen, & Schutten			
Gregorian		Antiphons	
Gregorian		Litany of the Saints	
Gregorian		Psalms	
Millard		Holy God We Praise Thy Name	

Easter Sunday, 15 April 1906, St. Edward's Chapel			
Mr. E. P. Ederer, director and organist <i>Sopranos</i> – Miss Kath Dolan, Miss Agnes O'Neill, Miss M Kegan <i>Altos</i> – Mrs. B.W. Ferris, Miss M. Eppler <i>Tenors</i> – Mr. Henry Fortman, Mr. C. B. Craig <i>Bassos</i> – Mr. M. La Bassiere, J. Cook			
Millard		Veni Creator	Pro-Cathedral Choir
Haydn	Joseph	Second Mass (complete)	Pro-Cathedral Choir
Werner		Regina Coeli	Pro-Cathedral Choir
		Te Deum	Quartette, Miss Cathryne Dolan, sop; Mrs. Beatrice Ferris, contralto; Mr. H. Fortman, tenor; Mr. J. La Bassiere, bass, with chorus and full orchestra
Easter Sunday, 31 March 1907			
E. P. Ederer, organist <i>Solo Quartet</i> : Mrs. J. R. Manning, sop; Mrs. Ben J. Ferris, alto; Henry Fortman, tenor; A. J. La Boissiere, bass <i>Choral Leaders</i> : Miss Helen Boyle, sop; Mrs. Th. Broderick, alto; E. Ederer, tenor; George Phillips, bass.			
Petri		Andante	orchestra and organ, during the vesting of the Bishop
Beethoven	Ludwig Van	Mass in G (Kyrie)	
Beethoven	Ludwig Van	Regina Coeli	
Mozart	Wolfgang Amadeus	Twelfth Mass (Gloria, Credo, Sanctus, Benedictus, Agnus Dei)	
		God We Praise (German)	
Sunday, 15 December 1907, Palmer, Mary Louise Clary			
Bach	Johann Sebastian	Fugue in G Minor	
Bach	Johann Sebastian	Grand Fantasia	
Boëllmann	Léon	Choral and Menuet Gothique	
Dethier	Gaston M.	Aria	
Dubois	Theodore	In Paradisium	
Gounod	Charles Francois	O Divine Redeemer	
Guilmant	Alexandre	Sonata I (Pastorale)	
Handel	Georg Friedrich	Messiah (O Thou that Tellest Good Tidings)	
Handel	Georg Friedrich	Xerxes (Largo)	
Palmer	Franklin S.	Adeste Fidelis	
Palmer	Franklin S.	Fantasia on the Christmas Hymn	
Saint-Saens		Samson & Delilah (My Heart at Thy Sweet Voice)	
Wagner		Tannhauser (Introduction & Pilgrim's Chorus)	
Widor	Charles-Marie	Fourth Symphony (Andante Cantabile)	
Sunday, 22 December 1907			
Arcadelt	Jacques	Ave Maria	
Dethier	Gaston M.	Holy God We Praise Thy Name	
Dethier	Gaston M.	Tantum Ergo	
Dubois	Theodore	Fiat Lux	
Gounod	Charles Francois	Kyrie, Gloria, Credo	
Gounod	Charles Francois	O Salutaris	
Gounod	Charles Francois	St. Cecilia Mass (Sanctus, Benedictus, Agnus Dei), arr. F.S. Palmer	
Gounod	Charles Francois	Unfold Ye Portals Everlasting	

Gregorian		Asperges Me	
Gregorian		Litany of the Saints	
Gregorian		Miserere Psalm	
Gregorian		Terribilis est Locus Iste	
Gregorian		Vespers	
Mitterer	Ignatius	Locus Est	
Palmer	Franklin S.	Coelestis Urbs	
Tinel	Edgar	St. Francis	
Widor	Charles-Marie	Fifth Symphony (Allegro Vivace)	
Widor	Charles-Marie	March Pontifical	
Witt	Franz Xaver	Ecce Sacerdos Magnus	
Tuesday, 17 March 1908, Cathedral Choir ⁵			
Dethier	Gaston M.	Ave Maria	
Dubois	Theodore	Mass in F	
Thursday, 19 March 1908, Children's Choir ⁶			
Battmann	Jacques Louis	<i>Mass in E Flat</i>	
Sunday, 19 April 1908, Cathedral Choir ⁷			
Allegri	Gregorio	Adoremus	
Dethier	Gaston M.	Adoro Te	
Dethier	Gaston M.	Tantum Ergo	
Elgar	Sir Edward	Ave Maris Stella	
Elgar	Sir Edward	Ecce Sacerdos	
Goller	Vincenz	Terra Tremuit	
Gounod	Charles Francois	Benedictus	
Gregorian		Pascha Nostrum	
Gregorian		Resurrexit	
Gregorian		Vespers B. V. M.	
Gregorian		Victimae Paschali	
Gregorian		Vidi Aquam	
Leitner		Haec Dies	
Lemmens		Paschal Sonata	
Liszt	Franz	Ave Maria	
Liszt	Franz	O filii	
Lotti	Antonio	Regina Coeli	
Mailly	Alphonse	Paques Fleuries	
Marty		Organ Easter Postlude	Dr. F. S. Palmer
Ravanello	Oreste	Christus Resurrexit	
Rheinberger	Joseph	Agnus Dei	
Rheinberger	Joseph	Credo	
Rheinberger	Joseph	Gloria	
Rheinberger	Joseph	Kyrie	
Rheinberger	Joseph	Sanctus	
West	J. E.	O Filii - Variations	Dr. F. S. Palmer
Wednesday, 6 January 1909, Children's Choir ⁸			
Concone	Joseph	Mass in F	

Tuesday, 19 January 1909 ⁹			
Gregorian		Requiem	Fr. McAndrew, Fr. Hanly, Fr. Dunne & Cathedral Choir
Friday, 12 February 1909, Suzanne McArdle recital in St. Edward's Hall ¹⁰			
		Lucia (sextet)	Miss Suzanne McArdle, Mr. A. J. Labroissiere, Mr. T. A. Pennell, Mr. Sol Hein, Mr. Ernest Baine, Mrs. Beatrice Ferris
McDowell		Etude de Concert	Miss Margaret Fitzpatrick
Mozart	Wolfgang Amadeus	Aria from the Magic Flute	Miss Suzanne McArdle
Rehfeld		Spanish Dance	Miss May Fitzpatrick
Wednesday, 17 March 1909 ¹¹			
Gade		An Idyl of Erin	Mr. Ernest Paine (violin), Mr. T. J. Pennell (cello), Dr. F. S. Palmer (piano)
McGlennon		The Ship I Love	Mr. G. C. Dietrich
Pape		Harp of Tara (transcription)	Miss Margaret Fitzpatrick
Moore	Thomas	The Minstrel Boy	Mrs. Beatrice Ferris
Bohm	Carl	Still As the Night	Mr. Sol Hein
		Killarny	Mr. Sol Hein
Moore	Thomas	The Meeting of the Waters	Mrs. J. R. Manning
Moore	Thomas	Believe Me if All Endearing Young Charms	Mrs. J. R. Manning
Bizet	Georges	"The Toreador" from <i>Carmen</i>	Mr. T. J. Pennell
		The Low Backed Car	Mr. T. J. Pennell
DeBeriot	Alessandro	Violin Concerto No. 9	Miss Mary Fitzpatrick
		Kathleen Mavourneen	Miss Mary Fitzpatrick
Rodney		The Clang of the Forge	
Mayhew		An Irish Swing Song	
Moore	Thomas	The Harp That Once Thro' Tara's Halls	Miss Suzanne McArdle
		The Kerry Dance	Miss Suzanne McArdle
Moore	Thomas	Brien the Brave	Mme. Mary Louise Clary
Williams		The Home of the Shamrock (monologue sketch)	Miss Nellie Barry Taylor
Marks		Dorothy McGuinness	Mme. Mary Louise Clary
		Finale (selected)	Suzanne McArdle, Beatrice Ferris, T. J. Pennell, Sol Hein. Piano, Dr. F.S. Palmer.
St. Joseph's Day, Friday, 19 March 1909, 8:00 am, Junior Choir ¹²			
Gregorian		Introit: Justus et Palma	
La Hache	Theodore von	Kyrie	
Schnecker		Gloria, Credo, Benedictus	
Gregorian		Offertory: Te Joseph Celebrant	
Concone	Joseph	Sanctus	
Battmann	Jacques Louis	Agnus Dei	
Thursday, 8 April 1909 ¹³			

Dubois	Theodore	Seven Last Words	Cathedral Choir of 50 voices accompanied by orchestra, harp & organ
Easter Sunday, Solemn Pontifical Mass, 16 April 1911, 11:00 am ¹⁴			
West		Organ prelude: O Filii	
		Hymn: O Sons and daughters (O filii)	
Stewart		Kyrie, Gloria, Credo, Agnus Dei	
Leitner		Graduale Haec Dies	
Franck	César	Dextera Domini	
Duboi	Theodore	Fantasie Triomphale	
Easter Sunday, Solemn Vespers, 16 April 1911, 8:00 pm ¹⁵			
Mailly		Organ prelude: Easter Flowers	
Gregorian		Antiphons and Psalms	
Leitner		Haec Dies	
Gregorian		Magnificat	
Lotti		Regina Coeli (a capella)	
Franck	César	Dextera Domini	
Dethier		Adoro Te (a capella)	
Dethier		Tantum ergo	
Mailly		Organ postlude: Toccata	
Baillargeon-Slattery wedding, Tuesday, 10 May 1911, Palmer, organist ¹⁶			
Dubois	Theodore	Messe de Mariage (Entrée du cortège, Benediction Nuptiale, Invocation)	
Lemare	Edwin	Chant de Bonheur	
Saint-Saëns	Camille	Elevation	
Debat- Ponsan	Georges	Chant Seraphique	
Mendelssohn	Felix	Marche Nuptiale	
Parker		Ave Maria (sung by Mary Louis Clary)	
Monday, 25 December 1911, 5:30 am, Women's Choir ¹⁷			
Margaret Fitzpatrick, organist and director Soprano: Josephine Concannon, Marian Main, Mary Fitzpatrick, Katherine Needham, Gertrude Concannon, Sarah Griffiths, Florence Hughes Alto: Elizabeth Dennis, Bessie Butcher, Alice Streblau, Gertrude Wedzel			
Gregorian		Introit	
Battmann		Mass in E-Flat (Kyrie, Benedictus)	
Dressler		Gloria	
Schnecker		Credo, Sanctus	
Dressler		Offertory: Adeste Fideles; Mary Elizabeth Fitzpatrick, violin obligato	
Concord		Agnus Dei	
Lemmens	Jacques-Nicolas	Marche Pontificale	
Monday, 25 December 1911, 11:00 am, Pontifical Mass, Cathedral Choir ¹⁸			
Widor	Charles-Marie	Organ prelude: Symphonie Gothique (Finale)	
Novello		Adeste Fidelis	
Turner	J.E.	Mass of the Good Shepherd	

Rosseau		Hodie Christus Natus Est	
Gounod	Charles	Sanctus	
Widor	Charles-Marie	March Pontifical	
Monday, 25 December 1911, 8:00 pm, Cathedral Choir, 8:00 pm vespers, F.S. Palmer, organist ¹⁹			
Selby		Organ prelude: Christmas Pastoral	
Palestrina		Magnificat	
Palestrina		Alma Redemptoris	
Saint-Saëns	Camille	Christmas Oratorio (selections)	
Novello		Adeste fideles	
Schweitzer		Adoro Te	Sung following Benediction of the Most Blessed Sacrament
Dethier	Gaston M.	Ave Maria	
Dethier	Gaston M.	Tantum Ergo	
Saint-Saens	Camille	Tollite Hostias	
Widor	Charles-Marie	Toccatà	
Friday, 5 April 1912, enlarged Cathedral Choir, following 7:30 Tenebrae ²⁰			
Dubois	Theodore	Seven Last Words	
Easter Sunday, Pontifical Mass, 7 April 1912, 11:00 am, Cathedral Choir ²¹			
Rheinberger	Joseph	Trio op. 149 for organ, violin, and violincello	Wm. R. Hedley, violin; Arne Rheinhold, violincello, Palmer
Elgar	Edward	Ecce Sacerdos Magnus	
Klein	Bruno Oscar	Ordinary of the Mass, op. 82	
Franck	Cesar	Dextera Domini	
Mailly		Organ postlude: Toccatà "Alleluia"	
Easter Sunday, Solemn Vespers, 7 April 1912, 8:00 pm, Cathedral Choir ²²			
Mailly		Organ prelude: Paques Fleuries	
Gregorian		Psalms and Magnificat	
Leitner		Haec Dies	
Lotti	Antonio	Regina Coeli	
		Hymn: O filii	
Franck	César	Dextera Domini	
Dethier	Gaston Marie	Adoro Te	
Allegri	Gregorio	Adoremus	
Dubois	Theodore	Organ postlude: Fiat Lux	
Sunday, 22 December 1912, 11:00 am			
Gounod	Charles	Mass of the Sacred Heart	
Palmer	F.S.	Coelstis Urbs Jerusalem	
Christmas Day, Wednesday, 25 December 1912, Solemn Pontifical Mass, 11:00am, Cathedral Choir ²³			
Bach	J.S.	Prelude and Fugue in C	
Novello		Adeste Fidelis	
Gregorian		Proper: Puer Natus Est	
Klein	Bruno Oscar	Mass of the Nativity of our Lord (Kyrie, Credo, Sanctus & Agnus Dei)	
Gounod	Charles	Gloria in Excelsis	
Rousseau	Samuel	Hodie Christus Natus Est	
Widor	Charles Marie	Toccatà	
Christmas Day, Wednesday, 25 December 1912, Solemn Vespers, 8:00 pm ²⁴			

Handel	George Frideric	Prelude for violin, harp, and organ: Largo	
Mitterer		Christmas Vespers	
Rousseau		Hodie Christus Natus Est (choir, violin, and harp)	
Dubois		Meditation Religieuse for violin harp and organ	
Adam		Noel (contralto solo)	
Saint-Saëns	Camille	Trio for soprano, tenor, and bass with harp (Noel)	
Novello		Adeste Fideles	
Franck	César	Panis Angelicus for tenor solo with violin and harp obligato	
Dethier		Tantum Ergo	
Saint-Saëns	Camille	Tollite Hostias	
Palmer	F.S.	Variations on Adeste Fidelis	
Easter Sunday, Solemn Pontifical Mass, 23 March 1913, 11:00 am ²⁵			
Dethier		Prelude: Procession Solennelle	
		Hymn: O filii	Enlarged cathedral choir
Gregorian		Proper: Resurrexi	
Mitterer		Mass, Op. 141	
Franck	César	Dextera Domini	
Guilmant	Alexandre	March Religieuse	
Easter Sunday, Solemn Vespers, 23 March 1913, 8:00 pm ²⁶			
Gigout	Eugene	Organ Prelude for harp and organ (7:45 pm)	
Gregorian		Antiphons and Psalms	Cathedral choir assisted by Eleanor Nordhoff, harp, and Henry Bonnevie, violin.
Mitterer		Haec Dies	
Gregorian		Magnificat	
Lotti	Antonio	Regina Coeli	
Buck		Ave Maria	
Rousseau		Meditation for violin, harp and organ	
Franck	César	Panis Angelicus	
Schweitzer		Tantum ergo	
Batiste		Organ Postlude: O filii	
Easter Sunday, Solemn Pontifical Mass, 12 April 1914, 11:00 am ²⁷			
Parker	Horatio	Prelude: Choral Prelude	
		Hymn: O filii	
Gregorian		Proper: Resurrexit	
Witt	F.X.	Credo	
Franck	César	Dextera Domini	
Mailly	Alphonse	Toccata, Alleluia	
Easter Sunday, Solemn Vespers, 12 April 1914, 8:00 pm ²⁸			
Gigout	Eugene	Organ Prelude	
Gregorian		Antiphons and Psalms	
Mitterer		Haec Dies	
Gregorian		Magnificat	
Lotti	Antonio	Regina Coeli	
Franck	César	Panis Angelicus	
Gregorian		Tantum ergo, tone 3	
Gregorian		Laudate Dominum, tone 6	

Bonnet	Joseph	Organ Postlude: Chant de Printemps	
Solemn Pontifical Mass for the Repose of the Soul of Pius X, Monday, 24 August 1914 ²⁹			
Male choir of the cathedral under the direction of Dr. F.S. Palmer			
Christmas Day, Friday, 25 December 1914, Solemn Pontifical Mass, 11:00 am ³⁰			
Enlarged choir of male voices			
Bossi	C.A.	Organ prelude: Pastoral	
Tombelle	F.L.	Organ prelude: Processional	
		Hymn: Adeste fideles	
Gregorian		Proper: Puer Natus Est	
Dubois	Th.	Mass for Men's Voices	
Gregorian		Credo from Mass Puer Natus Est	
Rousseau	S.	Hodie Christus Natus Est	
Dethier	G.M.	Christmas	
Christmas Day, Friday, 25 December 1914, Solemn Vespers, 8:00 pm ³¹			
Yon	P.A.	Dies Est Latitiae	
Gregorian		Antiphons and Psalms	
Gregorian		Hymn: Jesu Redemptor	
Gregorian		Magnificat	
Palestrina	Giovani Pierluigi da	Alma Redemptoris	
Gruber	Franz	Silent Night, Holy Night	
Rousseau	S.	Hodie Christus Natus Est	
Ravanello	Oreste	Ave Verum	
Klein	Bruno Oscar	Tantum Ergo	
Allegri	Gregorio	Adoremus	
Palmer	F.S.	Adeste Fideles	
Reopening of Cathedral after Dome Collapse, Solemn Pontifical Mass Sunday, 18 March 1917, 11:00 am ³²			
Tinel	Edgar	Organ prelude: St. Francis	
Gregorian		Asperges Me	
Widor	Charles-Marie	Sacerdos et Pontifex	
Rheinberger	Joseph	Mass in B flat, Op. 172 (Kyrie, credo, Sanctus, Benedictus, Agnus Dei)	
Wiltberger	Aug.	Ave Regina	
Widor	Charles-Marie	Organ postlude: Fifth Symphony (Toccata)	
Reopening of Cathedral after Dome Collapse, Solemn Pontifical Vespers Sunday, 18 March 1917, 8:00 pm ³³			
Guilmant	Alexandre	Organ prelude: Sonata V (Choral & Fugue)	
Gregorian		First Vespers of St. Joseph	
		Magnificat, Tone I harmonized	
Wiltberger		Ave Regina	
Franck	César	Panis Angelicus	Sung following Benediction
Schweitzer		Adoro Te	
Gregorian		Tantum Ergo	
Allegri	Gregorio	Adoremus	
Salome	Th.	[title not given]	
Good Friday, 6 April 1917, 3:00 pm ³⁴			

Dubois	Theodore	<i>Seven Last Words</i>	
Easter Sunday, Solemn Pontifical Mass, 8 April 1917, 11:00 am ³⁵			
Enlarged choir of male voices under the direction of F.S. Palmer			
Ravanello	Oreste	Organ prelude: Christus Resurrexit	
Widor	Charles-Marie	Surrexit a mortuis	
Gregorian		Proper of the mass, Resurrexi	
Rheinberger	Josef	Mass in B flat, Op. 172 (Kyrie, credo, Sanctus, Benedictus, Agnus Dei)	
Ravanello	Oreste	Regina Coeli	
Dubois	Theodore	Organ postlude: Fiat Lux	
Easter Sunday, Solemn Vespers, 8 April 1917, 8:00 pm ³⁶			
Batiste		Organ prelude: Variation on 'O Filii'	
Gregorian		Proper Psalms and Antiphons	
		Magnificat, Tone III	
Ravanello	Oreste	Regina Coeli	
O FILII	(traditional tune)	Easter Hymn 'O Filii'	Sung following Benediction
Franck	César	Dextera Domini	
Schweitzer		Adoro Te	
Gregorian		Tantum ergo	
Saint-Saëns	Camille	Tollite Hostias	
Lemmens	Jacques-Nicolas	Organ postlude: Alleluia	
Christmas Day, Solemn Pontifical High Mass, Tuesday, 25 December 1917, 11:00 am ³⁷			
Yon	Pietro	Organ prelude: Pastorale	
Salome	Theodore	Organ prelude: Marche Gothique	
		Hymn: Adeste fidelis	
Ravanello	Oreste	Ordinary: Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei ("The Mass, which will be sung is one of the recent compositions of Oreste Ravanello and is written in a liturgical and devotional style.")	
Montani	Nicola	Credo III	
Dethier	Gaston	Organ postlude: Allegro giocoso	
Christmas Day, Solemn Vespers, Tuesday, 25 December 1917, 8:00 pm ³⁸			
Palmer	F.S. Palmer	Organ prelude: Prelude on Adeste Fidelis	
Palestrina		Alma Redemptoris	
		Hymn: Adeste fideles	
Gruber	Franz	Silent Night	
Adam	Adolph	O Holy Night	
Rousseau	S.	Christus Natus Est	
Franck	César	Panis Angelicus	
Dethier	Em.	Tantum ergo	
Allegri		Adoremus	
Bossi	C.	Organ postlude: Scherzo	
Good Friday, 29 March 1918, 3:00 pm ³⁹			
Dubois	Theodore	<i>Seven Last Words</i> , Cathedral choir of male voices with William Hedley, violin, Geo. Kirschner, cello, and Mrs. B.C. Beck, harp. F.S. Palmer, director.	
Ceremony of Blessing of Stained Glass Windows Sunday, 23 March 1919			

Dubois	Theodore	The Third Word on the Cross	
Gregorian		Attende Domine	
Gregorian		Laudate	
Gregorian		Tantum Ergo	
Vater		O Salutaris	
Twenty-fifth anniversary of Bishop O'Dea's consecration, 8 September 1921 ⁴⁰			
Palmer	Franklin Sawyer	Missa "Puer Natus Est Nobis" (edition "A" for three male voices and organ with 2 trumpets ad lib.)	Pietro Yon
Dedication of Sanctuary Organ Sunday, 6 February 1927 ⁴¹			
Bach	Johann Sebastian	Prelude & Fugue in A Minor	Pietro Yon
Franck	César	Piece Heroique	Pietro Yon
Gounod	Charles Francois	Dominie Salvam Fac Patriam Nostram Americam	
Gregorian		Ave Verum	Cathedral Men's & Boys Choir
Gregorian		Tantum Ergo (Mode III)	Cathedral Men's & Boys Choir
Palestrina		Adoramus Te	Amphion Society Male Chorus
Saint-Saëns	Camille	Tollite Hostias	Cathedral Men's & Boys Choir
Ungerer	J. C.	Frere Jacques Dormes-Vous?	Pietro Yon
Vittoria	Tomas Luis da	Ave Maria	Amphion Society Male Chorus
Weaver	Powell	Scherzino	Pietro Yon
Widor	Charles-Marie	Agnus Dei-Mass for Two Choirs and Two organs Op36.	Amphion Society Male Chorus & Cathedral Men's & Boys Choir
Widor	Charles-Marie	Gloria (Mass for Two Choirs and Two Organs Op. 36)	Amphion Society Male Chorus & Cathedral Men's & Boys Choir
Widor	Charles-Marie	Kyrie (Mass for Two Choirs and Two Organs Op. 36)	Amphion Society Male Chorus & Cathedral Men's & Boys Choir
Yon	Pietro	Echo	Pietro Yon
Yon	Pietro	Second Etude	Pietro Yon
Yon	Pietro	Sonata Romantica	Pietro Yon
	R. P.	Toccata	Pietro Yon
Sunday, 18 March 1928, 4:00 pm vespers			
Bach	Johann Sebastian	Prelude (3:45 pm): Fantasia and Fugue in G Minor	
Gregorian		First Vespers of St. Joseph	
Wiltberger		Ave Regina	
Bach	Johann Sebastian	Christ Lay in the Bonds of Death	Dr. F. S. Palmer
Bach	Johann Sebastian	Have Mercy on Me O Lord	
Bach	Johann Sebastian	O Sacred Head	
Franck	César	Organ Choral in E	
Franck	César	Quae Est Ista	Dr. F. S. Palmer, Tenor Solo by Mr. Daniel O'Brien
Yon	Pietro	O Quam Suavis	
Gregorian		Tantum Ergo (Mode VII)	

Gregorian		Adoremus and Laudate
Widor	Charles-Marie	Toccata
Silver Anniversary of Motu Proprio Thursday, 22 November 1928		
		Vespers of the Feast of St. Cecilia
Franck	César	[title not given] Billie Mick, boy soprano of Everett & Cathedral Men's Choir
Gounod	Charles Francois	[title not given] Billie Mick, boy soprano of Everett & Cathedral Men's Choir
Silver Jubilee for Cathedral Parish Sunday, 24 November 1929		
		Kyrie, Missa de Angelis
		Salve Regina (Solemn Solesmes Version)
Dethier	Gaston M.	[title not given]
Gregorian		Adoremus
Gregorian		Credo III
Gregorian		Laudate
Gregorian		Magnificat
Gregorian		Proper of the Mass
Gregorian		Salve Mater Misericordiae
Gregorian		Tantum Ergo
Gregorian		Te Lucis
Perosi	Lorenzo	Agnus Dei
Perosi	Lorenzo	Gloria (for three male voices)
Saint-Saëns	Camille	Tollite Hostias
Taylor	Deems	Concordi Laetitiae
Viadana	Ludovico	O Sacrum Convivium
Widor	Charles-Marie	March Pontifical
Yon	Pietro	Sanctus (Regina Pacis Mass)
Vespers with Bach Organ Program Sunday, 15 March 1931		
		Divine Praises
		Sinfonia
Bach	Johann Sebastian	Cathedral Prelude & Fugue (Day of Judgment)
Bach	Johann Sebastian	Christ Lay in the Bonds of Death
Bach	Johann Sebastian	Have Mercy on Me, O Lord
Bach	Johann Sebastian	O Man, thy Grievous Sin Bewail
Bach	Johann Sebastian	O Sacred Head
Byrd	William	Ave Verum
Gregorian		[title not given]
Gregorian		Adoremus
Gregorian		Laudate
Gregorian		Tantum Ergo
Feast of Christ the King, 10:00 Solemn High Mass Sunday, 25 October 1931, Sanctuary Choir of Men and Boys ⁴²		
Gregorian		Credo III
Gregorian		Kyrie, Cum Jubilo
Gregorian		Proper of the Mass

Ravanello	Oreste	Gloria
Refice	Licinio	Agnus Dei
Refice	Licinio	Sanctus
Yon	Pietro	Christ the King
Sunday, 1 November 1931, 10:00 Solemn High Mass, Sanctuary Choir of Men and Boys ⁴³		
Gregorian		Concordia Laetitia
Gregorian		Credo III
Gregorian		Gloria, Mass de Angelis
Gregorian		Kyrie
Yon	Pietro	Agnus Dei
Yon	Pietro	Sanctus
Sunday, 1 November 1931, 12:15 Low Mass, Palmer organist ⁴⁴		
Bach	Johann Sebastian	O Lord My God
Bossi	Marco Enrico	Hora Mystica
Lanquetuit	Marcel	Toccata
Sunday, 22 November 1931, 10:00 Solemn High Mass, Feast of St. Cecilia ⁴⁵		
Gregorian		Credo III
Gregorian		Kyrie, Missa de Angelis
Gregorian		Rejoice Ye Pure In Heart
Raugel	Felix	Domine Salvum Fac
Refice	Licinio	Agnus Dei
Refice	Licinio	Concordia XIV Cent.
Refice	Licinio	Sanctus
Yon	Pietro	Gloria (for three male voices)
Saint-Saëns	Camille	Tollite Hostias
Sunday, 22 November 1931, 12:15 Mass, Feast of St. Cecilia ⁴⁶		
Marty		St. Cecilia Sonata (selections) Dr. F. S. Palmer
Sunday, 22 November 1931, 4:00 Vespers, Feast of St. Cecilia ⁴⁷		
Cathedral Male Choir sang vespers; Members of the Western Washington Chapter of the AGO		
		[title not given] Frederick C. Feringer
		[title not given] Walter Guernsey Reynolds
Bach		Adagio e dolce from Third Trio Sonata Harold Heeremans
Bach	Johann Sebastian	Fugue in B Minor Harold Heeremans
Sunday, 6 December 1931, 12:15 Mass Cathedral Girls Choir ⁴⁸		
Arcadelt	Jacques	Ave Maria
Lambilotte	Fr. Louis	Panis Angelicus
Yon	Pietro	Benedictus (Mass of the Little Flower)
Yon	Pietro	Sanctus (Mass of the Little Flower)
Sunday, 13 December 1931 - 4:00 pm organ recital by John McDonald Lyon, followed by benediction of the Blessed Sacrament sung by the Junior Schola of Boys and Choir of Men ⁴⁹		
Bach	Johann Sebastian	Toccata
Franck	César	Pastorale
Dupre	Marcel	Cortege et Litanie
Widor	Charles-Marie	Fifth Symphony (Allegro)

Gregorian		Adoremus & Laudate, Tone V
Gregorian		Adoro Te
Gregorian		Tantum Ergo
Gregorian		Veni, Veni Emmanuel
Marcetteau		Divine Praises
Sunday, 20 December 1931, 10:00 Solemn High Mass Cathedral choir of men and boys ⁵⁰		
Gregorian		Credo III
Gregorian		Puer Natus Est
Saint-Saëns	Camille	Tollite Hostias
Traditional		Adeste Fidelis
Traditional		Puer Nobis
Yon	Pietro	Regina Pacis
Thursday, 24 December 1931 Feast of the Nativity, Novena ⁵¹		
		Adeste Fidelis
		Good King Wenceslaus
		Puer Nobis Nascitur
		Silent Night
		The Snow Lay on the Ground
		Virgin Unspotted
Solemn Vespers & Solemn Benediction of the Blessed Sacrament, Friday, 25 December 1931, 4:00 pm Cathedral Choir of Men & Junior Schola of Boys ⁵²		
Gregorian		Adoremus
Gregorian		Adoro Te
Gregorian		Jesu Redempter
Gregorian		Laudate, Tone 5
Gregorian		Magnificat Alma
Gregorian		Tantum Ergo
Gregorian		Veni, Veni Emmanuel
Gruber		Holy Night
Marcetteau		Divine Praises
Mitterer	Ignatius	O Sanctissima
Nanini	Giovanni	Hodie Christus Natus Est
Traditional		Adeste Fidelis
12:15 Mass Sunday, 10 January 1932, Japanese Children of Our Lady Queen of Martyrs School ⁵³		
Gregorian	IX Century	Ambrosian Magnificat
Gregorian	IX Century	Ave Maria
Gregorian		Benedictus, Cum Jubilo
Gregorian	X Century	Jesu Dulcis Memoria
Gregorian		Sanctus, Cum Jubilo
12:15 Mass Sunday, 17 January 1932, Charles Albert Case, soloist ⁵⁴		
Franck	César	La Procession
Franck	César	Panis Angelicus
12:15 Mass Sunday, 24 January 1932, Cathedral Girls Choir ⁵⁵		
American Catholic Hymn, No. 155		Ave Maria
Dobici	L.	Soul of My Savior

Yon	Pietro	Benedictus
Yon	Pietro	Gesu Bambino
Yon	Pietro	Sanctus
12:15 Mass Sunday, 7 February 1932, Charles Albert Case, soloist ⁵⁶		
Dubois	Theodore	Seven Last Words
Franck	César	Ave Maria
Handel	Georg Friedrich	Jehovah's Praise
12:15 Mass Sunday, 14 February 1932, William H. Gerrard, soloist ⁵⁷		
Bantock	Granville	Salve Regina
12:15 Mass Sunday, 21 February 1932, Charles Albert Case, soloist ⁵⁸		
Handel	Georg Friedrich	Messiah (Thy Rebuke Hath Broken His Heart)
Handel	Georg Friedrich	Salve Mater
Mozart	Wolfgang Amadeus	Ave Verum
12:15 Mass Sunday, 28 February 1932, Cathedral Girls' Choir ⁵⁹		
Lambilotte	Fr. Louis	Panis Angelicus
Yon	Pietro	Agnus Dei
		Hymn: O Come and Mourn
Mohr	J.	Ave Maris Stella
Vespers, Sunday, 6 March 1932, University of Washington Men's Choral Ensemble, Cappella Choir, Directed by Prof. Charles Lawrence ⁶⁰		
Lotti	Antonio	Crucifixus
Palestrina		Adoramus Te
Palestrina		O Bona Jesu
12:15 Mass Sunday, 13 March 1932, Clifford Wiles, soloist ⁶¹		
		O Sacred Head
Dubois	Theodore	Seven Last Words (Ye Who Travel on the Highway)
9:00 Solemn High Mass, Sunday, 20 March 1932, Seminarians from St. Edwards Seminary ⁶²		
Ravanello	Oreste	Improperium
12:30 Mass, Palm Sunday, 20 March 1932, Charles Albert Case, soloist ⁶³		
Dubois	Theodore	Father My Spirit I Commend to Thee
Franck	César	Panis Angelicus
Wednesday, 23 March 1932, Cathedral Clergy & Cathedral Men's Choir ⁶⁴		
		Benedictus Canticle
Schloeder		Christus Factus Est
Tre Ore, Good Friday, 25 March 1932, Cathedral Men's & Boys Choirs ⁶⁵		
Bach	Johann Sebastian	Christ Lay in the Bonds of Death
Dubois	Theodore	Seven Last Words
High Mass, Sunday, 27 March 1932 ⁶⁶		
Tinel	Edgar	Organ prelude
Franck	César	Dextera Domini
Gregorian		Resurrexi
Gregorian		Surrexit
Montani	Nicola A.	Jesus Christ is Risen Today
Refice	Licinio	Missa Choralis
Gregorian		Credo III

Marty		Organ postlude	
Solemn Vespers, Sunday, 27 March 1932, Cathedral Choir ⁶⁷			
Franck	César	Dextera Domini	
Franck	César	Quae Est Ista	
Gregorian		[title not given]	
Gregorian		Adoremus	
Gregorian		Adoro Te	
Gregorian		Haec Dies	
Gregorian		Laudate	
Gregorian		Magnificat	
Gregorian		O Filii	
Gregorian		Tantum Ergo	
Lotti	Antonio	Regina Coeli	
Marcetteau		Divine Praises	
Mitterer	Ignatius	O Sanctissima	
10:00 am High Mass, Sunday, 24 April 1932, Cathedral Men's & Boys Choirs ⁶⁸			
		Surrexit	
Franck	César	Dextera Domini	
Gounod	Charles Francois	Benedictus	
Saint-Saëns	Camille	Tollite Hostias	
Yon	Pietro	Kyrie, Gloria, Sanctus, Agnus Dei	
12:15 pm Mass, Pentecost Sunday, 15 May 1932, John McDonald Lyon ⁶⁹			
Dupre	Marcel	Cortege et Litanie	
Farnam-Byrd	Lynwood	Pavane	
Tournemire	Charles	L'Orgue Mystique, no. 48	
Widor	Charles-Marie	Allegro Vivace	
12:00 pm Mass, Sunday, 22 May 1932, University of Washington Women's Choral Ensemble ⁷⁰			
Miller	Sister Mary Frances	Agnus Dei, Kyrie, Sanctus	
12:15 pm Mass, Sunday, 17 July 1932 ⁷¹			
Franck	César	La Procession	Charles Albert Case
Yon	Pietro	Benedictus	Cathedral Girls Choir
Yon	Pietro	Sanctus	Cathedral Girls Choir
Compline, Sunday, 17 July 1932, Cathedral Men's & Boys Choirs, Palmer organist ⁷²			
Bach	Johann Sebastian	O Sacred Head	Palmer
Bach	Johann Sebastian	Toccatà and Fugue	Palmer
Dubois	Theodore	Toccatà	Palmer
Departure ceremony for Fr. Murrett, Friday, 5 August 1932 ⁷³			
Gounod	Charles Francois	Departure Hymn	Dr. F. S. Palmer
7:45 pm Compline, Sunday, 14 August 1932, followed by organ recital by Palmer, Benediction of the Blessed Sacrament ⁷⁴			
Gregorian		O Salutaris	Cathedral Men's & Boys Choirs
Gregorian		Adoremus	Cathedral Men's & Boys Choirs
Gregorian		Tantum Ergo	Cathedral Men's & Boys Choirs
Karg-Elert	Sigfried	Clair de Lune	Palmer

Bossi	Marco Enrico	Ave Maria	Palmer
Dubois	Theodore	In Paradisium	Palmer
Dubois	Theodore	Fiat Lux	Palmer
Widor	Charles-Marie	Fifth Symphony (Allegro)	Palmer
10:00 High Mass, Christ the King, Sunday, 23 October 1932, Cathedral Men's & Boys Choirs ⁷⁵			
Boëllmann	Léon	Organ prelude & postlude: Gothic Suite	Dr. F. S. Palmer
Gregorian		Missa de Angelis	
Mitterer	Ignatius	Offertory: O Sanctissima	Schola Cantorum
Perosi	Lorenzo	Communion: O Cor Jesu	Schola Cantorum
		Praise the King of Heaven	
		Rejoice Ye Pure In Heart	
Gregorian		Dignus Est	
Gregorian		Mass, Cum Jubilo	
Gregorian		Proper of the Mass	
Marty		Solemnis Haec Festivitas	
Tombelle		Organ Prelude	
Yon	Pietro	The King of Kings	
Sunday, 20 November 1932, Theodore Sangar, organist ⁷⁶			
Merkel		Sonata No. 5 (allegro, andante, fugue)	
Golden jubilee celebration of Bishop Edward J. O'Dea, Thursday, 24 November 1932 ⁷⁷			
<i>Tenors</i>	<i>Baritones/Basses</i>	<i>Cathedral Schola</i>	<i>Cathedral Junior Schola</i>
Mr. C. Marden Bate	Mr. Arthur Bernard	Robert Welch	Michael Barton
Mr. Nil Boyne	Mr. Alex. Campbell	William Armstrong	Albert Shoul
Mr. J. B. Carmichiel	Mr. E. E. Castellarin	Martin Armstrong	William Etue
Mr. Charles Albert Case	Mr. Wm. H. Gerard	Charles Sullivan	William Moffatt
Mr. Leo McGee	Mr. R. L. Hawley	Joseph Sullivan	Vincent Nastos
Mr. William McGuish	Mr. Frank Moulton	Mark Sullivan	Guy Granger
Mr. Graham Morgan	Mr. Ben Natalli [Carl Natelli]	John Van Horn	
Mr. Clifford Perry			
Mr. Clifford Wiles	Mr. Richard Rotter		
Elgar	Sir Edward	Ecce Sacerdos	Cathedral Male Choir
Franck	César	Quae Est Ista	Master Robert Welch & Choir of Men
Gounod	Charles Francois	Benedictus	Cathedral Choir
Gounod	Charles Francois	Domine Salvum Fac Patriam Nostram Americam	Cathedral Male Choir with organ
Gregorian		Benedicta	Choir of St. Edward's Seminary, directed by Rev. D. A. Talbot, accompaniment played on the Gallery Organ by Theodare Sanger
Gregorian		Credo	Choir of St. Edward's Seminary & Cathedral Choir (antiphonally)
Gregorian		Te Deum	Clergy, Choir of St. Edward's Seminary & Cathedral Male Choir (antiphonally)
Lanquetuit	Marcel	Toccata	
Messiter		Rejoice Ye Pure In Heart	Cathedral Choir

Widor	Charles-Marie	Agnus Dei	Cathedral Choir
Widor	Charles-Marie	Pontifical March	
Yon	Pietro	Gloria	Cathedral Men's & Boys Choirs
Yon	Pietro	Kyrie	Cathedral Men's & Boys Choirs
Yon	Pietro	Sanctus	Cathedral Choir
Compline, 7:45 Sunday, 18 December 1932, John McDonald Lyon organist ⁷⁸			
Franck	César	Cantabile	
Lyon		Ave Verum	
Raison		Offerte	
Widor	Charles-Marie	Gothic Symphony (Finale)	
9:15 pm Christmas Eve, Saturday, 24 December 1932 ⁷⁹			
Franck	César	Quae Est Ista	Master Robert Welch & Choir of Men
Gregorian		Hodie	Cathedral Men's & Boys Choirs
Gregorian		Magnificat (a cappella)	Cathedral Men's & Boys Choirs
Gruber	Franz	Silent Night	Male Quartet
Messiter		Rejoice	Cathedral Men's & Boys Choirs
Nanini	Giovanni	Hodie	Cathedral Men's Choir
Saint-Saëns	Camille	Tollite Hostias	Cathedral Men's & Boys Choirs
Scheidemann		Puer Nobis	Cathedral Men's & Boys Choirs
Spilman	J. E.	O Dear Little Children	Junior Schola Cantorum
Traditional		A Virgin Most Pure	Schola Cantorum
Traditional		Adeste Fidelis	Cathedral Men's & Boys Choirs
Traditional		Good Christian Men Rejoice	Junior & Senior Schola Cantorum
Traditional		Good King Wenceslaus	Schola Cantorum
Traditional		Sleep Holy Babe	Schola Cantorum
10:30 High Mass, Sunday, 25 December 1932, Cathedral Sanctuary Choir of Men & Boys ⁸⁰			
Gounod	Charles Francois	Benedictus	
Gregorian		Credo III	
Gregorian		Dies Sanctificatus	
Gregorian		Puer Natus Est	
Gregorian		Tul Sunt Caeli	
Gregorian		Viderunt Omnes	
Gregorian		Viderunt Omnes	
Nanini	Giovanni	Hodie Christus Natus Est	
Saint-Saëns		Tollite Hostias	
Scheidemann		Puer Nobis Nascitur	
Traditional		Adeste Fidelis	
Widor	Charles-Marie	Agnus Dei	
Yon	Pietro	Gloria	
Yon	Pietro	Kyrie	
Yon	Pietro	Sanctus	
Compline and Benediction, Sunday, 25 December 1932, Cathedral Sanctuary Choir of Men & Boys ⁸¹			
Franck	César	Organ Prelude: Pastorale	
		A Virgin Most Pure	
		Adeste Fidelis	

		Holy Night	
		Jesu Dulcis Memoria	
Scheidemann		Puer Nobis Nascitur	
Traditional		Sleep Holy Babe	
Gregorian		Tantum Ergo	
Mitterer	Ignatius	O Sanctissima	
Gregorian		Adoremus & Laudate	
Gregorian		Adoro Te	
Yon	Pietro	Adeste Fidelis	
Pontifical Requiem for Bishop O'Dea, Thursday, 29 December 1932 ⁸²			
Gregorian		Absolve	Cathedral Men's & Boys Choirs
Gregorian		Adoro Te	Cathedral Men's Choir
Gregorian		Benedictus	Schola Cantorum & Men's Choir
Gregorian		De Profundis	Cathedral Men's Choir
Gregorian		Dies Irae	Cathedral Men's & Boys Choirs
Gregorian		Domine Jesu Christe	Schola Cantorum
Gregorian		Five Absolutions	Schola Cantorum & Men's Choir
Gregorian		In Paradisium	Schola Cantorum & Men's Choir
Gregorian		Requiem	Cathedral Men's & Boys Choirs
Gregorian		Requiem Aeternum	Schola Cantorum
Gregorian		Sanctus	Cathedral Boys Choir
Palestrina		O Bona Jesu	Cathedral Men's & Boys Choirs
Perosi	Lorenzo	Domine Jesu Christe	Cathedral Men's Choir
Perosi	Lorenzo	Libera	Cathedral Men's Choir
Yon	Pietro	Agnus Dei	Cathedral Men's Choir
Yon	Pietro	Kyrie	Cathedral Men's & Boys Choirs
12:15 low Mass, Sunday, 19 February 1933, Palmer, organist ⁸³			
Varchi	Mario	Ave Maria	Robert Welch, boy soprano
Rousseau	Samuel	Ave Verum	Robert Welch, boy soprano
11:30 mass, Sunday, 5 March 1933, Theodore Sangar, organist ⁸⁴			
			John Van Horn, boy soprano
12:30 Mass, Sunday, 5 March 1933, Palmer, organist ⁸⁵			
Dubois	Theodore	Fourth Word from <i>Seven Last Words</i>	William H. Gerarrd, baritone
10:00 High Mass, Sunday, 26 March 1933 ⁸⁶			
Bach	Johann Sebastian	Prelude: Passacaglia	Dr. F. S. Palmer
Refice	Licinio	Missa Choralis	Cathedral Men's & Boys Choirs
Mitterer	Ignatius	O Sanctissima	Cathedral Men's & Boys Choirs
Yon	Pietro	O Quam Suavis	Male Quartet
Raugel	Felix	Domine Salvam Fac	Cathedral Men's & Boys Choirs
Bach	Johann Sebastian		Dr. F. S. Palmer
12:15 Mass, Laetare Sunday, 26 March 1933 ⁸⁷			
Dubois	Theodore	Seven Last Words (O Vos Omnes)	Master Robert Welch & J. B. Carmichiel

Dubois	Theodore	Stabat Mater	Master Robert Welch & J. B. Carmichiel
12:15 pm Mass, Sunday, 2 April 1933 ⁸⁸			
Ropartz	Guy	Priere	Wm. H. Gerrard & F.S. Palmer, organist
4:00 pm, Sunday, 9 April 1933 ⁸⁹			
Verdi	Guiseppe	Requiem	Einar Lindblom, conductor A Capella choir of over 200 voices; (no orchestra) F.S. Palmer, organist
Guilmant	Alexandre	Marche Funebre et Chant Seraphique	
Wednesday, Thursday, and Friday, 5-7 April, 7:45 pm ⁹⁰			
Cathedral Choir of men; Solemn Office of Tenebrae sung antiphonally with the choir of priests. Lamentations and Benedictus sung a4, a capella, harmonized by Dr. F.S. Palmer			
Three Hours Agony, Good Friday, 7 April 1933, 12:00-3:00 pm ⁹¹			
Dubois	Theodore	<i>Seven Last Words</i> augmented choir and the Cathedral boys' choir Motets by Palestrina & Victoria; F.S. Palmer organist and director; Mr. Theodore Sangar, assistant. Wm. R. Hedley, violin; Fred Scheld, violincello; and Mary Providence Thomas, harp.	
Sunday, 18 June 1933, First Solemn Mass of Father Thomas Gill, Cathedral Men's & Boys Choirs ⁹²			
Franck	César	Quae Est Ista	
Gregorian		Proper of the Mass	
Saint-Saëns	Camille	Tollite Hostias	
Webbe	Samuel	Holy Spirit Lord of Light	
Yon	Pietro	O Quam Suavis	
Sunday, 2 July 1933, First Solemn Mass of Father Snodgrass Cathedral Men's & Boys Choirs ⁹³			
		Panis Angelicus	
Franck	César	Quae Est Ista	
Saint-Saëns	Camille	Tollite Hostias	
Webbe	Samuel	Holy Spirit Lord of Light	
Installation of the Most Reverend Gerald Shaughnessy as Bishop Tuesday, 10 October 1933, Cathedral Men's & Boys Choirs ⁹⁴			
		Regina Coeli Jubila	
Elgar	Sir Edward	Ecce Sacerdos	
Franck	César	Quae Est Ista	
Gounod	Charles Francois	Domine Salvum Fac	
Gounod	Charles Francois	Pontifical March	
Gregorian		Credo I	
Gregorian		Proper of the Mass of the Holy Ghost	
Mitterer	Ignatius	O Sanctissima	
Palestrina		Adoramus Te	
Palestrina		O Bone Jesu	
Palestrina		Sanctus/Benedictus (Missa Aeterna Christa Munera)	
Palmer	Franklin S.	Agnus Dei	
Ravanello	Oreste	Kyrie (for mens voices modern)	
Saint-Saëns	Camille	Tollite Hostias	
Vittoria	Tomas Luis da	Ave Maria	

Yon	Pietro	Gloria (Missa Regina Pacis)
Easter Sunday, 1 April 1934, Cathedral Choir of Men and Boys ⁹⁵		
Palestrina		Missa Aeterna Christi Munera
Perosi	Lorenzo	Missa Pontificalis (Gloria, Benedictus)
Sunday, 14 October 1934, John McDonald Lyon, organist ⁹⁶		
Bach	Johann Sebastian	Art of the Fugue
Laetare Sunday, 31 March 1935, F. S. Palmer, organist ⁹⁷		
Bach	Johann Sebastian	Christ Lag in Todesbanden, BWV 625
Bach	Johann Sebastian	Herzlich Tut Mich Verlangen, BWV 727
Widor	Charles-Marie	Fifth Symphony (Toccata)
Vierne	Louis	Organ Symphony (?)
Palm Sunday, 6 April 1941		
Byrd	William	Ordinary of the Mass
Gregorian		Domine
Gregorian		Gloria, Laus et Honor
Gregorian		Hosanna Filio David
Gregorian		Ingrediente
Gregorian		Occurant Turbae
Gregorian		Pueri Hebraeorum
Gregorian		Turba Multa
Martini		In Monte Oliveti
Palestrina		Adoramus Te
Palestrina		O Bone Jesu
Holy Thursday, 10 April 1941		
Carnevali	Vito	Missa Stella Matutina
Gallus	Jacobus	Christus Factus est
Gregorian		Agnus Dei
Gregorian		Credo I
Gregorian		Kyrie XVII
Gregorian		O Redemptor
Gregorian		Pange Lingua
Gregorian		Proper of the Mass
Gregorian		Tantum Ergo
Gregorian		Vatican XVII
Menegali		Jesu Salvator Mundi
Palestrina		Adoramus Te
Palmer	Franklin S.	Magnificat (Faux-Bourdon)
Tre Ore, Good Friday, 11 April 1941, Cathedral Choir		
Dubois	Theodore	Seven Last Words
Good Friday, Mass of the Presanctified, 11 April 1941		
Gregorian		Crucem Tuam
Gregorian		Crux Fidelis
Gregorian		Proper of the Mass
Gregorian		Vexilla Regis
Vittoria	Tomas Luis da	Popule Meus

Holy Saturday, 12 April 1941		
Byrd	William	Kyrie
Constantini	Alessandro	Confitemini Domini
Gregorian		Alleluia
Palmer	Franklin S.	Magnificat
Perosi	Lorenzo	Gloria, Sanctus, Benedictus
Pontifical Mass, Easter Sunday, 13 April 1941		
Farrant	Richard	O Sacrum Convivium
Gregorian		Resurrexi
Gregorian		Surrexit Christus
Lotti	Antonio	Regina Coeli
Ravanello	Oreste	Missa Solemnis
Traditional		Jesus Christ is Risen Today
Vespers, Easter Sunday, 13 April 1941		
Lotti	Antonio	Regina Coeli
Palmer	Franklin S.	Adoremus
Gregorian		Haec Dies
Gregorian		Psalms
Gregorian		Tantum Ergo
Constantini	Alessandro	Confitemini Domini
Lassus	Orlande de	Verbum Caro
Vittoria	Tomas Luis da	Deus in Adjutorium
Webbe	Samuel	O Salutaris
Palmer	Franklin S.	Laudate (Faux-Bourdon)
Palmer	Franklin S.	Magnificat

¹ *Seattle Post-Intelligencer*, 7 April 1890.

² *Seattle P-I*, 14 April 1895.

³ *Seattle Times*, 14 April 1900.

⁴ *Seattle Times*, 30 March 1902.

⁵ *Progress*, 20 March 1908.

⁶ *Progress*, 13 March 1908.

⁷ *Progress*, 3 April 1908.

⁸ *Progress*, 8 January 1909.

⁹ *Progress*, 22 January 1909.

¹⁰ *Progress*, 19 February 1909, 8.

¹¹ *Progress*, 19 March 1909, 8.

¹² *Ibid.*

¹³ *Progress*, 16 April 1909.

¹⁴ *Progress*, 14 April 1911.

¹⁵ *Ibid.*

¹⁶ *Progress*, 26 May 1911.

¹⁷ *Progress*, 22 December 1911.

¹⁸ *Progress*, Friday, 22 December 1911.

¹⁹ *Ibid.*

²⁰ *Progress*, Friday, 5 April 1912.

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- 21 *Ibid.*
22 *Ibid.*
23 *Progress*, Friday, 20 December 1912.
24 *Ibid.*
25 *Progress*, Friday, 21 March 1913.
26 *Ibid.*
27 *Progress*, Friday, 10 April 1914, 8.
28 *Ibid.*
29 *Progress*, Friday, 28 August 1914.
30 *Progress*, Friday, 25 December 1914, 8.
31 *Ibid.*
32 *Progress*, Friday, 16 March 1917.
33 *Ibid.*
34 *Progress*, 30 March 1917, 8.
35 *Progress*, 6 April 1917, 8.
36 *Ibid.*
37 *Progress*, 21 December 1917, 8.
38 *Ibid.*
39 *Progress*, Friday, 22 March 1918, 8.
40 Manuscript of score.
41 Copy of historic program.
42 *Progress*, 23 October 1931.
43 *Progress*, 30 October 1931.
44 *Ibid.*
45 *Progress*, 20 November 1931.
46 *Ibid.*
47 *Ibid.*
48 *Progress*, 4 December 1931.
49 *Progress*, 11 December 1931.
50 *Progress*, 18 December 1931.
51 *Ibid.*
52 *Ibid.*
53 *Progress*, 8 January 1932.
54 *Progress*, 15 January 1932.
55 *Ibid.*
56 *Progress*, 5 February 1932.
57 *Progress*, 12 February 1932.
58 *Progress*, 19 February 1932.
59 *Progress*, 26 February 1932.
60 *Progress*, 4 March 1932.
61 *Progress*, 11 March 1932.
62 *Progress*, 18 March 1932.
63 *Ibid.*
64 *Ibid.*
65 *Ibid.*
66 *Progress*, 25 March 1932.
67 *Ibid.*

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- ⁶⁸ *Progress*, 22 April 1932.
⁶⁹ *Progress*, 13 May 1932.
⁷⁰ *Progress*, 20 May 1932.
⁷¹ *Progress*, 15 July 1932.
⁷² *Ibid.*
⁷³ *Progress*, 29 July 1932.
⁷⁴ *Progress*, 12 August 1932.
⁷⁵ *Progress*, 21 October 1932.
⁷⁶ *Progress*, 18 November 1932.
⁷⁷ *Ibid.*
⁷⁸ *Progress*, 16 December 1932.
⁷⁹ *Progress*, 23 December 1932.
⁸⁰ *Ibid.*
⁸¹ *Ibid.*
⁸² *Progressi*, 30 December 1932.
⁸³ *Progress*, Friday, 17 February 1933, 8.
⁸⁴ *Progress*, Friday, 3 March 1933, 8.
⁸⁵ *Ibid.*
⁸⁶ *Progress*, 24 March 1933, 3.
⁸⁷ *Ibid.*
⁸⁸ *Progress*, Friday, 31 March 1933, 8.
⁸⁹ *Progress*, Friday, 7 April 1933, 1.
⁹⁰ *Ibid.*
⁹¹ *Ibid.*
⁹² *Year book--1932-33.*
⁹³ *Ibid.*
⁹⁴ *Ibid.*
⁹⁵ *Progressi*, 30 March 1934.
⁹⁶ Archdiocesan Archives, RG 440, box 14, folder 6.
⁹⁷ *Progress*, 29 March 1935.

APPENDIX XVI - CHORAL MUSIC AT ST. JAMES, 1930-1935.

The following list was compiled by Carl Natelli from his reminiscences as a participant in the Cathedral music program during these years. It is included here as a point of reference only, and its information has not been edited or verified.

Processionals and Recessionals:

Holy Spirit Lord of Light
Remember Holy Mary
Oh, God of Loveliness
Sing My Tongue the King of Heaven
Crown Him with Many Crowns
At the Name of Jesus, Every Knee Shall Bow
Rejoice Ye Pure in Heart (sung very often on special occasion, as
recessional only)
Concordi Laetitia
Regina Coeli Jubila
Salve Regina Coelitum

Special Music for Thanksgiving Day:

Gounod: *Domine Salvam Fac* (God Save America) – sometimes
accompanied by two trumpets (Thanksgiving Day, 1932)
Plainsong: Te Deum (Also sung on New Year's Eve "Watch" service
with Sanctuary Bells rung throughout entire chant. Sung at the
end of mass. On one occasion sung antiphonally with choir of
seminarians in the gallery.

Special Music for Christmas Eve: Crib Service (No midnight mass)

See Amid the Winter's Snow
Christians Awake, Salute the Happy Morn
Saint-Saens: *Tollite Hostias* (Recessional; also sung on Christmas Day
and on special occasions throughout the year.

Special Music for Easter Sunday:

Organ Prelude: Orreste Ravanello *Christus Resurexit*
C. Franck: Offertory on *Dextera Domini*. Sometimes accompanied by
two organs, string quartet and harp. This was sung every Easter
Sunday without exception.

Special Occasions, other than the above:

C. Franck: *Quae Est Ista* (This was usually performed with Robusto
tenor solo or soprano (boy) solo. This was sung too often, but by
request of Monsignor Stafford.)

APPENDIX XVII - FIRST THREE PAGES OF LYON'S
CHORAL/ORGAN MUSIC RECORD FROM 20 SEPTEMBER 1936 TO
13 MARCH 1938.

Dominica XVI post Pentecost.		1
September 20, 1936.		
Missa Cantata		
11 A.M.		
Celebrant: Rev. R. Sudgrass.		
Organ: "A Rose Breaks Into Bloom"		Psalm.
Agnus Dei		Gregorian
Introit: Misere mihi		Gregorian
Agnus Dei		Gregorian
Gloria (Missa Te Deum)		Pirote
Graduale: Trinebrae		Rito Tomo
Alleluia (long)		Gregorian
Credo I		Gregorian
Offertorium: Domine		Gregorian
Matut: "O Car Jesu" (long)		Pirote
Sanctus XI		Gregorian
Benedictus XI		Gregorian
Agnus Dei (Missa Te Deum)		Pirote
Matut: Adoro te (nuu)		Gregorian
Communio: Domine		Rito Tomo
Domine Salvam Fac		Renard
Recessional: "Holy Spirit Lord of Light"		Wells
Organ: Fugue in E minor (Cathedral)		Bach.
Cathedral Choir of Men and Boys		
This was the first mass sung by the Cathedral Choir (full) after re-organization following its summer vacation.		

2 Dominica XVI post Pentecost.
September 20, 1936.

Compline

7:45

Officiant: Rev. Christopher Sloan

Organ: (See list of organ recitals)

Compline Psalms, Hymn, Reposearium	Organ
Te Deum (Falso Bordone)	Tomkins
Salve Regina	Organ

Metel: "Ave Verum"	Coronello.
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Benediction of the Blessed Sacrament,

Adeoro te.	Organ
Tantum Ergo	Organ
Adeamus and Laudate	Organ

Cathedral Choir of New.

Dominica XVIII post Pentecostum.
Sept. 27, 1936.

3

Missæ Cantata

11 a. m.

Celebrant: Rev. Christopher Sloan.

Organ: Saluum Prelude (Gloria Domini)	J. J. Koble
Azucenas m	Gregorian
Intrant: Justus es	Gregorian
Agnus (Mass of St. Dominic)	R. P. Terry
Gloria VIII	Gregorian
Graduale: Beata gens	Beats Toms
Alléluia (choir)	Gregorian
Credo I	Gregorian
Offertorium: Oressi	Tom. in Dis.
Motet: Ave Verum	Josquin du Poo
Sanctus (Mass of St. Dominic)	Terry
Benedictus (Mass of St. Dominic)	Terry
Agnus Dei (Mass of St. Dominic)	Terry
Motet: Ave Maria	Cecadalt
Communio: Vovete	Gregorian
Domine Salvam Fac	Kouzel
Recessional: Crown Him With Many Crowns	Elvey
Organ: "Cartege et Lillanie"	Dudra

Cathedral Choir of Men and Boys.

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