

THE SAINT MARK'S
MUSIC

SERIES
2023-2024



Organ Plus
in Thomson Chapel

Michael Kleinschmidt, organ
John Stuntebeck, organ
Mel Butler, viola
Herb Williams, speaker

Friday, September 29, 7:30 pm
Saturday, September 30, 3:00 pm

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

LAND ACKNOWLEDGMENT

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 all the Coast Salish tribes.

Organ Plus in Thomsen Chapel

Michael Kleinschmidt & John Stuntebeck, organ
Mel Butler, viola & Herb Williams, speaker


PROGRAM

- Ein feste Burg ist unser Gott* The Lüneburger Orgeltabulatur, ca. 1650
("A mighty fortress is our God")
Trio on Herr Jesu Christ, BWV 655 Johann Sebastian Bach (1685-1750)
("Lord Jesus Christ, be present now")
Nun lob, mein Seel, den Herren, 2nd Variation Michael Praetorius (1571-1621)
("Now praise, my soul, thy maker")
Michael Kleinschmidt, Canon for Cathedral Music, organist
- Organ Sonata No. 2* Paul Hindemith (1895-1963)
II. Ruhig bewegt (with tranquil motion)
Symphony No. 3 Louis Vierne (1870-1937)
IV. Adagio
John Stuntebeck, Associate Organist
- Sonata in G for Viola and Continuo* Benedetto Marcello (1686-1739)
Andante – Allegro – Grave – Allegro
Mel Butler, Canon for Cathedral Music Emeritus, violist
Michael Kleinschmidt, organist
- Suite No. 1 for Organ* Florence Price (1887-1953)
II. Fughetta
IV. Toccato
Michael Kleinschmidt, organist
- Remarks
Herb Williams, Chapel Organist Emeritus
- Toccata and Fugue in F, BuxWV 157* Dieterich Buxtehude (1637-1707)
John Stuntebeck, organist
- Hymn: "Lively wind that woke creation"
Sung by all, standing as able

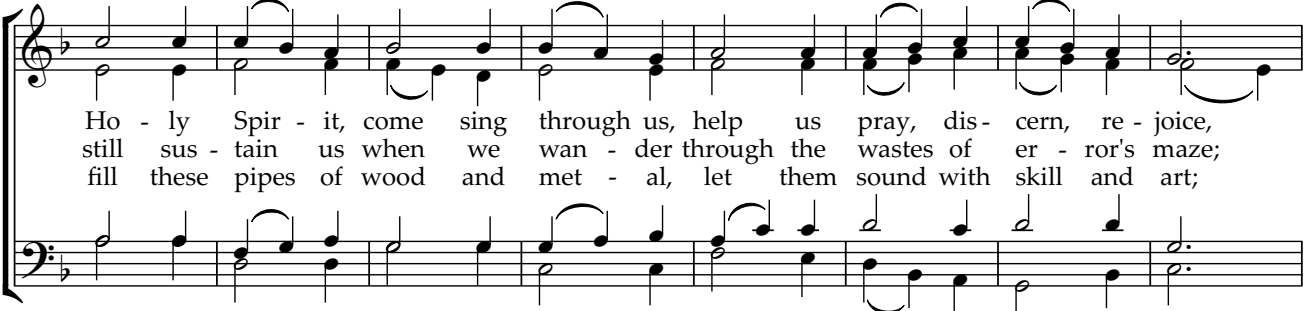
Lively wind that woke creation



1. Live - ly wind that woke cre - a - tion, stir - ring new - born stars_ 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,



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,
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;



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.

Words: Carl P. Daw, Jr., born 1944. Copyright 1996 Hope Publishing Company, Carol Stream, IL, 60188.

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Music: *Hyfrydol*, Rowland Hugh Prichard (1811-1887). Public Domain.

PROGRAM NOTES

Remarks offered in celebration of the 20th anniversary of the Marion Camp Oliver organ.

Written by Herb Williams, Chapel Organist Emeritus.

A warm welcome to this week's dual concerts marking twenty years since the installation of opus 22 by Paul Fritts & Company - 2003 - in Thomsen Chapel, resulting in two decades of magnificent music making.

Let us give thanks for the generosity of all "Cathedral Archangels," most especially on this occasion, Marion McCaw Garrison. With an initial monetary gift for the renovation of the Flentrop organ in the nave in the 1990s, her subsequent gift of procuring the Pasi continuo organ used throughout the cathedral, and finally gifting the superb Fritts organ in Thomsen Chapel, an ongoing legacy of outstanding organs came full circle for St. Mark's Cathedral.

Dr. Albert Schweitzer, the Distinguished Humanitarian, Musicologist, Organist, Philosopher, Physician and Theologian, after ten years of study wrote a pamphlet entitled: "The Art of Organ Building and Playing in Germany and France" (1906). This treatise, in addition to wide concertizing of primarily the works of J.S. Bach, plus earnestly and eloquently pleading his cause, ultimately had an enormous influence. This is widely regarded as the impetus for what is now known as "The Organ Reform Movement," (Orgelbewegung) first in Europe, later in North America and elsewhere.

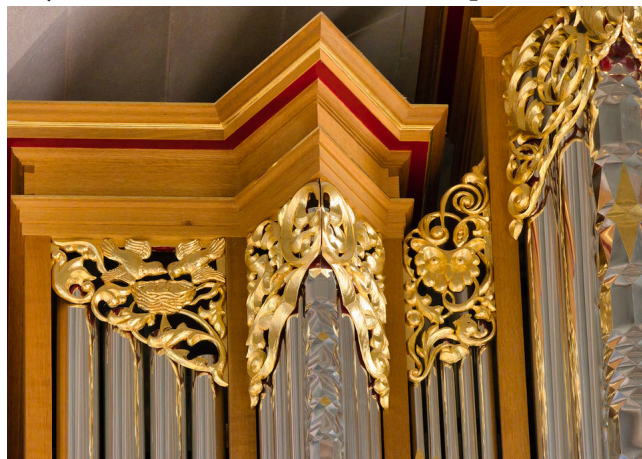
Out of this movement, over time, a group of gifted organ builders in this country forged ahead, creating lasting works of art based upon historic principles. Among them, Paul Fritts & Company have had a profound impact on the musical world. From their shop, the Marion Camp Oliver organ was first conceived and crafted, largely by hand, exemplifying the highest standards of the organ builder's art.

Thomsen Chapel was dedicated in 1931 and this handsome neo-gothic structure provided the ideal acoustical placement, plus visual setting for the instrument. Originally, a modest two manual electro-pneumatic pipe organ by M.P. Moller occupied the rear gallery, contained in a large swell box overhanging the stone railing. This organ, with its dark, tubby voicing and less-than-clear ensemble, gave way to the more articulate and transparent tonal model found in the Fritts.

On the cathedral's website, a detailed description of the chapel organ may be found, listed under the music and arts section and the heading - organs. In addition, under The Organ Loft's website, you will also find an entry for a CD made on the Thomsen Chapel organ - "St. Mark's Cathedral, Seattle - Marion Camp Oliver Organ - Thomsen Chapel Inauguration Recitals" - with J. Melvin Butler and Roger W. Sherman, organists. [Citations: RZCD 5012 and websites saintmarks.org and gothic-catalog.com].

Finally, quoting Dr. Schweitzer and his philosophy regarding the reverence for life, "the building and playing of fine organs, is in part, also the search for truth." Subsequently in 1965, Peter Hallock chose "the road less travelled" by selecting a Dutch firm to build their largest organ to date at the time for the "Holy Box." Fast forward to 2003, the commission for a new chapel organ went to an American firm of local origin, which is testament to the "musical merits and search for truth" we continue to delight and rejoice in, two decades later in Thomsen Chapel.

Soli Deo Gloria!



ABOUT THE ORGAN

Paul Fritts & Company, Tacoma, Washington, hand crafted the new Marion Camp Oliver pipe organ for Thomsen Chapel. The organ is a gift from her daughter, Marion McCaw Garrison, and is dedicated to her mother's memory, "in recognition of her devotion to music that inspired so many to great efforts and achievement."

Opus 22 from the Fritts workshop embodies many of the aesthetic principles which represent a return to the core elements that personified the "golden age" of organ building, ca. 1550-1750.

The organ's casework is modeled upon a Dutch Gothic instrument originally built for a parish church in Rhenen, Holland (c. 1500's) which longer exists. This particular design complements the interior of Thomsen Chapel, and its scale architecturally harmonizes with its placement in the rear Gothic arched gallery in which it stands. As was customary with the great organs of that era, hand carved 23 karat gilt pipes shades adorn the façade. Several symbols contained within these carvings have significance not only for the cathedral but to our municipal setting as well. Facing the organ and reading from the left to right-hand upper portions of the case, the following images can be found: A bird's nest containing three eggs (a reference to the Trinity) with parenting birds perched on the edge which honors Earth Ministries originally founded from this cathedral parish; each of the three protruding case "pointed towers" have highly ornamental scroll-like filigree containing sea creatures pertaining to our west coast port setting. The two upper fields of carvings flanking the central tower have owl heads peering out, representing wisdom but also reference a long-held Advent/Christmas tradition instituted by our head sexton of including an owl among the greens gracing the cathedral during yuletide. On the upper right-hand case side is a musical lion playing an ancient stringed instrument flanked by an early reed-like instrument along with a lyre. The lion is the ancient iconic symbol for Saint Mark, author of the second of the four Gospels in the New Testament. The organ case carvings are shown in the photos on the opposite page. (Photos by Kevin Johnson.)

Within the case the pipes stand upon the windchest which is connected to the manuals and pedalboard by a completely mechanical means known as tracker action. Thin wooden strips called "trackers" connect each key to a "roller" on the rollerboard, thus transmitting vertical motion to lateral, and consequently connecting the key to the correct pallet (pipe valve) within the windchest. Stopknobs placed adjacent to the keydesk (console) are also mechanically activated and cause the "sliders" (stop action) to be in either an "on" or "off" position thus offering the organist a choice of individual and/or combined tonal colors.

Pipes for the façade of this organ were made from a custom alloy with a very high tin content (approximately 95%) which imparts a "silvery" tonal characteristic to the overall sound plus a small percentage of other metals added for physical strength. Some inside pipes were also made from this metal while others were fabricated with a high lead content. Wooden pipework is crafted from long seasoned fine grained White Oak as is the organ case itself, which has been hand rubbed, oiled and finished to harmonize with the chapel's original furnishings from Denmark.

Other materials used in construction of this organ include bone for the manual natural key coverings (with beveled edges), Ebony for the manual combs (sharps and flats), Maple and White Oak for the pedalboard, Basswood for the carved pipe shades, Ebony for the stop knobs with antique ivory tipped ornaments; other woods include Oak, Poplar, Redwood, Beech and Sugar Pine.

These and many other similar refinements distinguish the artisan master-craftsman from that of a lesser builder. We are therefore indeed fortunate not only to have an instrument of lasting tonal and visual beauty but one which exemplifies an elegance and inherent integrity characteristic of the greatest traditions of the organ builder's art.

The disposition of stops over two manuals and pedals is:

<i>Manual I</i>	<i>Manual II</i>	<i>Pedal</i>	<i>Couplers</i>
Bourdon 16'	Violdigamba 8'	* Subbass 16'	Manual II to I
Principal 8'	Voix Celeste 8'	* Principal 8'	Manual I to Pedal
Gedackt 8'	* Gedackt 8'	* Octav 4'	Manual II to Pedal
Octave 4'	Rohrflöte 4'	* Trompet 8'	
Nasat/Cornet II	Blockflöte 2'		Variable tremulant
Octave 2'	Dulcian 8'	*Transmissions from	
Mixture IV		Manual I	
Trompet 8'			

ABOUT THE ARTISTS



Michael Kleinschmidt was appointed Canon for Cathedral Music at Saint Mark's in 2015 after serving in similar positions at Trinity Cathedral, Portland, Oregon, and Trinity Church, Boston. 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 of Music. In addition to his vocation, he enjoys exploring the natural wonders of the Pacific Northwest on foot.



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 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 St. 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 senior IT program/project manager at Kaiser Permanente.



Organist **Mel Butler** was Canon Musician of Saint Mark's Episcopal Cathedral, Seattle, from 1992 until his retirement at the end of 2014. He is presently choirmaster/organist at St. Luke's Episcopal Church in Renton, WA. He has taught organ improvisation and church music at the University of Washington, and as a professional violist, was Principal Guest Artist with the Onyx Chamber Players in Seattle. Prior to his Saint Mark's appointment, he was for many years Organist/Choirmaster of the Downtown Presbyterian Church in Rochester, NY. During that time, he was also Associate Professor of Church Music at the Eastman School of Music, a violist with the Rochester Philharmonic Orchestra, and Music Director of the Rochester Bach Festival Chorus. During the Viet Nam War era, he served his country as violist in the U.S. Navy String Quartet. Butler received his organ degrees from the Oberlin Conservatory of Music and the Eastman School of Music. His organ and choral recordings appear on the Loft and Gothic labels.



Herb Williams is the Chapel Organist Emeritus of St. Mark's Cathedral, Seattle and served on the Cathedral Chapter, two Vestry terms, in addition to chairing and/or being a part of many cathedral committees, as well as a member of the cathedral choir for some three decades and played the eight o'clock chapel service for over twenty-five years. In addition, he served as Dean of the American Guild of Organists (AGO), Seattle Chapter and was chair of logistics for the AGO national convention held here in Seattle in 2000.

JOIN US FOR THE NEXT SAINT MARK'S MUSIC SERIES CONCERT

Apollo5

Saturday, October 28 at 7:00 pm
St. Mark's Cathedral Nave

Praised for their powerful singing and distinctive sound, the award-winning British vocal ensemble **Apollo5** proves how dynamic only five voices can be. With such small forces they are able to showcase each individual voice while still achieving their critically acclaimed blend.

Whether performing jazz, pop, classical or even early sacred music, they are known for their exceptional communication with audiences, frequently performing from memory. Apollo5 enjoys a busy world-wide concert diary, as well as being committed to providing inspiring musical opportunities for young people and communities.



In-person and livestream tickets available at
saintmarks.org/concerts

AND FOR THE MONTHLY *Organ by Night* SERIES

Organ by Night is presented at Saint Mark's Cathedral on the third Sunday of each month following the Compline service, about 10:00 pm. Informal mini-concerts will introduce you to the power and beauty of a real pipe organ. All are welcome in-person in the nave or join the organist in the loft to get a feel for what playing an instrument of this size is like. Ask questions and learn more about the Flentrop organ after the concert.

NEXT UP on SUNDAY, OCTOBER 15

Amiel Elfert performing:

Méditation (Op. Posth.) by M. Durufle

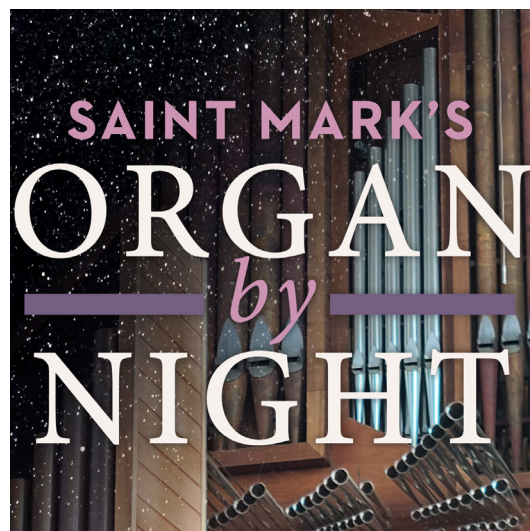
Chorale No. 2 in B Minor by C. Franck

Amiel Elfert is a young Canadian Organist based in Victoria, BC. He is currently studying for his BMus degree at the University of Victoria, where he studies in the Organ Performance Program with Dr. Mark McDonald. Amiel currently serves as Organ scholar of Christ Church Cathedral, Victoria. He regularly gives recitals in the United States and Canada. When not pursuing his musical interests, Amiel enjoys going for walks in Greater Victoria and Practicing the Ancient English art of Change Ringing.

MORE UPCOMING *Organ by Night* CONCERTS:

NOVEMBER 19 - Michael Plagerman

DECEMBER 17 - John Stuntebeck



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