

OPUS XIX PIPE ORGAN SPECS

OPUS

X

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HAND CRAFTED BY MARTIN PASI  
AND ASSOCIATES

GV & A

Gilberto Velasquez  
& Associates

# The Opus XIX Pipe Organ

## Hand Crafted by Martin Pasi

### Introduction

The Opus XIX Pipe Organ is being constructed for the Co-Cathedral of the Sacred Heart, a Parish in the Archdiocese of Galveston-Houston. The name for the organ was a result of the naming schema used by Martin Pasi & Associates - as a matter of course, they name each organ “Opus” followed by a numerical designation in order of construction.

### Architectural Concerns

The cathedral’s architecture was inspired by the Italian Romanesque style, and designed in cruciform shape with broad transepts at the head of the nave. Designed by world renowned firm Ziegler Cooper, it measures 207 feet long and 181 feet broad at the transepts. The nave is 72 feet wide and 72 feet tall. The dome at the crossing is 117 feet tall. The acoustics are superb for music, with a long but clear reverberation.

The Opus XIX Pipe Organ will be sited in the rear gallery on either side of a monumental stained glass window that is over 30 feet wide. A principal challenge in the construction of the Opus XIX Pipe Organ was the division of the pipes, a feature that is extraordinarily rare in organ design - so much so, that many organ craftsmen will not bid on such a design.

### Design Challenges

On the east side of the Risen Christ stained glass window is where the console and three manual divisions will be played using traditional manual performance techniques. Thus, all pipes on the east side perform as any organist would expect

them to. Pedals, stops, and so on behave in their normal manner with direct control from the organist.

However, the west side of pipes presents a significant challenge in organ design. Imagine trying to play an instrument such as a piano with only the keys in front of you, but the actual portions that produce the tones (the hammer and strings) located 30 feet away!

Because of the long distance of these pipes from their parent console, they are played using an innovative computer system developed by NovelOrg of Longueuil in Canada. The engineers created a system that allows the organist to play as they normally would, reproducing the tactile qualities and resistance and creating the desired effect 30 feet away. So innovative is the system that you can fine tune the instrument's control to respond with merely a feather's touch if so desired.

### Inspiration for Opus XIX

Inspiration for the overall musical qualities of the Opus XIX Pipe Organ came from the famous Jean-Esprit Isnard organ of 1775 at St. Maximin, Provence, France. However, inspiration did not stop there. From across the pond and across the ages, the Opus XIX Pipe Organ design team called upon the great north German and Dutch Instruments of the 17th & 18th Centuries. Added to this were French organ tonalities from the 18th & 19th centuries to round out the range of repertoire and allow the Opus XIX Pipe Organ to accompany cathedral choirs more effectively.

However, the international influences did not stop there. During design development, to add extra tonalities and effects,

a pair of trumpet stops were placed following Spanish organ models, and then a free-reed Clarinette stop (inspired by 19th-century German design) was added for a final touch.

With the exception of the Clarinette pipe, which was manufactured in Germany, the Opus XIX Pipe Organ was crafted, stamped, forged, carved, and built right here in the United States at the Martin Pasi & Associates workshop.

## Installation Timetable

The Opus XIX Pipe Organ arrived at the Co-Cathedral of the Sacred Heart on January 18, 2010 (coincidentally enough, this marked four years to the day of when the order was placed). Installation is, for the most part, completed as of this writing though some pipes still remain to be fitted in.

Oddly enough, installation is the shortest part of the pipe organ process. Second only to construction, the more difficult process is called “voicing” of the pipes - and this will no doubt run Martin Pasi and the Co-Cathedral staff right up until October 2nd. (Voicing is the process which many musicians would refer to as tuning, so you can imagine given the vast square footage of Co-Cathedral how long that must take!)

## Notes

The Opus XIX Pipe Organ follows the Opus XVIII at Winnetka Congregational Church, in Winnetka, Illinois and precedes the Opus XX to be built on the Yale University campus.

Crista Miller  
Gilberto Velasquez, Jr.

# OPUS XIX PIPE ORGAN SPECS

## OPUS XIX PIPE ORGAN SPECIFICATION CHART

GREAT II		POSITIVE III		GRAND CHOIR I	
16'	Principal	16'	Quintadena	32'	Principal
8'	Octave	8'	Principal	16'	Praestant
8'	Spitzflöte	8'	Gedackt	16'	Violone
8'	Harmonic Flute	8'	Salicional	16'	Bourdon
8'	Gamba	8'	Suavial (g)	8'	Octave
6'	Quinte	4'	Octave	8'	Flute
4'	Octave	4'	Rohrflöte	4'	Octave
4'	Nachthorn	3'	Nazard	3'	Plein Jeu VII+
3'	Quinte	3'	Sesquialtera II	16'	Bombarde
2'	Octave	2'	Octave	16'	Posaune
1 3/5'	Terz	2'	Gemshorn	8'	Trompette
8'	Cornet V c1	1 3/5'	Tierce	8'	Trumpet
2'	Mixture V	1 1/3'	Larigot	8'	Clarinette
3'	Rauschpfeife IV	1'	Scharff IV	4'	Schalmay
16'	Trumpet	16'	Dulcian	8'	Trompeta
8'	Trumpet	8'	Trumpet	4'-16'	Trompeta
8'	Trompette	8'	Cromorne		
4'	Clairon	8'	Trechterregal		
	<b>SWELL IV</b>		<b>PEDAL</b>		One Tremulant for Positive & Great and two for Swell
16'	Bourdon	32'	Principal		
8'	Principal	16'	Praestant		
8'	Viole de Gambe	16'	Violone		Zimbelstern
8'	Celeste	16'	Bourdon		
8'	Rohrflöte	8'	Octave		
4'	Octave	8'	Flute		Normal Couplers
4'	Harmonic Flute	4'	Octave		
4'	Violetta	3'	Mixtur V*		Stops in Pedal and Grand Choir are common except where noted as follows:
3 1/5'	Gross Tierce	32'	Bombarde*		
3'	Nazard	32'	Trombone*		
2'	Octave	16'	Bombarde		
2'	Octavin	16'	Posaune		(* ) Pedal only
1 3/5'	Tierce	8'	Trompette		
1'	Flageolet	8'	Trumpet		(+ ) Grand Choir only
2'	Mixture V	8'	Clarinette		
16'	Bassoon	4'	Schalmay		
8'	Trompette	2'	Cornet*		
8'	Oboe	8'	Trompeta		
4'	Clairon				
8'	Voix Humaine				

# OPUS XIX PIPE ORGAN BUILDERS

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Martin Pasi & Associates

Martin Pasi: design, flue pipes, reed pipes, voicing, installation, and project administration.

Markus Morscher: design, case work, wind chests, wood pipes, bellows, key and stop action, organ installation.

Michael Spieler: case work, wind chests, wood pipes, bellows, key action including console, stop action, pipe racking, organ installation.

Rochus VanRumpt: metal flue pipes, reed pipes, voicing, and organ installation.

Arpad Magyar: metal flue pipes, reed pipes, voicing.

Maurine Pasi: pipe shade carving.

Mark Brombaugh: voicing, design, installation.

Raphael Giangiulio: metal flue pipes and reed pipes.

Robert Welch: designing

Bruce Shull: voicing

Gyöngyi Czimbor: assisting in wood and pipe shops.

Jennifer von Holstein: pipe shade design, administration.

Robert Bates: Consultant for Sacred Heart Co-Cathedral.