

The Program

Welcome

Recognition of guests

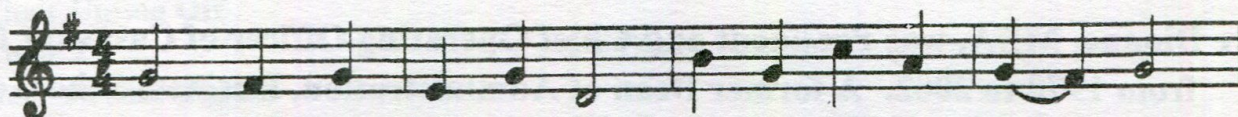
Father D. Terrence Morgan, pastor of the Cathedral-Basilica

The Blessing and Dedication Rite

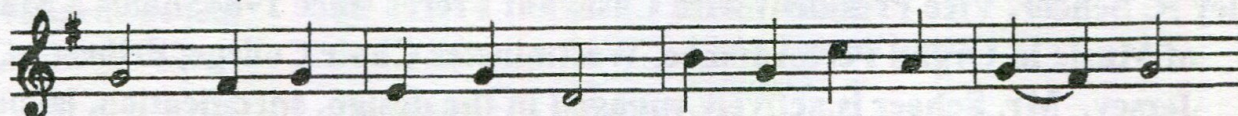
Choir Processional:

COME, CHRISTIANS, JOIN TO SING

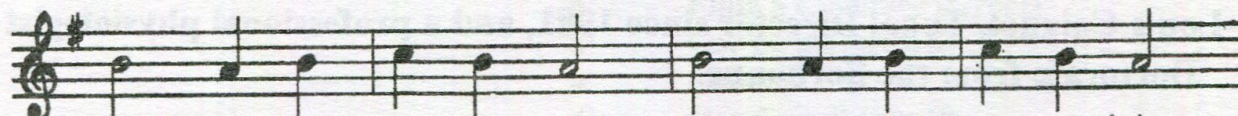
MADRID



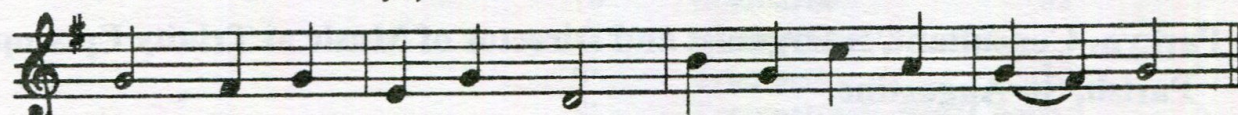
1. Come, Chris-tians, join to sing
2. Come, lift your hearts on high;
3. Praise yet our Christ a-gain; } Al - le - lu - ial A - men!



1. Loud praise to Christ our King;
2. Let prais-es fill the sky;
3. Life shall not end the strain; } Al - le - lu - ial A - men!



1. Let all, with heart and voice, Be - fore his throne re-joice;
2. He is our guide and friend; Our cry he will at-tend;
3. On heav-en's joy-ful shore His good-ness we'll a-dore,



1. Praise is his gra-cious choice:
2. His love shall nev-er end:
3. Sing - ing for - ev - er - more: } Al - le - lu - ial A - men!

Text: 66 66 D; Christian Henry Bateman, 1843, alt. Music: Spanish Hymn, source unknown.

Bishop Galeone: In the name of the Father, the Son, and of the Holy Spirit.

All: Amen

Bishop: May the Lord, whose praises are sung by the saints, be with you all.

All: And also with you.

Bishop: Opening Prayer.

All are seated Reading of the Word of God:
Paul to the Colossians 3:12-17

Response to the Reading:

Psalm 47 Sing to the Lord



Intercessions: **Please stand.**

Response to the petitions: Glory to you, O Lord.

Prayer of Blessing

Blessing of the People

Please be seated

Concluding Song: How Lovely Thy Dwelling Place J. Brahms
The Combined Cathedral Choirs.

Michael Clark, organist. Patricia E. Consier, OP director

The Recital

Fanfare (Psalm 81, vv.1-3)

John Cook

Prelude and Fugue in C major, BWV 547

J. S. Bach

Suite Modale

Flor Peeters

Chorale

Scherzo

Adagio

Toccata

A Meditation on "Brother James's Air"

Harold Darke

Chorale Variations on "Veni Creator"

Maurice Duruflé

The Organist

Shannon McKay is Principal Organist at the Cathedral-Basilica of St. Augustine, Florida. Recipient of a piano scholarship to Stephens College, Columbia, Missouri, she eventually earned a B.A. degree from Georgia State University with a major in French and minors in music and biology. She began her study of the organ in 1985 under the guidance of the late William R. Dixon. In the spring of that year, she was engaged as organist at the Cathedral, a position she held for seven years. From 1992 to May 1998, McKay served at Memorial Lutheran Church, St. Augustine, first as organist, later as organist/director of music. In August of 1998, she returned to the Cathedral-Basilica. In addition to her Cathedral duties, McKay is also organist at St. Benedict the Moor, St. Augustine, and accompanist for the St. Augustine Community Chorus and First Coast Opera Company.

Program Notes

English-born composer **John Cook** (1918-1984) was organist in Stratford-on-Avon, England, before assuming the post of cathedral organist in London, Ontario and later serving at Church of the Advent in Boston. He took his inspiration for his lively *Fanfare* from verses 1-3 of Psalm 81: "Sing aloud to God our strength; shout for joy to the God of Jacob! Raise a song, sound the timbrel, the sweet lyre with the harp. Blow the trumpet at the new moon, at the full moon, on our feast day."

Johann Sebastian Bach (1685-1750) is one of the most well-known composers of classical music. He held a number of important posts during his life, and was famous as an organ virtuoso. The noble and uplifting *Prelude and Fugue in C Major*, BWV 547 is one of his masterpieces. The Prelude is an example of Bach's concentrated use of material within a work. The entire musical fabric of the movement is presented in the first eight measures. The rest of the Prelude explores various combinations of this material in a number of keys, often in quick succession. A sustained pedal note and several detached chords announce the final return of the home key and the final statement of melodic ideas that close the movement. The Fugue demonstrates a similar concentration of material with its extremely short subject. Although it is a five-voice fugue, Bach withholds the entrance of the pedal until the end of the movement – an unusual practice in the Baroque. Shortly after the pedal entrance, the detached chords of the Prelude reappear to announce the final return of the subject in the home key.

Flor Peeters (1903-1986) was a celebrated Belgian composer, for many years organist of Malines Cathedral near Brussels, and principal of the Antwerp Conservatoire. The *Suite Modale* is typical of his compositions – astringent, modal, and often featuring early 20th-century devices such as quartal harmony.

Harold Darke (1888-1976) was organist at St. Michael's, Cornhill in the City, London, and was well known for the weekly organ recitals he gave there over fifty years. *A Meditation on "Brother James's Air"* typifies Darke's serious and reflective organ works. It is an evocative treatment of the beloved hymn tune by James M. Bain to which the comforting words of the 23rd Psalm are set: "The Lord's my shepherd, I'll not want... Yea, though I walk through death's dark vale, yet will I fear no ill. For Thou art with me, and Thy rod and staff me comfort still."

Maurice Duruflé (1902-1986) was organist at St. Étienne-du-Mont, Paris, for 56 years. Based on the plainsong hymn for Pentecost (*Veni Creator Spiritus* – Come, Creator Spirit), Duruflé's theme and four variations are part of a larger work (*Prélude, Adagio et Choral varié*) which won first prize in a competition sponsored by Les Amis de l'Orgue in 1930. The final variation is a toccata in which the theme is used canonically, with the brilliance of the organ gradually unleashed until the full power of the instrument is attained.

My gratitude to the following who contributed time and services to the Pipe Organ Project over the past three years.

To Bishop Galeone, Father Morgan and the Cathedral Staff,
especially the secretarial and maintenance personnel for their work.

For In-kind Services from:

John Geiger, legal counsel.

Howard Davis, architectural services

Don Crichlow, architectural services

Tina Davis, artistic services

Sister Diane Couture SSJ., Jeremy Dean, & Patricia Casper, artistic services

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Jane Collins and Phyllis Bucsko, financial record-keepers.

Margo Pope, and the photographers and journalists of the St. Augustine Record.

Kathleen Bagg- Morgan and The Saint Augustine Catholic

To Concerts With a Cause

And Shannon McKay for organizing the 2002 series.

February -2002. The North Florida Women's Chorale

Carl Peters II, director, Curtis Powell, accompanist

April Jennifer Seaver & Joseph Colsant in Concert, Shannon McKay, piano

June Bonita Wyke & Shannon McKay in Concert

August Stephanie Walter, Dr. Janet Graham, Jane Mathis,
and Greer Skinner Sullivan in Concert, Curtis Powell, accompanist.

October Max Huls, violinist; Linda Minke, cellist; Shannon McKay, pianist.

December Joan Taylor, and the Wildwood Retreat: Alexis Beeson,
Judy Bernhard, Dottie & Michael Kirby, Joe Mark.

January - 2003 Roger J. Geronimo, and The Sons of Italy.

The Golf Tournament 2002: Joe Fleming, Jane Collins, Susan Foster, Rosemary Goetz,
Roger Guernon, George Keckeisen, Cynthia Stephens

To the men and women: cantors, choir members, organists and instrumentalists of the Cathedral Music Ministry who for the past years have provided projects and fundraisers, gave and promoted contributions, rehearsed untold hours to bring their best in music to each liturgy, and to the "people in the pews" who gave us so much encouragement with their kindly remarks.

Sister Patricia E. Consier O.P.

Sister Patricia E. Consier OP has been music director at the Cathedral Basilica for the past twenty-four years. A member of the Dominican Order, her Motherhouse is in Adrian Michigan. Sister earned her BA. Degree in piano from Barry University, a Ph.D. from Florida State School of Music and has done postgraduate work in voice and choral music at Westminster Choir College in Princeton, New Jersey. She did her Liturgical Studies at Mercy College, Detroit, Michigan, and DePaul University in Chicago. She is member of The National Association of Cathedral Music Directors, and the National Association of Pastoral Musicians.

By Father Terrence Morgan

Pipe Dream

We all know the story of the blind men who were led up to an elephant – each to a different part of the animal – and were asked what they were touching. “It’s a giant tree,” said one blind man as he examined the massive leg of the elephant with his hands. “No, it is an agile python,” said the second blind man. And so on.

While you are not blind – you are plainly reading this story and enjoying the unusual pictures of pipes and keyboards. These pages do about as much justice to the Cathedral’s new Casavant pipe organ as the tactile examination did to the elephant as “imagined” by our blind friends!

You really need to hear this great instrument sing. As pastor of the Cathedral-Basilica, I’d like to invite you to come down and not only hear her sing, but sing with her at a liturgy this spring. You can come hear Casavant Opus 3821 in concert of course. But the Cathedral pipe organ – newly installed during the Lenten months and inaugurated during the solemnities of Holy Week and Easter – was not designed primarily for concerts, but for liturgy, for the lifting up of our hearts and souls and voices in praise of Almighty God.

She is a complicated lady with 3,089 pipes (weighing slightly more than 7000 pounds), 56 ranks, three keyboards and more than 4000 pieces in all – each hand crafted for this organ for this church.

Dream of Five Bishops

The new Casavant Frères pipe organ at the Cathedral has been a long time coming. She is the dream of five of our bishops. Bishop Patrick Barry (1922-1940) in 1938 declared the Cathedral’s old Pilcher and Sons pipe organ unusable. That pipe organ had served the Cathedral since its installation after the fire of 1887. Bishop Barry made the replacement of the organ a priority, but World War II meant that metal was needed for the country’s defense.

Archbishop Joseph P. Hurley (1940-1967) presided over the era of great growth in Florida, opening dozens of parishes at a breathtaking rate, and hoped to make the replacement of the Cathedral organ part of the 400th anniversary celebration of the city (which included the Great Cross at Mission Nombre de Dios, and major renovations of the Cathedral), but money ran out before the organ was purchased.

Bishop Paul Tanner (1968-1979) told me as we were preparing for my 1976 ordination that one of his big disappointments was that he never got the pipe organ replaced. “You’ll have to put up with the electronic one we have, kiddo,” he told me.

Bishop John Snyder (1979-2001) got in the pipeline (if you’ll excuse the expression), thanks to the efforts of the Cathedral’s music director, Dominican Sister Patricia Eileen Consier.

“I was motivated,” Bishop Snyder explained, “to support the pipe organ project by the growing quality of music at the Cathedral, by the dedication of Sister Patricia Eileen, and by the ever-increasing number of talented people willing to share their musical gifts in the service of the Lord.