

*Saint Mark's*  
2021-22  
MUSIC  
SERIES

**Flentrop Organ Concert**

*with* **Michael Kleinschmidt**  
**and John Stuntebeck,**  
*organists*

Friday, January 14, 2022, 7:30 P.M.

In-person and livestreamed from Saint Mark's Episcopal Cathedral, Seattle

## Program

*Saint Mark's Cathedral acknowledges that we gather on the traditional land of the first people of Seattle, the Duwamish People, who are still here, and we honor with gratitude the land itself and the life of the Duwamish Tribe.*

### **Magnificat Primi Toni, BuxWV 203**

Dieterich Buxtehude (1637 - 1707)

### **Recitative and Rhapsody for Organ (2021)**

Rebecca Groom te Velde (b. 1956)

*Then Mary said, Here am I, the servant of the Lord; let it be with me according to your word.*

*– Luke 1: 38*

### **Ave maris stella**

Nicolas de Grigny (c. 1672 - 1703)

1. Plein jeu à 5
2. Fugue à 5
3. Duo
4. Dialogue sur les grands Jeux

### **Excerpts from Sonata No. 1 for Organ, Op. 91**

Rachel Laurin (b. 1961)

2. Berceuse Mariale (Marial Lullaby)
3. Carillon-Toccata

John Stuntebeck, organist

– Interval (approximately 10 minutes) –

### **Te Deum laudamus**

David Hurd (b. 1950)

1. Toccata – The Acknowledgment
2. Four Fantasies – The Adoration
3. Recitative and Hymn – The Humbling
4. Introduction, Fugue, and Chaconne – The Opening of Heaven

Michael Kleinschmidt, organist

## About the Program

### Notes about the first half of the program

by John Stuntebeck, organist

Dieterich Buxtehude spent the majority of his life as the organist of St. Mary's church in what was then the free city of Lübeck. Buxtehude's compositional output encompassed both vocal and instrumental works, and his organ compositions included preludia (a compositional style with alternating free and fugal sections), chorale-based works, canzonas (a type of fugal composition) as well as a few ostinato works (a compositional style with a repeating figure throughout). At the time, organists were expected to improvise for the various musical needs of the Lutheran church service, including the ability to improvise on chant and chorale tunes as well as to create counterpoint such as a fugue. However, it is possible that many of the pieces Buxtehude composed for the organ were written down by him as teaching examples for his students rather than for actual performance.

**The *Magnificat Primi Toni*** is essentially a rhapsody for organ on the Song of Mary ("My soul doth magnify the Lord.") Roughly divided into eight sections composed of alternately free and fugal styles, it shares many attributes with Buxtehude's preludia. The first Magnificat tone from Franz Eler's *Cantica sacra* (1588) is the basis of the composition, and the chant is presented two complete times as it is embellished upon throughout the piece.

The *Magnificat* begins with loud flourishes in the hands, alternating with powerful pedal flourishes using the organ's reed stops. This is followed by several contrasting sections ranging from the quietest stops on the organ to a full organ sound at the end. The Principal chorus of each of the primary keyboards of the organ will be featured in tonight's performance.

***Recitative and Rhapsody for Organ*** was composed in 2021 by Rebecca Groom te Velde and is inspired by the gospel according to Luke, chapter 1, verse 38. Te Velde is the director of music and organist of First Presbyterian Church in Stillwater, Oklahoma, and her piece presented this evening explores many of the quieter, beautiful sounds of the Flentrop organ.

At the start of the recitative, the music is very slow, with the right hand presenting a free melody accompanied by the left hand. The music quickens slightly after the first five measures and builds to a quiet apex before receding back to the initial calmness. The recitative concludes with a statement in the pedals of the traditional musical figure for the word "Amen" found in much Gregorian chant. Perhaps this is a representation of Mary's initial thoughts after she first learned from the angel Gabriel that she would be giving birth to Jesus. The solo sound that you will hear tonight is the 2' Gemshoorn (flute-like sound) in the Borstwerk, played two octaves lower than notated. (The Borstwerk is the organ division consisting of tiny pipes in a cabinet just above the organ console.)

The Rhapsody is slightly quicker than the recitative with flowing eighth notes throughout. This slowly builds as more sound is added to the organ, climaxing around C-Major chords with the continued flowing eighth notes frolicking through the Lydian mode (think of playing a C-Major scale but with F# instead of F). The faster section transitions to a slower and quieter section that resembles the recitative by utilizing a flute solo while continuing to have a fluid accompaniment. This section concludes with the "Amen" musical figure as did the first section, but slightly embellished upon in the pedals. The solo flute sound in the Rhapsody tonight includes the two 4' flutes stops from the Hoofdwerk and Rugwerk coupled together and played down an octave.

Nicolas de Grigny's ***Ave maris stella*** comes from his publication entitled *Premier Livre d'Orgue* (1699), literally "First Organ Book." Organ music at the time in France was an integral part of the Latin Mass. Organists had to improvise on parts of the chant melodies of the liturgical day *in alternatim* (alternating) with the choir. As was also customary of the time, the various movements of organ works were titled according to which organ stops were to be played.

The *Ave maris stella* is a four-movement work based on the plainchant of the same name meaning "Hail, star of the sea." The first movement is what would be called a *Plein Jeu*, which is essentially a principal chorus including low and high mixtures. The chant melody is presented as a *cantus firmus* (meaning "fixed melody") in the pedals with a loud reed sound. The second movement is a five-voice fugue with the right hand featuring a cornet sound, and the left hand a crumhorn or reed sound. The third movement is a duo, or duet, between two equal voices. Finally, the work concludes with a dialogue between the large reed sounds of the organ, called *Grand Jeu* (but with a few echoes and cornet sounds thrown in for good measure). Although Grigny lived to only 31 years of age, his one and only publication comprises some of the finest music from the French Baroque period.

The first half of tonight's program concludes with the final two movements from Rachel Laurin's **Sonata No. 1** for organ. Laurin is a Canadian organist and composer from Quebec and has served as "house composer" at Leupold Editions since 2006. She composed her sonata during the winter of 2019, which was commissioned by Robert Holmes from Vancouver, B.C. in memory of his wife Maureen.

The second movement is based on a melody for *Ave Maria* (Hail, Mary) associated with the village of Lourdes, France. In the USA this melody is most commonly associated with the text: "Immaculate Mary, your praises we sing; You reign now in splendor with Jesus, our King. Ave Maria."

The first two phrases of this melody are presented straight away at the beginning, the first with a flute sound and the second with a reed sound. The music then turns to a second melody presented by another flute sound. Above this melody in the music score are written the words for a well-known French lullaby:

<i>Dodo, l'enfant do,</i>	Lullaby, child, lullaby
<i>L'enfant dormira bien vite</i>	The child will quickly go to sleep
<i>Dodo, l'enfant do</i>	Lullaby, child, lullaby
<i>L'enfant dormira bientôt.</i>	The child will soon be asleep.

From here the music weaves in the music from the Ave Maria melody along with three additional statements of the lullaby theme. After one additional statement of the first phrase of Ave Maria on a reed stop, the refrain of this melody is finally presented in the pedals with the lullaby theme overtop in the right hand. The piece concludes with a brief and quiet codetta.

The Carillon-Toccatina is an energetic piece that moves through several vignettes exploring two very recognizable melodies, the first being a quote of the primary theme from Louis Vierne's *Carillon du Longpont* and the second the plainchant *Salve Regina* or "Hail, Holy Queen." (See Figure 1, below.) The Carillon melody is presented first before the Salve Regina is hinted at in the minor mode. Close to the end of the piece, the Salve Regina is stated in the pedals on the large 32' reed sound. Its entrance is impossible to miss! The piece builds to a roaring climax utilizing the full organ on the final chord.

Figure 1: The first two phrases of the Salve Regina, with the first verse of the Latin text. The complete text follows in a translation from the United States Conference of Catholic Bishops.



Sal-ve Re-gi-na, ma-ter mi-se-ri-cor-di-ae, Vi-ta dul-ce - do, et spes nos-tra, sal - ve.

Hail, holy Queen, mother of mercy,  
Hail our life, our sweetness, and our hope.  
To you we cry, poor banished children of Eve;  
to you we send up our sighs,  
mourning and weeping in this valley of tears.  
Turn, then, most gracious advocate,  
your eyes of mercy toward us;  
and after this, our exile,  
show unto us the blessed fruit of your womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.

**Notes about the second half of the program**  
by David Hurd, composer

Figure 2: The First two phrases of the Te Deum Tone (Solemn), with the first verse of the text in English. The remaining verses follow in a translation from The Book of Common Prayer, 1979. For the complete chant, see S 282 in The Hymnal 1982, the blue book in pew and chair racks.



1 You are God: we praise you; You are the Lord: we ac - claim you.

2 You are the eternal Father:

All creation worships you.

3 To you all angels, all the powers of heaven,

Cherubim and Seraphim, sing in endless praise:

4 Holy, holy, holy Lord, God of power and might,  
heaven and earth are full of your glory.

5 The glorious company of apostles praise you.

The noble fellowship of prophets praise you.

6 The white-robed army of martyrs praise you.

Throughout the world the holy Church acclaim you;

7 Father, of majesty unbounded,  
your true and only Son, worthy of all worship,

8 And the Holy Spirit,  
advocate and guide.

9 You, Christ, are the king of glory,  
the eternal Son of the Father.

10 When you became man to set us free  
you did not shun the Virgin's womb.

11 You overcame the sting of death  
and opened the kingdom of heaven to all believers.

12 You are seated at God's right hand in glory.  
We believe that you will come and be our judge.

13 Come then, Lord, and help your people,  
bought with the price of your own blood,

14 And bring us with your saints  
to glory everlasting.

**Toccata – The Acknowledgment** (verses 1-4) uses the traditional solemn tone for the first verse of the Latin hymn *Te Deum* as a cantus firmus sounded out in long notes in the bass. The two phrases of the chant form the opening and closing sections of this movement while the middle section is a short fugue based on the melody of the first phrase. (See Figure 2, above.)

**Four Fantasies – The Adoration** (verses 5-8) is really four short sketches strung together, each representing one of the four bodies of persons our souls which offer praise to God in the hymn *Te Deum*. The apostles' praise is cast in twelve-tone procedure. The outer portions of this ABA section make reference to the cantus firmus mostly through sustaining of the pitches of the chant as they occur in the order of the tone row. The prophets' praise utilizes the whole-tone scale mostly in ascending thirds. The shape of the chant melody can be recognized in the fugal episodes of this section. The martyrs' praise is characterized by boldly juxtaposed major triads. Like the section immediately before it, the martyrs' praise utilizes the chant melody in fragments, treating it in rhythmic patterns. The Holy Church's praise is heralded by the same fanfare used to begin the first movement. In this five-voice section the cantus firmus is stated by the upper pedal voice.

**Recitative and Hymn – The Humbling** (verses 9-10) begins as an improvisatory flute solo line. In the central section of this movement fragments of the chant melody and recitative are in dialogue. The final section brings the recitative together with the Christmas hymn *Divinum mysterium* ("Of the Father's love begotten), the melody of which is played in long notes in the upper pedal voice.

**Introduction, Fugue, and Chaconne – The Opening of Heaven** (verses 11-14) begins as *Dies irae* and *Victimae paschali* – two ancient Latin sequence hymns respectively speaking of death and life – are pitted against one another in jagged rhythm and fiery red color. At the peak of combat, a short cadenza re-introduces the tone row of the apostles' praise (second movement) and climaxes with a recollection of a now altered form of the fanfare figure heard before in the first and second movements. The Chaconne emerges quietly out of the combat. The fifteen variations on a ground bass, derived from the tone-row of the Apostles' praise, call to remembrance the various melodies, textures and colors of all that has gone before in this and other movements, casting it all upward in a triumphal crescendo toward Christ in glory at the right hand of God.

*Te Deum laudamus* for organ was commissioned by and dedicated to organist and composer Larry Peyton King (1932-1990). From 1968 to 1989, Mr. King was music director of Trinity Episcopal Church in lower Manhattan, New York City. He himself gave the first complete performance of this work on July 20, 1982, at the Riverside Church in New York City.

## About the artists



**Michael Kleinschmidt** is the Canon for Cathedral Music of Saint Mark's Cathedral, Seattle. Before assuming this role in March, 2015, he served as Canon Musician of Trinity Cathedral, Portland, Oregon. Prior to moving to Oregon in 2010, he was Director of Music and Organist of Trinity Church, Boston. As a concert organist, Michael has performed in forty-two States of America, and in Canada, Europe, and Japan. As a choral conductor, he has served as guest conductor for summer choir courses of the Royal School of Church Music/America. Michael's primary mentor in church music was the late Gerre Hancock, with whom he worked as Assistant Organist of Saint Thomas Church, New York City, in the early 1990s. Michael holds degrees in organ performance from the Oberlin Conservatory of Music and the Eastman School. His teachers were Haskell

Thomson and Russell Saunders. As a recipient of a Fulbright Grant, he studied organ literature and improvisation with Peter Planyavsky in Vienna, Austria. In addition to his professional activities, Mr. Kleinschmidt enjoys hiking among the natural wonders of the Pacific Northwest, and sharing life with his spouse, Marc Aubertin.



**John Stuntebeck** serves as the Associate Organist at Saint Mark's Episcopal Cathedral where he leads congregational singing, accompanies the choirs, and offers selections from the organ repertoire as needed for church services throughout the liturgical year. John is passionate about liturgical improvisation and he provides musical creations inspired by the Gospels and the great hymn texts of the ages at many services at Saint Mark's. In addition to being a church musician, John is an accomplished organist, pianist and accompanist who has performed in a wide variety of concerts of varying styles throughout the greater Puget Sound. He earned the degree of Bachelor of Arts from the Ohio State University in Spanish linguistics in 2003 and received his Masters in Music in organ performance in 2009 from the University of Washington, studying with Carole Terry and Mel Butler. As well as being a professional musician, John works

full time as a technical project manager at Kaiser Permanente, implementing IT solutions in the patient care setting as well as for supporting staff and functions. When not on the organ bench or in front of a computer screen, John enjoys being outside tending his garden, going on a long-distance run, or continuing his studies of the Spanish and German languages.

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### Organ Plus in Thomsen Chapel

**UNA HWANG, ORGAN; SVEND RØNNING, VIOLIN**

SUNDAY, FEBRUARY 20, 2022, 4:30 P.M.

### Northwest Art Song,

**"SACRED AND PROFANE"**

FRIDAY, MARCH 11, 2022, 7:30 P.M.

### National Lutheran Choir and Orchestra,

**"THE EARTH SINGS BEAUTY"**

EARTH DAY, FRIDAY, APRIL 22, 2022, 7:30 P.M.

### All-Bach on the Flentrop Organ

**ALEXANDER WEIMANN, ORGANIST**

FRIDAY, MAY 13, 2022, 7:30 P.M.

## CHORAL EVENSONG

FIRST SUNDAYS, OCTOBER-JUNE, 4:30 P.M.

### February 6, 2022 -

The Fifth Sunday after Epiphany

### March 6, 2022 -

The First Sunday in Lent

### April 3, 2022 -

The Fifth Sunday in Lent

### May 1, 2022 -

The Third Sunday of Easter



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