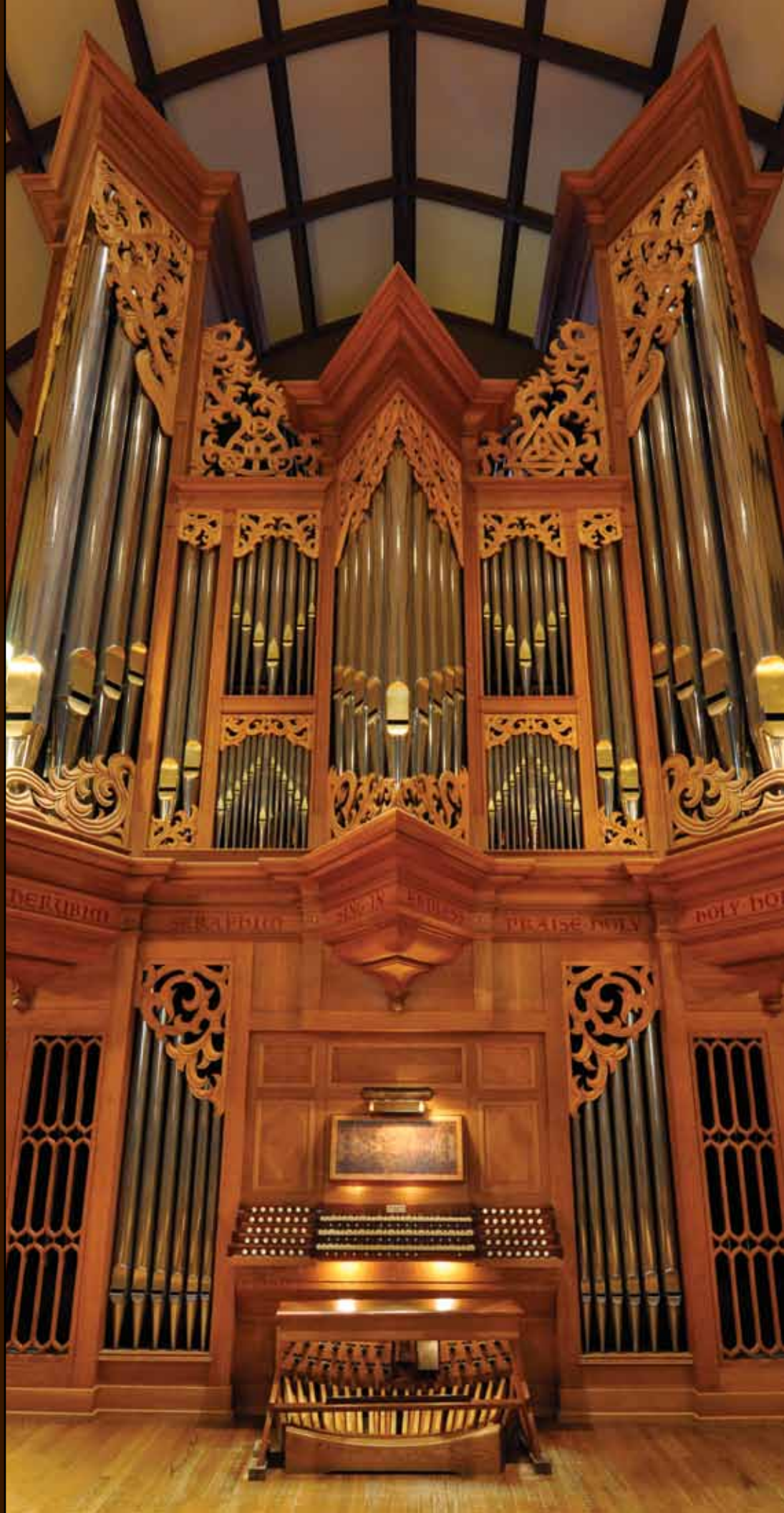


ROSALLES



OPUS
11





Dear Friends,

What a pleasure it is to invite you to read this beautiful booklet celebrating the 25th anniversary of the Rosales Organ (1987-2012) at Trinity Episcopal Cathedral! The Rosales Organ has inspired a whole generation of Trinity members. It has allowed us to invite the best organists of our generation to join us in praising God through music. And it has given us the opportunity to open our doors to Portland and welcome thousands of spiritually hungry friends and neighbors into our community.

Every time we begin worship, the Rosales Organ guides us in singing praises to God. As we sing, our breathing begins to settle into the melody that the organ establishes. Over the course of the opening hymn, we begin to breath together as we sing. This is an incredible act of intimacy that we share together. And, it is all guided by our Rosales Organ and our gifted ministers of music.

A few times in our history, we have made big, bold changes at Trinity. When our church burned down in 1902, we moved to our current location and built the beautiful and expansive cathedral that we now enjoy. During the depths of the Great Depression, we began work on Kempton Hall. Many would have said that was folly at the time, but with the perspective of eighty years, we can say that the decision was bold and far-sighted. And, with regards to our Rosales Organ, when the rest of the Episcopal Church was arguing about prayer book revision (when to say which prayer), we were boldly redesigning our worship space and building one of the outstanding organs in America.

We are at our best at Trinity when we move boldly into the future with vision and tenacity. The following pages tell the story of that confidence and resolve. Read them with joy. And then, the next time you worship at Trinity, notice how the mighty Rosales Organ guides your breathing into a deeper focus upon God. I'm sure your heart will give thanks to all those who helped this magnificent organ become a central part of our life at Trinity.

Faithfully,

The Very Rev. William Lupfer
Trinity Episcopal Cathedral, Portland, Oregon



WHAT IS AN ORGAN AND HOW DOES IT WORK?



Igor Stravinsky famously called the pipe organ “the dragon that never breathes.” That giant among 20th-century composers could not have been more wrong! It is actually unskilled players who unwittingly create the uncomfortable illusion of breathlessness—whether flute players, tuba players, singers, or organists—not the instruments themselves. We think of pipe organs as keyboard instruments, but in fact they are wind instruments. Their sound comes from air moving through wood and metal pipes that have been especially crafted to transform that energy into musical sounds. Such sounds are felt as well as heard, for they emanate in all directions from the pipes and the organ case that houses them. Air in motion—wind—is the breath of life that God breathed into the first human being, the “rushing, mighty wind” of the Holy Spirit at Pentecost, the force behind the rhythmic inhalations and exhalations we share with all living creatures. The organ’s power comes from this same force of life. When played, the organ exhales through its pipes and sings. In the silences between notes it literally inhales, its bellows filling in preparation for the next summons for air by the organist. A skillful organist times the silences between notes just right to create music that breathes. Hence J. S. Bach’s famous quip, “A good organist just plays the right notes at the right time!”





ROSALES OPUS 11 STOP LIST

Trinity's Rosales organ has fifty-eight stops, or sets of pipes, of varying tonal color, dynamic range and pitch. Together these stops comprise over four thousand pipes, each one individually created and tuned to serve a particular purpose and sound in the acoustical properties of the cathedral. Like voices in a fine choir, certain stops sometimes have a solo role, others blend with the ensemble. Here is the official stop list of the Rosales *Opus 11*:

GREAT—*Middle Manual*

16'	Prestant
8'	Principal
8'	Flûte harmonique
8'	Bourdon
8'	Gamba
4'	Octave
4'	Spire Flute
2 $\frac{2}{3}$ '	Quint
2'	Super Octave
	Cornet V
	Mixture XI
16'	Bombarde
8'	Trumpet
4'	Clarion

POSITIVE—*Lowest Manual*

16'	Bourdon
8'	Principal
8'	Bourdon
4'	Octave
4'	Rohr Pipe
3 $\frac{1}{2}$ '	Grosse Tierce
2 $\frac{2}{3}$ '	Nasard
2'	Doublet
1 $\frac{3}{5}$ '	Tierce
1 $\frac{1}{3}$ '	Larigot
	Mixture VII
8'	Trumpet
8'	Cromorne
4'	Clarion

SWELL—*Top Manual*

16'	Bourdon
8'	Geigen Principal
8'	Bourdon
8'	Flûte harmonique
8'	Viola da Gamba
8'	Celeste
4'	Octave
4'	Flûte Octaviant
2'	Octavin
	Cornet IV
	Mixture IV
16'	Bassoon
8'	Trumpet
8'	Hautbois

8'	Vox Humana
4'	Clarion

PEDAL

32'	Bourdon
16'	Open Wood
16'	Prestant
16'	Bourdon
8'	Octave
8'	Flûte
8'	Bourdon
4'	Super Octave
	Mixture VII
32'	Contra Trombone
16'	Bombarde
16'	Trombone
8'	Trumpet
4'	Clarion

ACCESSORIES

Étoile (cymbelstern)
Rossignol (two submerged pipes)



Fine woods for the console include ebony, rosewood, boxwood, bocote, rift sawn white oak, and black walnut burl for the music rack.



WHAT DOES THE ROSALES ORGAN MEAN FOR US TODAY?



Like a family blessed with a new member—whether by birth, adoption or marriage—a community is rarely the same after receiving a new pipe organ. By all accounts, Manuel Rosales' eleventh opus launched a radical transformation of Trinity Church twenty-five years ago. (Trinity did not become a cathedral until 1993.) The historical essay on the following pages describes that transformation through several eye-witness accounts. But before we look back, let's consider what the Rosales organ means to the faith community at Trinity, to the residents of Portland, and to all who sing in Trinity Cathedral today, twenty-five years after its dedication.

In seventeenth-century Northern Europe, when citizens of important commercial ports entertained visiting business associates or friends or family, they would take them to see and hear the great pipe organs in their urban

churches. Similarly right here in our own port city, Trinity Cathedral members delight in bringing guests to organ concerts or leading them into the space beyond the altar for a closer look during post-liturgical voluntaries. Not only is the Rosales organ as visually and aurally arresting as its European forbears, but it is as much a point of pride for Trinitarians and Portlandians as those famous old organs are for their European stewards.

An organ sounds only as well as the acoustic around it will allow. In a very real sense, a building is an organ's sound board or resonating chamber. The acoustical renovations that prepared the way for the new organ in the 1980s have played as important a role in Trinity's transformation as the new organ did. It's a felicitous acoustic for singing, which explains why so many choirs from greater Portland and all over the world love to perform here. The live and warm acoustic enables the members of Trinity's worshipping congregations to hear one another when they sing hymns and liturgical music. It helps the gathered assembly to be aware of itself as "we" rather than "I"—a counter-cultural awareness in these times, but one that human beings long for and which is essential for the health of a faith community.

The Rosales organ stirs the indifferent, empowers the joyful, and consoles the mourning. It is regarded as part of the family—not like an heirloom, antique, or eccentric uncle, but like a meticulously engineered, well cared for vehicle that transports the family on great journeys and brings them safely home, stylishly!





HISTORY



Tucked away at a side entrance to Trinity Cathedral is a little gem of a pipe organ used for special concerts and liturgies, its name proudly affixed above its keyboard: “Amazing Grace.” A gift from Manuel Rosales, it sits quietly in the shadow of Rosales’ monumental *Opus 11* on its 25th anniversary. “Amazing Grace” serves as an entirely appropriate symbol of the journey that brought its older and far larger sibling into being.

Many projects of significance are created by thoughtful and organized planning. But projects that turn into masterpieces are more likely born out of a vision, infused with large doses of inspiration, and lifted by a creative spirit to a higher level of excellence.

In the case of Trinity’s Rosales organ, nothing less than the silent power of grace was also present, a grace delivered by the breath of God, eventually giving the pipes their power, guiding new life at Trinity. As we recall the story of its creation, it is hard to imagine how this could have been accomplished but by grace—and not just ordinary grace, but amazing grace.

In this short history, celebrating the 25th anniversary of the Rosales *Opus 11* (1987–2012), we honor the many individuals, more than we could possibly mention in the

pages of this booklet—parishioners, professionals, Trinity’s clergy and staff—who were central to the events that created the beautiful instrument we now enjoy. And we remember how the mystery of grace works—fortuitous events, guided by something beyond mere mortals, that cause vital resources and individuals to come together to bring about renewed life.



VISION

For vision, inspiration and execution, we must first acknowledge the seminal and persistent role of Canon Dr. John Strege, without whom this instrumental masterpiece would not exist. Not long into his tenure as Organist-Choirmaster and then as Director of Cathedral Music, Strege was convinced that the worn-out organ at Trinity, hidden in a closed chamber in the left chancel wall, provided an opportunity to do something magnificent—not a concert hall instrument that just happened to do double service in a parish church, but an instrument designed to support an emerging music program at Trinity, and, most importantly, Trinity’s liturgy and hymn singing. As



John Strege
Photo by Laura Di Trapani

it turned out, Strege's vision for the organ not only gave us a magnificent and powerful liturgical instrument, but an instrument that was wonderful in big concert pieces as well as intimate early music and chamber works.

In early talks with organ builders, one of them, Manuel Rosales, insisted that the organ being envisioned for Trinity could not be placed in the old organ's location. He and Strege agreed that overcoming mechanical and tonal inadequacies of the old organ provided a grand opportunity to consider how an organ interacts with, and is influenced by, the room in which it stands. The instrument they imagined would require the sound to speak outward to the congregation, not sideways to the chancel wall.

The organ project became the catalyst for a larger opportunity to redesign the interior of the chancel and nave of the church. Inspired by famed architect Kurt Landberg's remodel of Christ Church Cathedral in St. Louis, where Strege had visited and played, the possibility of a new design was brought to Trinity's Vestry (the elected body of lay leaders in an Episcopal parish). Landberg had gained a reputation as one of the finest ecclesiastical architects in the country, serving as consulting architect to the National Cathedral in Washington D.C. The Vestry retained Kurt Landberg Architects, Inc. and launched a major renovation of the interior space in what would prove to be an historic and visionary decision.

Trinity's design team took an expansive look at the numerous acoustical problems inherent in the space, and with the guidance of acoustical engineer R. Lawrence Kirkegaard, embarked on an inspired plan to rearrange the chancel, moving the altar forward from the west wall toward the nave, placing the choir behind the altar, and removing sound absorbent material throughout the church to enliven the acoustic. The chancel and sanctuary lighting was redesigned, a new sound system was

installed, and beautiful chandeliers were added. The entire enterprise came together in a way that transformed the very nature of worship at Trinity.

Not all of the proposed changes happened with the snap of a finger. There was some initial resistance to placement of the organ under the Rose Window at the rear of the chancel. But thanks to some convincing by Trinity parishioners Bill and Cornie Stevens, the plan to relocate a new organ was approved and eventually applauded by the Rev. William Wagner, rector of Trinity. And, for a while, there existed a tall wood reredos, a decorative screen between the altar and organ, designed to somewhat diminish the organ as a focal point. Today, the reredos is lower, signifying that the organ became accepted as an integral part of Trinity's liturgical furnishings and worship. That, of course, was its original intent.

John Strege's dream of a completely different sort of organ was at the heart of this immense undertaking. The foundational vision came to him on a trip to Paris. Having the opportunity to hear some of the greatest organs in the world in the French style, the "incredible organ" (John's words) installed at Saint-Sulpice, an edifice just slightly smaller than Notre Dame Cathedral, stood above the others. Described as French Symphonic in design, it is considered the most impressive and authentic instrument of the late 19th-Century style in existence.

Dr. Douglas Butler, an organist with extensive international experience, whom Strege considered to be "brilliant about organ design," was hired as a consultant, and drew up specifications to match Strege's vision. Charles Fisk, often recognized as the first builder of mechanical action



Manuel Rosales supervising the hoist
Photo by Laura Di Trapani

instruments able to produce varied styles of organ literature (known as tonal eclecticism) added his advice.

Through his performance experiences in Los Angeles, Butler became acquainted with the work of Manuel Rosales, a young organ builder who was developing a reputation as one of the most inspired organ builders in the United States. Butler was convinced that Rosales was the only person who could achieve Strege's vision, and urged Strege to consider him. Strege, after meeting with Rosales, was impressed with his understanding of what was being proposed—something described by Barbara Owen, international writer and lecturer on the organ, as “neo-Baroque in concept, with a Romantic gesture.” If given the opportunity, Rosales said his instrument would not merely replicate another organ designed around a particular period, but would “make its own statement.” Manuel Rosales got the job.

Shortly before Trinity's 25th Anniversary Celebration of the *Opus 11*, Rosales said as he recalled the process, “A rare thing happened; everything came together at the right time.” And the artist, genius, and master builder humbly gave credit where it was due: “John Strege built something really good here,” said Manuel Rosales.



FUNDING

Parishioner Bea Gerlinger's generous gift covered the bulk of the cost of the organ's construction and installation. Without it, Trinity's Rosales with its fifty-eight stops, and over 4000 pipes, would not have been built. When she was approached by John Strege and Fr. Wagner, her response was immediate. With quick phone calls to her accountant and banker to get their assurances, the money to contract for a major organ installation was in hand. Unfortunately, Bea did not live to see the organ through to its completion in 1987. The Rosales organ has become her legacy. Her generosity assured the construction of the magnificent *Opus 11*, but it also was the seed that flowered into the renewal of Trinity's uniquely beautiful and inspiring worship space.



CONSTRUCTION

As we look back, it seems that it took a village to build the Rosales Organ. There were eleven members of a team assembled by Manuel Rosales, as well as professional carvers and artists, members of the parish whose volunteer work became full-time unpaid jobs, and a crew of day laborers from Portland's Old Town.

Among Trinity parishioners, John Thorpe had just retired from his medical practice when Rosales was commissioned to build the organ. Drawing on his keen interest in cathedral organs during military service in England, John volun-

teered to assist in the organ's installation. “Rosales needed volunteers, and for three years we built that organ,” said Thorpe. “I did all the electrical wiring that was involved in hooking pipes up to their respective stops, and things like that.” People report that John Thorpe was a constant presence during the installation.

He was joined by an army of professionals and volunteers. Rosales' eleven-member team, assembled for the three years of construction, included John DeCamp and Philip Schlueter, renowned for their installation and voicing skills. Bruno Lagarce designed and built the oak casework in Los Angeles, with the basswood pipe shades designed by Northwest artist John Eric Norton. Along with traditional Christian symbols, Norton incorporated into his design the leaves of the *Heracleum lanatum* that grow along local streams. Northwest carver Judy Fritts realized the designs. The inscription across the front of the case, “Cherubim and



*The South horn of the Great Impost; pipes of the 16' Open Wood at left.
Photo by Laura Di Trapani*

Seraphim Sing in Endless Praise: Holy, Holy, Holy,” was created by Robert Palladino, a nationally known calligrapher and professor at Reed College. A comprehensive list of Trinity support staff and installers is located on a wall to the left of the organ, executed in beautiful calligraphy by parishioner and calligraphic artist Inga Dubay.

Other workers included the day laborers, drafted from Old Town, who helped carry and unpack the large crates as they arrived from Los Angeles and other parts of the world. Those involved love to tell the story of how the massive main section of the organ (the Great impost), upon which certain large pipes are placed, barely fit as it



*The nave cleared of furnishings
Photo by Giny Finch*

was carried through the cathedral doors on Everett Street. But the crew managed with only an inch to spare.

There were many more challenges. Rosales' company was located in distant Los Angeles, and the Trinity pipe organ was not the only project in his shop. Trinity's contract was signed during the construction of his *Opus 4*, with six other organs in line ahead of Trinity's. There were delays and complications, and Rosales had never built an organ of this magnitude. Additionally, the redesign of Trinity's chancel necessitated some unanticipated building restructuring, making an adjustment in the timeline necessary for that part of the project. Other complicating factors in the mix included additional pipes manufactured and shipped from Germany and England. The huge wooden 32-foot Pedal Bourdon was made in Rosales' workshop, but the other 32-foot stop, the Contra Trombone—a rare 1905 Austin "Magnaton,"—was acquired from theatre organ expert David Junchen. Other parts were repurposed from Trinity's old organ. It was certainly a complex project to manage and difficult to ascertain progress with parallel, but shifting, production timelines and a distant southern California workshop. The delays were frustrating.

During the construction period, all nave furnishings were removed, and for a time, parishioners worshipped in Kempton Hall. When the construction in the nave was complete enough for services to resume, Rosales shipped a small, temporary

organ to accompany the service music and hymns while our *Opus 11* was still under construction.

Through it all, William T.C. "Bill" Stevens became known as "Clerk of the Works," shepherding the project beautifully, not only as clerk of the works, but also in his grace-filled partnership with the vestry, who faced daunting and expensive decisions. Problems included certain cost overruns (common, and even predictable, in projects of this magnitude), and the raising of additional funds to build the beautiful casework to highlight the organ's location at the rose window wall.

Stevens worked closely with other members of the team whose tireless efforts during planning, construction, and installation over the several years deserve mention and thanks. David Munro, Sr. Warden (the appointed head of the Vestry), and his wife Anne were stalwart supporters from the beginning and exercised strong and wise leadership as the project moved forward. Giny Finch was Sr. Warden during much of the construction and helped guide critical decisions during challenging construction complications. Junior Wardens (responsible for Trinity's physical assets) Jean Hutchinson and Norm Hascall worked closely with Architect Kurt Landberg and Father Wagner. Bill Stevens became treasurer upon the resignation of E.W. Hoover in 1984; he was succeeded by John Crawford in 1986.



*Interior seen through the unfinished pipe façade.
Photo by Laura Di Trapani*



*Pipe detail of the 32' Contra Trombone, with vibrating tongue exposed in left-most pipe.
Photo by Laura Di Trapani*

All told, it was Bill Stevens, along with his assembled team, who guided the project to completion, all of them working tirelessly through inevitable conflict to achieve Streges far-sighted vision. Streges has said, "Bill Stevens, bless him, was a saint."



CELEBRATING—THEN AND NOW

When the organ was completed in 1987, Trinity's members were thrilled with the result. Organists came from all over the world, and continue to come again and again, to experience its beauty. Music critics have said that "the fiery French-accented organ continues to draw world class players," and "the Rosales' iridescent charms have lured some of the world's finest organists." Streges describes it as a landmark organ of the 20th century. The American Association of Architects voted Trinity as the best redesigned liturgical space in America. Manuel Rosales became a superstar in American organ building. And this beautiful organ has retained its stellar position as one of the finest organs anywhere.

Barbara Owen, expert writer on all things organ, wrote in the booklet produced for the 1987 dedication:

The construction of the organ fell behind schedule. It tried, then vindicated, the faith and patience of a whole church and an entire organ company. And it grew, and evolved, and succeeded. Years from now the trials will have been forgotten, and the members of Trinity Church will only know that, back in A.D. 1987, they dedicated and took into their lives a very special musical instrument. It is an instrument to rejoice in—and with—the embodiment of a decade-long dream. Long may it continue to bring joy and beauty to the congregation that dared dream and work for its realization.

An anniversary is not only a time to remember something remarkable that happened in the past. It is also a time to celebrate something that continues to have meaning today: To celebrate those who brought it into being, to breathe new life to Trinity, to give thanks to a power that allowed a "rare thing to happen"—the power of grace—and in the end, to celebrate music as part of that mystery of grace, with its power to transform people's lives.

—And in Trinity's case, not just grace, but amazing grace. How sweet the sound!



*Dedication of the Rosales Opus 11, 1987
Photo by Laura Di Trapani*



THE ROSALES ORGAN IN THE FUTURE



Children are often among the congregants who gather around the organ when it's played at the close of Sunday services. Hand in hand with parents, they listen and watch, wide-eyed. Some slip away after the postlude, others linger and are introduced by their parents to the organist. Most organists will tell you that such moments in their own childhoods are what led them to love the organ and its music. The better the organ, the more attractive it is to fine musicians. The better the musician, the more compelling the organ music. The better the organ music, the more a child will want to learn to play it. The Rosales organ is already stirring a new generation of organists and lovers of organ music and will continue to do so for many more generations.

In preparation for the 25th anniversary season, Trinity Cathedral engaged Bond Organ Builders of Portland—for over ten years the curators of Rosales' *Opus 11*—to give the organ a twenty-five-year tune up. In Spring, 2012, Richard Bond and his crew regulated the tracker action (the mechanical system that links keys to pipes) so that the keys respond evenly and quickly to the player's touch. They carefully tuned every pipe in the organ so that the whole ensemble of pipes locks into tune with itself as tightly as it did when the organ was brand new. They refastened pipes

that had come loose and straightened some that had sagged (pipe metal is surprisingly malleable and can "flow" under the pull of gravity over time.) They renewed many leather membranes which had become brittle with age. And Manuel Rosales himself spent two weeks among us cleaning and smoothing out the tone of some of the reed stops that had accumulated some dirt among their vibrating members. All this meticulous work has set the organ up for at least another twenty-five years of beautiful singing, and it was made possible by the generosity of scores of parishioners and Friends of Music at Trinity.

As an example of uncompromising excellence and integrity in organ building and general craftsmanship, the Rosales organ will always transcend fads and disposables. It will continue to say that Trinity is a community that values the real over the virtual, the breathing over the plugged in. It will continue to sound fanfares at weddings and to embrace the sorrowful at funerals. It will continue to tell organists how it wants to be played and to respond swiftly to the touch of an organist who listens. And it will continue to state boldly to anyone walking into the cathedral that Trinity is a community that loves to make music for God and God's people.





PAST & PRESENT CELEBRATE THE ROSALES ORGAN



From left: Richard Bond, curator since 2000, Bill Stevens, John Strege, Manuel Rosales, John Thorpe, and Michael Kleinschmidt celebrate.



The Very Rev. Bill Lupfer welcoming the Friends of Trinity Music.



Manuel Rosales and Richard Bond discuss tuning and maintenance.



ACKNOWLEDGEMENTS

In preparation for the Rosales organ's 25th anniversary celebrations, hundreds of parishioners and friends of cathedral music contributed generously of their time, talent, and treasure in many vital ways: One anonymous donor made possible the newly-commissioned hymn tune on the following page. Bill and Cornie Stevens made possible the publication of this commemorative booklet. The list of people who gave to support the twenty-five-year tune up of the organ continues to grow and will be printed in the concert programs of the 25th anniversary season (2012-13).

For all that has been, Thanks. For all that will be, Yes. —Dag Hammarskjöld

ROSALES ORGAN TWENTY-FIFTH ANNIVERSARY COMMITTEE

Lee Garrett (chair), Doug Capps, Ric Cole, Lisa Freedman, John Holmstrom, Daneal Richards, Jim Rue, Maryann Yelnosky, and The Rev. Canon Nathan LeRud

Michael Kleinschmidt, Canon for Cathedral Music

Honorary Members

Jeannine Cowles, Giny Finch, Dave and Anne Munro, Bill and Cornie Stevens, John Thorpe

THE HISTORY OF THE ROSALES OPUS 11

The history of the Rosales *Opus 11* was gathered from a rich collection of transcribed oral interviews kept in the archives of Trinity's History Project; archive files of individuals intimately involved in the building of the organ; and helpful correspondence and conversations with individuals involved who were on the scene, some of whom remain active at Trinity. In each case, this history is imbedded in memories of challenge and celebration, and reflects a lasting and profound sense of accomplishment even twenty-five years later. We are very grateful to Doug Capps, who conducted all of the interviews, collected the historic photographs, and used his considerable writing skills to construct the history in this booklet. He was aided by some generous people who shared their knowledge and personal stories: Giny Finch, Dave Munro, Sarah Munro, Manuel Rosales, Bill and Cornie Stevens, John Strege, John Thorpe, and Ann Weikel, Chair of the Trinity History Guild.

CREDITS

Front cover, inside front cover, and pages 1-2: Photos by Lee Garrett; Essay by Michael Kleinschmidt

Page 3: Artistic rendering of the Rosales *Opus 11* by Susan Muther, BreedWorks, Oneonta, New York

Page 4: Photos by Lee Garrett; Essay by Michael Kleinschmidt

Pages 5-9: Historic photos by Laura Di Trapani, except page 8, column 1, photo by Giny Finch; Essay by Doug Capps

Pages 10-11: Photos by Lee Garrett; Essay by Michael Kleinschmidt

Page 12, back cover: Photos by Dan Bronson Photo

Booklet design and layout: Christine Ambrose



Hymn tune commissioned by Trinity Episcopal Cathedral, Portland, Oregon,
on the occasion of the 25th anniversary of the dedication of the Rosales organ.

WINDSONG

Lively Wind that Woke Creation

Carl P. Daw, Jr., b. 1944

WINDSONG

Richard Webster, b. 1952

Stanzas 1 and 2 Unison or Harmony. Stanza 3 Unison and Descant:

1 Live - ly wind that woke cre - a - tion, stir - ring new - born stars to song, (to song),
2 Guid - ing wind that led God's peo - ple day and night with cloud and fire,
3 Sing - ing wind of an - gel - tid - ings her - ald - ing Mes - si - ah's birth, (to song)

2 (A/T [with cloud and fire])

God's own breath be - stowed on mor - tals, rous - ing sound from throat and tongue:
sear - ing breath of proph - ets' warn - ings, awe - filled hymn of ser - aph - choir:
might - y breath who blend - ed voic - es from all cor - ners of the earth:

Ho - ly Spir - it, come sing through us, help us pray, dis - cern, re - joice, (re-joyce),
still sus - tain us when we wan - der through the wastes of er - ror's maze;
fill these pipes of wood and met - al, let them sound with skill and art; (re-joyce),

2 [A/T] [er-ror's maze;]

by your quick - 'ning pow'r and pres - ence, give our si - lent faith a voice.
by your shap - ing and per - fect - ing tune us for e - ter - nal praise.
through them wake a - gain cre - a - tion's word - less won - der of the heart.

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