

Saint Mark's
2021-22

MUSIC SERIES



Organ Plus Concert

Una Hwang, organ
Svend Rønning, violin

Sunday, February 20, 2022, 4:30 p.m.

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

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

PROGRAM

L'Inverno [Winter] from *Le quattro stagioni* [The Four Seasons] Antonio Vivaldi (1678–1741)
Concerto in F Minor for violin

I.

To tremble from cold in the icy snow
in the harsh breath of a horrid wind,
to run, stamping our feet every moment,
our teeth chattering in the extreme cold.

II.

Before the fire to pass peaceful, contented days,
while the rain outside pours down.

III.

To walk on the ice and, at a slow pace.
For fear of falling, to move carefully.
To make a bold turn, slip, then fall down.
To go on the ice once more and run hard until the ice cracks and breaks up.
To hear the Sirocco [the north wind], Boreas [the south wind],
and all the winds at war leave their iron gates:
This is winter, but even so, what joy it brings!

“The snow is dancing” from *Children’s Corner*

Claude Debussy (1862–1918)

Three chorale preludes

Jeanne Demessieux (1921–1968)

I. *O filii* (Theme and four variations)

II. *Ubi caritas* (Ricercar)

III. *Veni creator* (Toccata)

Mélodie from the opera *Orfeo ed Euridice*

Christoph Willibald von Gluck (1714–1787)

Chaconne in G Minor for violin

after Tomaso Antonio Vitali (1663–1745)

Three chorale preludes

Johann Sebastian Bach (1685–1750)

I. *Komm Gott, Schöpfer, heiliger Geist* [Come God, Creator, Holy Spirit], BWV 667

II. *Herr Jesu Christ, dich zu uns wend* [Lord Jesus Christ, be present now], BWV 655

III. *Vater Unser in Himmelreich* [Our Father in Heaven], BWV 682

Præludium in E Minor

Nicholas Bruhns (1665–1697)

ABOUT THE ARTISTS



Una Hwang is an organist, pianist, teacher and church musician based in Tacoma and Seattle, and performs on both instruments as a solo and collaborative musician. She has been organist at Gethsemane Lutheran

in Seattle and First Lutheran in Tacoma. She began organ study with Dale Krider in Maryland, and has learned from many in the Seattle/Tacoma area: Mel Butler, David Dahl, Dana Robinson, Mark Brombaugh, Paul Tegels.

Wha-Kyung Byun at New England Conservatory was her most influential piano teacher. Una also has a background in the astrophysical sciences and previously worked at NASA's Goddard Space Flight Center in Maryland before moving to Washington state in 2012, when she began her professional life in music. She lives in Tacoma and maintains a private piano studio there.

Violinist Svend Rønning is Chair of the String Division at Pacific Lutheran University where he is Professor of Music. He is also one of the most active performers in the Puget Sound, serving as Concertmaster of Symphony Tacoma as well as performing frequent soloist, recitalist, chamber musician and recording artist. He is also Artistic Director of the Second City Chamber Series, Tacoma's award-winning producer of chamber music concerts and chamber music educational programs.



Svend Rønning has appeared in venues around the world, including the Aspen, Eastern, Harkness, Jerusalem, Methow, Pacific, Rhode Island, Spoleto and Wintergreen Music Festivals and has served

as Concertmaster of various orchestras including the Charlottesville Symphony, the San Jose Symphony, the Spoleto U.S.A. Chamber Orchestra, and the Tacoma Opera Orchestra. As soloist, he has appeared with numerous orchestras, including the Charlottesville Symphony, the Olympia Symphony, the Prague Radio Symphony, Orchestra Seattle, and the Symphony Tacoma. Solo engagements include concerts in Ithaca, New York, Berkeley and Los Angeles, California, Norway, Hungary, and Australia.

Dr. Rønning is a native of the Pacific Northwest and holds an undergraduate degree in violin performance from Pacific Lutheran University. He subsequently earned a Master of Music and a Doctor of Musical Arts degree from Yale University. His teachers include Syoko Aki, Sidney Harth, Jaap Schröder, and Ann Tremaine.

ABOUT THE PROGRAM

*“Praise ye the LORD. Praise God in his sanctuary:
....praise him with stringed instruments and organs.” —Psalm 150:1,4*

Two of the most significant transformations of the Baroque era were the development of opera and the development of instrumental works that could themselves convey a narrative. The most influential of all such attempts to create narrative out of purely instrumental music are the four concertos by **Antonio Vivaldi** (1678–1741) known as “The Four Seasons.” Vivaldi was so committed to demonstrating that narrative and emotion could be conveyed not just by opera, that he wrote twelve concertos (of which “The Four Seasons” are four of the twelve) to tell stories, such as a storm at sea, or a shipwreck, or the pleasure of a beautiful day. Vivaldi was so certain that his music conveyed this narrative that he wrote four sonnets to go with each of the “Four Seasons” concerti, describing exactly what each movement was trying to convey. These sonnets are written into the musical score, and reproduced in the program so you can hear the musical incarnations of the ideas he narrates.

Claude Debussy’s (1862–1918) *Children’s Corner*, like Robert Schumann’s *Scenes from Childhood*, was not so much written for children to play, as for grown-up children to reminisce of their childhood. Debussy dedicated the six-movement suite for piano to his then three-year old daughter Claude-Emma, whom he had nicknamed “Chouchou”. “*The snow is dancing*” is the fourth movement and conjures up a wintry snowstorm with delicately swirling staccato notes and spare textures, where fragments of melodies emerge, then recede. In this rendition, you will hear flute and string stops, including the celeste, as

well as a brief appearance by the 8' principal stop on the Great division.

Jeanne Demessieux (1921–1968) was one of the most celebrated organ virtuosi of her time, and the first female organist to be given a recording contract. She was appointed to the *titulaire* position at the parish of Saint-Esprit in Paris at the age of twelve, a post that she held for nearly thirty years, until she was appointed the organist at La Madeleine in 1962. She had an enormous repertoire of more than 2000 works that she performed from memory, including the complete organ works of J.S. Bach and César Franck. Her music is often bold and original, and has a distinctive, piquant harmonic language that is very appealing. Much of it is very difficult to play, and hence is seldom heard, but the twelve chorale preludes on Gregorian chant themes are short and much more accessible. Each features a compositional form common to early music.

Orfeo ed Euridice is the most famous opera of **Christoph Willibald von Gluck** (1714–1787), and the pensive and beautiful *Mélodie* accompanies the “Dance of the Blessed Spirits” featured in the opera. It was made famous beyond opera aficionados in transcriptions for the violin and piano by Fritz Kreisler, and for piano solo by Giovanni Sgambati.

The Chaconne attributed to **Tomaso Antonio Vitali** (1663–1745) is an ambiguous work, a product more of its romantic arrangers than of its baroque progenitor. One of the romantic era’s principal preoccupations was a fascination with a mythical past, expressed in the poems of Sir Walter Scott,

the paintings of Eugène Delacroix, and the neo-Gothic architecture of such buildings as the Palace of Westminster in London and, indeed, Saint Mark's Cathedral in Seattle. In music, too, composers looked back to Bach and before, even as they attempted to modernize and "improve" on these models. Such is the case of the Vitali Chaconne, which is little more than a melody and ground bass (actually a falling "lament" passacaglia more than an actual chaconne dance) by Vitali, to which two virtuoso violinists of the nineteenth century added their romantic bravura. The first of these, **Ferdinand David** (1810–1873; for whom Felix Mendelssohn wrote his Violin Concerto), created a piano accompaniment and added octave double stops and harmonic modulations that would have been unthinkable in the baroque period. **Léopold Charlier** (1867–1936) expanded the work further, exploring the farthest extremes of tessitura on the violin with even more elaborate virtuoso pyrotechnics. Jascha Heifetz began the tradition of performing the work with organ at his New York City debut in 1917 and kept the work in his repertoire for a significant part of his career.

The organ chorale preludes of **Johann Sebastian Bach** (1685–1750), like his cantatas, are both works of art and offerings of worship. In them, the scholar finds ample material for thought and study, with their remarkable craftsmanship and musical symbolism, but they are also just music that continues to move us today.

The three chorale preludes you will hear include pieces representing each member of the Trinity. The Holy Spirit ("Komm Gott, Schöpfer") is here, as often, represented in Bach's organ works with the chorale in long notes in the pedal part while the passagework

in the manual parts depicts the mysterious (and busy!) workings of the Holy Spirit. Christ the Son ("Herr Jesu Christ") is represented by a trio where the two manual parts joyfully imitate each other over a lively, skipping pedal part that later settles into a complete statement of the chorale tune. A prayer to the Heavenly Father ("Vater Unser") is represented by what is essentially a cantata movement for organ. What might have been a string trio, featuring lilting lombardic couplets and triplets, forms the backdrop for the chorale tune, which is presented in a unison canon by two additional parts.

Nicholas Bruhns (1665–1697) was considered by Dietrich Buxtehude to be his finest student. Bruhns died very young, and only five of his works for the organ survive. The Præludium in E Minor is an energetic and bold example of *stylus phantasticus*, of which Buxtehude's and Bruhns' music are considered the pinnacle. The opening declamation is so startlingly chromatic that it could have been written in any century. The free fantasia sections surround two large fugal sections, the first one chromatic and pensive, and the final one energetic and dance-like. The music is dramatic and lively, and almost demands a story to go with it. The German organist Harald Vogel suggested that it is a depiction of the Orpheus legend, and listeners may wish to try to imagine that story recreated in the music. Bruhns was celebrated as both an organist and a violinist, and the quiet "Harpeggio" [sic] section in the middle of the piece is a likely place where Bruhns might have picked up his violin to play the nimble manual parts, while accompanying himself on the organ pedals.

THE MARION CAMP OLIVER ORGAN

Paul Fritts & Company Organ Builders, Opus 22 (2003)



Manual I

Bourdon 16'
Principal 8'
Gedackt 8'
Octave 4'
Nasat/Cornet II
Octave 2'
Mixture IV
Trompet 8'

Manual II

Violdigamba 8'
Voix Celeste 8'
Gedackt* 8'
Rohrflöte 4'
Blockflöte 2'
Dulcian 8'

Pedal

Subbaß* 16'
Principal* 8'
Octave* 4'
Trompet* 8'

* transmissions from Manual I

Couplers

Manual II to Manual I
Manual I to Pedal
Manual II to Pedal

Compass

Manual: 56 notes
Pedal: 30 notes

Solid oak casework with carved pipe shades

Burnished tin front pipes
Suspended key action
Variable tremulant

FRIENDS OF THE MUSIC SERIES

The **Friends of the Music Series** program supports the continuing growth of our concert series. Friends of the Music Series contribute annually, are recognized in concert programs, and may receive additional benefits.

Please consider joining the Friends of the Music Series by making a donation in the amount that suits you.

Donate online at saintmarks.org/give (choose “Friend of the Music Series” from the list of options), or add “FOMS” to the comments in the Venmo app or the memo line of your check. Write to Canon Kleinschmidt (mkleinschmidt@saintmarks.org) for more information.



The donor listing below reflects gifts received since August 1, 2021, for this current season. With gratitude we acknowledge these Friends of the Music Series donors who give annually in support of making Saint Mark’s musical riches accessible to all:

Saints

Up to \$249

Andy & Jillon Dupree
Carol & Thomas Foster

Cheryl Howard, *in celebration of Claudia Roseberry*

L. S. Christiane Enslow
Devin Pulliam

Elise von Koschembahr
Maria & Charles Coldwell
S. Wayne Duncan
Sandy Piscitello
Deborah Brown

Cherubim

\$250-499

Canon Michael Kleinschmidt & Marc Aubertin
David Dahl
Norva Osborn & Stephen Bayne
Phillip & Eda Lee Haas
Susan Tait
The Rev. Richard & Satya Jaech
The Very Rev. Steven & Katherine Thomason
Zane Boothby

Seraphim

\$500-999

Cambia Health Solutions
Frederick & Anne Matsen
James R. Buskirk
Mel & Mary Butler

Archangels

\$1,000+

Dr. Carole Terry
Herb Williams
John Stuntebeck & Christian Lokotsch
Kathleen A. Elkins
Peter & Susan McClung
Roger Sherman

ABOUT SAINT MARK'S MUSIC SERIES

Music is an integral part of the life of the Cathedral.

As a ministry of Saint Mark's Cathedral, the mission of The Saint Mark's Music Series is to offer its musical riches to the wider community so that all can experience the unique acoustical environment, superb pipe organs, and talented musicians dedicated to making music in a sacred space.

UPCOMING CONCERTS

Northwest Art Song, “SACRED AND PROFANE”

FRIDAY, MARCH 11, 2022, 7:30 p.m. (in-person or livestream)

National Lutheran Choir and Orchestra, “THE EARTH SINGS BEAUTY” LIVESTREAM-ONLY ON MAY 1, 2 p.m. PST

All-Bach on the Flentrop Organ ALEXANDER WEIMANN, ORGANIST FRIDAY, MAY 13, 2022, 7:30 p.m. (in-person or livestream)

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

March 6, 2022

The First Sunday in Lent

April 3, 2022

The Fifth Sunday in Lent

May 1, 2022

The Third Sunday of Easter

June 5, 2022

The Day of Pentecost



**SAINT MARK'S
EPISCOPAL CATHEDRAL**

Saint Mark's Music Series
1245 Tenth Ave. East, Seattle, WA 98102

206-323-0300 x260

saintmarks.org/concerts