

THE SAINT MARK'S
MUSIC

SERIES
2025-2026



Organ Plus in Thomson Chapel

Brian Shaw, trumpet
Henry Lebedinsky, organ

Saturday, January 17, 3:00 pm
Sunday, January 18, 3:00 pm

In-person in Thomsen Chapel at
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**

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PROGRAM

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| <i>Sonata Seconda for Trumpet and Organ</i> | Giovanni Buonaventura Viviani (1638-after 1692) |
| I. Allegro | |
| II. Allegro vivo | |
| III. Adagio | |
| IV. Aria | |
| V. Presto | |
| | |
| <i>Prelude on "Wie schön leuchtet der Morgenstern" BWV 739</i> | J. S. Bach (1685-1750) |
| | |
| <i>Concerto for Trumpet in E Flat Major</i> | Franz Joseph Haydn (1732-1809) |
| II. Andante | Reduction by Edward Tarr & H. C. Robbins Landon |
| | |
| <i>Syrinx</i> | Claude Debussy (1862-1918) |
| | |
| <i>Elegy</i> | William Grant Still (1895-1978) |
| | |
| <i>Selections from Livre d'orgue</i> | Pierre DuMage (1674-1751) |
| Plein jeu - Fugue - Trio - Tierce en taille - Basse de trompette - Grand jeu | |
| | |
| <i>Melody</i> | Samuel Coleridge-Taylor (1875-1912) |
| | |
| <i>Adoration</i> | Florence Beatrice Price (1887-1953)
arr. Henry Lebedinsky |
| | |
| <i>Deep River</i> | Moses Hogan (1875-1912)
arr. Henry Lebedinsky |
| | |
| <i>Let us Break Bread Together</i> | Traditional, arr. William Grimes (b. 1954) |

PROGRAM NOTES

In 1678 the Florentine **Giovanni Buonaventura Viviani** (1638-after 1692) held the position of conductor at the court of Innsbruck, as stated on the title page of his opus 4, printed in Venice that year. This book, *Capricci armonici da chiesa e da camera*, contains symphonies, toccatas, sonatas, arias, suites and capriccios for violin and *basso continuo*. It also includes two sonatas for trumpet and basso continuo, including *Sonata Seconda for Trumpet and Organ* opening today's program.

(Carla Gallego Ibáñez)

The extravagant fantasy on the Epiphany chorale 'Wie schön leuchtet der Morgenstern' (How bright appears the Morning Star) is **Johann Sebastian Bach's** (1685-1750) oldest surviving manuscript, dating from around 1705. That was the year the young composer traveled more than 280 miles, mostly on foot, from Arnstadt to Lübeck to meet and learn from the aged Diderich Buxtehude, the most significant North German organist of his generation. It is bursting with youthful exuberance, the work of a composer with talent to spare integrating the influences of Buxtehude and Pachelbel into something new and unique. Like his famous Toccata and Fugue in D minor (BWV 565) it flirts with over-the-top excess yet gives us glimpses of the emerging master. See Hymn 496 or 497 in The Hymnal 1982 (in pew rack) for the melody and translation of this chorale.

(Henry Lebedinsky)

Franz Joseph Haydn's (1732-1809) trumpet concerto is probably the most often-performed work in the instrument's solo repertoire. It is the first large-scale work by a major composer written for a fully chromatic trumpet: in this case a keyed trumpet (perfected by the composer's friend Anton Weidinger) that provided the crucial link between the valveless trumpet of the Baroque era and the modern valved instrument. This *Andante* is the first example of the trumpet being able to play a vocal-style aria in the middle register of the instrument (showcasing the instrument's newfound chromaticism), and is one of the most memorable tunes Haydn ever penned.

(Brian Shaw)

I've been playing **Claude Debussy's** (1862-1918) wonderful piece for solo flute, *Syrinx*, since I was in graduate school almost 25 years ago, and I think it's a gem for solo trumpet. Although the range considerations cause E-flat trumpet to be commonly chosen when trumpeters perform this piece, I prefer it on C trumpet, as I will perform it here. Many of us wish Debussy could have written more for solo trumpet – absent that, we will just continue to borrow from other instruments.

(Brian Shaw)

A native of Woodville, Mississippi, **William Grant Still** (1895-1978) grew up in Little Rock, Arkansas where his mother taught English at a local high school. After college, he worked as an orchestral violinist, cellist, and oboist, playing for such pop music greats as Artie Shaw, W. C. Handy, and conducting the Deep River Hour on CBS. He applied to study at the New England Conservatory, and was given a scholarship by the composer George Whitfield Chadwick, who also taught Florence Price. Still composed an opera, works for symphony orchestra, and many pieces for voice, piano, and chamber ensemble, blending classical, jazz, and African-American influences to create a unique sound that is timeless and uniquely American. His *Elegy* (1963) is one of only two works Still composed for organ, originally commissioned by the Los Angeles chapter of the American Guild of Organists.

(Henry Lebedinsky)

French organist **Pierre DuMage** was born in Beauvais and studied with Louis Marchand in Paris. In 1708, while he was serving as organist at the Collegiate Church of Saint-Quentin, he published his only surviving work, *Livre d'orgue*, the organ book from which today's selections are taken. Although his known output is small, his work was rather well known during his lifetime, and Johann Sebastian Bach was known to have a copy. The movements follow the stereotypical registration conventions of the French organ suite, highlighting different solo stops and tone colors to great effect.

(Henry Lebedinsky)

Samuel Coleridge-Taylor (1875-1912) was born in London, the son of an Englishwoman and a Creole man from Sierra Leone. At fifteen, he entered the Royal College of Music, studying first violin and then composition with Sir Charles Villiers Stanford. He quickly gained a reputation as a composer and conductor, touring the USA in 1904 and meeting President Theodore Roosevelt. His compositional output ranges from the symphonic to the intimate, including several collections of works for solo organ, including *Melody*. Coleridge-Taylor died from pneumonia at age 37, his respected reputation never translating into financial solvency.

(Henry Lebedinsky)

Moses Hogan (1875-1912) was born in New Orleans and educated at Oberlin College and the Juilliard School. At the time of his untimely death at the age of 45, he had gained an international reputation as an award-winning pianist, editor of the *Oxford Book of Spirituals*, and composer of almost 80 vocal and choral works. His Spiritual arrangements, including the powerfully evocative *Deep River*, blend deep rooting in the tradition of the genre with an ear for contemporary harmony and wonderfully rich and idiomatic instrumental writing. Hogan's setting was arranged for trumpet and organ by Henry Lebedinsky.

(Henry Lebedinsky)

Born in Little Rock, Arkansas, **Florence Beatrice Price** (1887-1953) entered the New England Conservatory in Boston at the age of 14, where she studied piano, organ, and composition. After graduation, she returned to Little Rock to teach, but a particularly vicious lynching prompted her to relocate to Chicago. In 1932, she won a Wanamaker Foundation Award with her *Symphony in E minor*, and when the piece was premiered the following year, became the first Black woman to have a symphonic work performed by an American orchestra. Her music moves elegantly and fluently between a dazzling variety of styles, from Impressionist to Romantic to Pastoralist. Her compositions for organ include a suite and a sonata as well as a number of smaller character pieces.

Adoration is one of the best known, arranged here for trumpet and organ by Henry Lebedinsky.

(Henry Lebedinsky)

ABOUT THE ARTISTS



*“Brian Shaw epitomizes the versatile
twenty-first century trumpeter.”*
– Elisa Koehler, *Fanfares and Finesse*

A native of Southern Illinois, **Brian Shaw** is Co-Principal Trumpet of the Dallas Winds and is Principal Trumpet of Santa Fe Pro Musica (NM), Spire Baroque Orchestra (Kansas City), and is a member of the Pacific Northwest Ballet Orchestra. He is noted for his versatility, performing and recording regularly as a classical and jazz trumpeter on modern instruments and period instruments as well. He has released four recordings as a soloist, including the 2014 album *redshift* with the Dallas Winds, and his most recent album, titled *Virtuosic Versatility*, outlining the history of the trumpet from early music to modern jazz. Brian is very active as an arranger and has just co-written a biography of jazz legend Kenny Wheeler, which was published by Equinox Books (UK) in February 2025. As a teacher, Dr. Shaw continues as guest instructor of Baroque trumpet at the Eastman School of Music and leads a robust private studio after leaving his former position as Professor of Trumpet and Jazz Studies at Louisiana State University, which he held for 15 years. Brian is proud to be a Yamaha Performing Artist. He lives near Seattle with his wife, Lana, their sons, Thomas and Elliot, and dog Ernie.



Historical keyboardist, composer, and conductor **Henry Lebedinsky** has performed with the Seattle Bach Festival, Seattle Symphony, Seattle Opera, Seattle Baroque Orchestra, the St. Paul Chamber Orchestra, Pacific Northwest Ballet, the Charlotte Symphony, Seraphic Fire, and the Cantata Collective, among others. He serves as co-Artistic Director of the Bay Area’s GRAMMY-nominated AGAVE and was co-Artistic Director of Seattle’s Pacific MusicWorks from 2018 to 2023. With countertenor Reginald L. Mobley, he has introduced listeners on three continents to music by Black composers from Baroque to modern, including appearances at Paris’ Musée d’Orsay and *Festival Printemps Musical des Alizés* in Morocco. In 2014, he founded Seattle’s Early Music Underground, which brought Baroque music to brewpubs, wineries, and other places where people gather, and presenting it in multimedia contexts which both entertain and educate.

His compositions for choir and organ are published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA, and he is currently working on a volume of historical reconstructions of the unpublished songs of Queen Lili’uokalani of Hawai’i. He studied composition with Elliott Schwartz at Bowdoin College and earned a Master of Music in historical organ performance as a student of Peter Sykes at the Longy School of Music. Currently in his third decade as a church musician, he serves as Missioner for Music at St. Augustine’s Episcopal Church on Washington’s beautiful Whidbey Island.

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Ecnountering the Divine

Sunday, February 22, 3:00 pm

St. Mark's Cathedral Nave

Boston-based pianist **Keith Kirchoff** presents a program exploring the richness of the Christian faith through eight musical expressions and denominations, through works from Frescobaldi to Liszt, Messiaen to the present day.



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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, JANUARY 18

Wyatt Smith performing:

Adoration and Retrospection by Florence Price

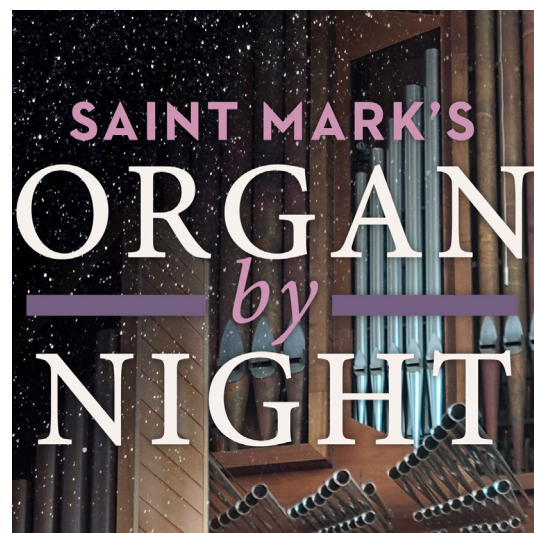
Three Impromptus by Samuel Coleridge-Taylor

Wyatt Smith is an American concert organist appearing in both solo and collaborative performances throughout the United States and Europe, repertoire spanning from old masters to living composers. He can also be heard on American Public Media's *Pipedreams*. An advocate of new music, Wyatt has commissioned and premiered works by Emma Lou Diemer, Margaret Sandresky, Pamela Ruiter-Feenstra, Carson Cooman, Craig Phillips, Kurt Knecht, and more. Wyatt performs with Tracelyn Gesteland, mezzo-soprano, as the Gesteland-Smith Duo. Together they have commissioned, premiered, and recorded new works and existing repertoire. Wyatt Smith holds degrees in organ performance from the University of Washington, Yale University, and the University of South Dakota. His primary mentors include Dr. Carole Terry, Dr. Martin Jean, and Dr. Larry Schou. Wyatt is represented by Seven Eight Artists.

MORE UPCOMING *Organ by Night* CONCERTS:

FEBRUARY 15 - Michael Kleinschmidt

MARCH 15 - Michael Plagerman



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Saint Mark’s Music Series is grateful to the Seattle Chapter of the American Guild of Organists for their support of radio publicity for this concert.





SAINT MARK'S

EPISCOPAL CATHEDRAL

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