

EZEQUIEL MENÉNDEZ

*Organist and Director of Music,
Cathedral of St. Joseph, Hartford, Connecticut*

Choral III in A Minor

César Franck
(1822-1890)

Pastorale

Doménico Zipoli
(1688-1726)

Tocatta and Fugue in D Minor, BWV 565

Johann Sebastian Bach
(1685-1750)

Levante

Oswaldo Golijov
(b. 1960)

Sonata No. 1 in D Minor, op. 42

Pastorale
Final

Alexandre Guilmant
(1837-1911)

intermission

Tocatta, Villancico y Fuga

Alberto Ginastera
(1916-1983)

Cuatro Estaciones

Invierno Porteño
Verano Porteño

Ástor Piazzolla
(1921-1992)

Sonata in F Minor, op. 65, no. 1

Allegro
Adagio
Andante recitativo
Allegro assai vivace

Felix Mendelssohn
(1809-1847)

THE ARTIST

EZEQUIEL MENÉNDEZ has been the Director of Music at the Cathedral of Saint Joseph in Hartford, CT since 1998. During his tenure there, the music program has grown to be one of the largest in Connecticut, encompassing multiple choirs, a resident orchestra (Soli Deo Gloria), and an active concert series. He co-founded Hartford Concerts for Charities, which has raised money to rebuild Sri Lanka and to benefit local charities. In addition, Dr. Menéndez initiated the Sacred Sounds Music Series at the Cathedral. A native of Argentina, he graduated from the Conservatorio Gilardo Gilardi in Argentina as Professor Superior de Organo. In 1992, he received his Master of Music degree from Yale University under the tutelage of Thomas Murray. At Yale, he received the Charles Ives Scholarship and the Julia Sherman Prize for Excellence in Organ Playing. Other awards include the E. Power Biggs Fellowship and the Vivian E. Smith Scholarship. In May of 2006, he received the Doctor of Musical Art degree from Boston University, where he studied with the noted teacher and recitalist James David Christie.

Prior to his appointment at the Cathedral, Dr. Menéndez served as Director of Music at St. Ann's Church in Avon, CT (1992-1998), and was Organist at St. Thomas More Chapel, Yale University (1990-1992). He has been Organist-in-Residence at the Ethel Walker School since 1994, and has held other posts throughout the USA and Argentina. As an ardent advocate of the pipe organ, he has acted as an organ consultant throughout countless parishes in Connecticut, and many now own new or relocated pipe organs due to his efforts. He remains an active recitalist, and has concertized widely throughout Europe and the Americas, including national and regional conventions of the American Guild of Organists, The Organ Historical Society, and the National Convention of Cathedral Musicians. Dr. Menéndez has performed as soloist with the Hartford Symphony Orchestra, Orquesta Estable del Teatro Argentino, Orquesta de Camara de la Municipalidad de La Plata, and the Hartt School Symphony Orchestra.

Dr. Menéndez has taught organ class not only privately to both adults and children, but also for the annual Archdiocesan Organ Class, an intensive course that prepares organists for the Ministry of Music. He has also taught Organ Performance at the National Pastoral Musician Convention (2006). His private students have been accepted at prestigious schools like the Hartt School, Eastman, and Oberlin College.

Maestro Menendez is in demand for recitals both as a soloist as well as accompanist. Recent performances include Song for Haiti (June 6, 2010) a recital for the Bicentennial of Argentina (June 2010), tour to North Germany (August 2010), Mahler's Eighth Symphony (September 2010). He has been an adjudicator for several national and international competitions including the American Guild of Organist Regional Competition and the Kaliningrad International Organ Competition (Russia).

His latest recordings include "French Music at the Cathedral of Saint Joseph" and "Ezequiel Menéndez, LIVE" featuring Pre-Bach music recorded at Holy Cross College in Worcester, MA; both of which have been widely acclaimed. Dr. Menéndez lives in Avon, CT with his wife, Mercedes Featherston, and their four children Cecilia, Madeleine, Ezekiel and Nicholas.

Nació en la ciudad de La Plata, Argentina donde cursó sus primeros estudios musicales en el Conservatorio “ Gilardo Gilardi” egresando con el título de Profesor Superior de Órgano. Entre sus primeros maestros se destacan Carlos Bellisomi, Elsa Carranza, Víctor Urban, Adelma Gómez, Rafael Ferreyra y Enrique Rimoldi. Posteriormente continuó su educación musical en la Universidad de Yale bajo el tutelaje del reconocido maestro Thomas Murray. En el año 2006 recibió el Doctorado en Artes Musicales en la Universidad de Boston siendo alumno del renombrado Profesor James David Christie.

Su tesis Doctoral, Órganos Históricos de la República Argentina, ha tenido una amplia repercusión en el ambiente organístico internacional por la originalidad en el abordaje de un tema escasamente desarrollado por los estudios académicos.

Desde 1998, el Doctor Menéndez se desempeña como Director Musical de la Arquidiócesis de Hartford, en Connecticut, USA donde ha desarrollado un programa musical de gran amplitud, incluyendo coros, orquesta estable, cuarteto de cuerdas y quinteto de bronce. A su iniciativa e inquietud artística se debe el establecimiento de dos series de conciertos destinados al público: Sacred Sounds at Saint Joseph y la ya reconocida Hartford Concerts for Charities, organización que, a través de eventos musicales, ayuda a entidades de caridad. Entre otras actividades financiadas con los fondos de esta organización que encauza los aportes generosos de los feligreses, podríamos mencionar la construcción de más de cuarenta viviendas en Sri Lanka, y la colaboración con programas de promoción destinados a niños en la ciudad de Hartford.

Ezequiel ha ofrecido múltiples conciertos el continente Americano y en Europa. A su vez en diferentes oportunidades se ha presentado como solista con la Orquesta Estable del Teatro Argentino, con la Orquesta de Cámara de la Municipalidad de La Plata, con la New Haven Symphony, con The Hartt School Symphony Orchestra y con the Hartford Symphony Orchestra.

Dr. Menéndez ha presentado conferencias para distintos encuentros musicales incluyendo American Guild of Organists, National Pastoral Musicians, Asociación de Músicos de Catedrales y el Encuentro Latinoamericano de Organistas.

Entre los premios recibidos podríamos mencionar el E. Power Biggs Fellowship, the Charles Ives Scholarship, Julia Sherman Award, Fundación Antorchas y Vivian Smith Award.

Entre las numerosas grabaciones, podríamos señalar las más recientes: Ezequiel Menéndez Live con música anterior a Bach ejecutada en el órgano Taylor and Boody de the Holly Cross College, y French Organ Music grabado en la Catedral de Hartford en el magnífico órgano Austin de ciento cuarenta juegos.

Ezequiel está casado con Mercedes Featherston, también dedicada a la actividad musical, y tiene cuatro hijos Cecilia, Madeleine, Ezekiel y Nicholas.

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The Most Reverend Eusebio Elizondo, M.Sp.S.,
Auxiliary Bishop of Seattle, Vicar for Hispanic Ministry & Vocations

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

Dr. James Savage, Director of Music

Joseph Adam, Cathedral Organist

Dr. Clint Kraus, Cathedral Associate Organist & Concert Manager

Thomas Thompson, Coordinator of Special Projects

Stacey Sunde, Music Assistant

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PATRONS

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MUSIC AT ST. JAMES CATHEDRAL

SACRED CONCERTS & SPECIAL LITURGIES 2011-2012

Frédéric Blanc, organ masterclass

Monday, November 14, 7:30 pm

Organ students from the University of Washington School of Music perform in a masterclass setting for noted French organist Frédéric Blanc. Free admission.

Stile Antico

Saturday, December 3 at 8:00 pm

Puer natus est: Tudor Music for Christmas and Advent. Co-sponsored by St. James Cathedral and the Early Music Guild. For advance reserve passes, call the Early Music Guild at 206-325-7066 or visit www.earlymusicguild.org.

Britten's St. Nicolas

Saturday, December 10 at 8:00 pm

Opus 7 Vocal Ensemble, Loren Pontén, Artistic Director; Howard Fankhauser, tenor; with Cathedral youth choirs Jubilate! and Schola Cantorum, Stacey Sunde, conductor. 206-782-2899 or www.opus7.org.

Northern Lights

Medieval Women's Choir

Saturday, December 17 at 8:00 pm

Margriet Tindemans, Artistic Director. 206-264-4822 or www.medievalwomenschoir.org.

Readings & Carols

Sunday, December 18 at 7:30 pm

The sublime voices of the Cathedral's children's choirs, Dr. Clint Kraus, director present the traditional candle-lit service of Readings and Carols, the perfect way to begin the celebration of Christmas. Free-will offering. Information 206-382-4874.

Bach & Mendelssohn for the New Year

Saturday, December 31 at 11:00 pm

James Savage conducts the Cathedral's professional choral ensemble, the Cathedral Cantorei; the Cathedral Soloists; and Cathedral Chamber Orchestra in Bach and Mendelssohn's most festive music composed for Christmas and the New Year. Congregational singing, and as always a midnight surprise! Don't miss Seattle's oldest classical New Year's Eve celebration! Advance reserve passes are available online at www.stjames-cathedral.org/music.

Cappella Romana

Rachmaninoff's *All-Night Vigil*

Saturday, January 7 at 8:00 pm

Alexander Lingas, Founding Artistic Director. 503-927-9027 or www.cappellaromana.org.

Great Prophets in a Great Cathedral

Friday & Saturday, January 13 & 14 at 8:00 pm

St. James Cathedral is proud to present a staged, costumed, evocatively lit evening of four sung retellings of the Hebrew hero stories, including **Jeptha** and **Job**, with the music of Baroque master, Carissimi. The acclaimed singers and instrumentalists of Pacific MusicWorks, directed by lutenist Stephen Stubbs, will perform the four compelling stories in the glorious architecture of St. James with staging by internationally-known director, Guillaume Bernadi. www.pacificmusicworks.org. The concert is held in conjunction with an art exhibit in the Cathedral Chapel, *Spirit of Prophecy*, curated by Elizabeth Winder.

Youth Music Festival

Saturday, February 4 at 1:00 pm

Nearly 200 young singers from Seattle area churches gather at St. James for this day-long festival of music-making, culminating in a free public concert at 1:00 pm in the Cathedral.

Joseph Adam, Cathedral Organist

Friday, February 17 at 8:00 pm

Cathedral Organist Joseph Adam plays a program of chant-based works on the Cathedral's two grand pipe organs, joined by Peregrine Chant Ensemble, Bill McJohn, director. Music by Scheidt, Bach, deGrigny, Karg-Elert, and Widor. \$15 suggested donation, students & seniors pay as able.

Bach's *St. John Passion*

Saturday & Sunday, March 10 & 11 at 8:00 pm

Seattle Pro Musica, Karen P. Thomas, Artistic Director. Information 206-781-2766 or www.seattlepromusica.org

Young Organists Recital

Monday, March 12 at 7:30 pm

St. James Cathedral and the Seattle Chapter of the American Guild of Organists present Seattle's rising-star young organists in concert on the Cathedral's two grand pipe organs. Free and open to the public.

Lenten Choral Concert with Opus 7

Saturday, March 24 at 8:00 pm

Loren Pontén, Artistic Director. 206-782-2899 or www.opus7.org.

Palm Sunday Vespers

Sunday, April 1 at 4:00 pm

Jubilate!, St. James Cathedral's young women's ensemble, Stacey Sunde, conductor, will sing at this traditional service with Benediction of the Blessed Sacrament. The Very Reverend Michael G. Ryan, presider. Free and open to all.

Office of Tenebræ

Wednesday, April 4 at 7:30 pm

Internationally-respected artist Margriet Tindemans, viola da gamba, joins St. James musicians in the Office of Tenebrae. Experience the purity of one, two, and three soprano voices and the solemnity of men chanting in the darkening cathedral. Tindemans will be joined by Cathedral sopranos Rebekah Gilmore, Lisa Cardwell Pontén, Linda Strandberg, Stacey Sunde & Christine Knackstedt, and the Cathedral Chant Choir, James Savage, director. Joseph Adam, portative organ continuo. The Very Reverend Michael G. Ryan, presider; Dan Jinguji, lector. You do not need a reserved pass for this remarkable evening of beauty and reflection. Free-will offering.

For more information, please visit www.stjames-cathedral.org/music • 206-382-4874

THE CATHEDRAL ORGANS

“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.” —The American Organist, October 2000

THE ARCHBISHOP THOMAS J. MURPHY MILLENNIUM ORGAN (Rosales Organ Builders, Opus 30, 2000) The design of the cathedral’s east apse organ was closely influenced by the particular needs of the cathedral. Rich principals and mixture stops provide the necessary foundation for the support of congregational singing. The Grand-Orgue is the “backbone” of the organ; located between the east apse windows, its position on the central axis allows it to speak clearly for maximum effectiveness in hymn accompaniment. Expressive color stops in the Récit provide the variety of tone that is needed for choir accompaniment. The enclosure of the Solo division on the south wall gives further flexibility to the boldest and most colorful stops of the organ.

The tonal design of this organ gives homage to the past in the incorporation of several ranks of pipes from the 1926 Casavant organ which stood behind the former high altar. In the Récit division, one finds the 16’ Bourdon, 8’ Viole de Gambe and the 8’ Voix céleste; the Grand-Orgue contains the 8’ Flûte douce and 8’ Flûte céleste, considered by many to be the most beautiful sounds from the Casavant organ. These 300-some pipes continue to speak to new generations as they have for the past 85 years, and provide a valuable link to the cathedral’s past.

The Rosales organ is played from a four-manual master console located in the Cathedral’s east apse, which allows a single organist to play both instruments simultaneously, with complete registrational control.

GRAND-ORGUE (II)	RÉCIT EXPRESSIF (III)	SOLO EXPRESSIF (I OR IV)	32 Contre Bombarde
16 Montre	16 Bourdon	16 Flûte en façade	16 Bombarde
8 Montre	8 Diapason	8 Violoncelle	16 Basson
8 Bourdon	8 Flûte traversière	8 Flûte harmonique	8 1ère Trompette
8 Flûte douce	8 Viole de Gambe	4 Octave	8 2ème Trompette
8 Flûte céleste	8 Voix céleste	V Cornet	4 Clairon
4 Prestant	4 Octave	8 Trompette	COUPLERS
4 Flûte conique	4 Flûte octaviant	8 Clarinette	G.-O. / Pédale 8
2 ² / ₃ Quinte	2 ² / ₃ Nasard	4 Clairon	Récit / Pédale 8, 4
2 Doublette	2 Octavin	Trémolo	Solo / Pédale 8, 4
IV-V Plein jeu	1 ³ / ₅ Tierce	PÉDALE	Récit / G.-O. 16, 8, 4
16 Contre-Basson	II-IV Plein Jeu harmonique	32 Bourdon	Solo / G.-O. 16, 8, 4
8 Trompette	8 Trompette	16 Montre	Solo / Récit 16, 8, 4
4 Clairon	8 Basson-Hautbois	16 Soubasse	Récit / Récit 16, 4
Trémolo	8 Voix humaine	16 Bourdon	Récit / Man. I 8
Clochettes (rotating bells)	Trémolo	8 Octave	Solo / Solo 16, 4
Rossignol		8 Flûte	Solo / Man. I 8
		8 Basse	G.-O. / Solo 8
		4 Flûte en façade	

WEST GALLERY ORGAN (Hutchings-Votey Organ, Opus 1623, 1907). When Dr. Franklin Sawyer Palmer, the first Cathedral Organist at St. James, collaborated with the prestigious Boston organbuilder George Hutchings on the design of the cathedral’s west gallery organ, his goals included the design of an instrument suitable not only for liturgies in the new cathedral, but for concert repertoire as well. The result was an instrument of five divisions and forty-six ranks – the largest organ in the city at the time and one of the largest on the West Coast. The young Ernest M. Skinner came to Seattle on behalf of Hutchings for the installation and tonal finishing of the organ. A large Echo division, which was originally intended to speak

into the cathedral's crossing under the vast dome (which collapsed under the weight of an unusually heavy snowfall in 1916), was never installed. The organ was a gift to the new cathedral parish from Joseph Arthur Baillargeon, one of the most prominent Seattle businessmen of the era, and a member of Bishop Edward S. O'Dea's Cathedral Building Committee.

Today the gallery organ stands as a noteworthy representative of the finest craftsmanship of its period, and is a rare unaltered example of American organ building from the first decade of the 20th century. It was recognized in 1982 by Organ Historical Society as an instrument of extraordinary value and interest, worthy of preservation. Ongoing restoration is funded in part by the Baillargeon Family – St. James Cathedral Music Fund, established in 1987 to support music programs at St. James. The console received further restoration in 1997 by Marceau & Associates of Portland, Oregon, including the installation of a modern solid-state combination action, funded through a generous donation by the Rhoady and Jeanne Marie Lee family.

GREAT (II) (partially enclosed)

- 16 Diapason
- 8 Diapason I
- 8 Diapason II
- 8 Gross Flute **
- 8 Doppel Flute **
- 8 Gamba (CH) ** [1988]
- 8 Dulciana (CH) ** [1926]
- 4 Octave
- 4 Harmonic Flute **
- 2^{2/3} Twelfth ** [1995]
- 2 Fifteenth
- III Mixture ** [1995]
- 8 Trumpet **
- 4 Clarion ** [1995]
- ** enclosed with the Choir division

CHOIR (I) (enclosed)

- 16 Dulciana
- 8 Diapason
- 8 Concert Flute
- 8 Gamba
- 8 Viola
- 8 Vox celestis
- 4 Flute d'amour
- 2 Piccolo
- 8 Clarinet
- Tremolo

SWELL (III) (enclosed)

- 16 Bourdon
- 8 Diapason
- 8 Stopped Diapason
- 8 Quintadena
- 8 Salicional
- 8 Unda Maris
- 4 Octave
- 4 Flauto traverso
- 2^{2/3} Nasard
- 2 Flautino
- V Dolce Cornet
- 16 Contra Fagotto
- 8 Cornopean
- 8 Oboe
- 4 Clarion
- 8 Vox Humana
- Tremolo

SOLO (IV)

- 8 Stentorphone
- 8 Philomela
- 4 Harmonic Flute
- 8 Tuba mirabilis
- Chimes [1996]

PEDAL

- 32 Bourdon
- 16 Diapason
- 16 Violone
- 16 Bourdon
- 16 Lieblich Gedackt (SW)
- 16 Dulciana (CH) [1926]
- 10^{2/3} Quint
- 8 Flute
- 8 Violoncello
- 16 Trombone
- 16 Bombarde [2005]

COUPLERS

- 16 Swell to Swell
- 4 Swell to Swell
- 16 Choir to Choir
- 4 Choir to Choir
- 16 Solo to Solo
- 4 Choir to Choir
- 8 Swell to Great
- 8 Choir to Great
- 8 Solo to Great
- 8 Swell to Choir
- 8 Great to Solo
- 8 Great to Pedal
- 8 Swell to Pedal
- 4 Swell to Pedal
- 8 Choir to Pedal
- 8 Solo to Pedal