



CATHEDRAL
HERITAGE FOUNDATION

MASQUERAY'S SESQUICENTENNIAL

FALL 2011



*Inspiring commitment to the
Cathedral of Saint Paul
as a world class treasure
in our community.*

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Cover photo by Greg Povolny

BOARD OF CURATORS MEMBER RECEIVES ELLIS ISLAND MEDAL OF HONOR



Joseph S. Micallef, member of the Board of Curators of the Cathedral Heritage Foundation, received the Ellis Island Medal of Honor during a ceremony on New York's landmark island on May 7, 2011 attended by his family. The award pays tribute to individuals "who have made outstanding contributions to their nation and to the world." Recipients are listed in the prestigious Congressional record.

Micallef emigrated to the United States in 1949 with his family from the island of Malta. He served in the United States Air Force, rising to the rank of Captain, while graduating with a professional doctorate in law (J.D.) from William Mitchell College of Law in Saint

Paul and currently is President and CEO of the Great Northern Iron Ore Properties.

Since 1967 Micallef has served as Honorary Consul General of Malta in the Twin Cities. He is Founder Emeritus of the Malta Study Center at the Hill Museum and Manuscript Library at Saint John's University – a center which is faithfully replicating the archives of Mdina's Cathedral Museum and the archives of the Knights of Malta. The Sovereign Military Order of Malta has recognized his important contributions by investing him as a Knight and awarding him the rank of Commander *Pro Merito Melitense*. The Equestrian Order of the Holy Sepulchre of Jerusalem has honored him as a Knight Grand Cross. The government of Malta honored him in 1998 by membership in the National Order of Merit, citing his distinguished service to Malta. On September 21, 2011 he was invested as an Officer in the Order of Merit on that country's National Day.

CATHEDRAL EXTERIOR DEBT REDUCED BY HALF

A decade ago the Cathedral underwent a massive project to restore the exterior walls as well as the soaring copper dome and roof. This emergency effort was urgently necessary to prevent further damage to the priceless artworks of the Cathedral's interior and to safeguard its structural integrity. Of the \$35 million cost, a balance of just over \$12 million remained to be paid on this "Phase I" emergency restoration at the beginning of the 2010-2011 fiscal year. This past year a special effort was made to reduce this debt through major gifts in honor of Archbishop Emeritus Harry J. Flynn's golden jubilee of priestly ordination.

Archbishop John C. Nienstedt, along with committee co-chairs Karen Rauenhurst and Jim Frey, led this collaborative effort to raise funds for the Cathedral. Through their efforts and the generous response of many benefactors, the remaining debt was cut in half to approximately \$6 million. This sizable reduction has reduced monthly mortgage payments from a high of \$120,000 per month in 2006 to currently \$36,000 per month. We are grateful for this generous support and hope that others will join us in finishing payment for this necessary work that saved the Cathedral for future generations.

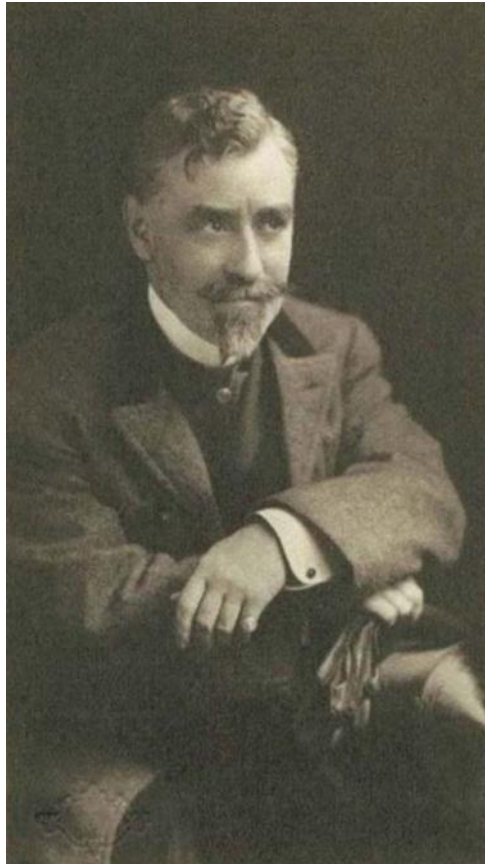
BON ANNIVERSAIRE, MONSIEUR MASQUERAY!

In the November, 1905, issue of *The New Cathedral Bulletin*, Archbishop Ireland introduced the recently chosen architect for the new cathedral, Emmanuel Louis Masqueray. He introduced him simply as “Our Architect,” with only a bit of news, “Mr. E. L. Masqueray . . . will be in St. Paul in the early days of November.” Most of the article focused on a short biography of Masqueray which was included to present Masqueray and his credentials to the Saint Paul community.

“Mr. Masqueray is a native of Rouen. He was a laureate pupil of the Ecole des Beaux Arts of Paris. He was the winner—of the ‘travel-prize’, in the enjoyment of which he spent two years in Italy, making there a special study of ecclesiastical architecture. On his return to Paris he was employed for several years in the ecclesiastical department of the bureau of National Architecture, working most of his time on the restoration of one of the great French Cathedrals. Fifteen years ago he came to . . . New York, . . . opening in that city an office of his own. He was engaged for three years as the chief of design in the work of erecting the buildings of the Louisiana Purchase Exposition. The two gold medals awarded to architects for work done or exhibited in the exposition were given to Mr. Masqueray and Mr. Gilbert of St. Paul . . .”

“Our Architect,” Emmanuel Louis Masqueray, born 150 years ago

on September 10, 1861, was destined for the arts. His aunt, Madame Delamare, “put the first pencil in the future architect's hands.” From that moment, so the family history records, he was an artist. At the age of 18, a student at the prestigious Ecole des Beaux-Arts in Paris, he studied with the leading architects in



France and was exposed to a variety of classical styles, which ultimately made him a practitioner of the Beaux-Arts style.

He came to New York in 1887 and worked with prominent American architects Carrère and Hastings and may have been involved in the designs for the World's Columbian Exposition in Chicago in 1893 and the Metropolitan Museum in New York. In 1897 Masqueray joined Whitney Warren and Charles Wetmore.

(Warren would later design the high altar and the baldachino for the Cathedral of Saint Paul, 1922-24) Masqueray established his own atelier and a growing reputation as artist and architect in New York. It was from this prominence that he was employed as chief of design of the Louisiana Purchase Exposition held in Saint Louis from 1901 to 1904.

That might have been the crowning assignment of Masqueray's career except that one day Emmanuel Louis Masqueray met His Excellency John Ireland, the Archbishop of the Diocese of Saint Paul. The meeting changed Masqueray's life—and the Archbishop's life too. They had much in common. Archbishop Ireland had studied for the priesthood in France and loved its language, its history, its culture, its art and architecture. Monsieur Masqueray would bring all of these—and his architectural genius, with him to Saint Paul. And so he was hired.

But first he would make a four-month tour of France to imprint on his mind once again the glories of French architecture. At one point in his journey, Masqueray wrote to Archbishop Ireland, “Be sure, Monseigneur, that I sincerely appreciate all that your Grace has done for me and that I want, by my work for the St. Paul Cathedral to show that Archbishop Ireland has not made a mistake in the selection of his architect.” “His architect”—it was a title he would honor all his life. Masqueray returned to Saint Paul, established his architectural office there and



Masqueray was buried in Calvary Cemetery, where Archbishop Ireland was buried a year later.

began work on the Cathedral of Saint Paul. By 1917, his many other projects were visible throughout the Midwest.

Masqueray died suddenly on May 26, 1917, leaving several unfinished commissions, a modest estate, and thousands of mourners, among them artists, architects, friends, admirers, worshipers in the many churches he built—and one special mourner, the Archbishop of Saint Paul.

Ireland preached the sermon at Masqueray's funeral Mass on June 9, 1917. He called Masqueray, “the chosen child of art—the child of art in every throbbing of soul, in every penciling of finger.” He spoke of Masqueray the man, “the gentleman, the Christian. . . His manner of life is known to all. He was the cultured gentleman, modeled on the best traditions of his native France. Charitable and kindly he was to all.” The Archbishop would remember this cultured gentleman, his architect; he would remember their meetings, their long conversations in French, the almost daily visits to construction sites—and the frequent letters, signed, “Your architect, E. L. Masqueray.”

Edwin Lundie, Frank Abrahamson and Fred Slifer were Masqueray's associates who were trained by him. When Masqueray died, they completed his unfinished commissions and were the heirs of the material and equipment in Masqueray's office. Recently, the great-grandson of Frank Abrahamson agreed to place on loan to the Cathedral documents that belonged to his great-grandfather. These documents are in fragile condition and need extensive conservation to be exhibited. When funds are available to restore these items, they will be exhibited in the museum.

MAINTAINING THE CATHEDRAL'S BOILERS



The heat for this massive Cathedral during the bitter Minnesota winters come from a pair of nearly one hundred year-old boilers that take turns each month generating steam for the radiators. The flames from the burners, which come mostly from burning natural gas, but also from heating oil in the very coldest months, heat the water in the tank of the boiler from below. Heated air is forced into the back of the firebox, where it then flows up through the tubes inside

the boiler tank. The tubes are surrounded by the water of the tank, and they thus provide additional heat to the water. As the water turns to steam, the steam follows a series of pipes that lead to the radiators inside the Cathedral. Some of these radiators are located inside ductwork where huge air handlers, which are high-powered fans, drive heated air up through the vents under the pews and to other locations throughout the Cathedral. As the steam condensates to water after traveling through the radiators, it is allowed through the steam traps and back to the boiler to be heated again.

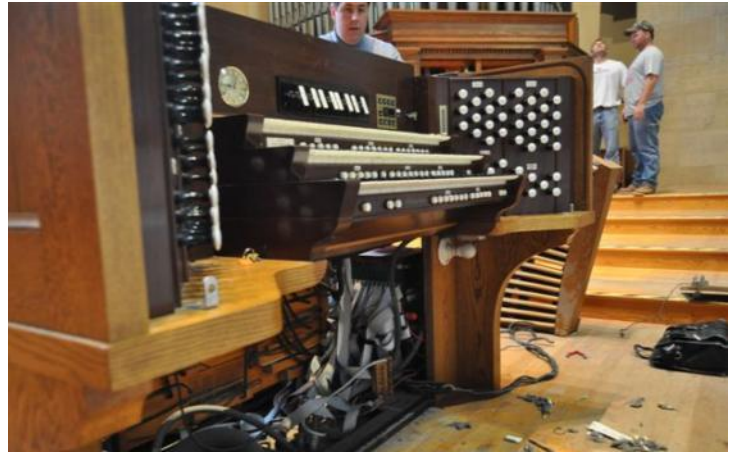
While one of these boilers received new tubes back in 1997, the other was “re-tubed” this past summer at a cost of just over \$25,000. It is thought that both of these re-tubing jobs replace the boilers' original tubes. That is very impressive when you consider that modern boilers are only expected to last about 25 years before needing to be completely replaced! The firebox, which is the brick box encasing the lower portion of the boiler tank where the burners are located, is also in need of repairs. This work is scheduled to take place before the heating season begins in November.

ORGAN PROJECT UPDATE

Thanks to a generous corporate gift, the Cathedral is now able to move ahead with the next phase of the restoration of our two historic pipe organs. In September 2011, our Æolian-Skinner pipe organ was removed from the East Gallery for cleaning of the pipes and mechanical chambers, new wiring and solid state switching, restoration and re-leathering, and tonal reworking including a new division of pipes. Most importantly however, we will have a beautiful new case designed by renowned Masqueray scholar and Associate Professor of Architecture of Notre Dame University, Duncan G. Stroik. This new case fulfills our Cathedral's aesthetic plan for the East Gallery.

The company providing the work on our Æolian - Skinner pipe organ is Quimby Pipe Organs of Warrensburg, Missouri. The Quimby company has recently restored the Great Organ of the Cathedral of Saint John the Divine in New York City. In May, Cathedral organists Robert Ridgell and Lawrence Lawyer had the opportunity to visit the Cathedral of Saint John the Divine and were thrilled with the work Mr. Quimby did. "The clarity and response of playing the organ was refreshing. Clearly, having our cathedral organs restored will allow congregations and choirs to sing with vigor and give our city an instrument of artistic merit for generations to come."

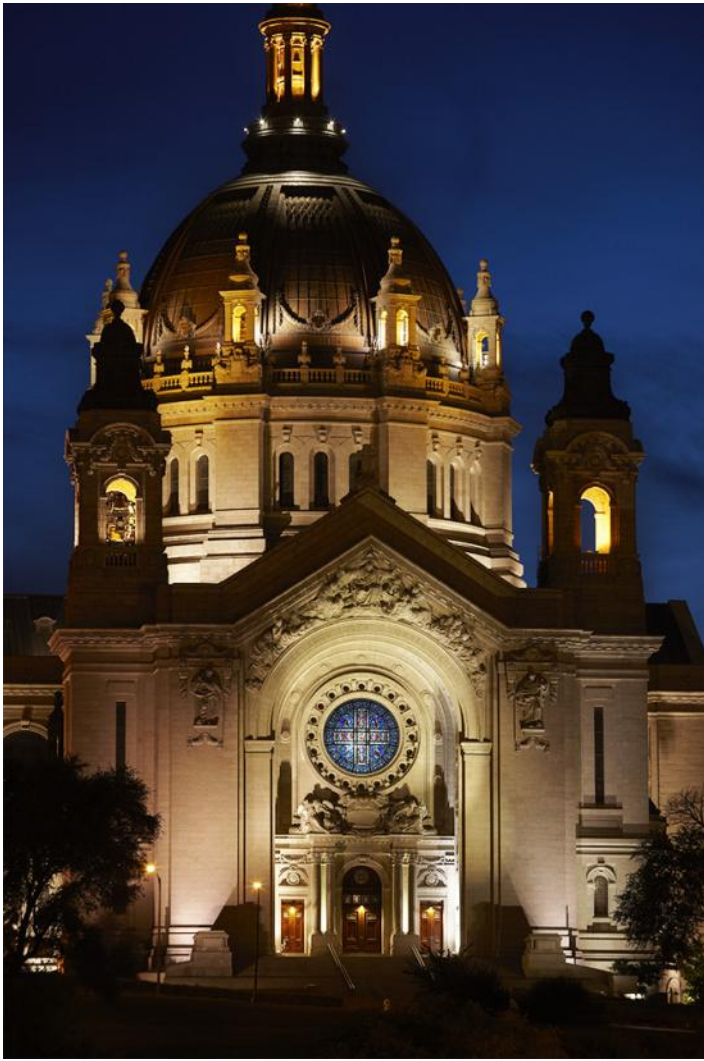
The Æolian-Skinner gallery pipe organ will return at Easter 2013. In the meantime, we will use the 1927 Ernest M. Skinner Sanctuary Organ. Its pipework is located above the passage between the sacristy and the sanctuary. Thankfully, the sanctuary organ was restored in the first phase of this project and was returned to the Cathedral in March—allowing us to continue to have organ music during the coming year and a half of the gallery organ's absence. The



ornamental wooden screen in front of the sanctuary organ pipes was also restored and can best be appreciated by walking through the Shrines of the Nations. When our 1963 Æolian-Skinner organ returns, both organs will have over 5,000 pipes, two beautiful new four-manual consoles, and an architectural presence which complements our beautiful East Rose Window and the rest of the Cathedral. We have received \$2.1 million, over 80% of the project's funding, and now need your help to raise the last \$400,000 necessary.

Please contact the Cathedral Heritage Foundation at 651.357.1325 for more information.





FESTIVAL *of* LIGHTS





Over 200 guests attended the Cathedral Heritage Foundation's inaugural fundraising event Friday evening September 23 to help restore and preserve this world-class treasure in our community. The reception and dinner were held on the Cathedral grounds under a tent with sparkling lights and floral decorations that reflected the elegant and joyful atmosphere. Soprano Karin Wolverton, guest artist with the Minnesota Orchestra and Minnesota Opera, performed a beautiful musical interlude and praised the wonderful acoustics of the Cathedral.



A special surprise for the evening's guests was an experimental lighting of the East Rose Window by the LVX lighting company. Dr. John Dowdle spearheaded this project to show how potential enhancements associated with our restoration efforts can further share the beauty of the Cathedral with our community. Mayor Chris Coleman sent a proclamation noting the Cathedral and the Cathedral Heritage Foundation's contributions to cultural enrichment, historic preservation, and community spirit. Our thanks to all those who attended and helped us to raise over \$50,000 in this first *Festival of Lights!*



SPEAKER EVENT

***Like Dante, Like Thomas Aquinas:
The Cathedral As a Synthesis of Western Culture***

Thursday, October 20, 7 p.m.



William Cook, Ph.D. Cornell University, Distinguished Teaching Professor of History at State University of New York at Geneseo

Thomas wrote his *Summa Theologica* and Dante wrote his *Commedia*. Both are extraordinary monuments that present a Christian understanding of life. However, equally the cathedrals of the Middle Ages are sophisticated and beautiful statements of a Christian conception of the universe, of history, and of ethics. With illustrations from Cook's four decades of being a medieval historian, he will take apart these cathedrals to look at their parts and then 'reconstruct' them to see what and how they mean.

MUSIC AND THE ARTS

At the Cathedral of Saint Paul, choirs sing, bells peal, pipe organs thunder, orchestras soar, ...and people smile. For centuries, cathedrals have been centers for musical and artistic expression, helping to comfort, inspire, and refresh parishioners and visitors alike. The Cathedral of Saint Paul maintains this tradition with diverse music and arts programming that creates vitality for our community and neighborhood. It includes Cathedral Choir concerts and performances with the Cathedral Choir School of Minnesota, free presentations, and special events. For a full schedule visit www.cathedralsaintpaul.org.

Remembrance

Friday, November 11, 1:00 p.m.

Join the Cathedral community for a moving Veteran's Day concert featuring music for organ and brass that honors our military and fallen heroes. Music of Dupr , Copland, and Widor featuring Cathedral Organist, Robert Ridgell.

Hope, Joy, Love, and Peace

Sunday, December 18, 2:30 p.m.

The Saint Cecilia Choristers of the Cathedral Choir School of Minnesota present Benjamin Britten's innocent and beloved *Ceremony of Carols* with harp accompaniment. The work opens and closes with the choristers processing by candlelight singing the ancient Gregorian chant, *Hodie Christus natus est!*