

St. Mary's Episcopal Church

Ancient worship. Affirming faith. Genuine love.

CELEBRATION AND REDEDICATION OF THE ST. MARY'S PIPE ORGAN

Sunday, Sept 11, 2022
Six o'clock in the evening

Welcome to St. Mary's! We are very glad that you are celebrating with us today. Please visit us anytime, and if you are looking for a parish home, we hope that you will find one here! You are invited to join us after the recital in the parish hall for a festive reception.



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Prelude: Attival (2022)	Gary Pate	Gary Pate
Welcome	-	The Rev'd Charles Everson
Every Voice Lifted Up (2022)		Geoffrey Wilcken
Prayer of Dedication		The Rev'd Charles Everson
Hymn - When in our music God is Glorified	See page #4	
Magnificat (2022)	Combined Choirs	Geoffrey Wilcken
Church Bells Beyond the Stars (2013)	Ann Marie Rigler	Cecilia McDowall
Psalm Prelude No. 1, Op. 32, No. 1.	Joshua Hearn	Herbert Howells
Anthem: If Ye Love Me		Philip Wilby
Anthem: O Clap Your Hands		Ralph Vaughan Williams
	Combined Choirs	
Sonata No. 1		Felix Mendelssohn
Adagio		
Allegro Assai Vivace	Paul Meier	
Vocalise		Sergei Rachmaninoff
	Meribeth Risebig	
Meditation from <i>Thais</i>		Jules Massanet, arr.
Solemn Melody		Walford Davies
	Ron Krebs	

Anthem: Choral Reflections on *Amazing Grace*

Roger Ames

Combined Choirs

Sydney Edie, soprano; Carolyn Schrock, mezzo-soprano

Intermezzo from *Symphony No. 6*

Charles Marie Widor

Jan Kraybill

Presentation of Honors

The Rev'd Charles Everson

Hymn - O God Our Help in Ages Past

See page #5

Nunc Dimittis (2022)

Geoffrey Wilcken

Combined Choirs

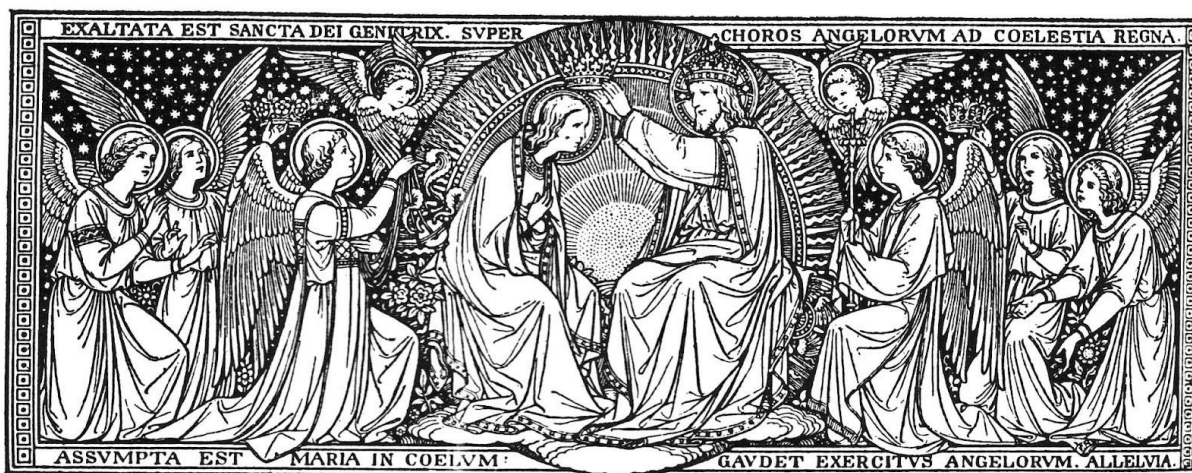
Postlude: Toccata and Fugue in D minor, BWV 565

Johann Sebastian Bach

Geoffrey Wilcken

All are invited to a festive reception in the parish hall immediately after the service. Feel free to get your food and drink and come back into the church as space is limited.

Many thanks to Judith Brougham for donating the wine, and to all those who helped behind the scenes make things possible including Philip Lofflin, Raja Reed, Ruth Finet-Rinehart, Lenna Taylor .



When in our music God is glorified

ENGLEBERG

UNIS 1. When in our mu - sic God is glo - ri - fied,
 CHOIR 2. How of - ten, ma - king mu - sic, we have found
 UNIS 3. So has the Church, in li - tur - gy and song
 PARTS 4. And did not Je - sus sing a psalm that night
 UNIS + Descant 5. Let ev - 'ry in - stru - ment be tuned for praise!

— and a do - ra - - tion leaves no room for pride,
 — a new di - men - - sion in the world of sound
 — in faith and love, through cen - tu - ries of wrong,
 — when ut - most e - - vil strove a - - gainst the Light?
 — Let all re - joice who have a voice to raise!

— it is as though the whole cre - a - tion cried
 — as wor - ship moved us to a more pro - found
 — borne wit - ness to the truth in ev - 'ry tongue,
 — Then let us sing, for whom he won the fight,
 — And may God give us faith to sing al - ways:

1. 2. 3. 4. 5.
 — Al - le - lu - ia!
 — Al - le - lu - ia!
 — Al - le - lu - ia!
 — Al - le - lu - ia!
 — Al - le - lu - ia!

Words: F. Pratt Green (b. 1903); Music: Charles Villiers Stanford (1852-1924), harm. and descant Geoffrey Wilcken

O God, our help in ages past

St. ANNE

Verses 1, 2, 6: Unison

Verse 3: Lower Voices

Verse 4: Choir Only

Verse 5: Upper voices

1 O God, our help in a - ges past, our hope for years to come,
 2 un - der the sha - dow of thy throne thy saints have dwelt se - cure;
 3 Be - fore the hills in or - der stood, or earth re - ceived her frame,
 4 A thou - sand a - ges in thy sight are like an eve - ning gone;
 5 Time, like an ev - er - roll - ing stream, bears all our years a - way;

1 our shel - ter from the storm - y blast, and our e - ter - nal home:
 2 suf - fi - cient is thine arm a - lone, and our de - fense is sure.
 3 from ev - er - last - ing thou art God, to end - less years the same.
 4 short as the watch that ends the night be - fore the ris - ing sun.
 5 they fly, for - got - ten, as a dream dies at the o - pening day.

6 O God, our help in ages past,
our hope for years to come,

be thou our guide while life shall last,
and our eternal home.

Words: Isaac Watts (1674-1678), alt.; para. Of Psalm 90:1-5; Music: Melody att. William Croft (1628-1927), alt., harm. William Henry Monk (1823-1889), alt.

Joshua Hearn

Joshua Hearn, a native of central Illinois, is the Director of Music Ministry and Organist at Southminster Presbyterian Church in Prairie Village, Kansas. Joshua earned a Bachelor of Music degree with distinction in organ performance from the University of Illinois Urbana-Champaign and moved to Kansas to pursue the Master of Church Music degree (organ) at the University of Kansas. He is also Artistic Director of Rezound! Handbell Ensemble of Kansas City, and is the current Dean of the Greater Kansas City Chapter of the American Guild of Organists. Joshua holds the Associate Certification (AAGO) of the American Guild of Organists. Joshua enjoys traveling and experiencing the many wonderful arts opportunities Kansas City has to offer.

Herbert Howells (1892-1983) was a significant contributor of twentieth century English organ and choral music. His anthems and organ works are heard often presented in worship and concert. Howells music is known for its broad sweeping lines to the most whispered utterance of musical sound. *Psalm Prelude Op. 32, No. 1*, was composed in 1915 and published in 1921, and is based on Psalm 34:6 (This poor man cried, and the Lord heard him and saved him out of all his troubles.). This prelude begins softly with a modal theme accompanied by tensely lush harmonies. The theme is again stated as if was part of a great litany - the wandering theme is further developed by straying harmonies, introduction of new timbres, and increased rhythmic agitation. The pleas continue with urgency toward a gradual climax where the litany is, once again, stated with great strength and soaring sound. The litany continues in a new voice as it seeks its conclusion with a hushed plaintive “amen”.

Jan Kraybill

Dr. Jan Kraybill is a concert artist, musical leader, speaker, and advocate for the power of music to change lives for the better. A resident of Kansas City since 1986, she has been a guest organist at St. Mary's for many special events over the years, and she was honored to be at the organ console for Dr. Bruce Prince-Joseph's memorial service. She is Organ Conservator at the Kauffman Center for the Performing Arts, Organist-in-Residence at Community of Christ headquarters, and organist at Village on Antioch Presbyterian Church. She has performed as a soloist, collaborative musician, and hymn festival designer/leader across the U.S. and Canada, and in Australia, Europe, Russia, South Korea, and Tahiti. Her fifth solo recording, *The Orchestral Organ*, received three GRAMMY® nominations in 2019, including Best Classical Instrumental Solo album.

At this celebration of the accomplishments in the art of organ-building here at St. Mary's, this piece, written to celebrate accomplishments that have preceded ours, seems appropriate. It was written by Charles-Marie Widor, who was born into a family of organ-builders; the very innovative French organ-builder Aristide Cavallé-Coll was a family friend. Widor's sixth organ symphony was written and premiered by the composer himself at the brand-new organ by Cavallé-Coll at the Palais du Trocadéro in Paris, as part of the 1878 World Fair. This Intermezzo is the third of the symphony's five movements.

Ronald Krebs

Ronald Krebs is Vice President of the Reuter Organ Company. He concurrently served on the music staff at First United Methodist Church in Lawrence for a number of years and continues to work as a free-lance organist as time allows. He followed organist Barbara Adler in an interim appointment at St. Mary's – his "audition" was an American Guild of Organist's member recital that Barb attended with Fr. Patrick Perkins. He particularly enjoyed playing at St. Mary's on Christmas Eve 2015, with service music that included the Finzi *In Terra Pax* and the Haydn *Little Organ Mass*. He was pleased to be asked to participate in this dedication event and wishes the parish many future years of exceptional music making!

The *Meditation from Thaïs* is among the best known of Jules Massenet's compositions. It is an orchestral intermezzo performed between scenes in the second act of the opera, as the main character Thaïs contemplates her decadent life as a courtesan and ultimately pledges to follow a pious path. Over the years it has become a widely transcribed solo work and audience favorite. This arrangement for organ was published by the Parisian firm Heugel in 1912, early enough that it may have been the version that was performed at the dedication concert for the first Reuter rebuilding of the organ in 1927!

The Walford Davies *Solemn Melody* is an elegant tone poem that employs the full tonal resources of the organ. Composed in 1908 when Davies was organist and choir director at Temple Church in London, the work was originally scored for organ and strings. This version was transcribed by Roy Perry. *Solemn Melody* seems an especially appropriate musical selection for today's date, 9/11, and is associated with this text:

*Had we but hearkened to Thy word and followed in Thy ways,
The clouds would ne'er have gathered now, nor darkness shroud the day.
Yet through Thine everlasting love, our Savior standing near,
Surely, we would seek the light, had we more faith than fear.*

*We then should see Thee, King of Peace, behold a land that is free
Where youth would glow with happiness to live in unity.
Now may we put our trust in Thee, and muster to Thy Call;
For men shall find their strength in Thee, to triumph over all.*

Anthony Maglione

Conductor, Composer, Producer Anthony J. Maglione serves as Choirmaster and Director of Music at St. Mary's Episcopal and is the Director of Choral Studies at William Jewell College where he holds the Robert H. McKee Chair of Music. Under his direction, the William Jewell College Concert Choir was twice awarded 2nd Place for the American Prize in Choral Performance, College/University Division and has appeared at the Southwestern Regional

Conference and National conference of the American Choral Directors Association (2019). As a producer, Anthony recently received national attention through his work with Sam Brukhman and Veridgris Ensemble on "Betty's Notebook" by Nicholas Reeves. This groundbreaking programmable art music is the first of its kind and also the first to be sold on the blockchain.

As a composer, his works have appeared at state and national-level conventions, on TV, video games, and have been recorded on Albany, Centaur, Gothic, and Spiritum Records. In addition to his responsibilities in Kansas City, he serves as Conductor Emeritus of the Freelance Ensemble Artists of NJ Symphony Orchestra, Conducting teacher for Artifact Institute, and he has served on the summer faculty of Westminster Choir College since 2011.

Paul Meyer

Paul Meier is Director of Music at Grace and Holy Trinity Cathedral in Kansas City and adjunct faculty at the University of Central Missouri. His performance highlights include multiple appearances as a guest organist with the Los Angeles Master Chorale at Walt Disney Concert Hall, the Kansas City Symphony at Helzberg Hall, and the Pacific Symphony at Renée and Henry Segerstrom Concert Hall. As a collaborative organist, he has performed under conductors James Conlon, Grant Gershon, Carl St. Clair, and Robert Spano. He received a Doctor of Musical Arts degree and a Master of Music degree, both with honors, from the University of Southern California, where he studied with Cherry Rhodes, and a Bachelor of Music degree from Rice University, where he studied with Clyde Holloway, with additional studies at the Norddeutschen Orgelakademie with Harald Vogel. Prior to his appointment at GHTC, Dr. Meier was Assistant Director of Music at Grace Cathedral, San Francisco. He also previously served as Associate Organist at St. James' Episcopal Church, Los Angeles, Organist at Bel Air Presbyterian Church, Los Angeles, and Organist at Christ the King Lutheran Church, Houston.

In addition to his work as a composer, Felix Mendelssohn (1809-1847) was a virtuoso concert organist, particularly noted for his improvisations and interpretation of works by Johann Sebastian Bach (1685-1750). The popularity of his organ improvisations led to the commission of a collection of organ voluntaries by the English publisher Coventry and Hollier in 1844. The use of the word voluntary as a term for an instrumental piece that is used liturgically was not familiar to Mendelssohn, so he proposed writing six sonatas instead. Mendelssohn's use of the term sonata is more along the lines of Bach: a collection or suite of short pieces rather than the classical usage of the term which can refer to the larger structure of a work or a particular musical form. Mendelssohn's *Six Sonatas*, op. 65 were compiled from 24 shorter pieces organ pieces that he wrote between 1844-1845. Mendelssohn, the entrepreneur, also sold the publishing rights for the organ sonatas to other publishers in France, Germany, and Italy to be published in their respective countries. There are numerous discrepancies between these editions, including notes and phrase markings, leading to questions about what Mendelssohn actually wrote or intended rather than what was added or altered by the various editors. Sadly, Mendelssohn never performed these works publicly, as he believed that the organs in proposed performance venues were not mechanically or structurally able to produce a successful performance, particularly with the organs either having heavy key action or lacking a sufficient pedalboard.

Sonata no. 1 is made up of four movements, and this evening, you will hear the second movement, Adagio, and the fourth movement, Allegro assai vivace. The character of the Adagio is reminiscent of selections within his collection of solo piano pieces, *Songs Without Words* (1829-1845); the Allegro assai vivace is more toccata-like, with numerous fast arpeggios and some scale-like passages in the pedals.

Mendelssohn's *Sonata no. 1* was played on the dedicatory recital for the first organ at St. Mary's on June 5, 1888. The recital, offered by George L. Johnson, dedicated the Pilcher and Sons organ which was installed in the tower. Some pipes from that organ are still in use in the present instrument.

Gary Pate

I got started as a student of the pipe organ at St Mary's, a place where I learned so much. Because of my love for this church and its people, I decided to dedicate my time and effort to help with this instrument, all the while learning more and more. It was my great pleasure to donate a 4' principal and windchest to finish out the 16' principal rank in the center of the façade, a gift that will outlive me and be enjoyed by many for years to come.

I wrote this piece for this concert, and it includes everything I have learned thus far with the organ, using all manuals, expression, pedal solo, using a form inspired by Bach. I hope you enjoy it!

Geoffrey Wilcken

Geoffrey Wilcken is a prolific composer, conductor, organist, and pianist. He has written for ensembles of all sizes and kinds, including solo, oratorio, concert band, jazz, and liturgical forces. Recent commissions include Anthems for the Cross (2017) and Missa Choralis (2018) for St. Mary's Episcopal Church, and That Love Amazing (2019) for the dedication of a new organ at Episcopal Church of the Resurrection, Blue Springs, MO. He has also created numerous works for sacred and liturgical use as well as a number of arrangements for jazz bands in the Kansas City metropolitan area.

He has twice won the Music Teachers National Association composition contest, and has been awarded the Anthony J. Cius outstanding composer prize. In 2015 he received the first ever Kansas Choral Composition award for his work, "Life's Symphony", and was named second runner-up in the 2017 ACDA Brock composition competition. Published works are available from Alliance Music Publications, Colla Voce Press, and Alfred Publishing House.

Dr. Wilcken is an accomplished church musician, jazz pianist, conductor, and organist who can currently be heard on the organ of historic St. Mary's Episcopal Church in downtown Kansas City. In addition, he has performed with various ensembles in Lawrence and the Kansas City area, including the Nightshade vocal jazz ensemble, and the Moon City Big Band. He has recently joined the music department of Kansas City Kansas Community College as a staff accompanist, and already provided new arrangements for ensembles there.

Every Voice Lifted Up (2022) was composed for the dedication recital of the refurbished organ of Historic St. Mary's Episcopal Church, in beautiful downtown Kansas City Missouri. This instrument began its life as a two-manual (and pedal) tracker action organ built by Henry Pilcher & Sons in 1888. In 1927 the organ was converted to a three manual electro-pneumatic action instrument by the Reuter Organ Company of Lawrence, KS. It was in this incarnation that the instrument inspired and nourished the young Bruce Prince-Joseph, who later went on to a brilliant international career before returning to Kansas City and to the parish at St. Mary's in the 1980s. By then the instrument had fallen into gross disrepair, as the congregation itself had gone through periods of decline. He, along with Keith Gottschall, spent two decades repairing, expanding, and re-shaping the St. Mary's organ, drawing on many resources including Mr. Gottschall's inventory as a regional organ servicer. Finally, in phases between 2015 and 2022, the Reuter Organ Company was again engaged to redesign and unify the wind system, replace aging chest work, clean and recondition pipes, and upgrade the console and wiring to a modern solid state system. The St. Mary's organ contains pipework from a variety of builders including Pilcher, Reuter, Moller, McManis, Stinkens, Gieseke, Austin, Skinner, Aeolian, Kimball, Hinners, Organ Supply Inc., Wicks, and one unknown British builder. The pipes reside all around the sanctuary at the gallery level, positioned to surround the listeners with sound from all directions.

This piece is a celebration of the many sound colors available to this wide-ranging organ, most especially its twelve reed stops, but also some of its other distinctive solo colors. Its lively fanfare theme is heard from all directions in many colors, both joyous, proud, quiet, and contemplative.

The *Magnificat* and *Nunc Dimittis* (2022) for Choir and Organ are the newest portions of Dr. Wilcken's *Choral Evensong service in A-flat*, written especially for St. Mary's. Other music from that evensong were premiered in 2018 by the Songflower chorale, and with these canticles the service is complete. It is a duet between the choir and organ; the organ answers the choir's statements of God's mighty acts for his people with exuberant melodies, with occasional harmonic shifts to highlight the Blessed Virgin's spontaneous psalm of praise. *Nunc Dimittis*, the companion piece, shows the deeper calm of the aged Simeon, in contrast to the youthful excitement and wonder of the blessed Mother.

William Jewell College Concert Choir

The William Jewell College Concert Choir, conducted by Dr. Anthony J. Maglione is an auditioned, highly selective ensemble composed of the College's very best undergraduate choral singers. A nationally-renowned ensemble, the Concert Choir was awarded 2nd Place for The American Prize in Choral Performance, College/University division in both the 2018-2019 and 2015-2016 competitions and has appeared in performance with the Canadian Brass, the King's Singers, and the American Spiritual Ensemble. In addition, they have performed at the 2015 Missouri Music Educators Association Conference, the 2016 Southwestern Division Conference of ACDA, and the 2019 National Conference of ACDA. Since 1985, the choir has made a triennial two-week concert tour through England and Scotland. Their latest two albums on Centaur Records and Albany Records are available for download and streaming on most platforms.

The Songflower Chorale

The Songflower Chorale is an outgrowth of the Kansas City Fine Arts Chorale, which in turn grew from the RLDS Auditorium Chorale in 1972. Since its inception in 2014, the Songflower Chorale has presented a combination of treasures from the full history of the choral tradition and new works, including premieres by the current generation of up-and-coming composers.

We wish to thank all of our patrons and all who have been generous to us, including Kansas City Kansas Community College, The William Baker Choral Foundation, St. Joseph Catholic Church, and St. Mary's Episcopal Church for allowing us rehearsal and performance space, and supplying some crucial choral scores.

The Songflower Chorale is a 501c(3) non-profit corporation supported entirely by the generous contributions of its members, its audience, and its other patrons. The Songflower Chorale is not attached, affiliated, or overseen by any other institution, religious or secular. Our performances are free and open to the public. We depend on voluntary donations rather than ticket sales, and donations may also be made securely online via our website, www.songflower.org/donate.

If you are interested in singing with Songflower, you may contact us through our website www.songflower.org, or email info@songflower.org with any questions.

St. George's Choristers

Named after one of the patron saints of St. Mary's Episcopal Church, the St. George Choristers enrich liturgies on Sundays and other major feasts throughout the year. Specializing in music of the Anglican tradition, the Choristers regularly perform choral works by Tallis, Byrd, and Stainer, in addition to many other iconic and marginalized composers of sacred music. The ensemble is open to all by audition and welcome those who wish to share our love of beautiful sacred art music and serve in our inclusive parish.

A note from the Rector Emeritus

With grateful appreciation, I congratulate the Rector, Vestry, and Wardens of St Mary's Church, the William T. Kemper Foundation, and many generous donors on the completion of the renovation and rebuilding of the organ. In addition to the many ministries and good works of this parish, this completed renewal of the pipe organ is significant, not just for a few parishioners at St Mary's, but also for the wider community of musicians in Kansas City. Mtr. Anne and I sincerely regret that we are not able to be present for the today's recital as we are still in residence at our summer home on Islesboro, Maine. May God be praised and all the people rejoice with this renewed instrument.

Faithfully,
Fr. Robert Hutcherson

William T. Kemper, Jr.

William T. Kemper, Jr. was born in 1902 into a family distinguished by its leadership and contributions to the Kansas City community. His father, "W.T." Kemper was chairman of the Commerce Trust Co., the predecessor of Commerce Bank of Kansas City. His mother, Charlotte Crosby Kemper, was an ardent collector and champion of the arts.

William T. Kemper, Jr. began his business career after graduating from the University of Missouri in 1926. He earned an impressive list of accomplishments throughout his career, including several positions of honor with the former First National Bank of Independence - President, Chairman, Chairman of the Executive Committee and Director.

Judging Kemper solely by his business achievements, however, would be a mistake. His contributions to his community extended far beyond its boardrooms. He was an innovator in urban development, including several projects in the Quality Hill area of downtown Kansas City. In addition, he was involved with such organizations as the American Red Cross, American Royal Association, Grace and Holy Trinity Cathedral, Boy Scouts of America, and St. Luke's Hospital.

Throughout his life, Mr. Kemper was an avid art collector and benefactor of the Nelson-Atkins Museum of Art and the Museum of Modern Art. In memory of his mother, he founded the Charlotte Crosby Kemper Gallery at the Kansas City Art Institute, where he served as Chairman and was designated a lifetime Trustee.

The William T. Kemper Foundation - Commerce Bank, Trustee was established in 1989 following Mr. Kemper's death.

The Foundation is dedicated to continuing Mr. Kemper's lifelong interest in improving the human condition and quality of life.

David Woods Kemper

In 1946, James M. Kemper, Sr., and James M. Kemper, Jr., founded the David Woods Kemper Foundation to honor the memory of their son and brother respectively. Their intent was that the funds would be used for schools, libraries, social services agencies, churches, hospitals, research laboratories and arts organizations. The foundation would focus on organizations in the Midwest where the contributions would have the greatest impact, but would not exclude institutions outside this area.

A local publication once described David Woods Kemper as "one of Kansas City's most promising young men." He was valedictorian of his high school class while also distinguishing himself on the playing fields. He was a particularly skilled horseman, both in competitive show jumping and as a polo player.

After a successful undergraduate career at Harvard University, David continued his education in business administration at Stanford University. In 1942, midway through that graduate program, David responded to the call of the war effort and enlisted in the army. His first military assignment was to the cavalry. Soon after his basic training, David's mounted unit was merged with the armored division and transferred overseas.

As a young officer and platoon leader, David experienced some of the heaviest combat in the Italian theater. He was wounded and after a short stay in the field hospital, David wrote home to assure his family that he had recovered and was headed "back into action" where he wanted to be. David's father opened that letter and read those words just a few hours before he received a telegram from the War Department informing him that David had been killed in action on April 25, 1945, less than a week before the end of hostilities on the Italian front.

First Lieutenant David Woods Kemper, tall, handsome, brilliant and brave, was 25 years old when he died.

From its inception until his own death in 2016, James M. Kemper, Jr., directed the Foundation and periodically added to the original endowment. He chose to fund organizations that had a personal connection to his family, now or in the past.

St. Mary's Pipe Organ Specifications

Original instrument - St Mary's Episcopal Church, Kansas City, MO

Installed in the tower of the new building. 1887 Pilcher & Sons, Louisville, KY

Tracker action. Two manuals and Pedal. 22 Stops, 26 Ranks, 1482 Pipes.

GREAT:

16' Double Diapason
 8' Open Diapason
 8' Viole da Gamba
 8' Doppel Flote
 8' Dulciana
 4' Octave
 2 2/3' Octave Quint
 2' Super Octave
 IV Mixture

SWELL:

16' Bourdon
 8' Open Diapason
 8' Stopped Diapason
 8' Salicional
 4' Harmonic Flute
 4' Octave
 2' Flageolet
 II Cornet
 8' Oboe
 8' Cornopeon

PEDAL:

16' Grand Open Diapason
 16' Bourdon
 8' Violoncello

 Sw/Gt, Sw/Pd, Gt/Pd
 Couplers
 Five factory-set combination
 pistons
 Tremulant

Second Instrument

1927 Rebuild by Reuter Organ Co. , Lawrence, KS

Electro-pneumatic; Three manuals and pedal; Adjustable combinations. 27 Stops, 28 Ranks

* Marks Duplexed stops (shared by more than one division).

GREAT:

16' Bourdon
 8' First Diapason
 8' * Second Diapason
 8' * Dopppe Flute
 8' Gedeckt Flute
 8' Melodia
 8' * Viol d'Gamba
 8' * Dulciana
 4' Octave
 4' * Forest Flute
 2 2/3' Octave Quinte
 8' Trumpet
 Gt/Gt 16' & 4'
 Sw/Gt 16', 8', 4'
 Ch/Gt 16', 8', 4'

CHOIR:

8' * Open Diapason
 8' * Gamba
 8' * Dopppe Flute
 8' * Melodia
 8' * Dulciana
 8' Unda Maris
 4' * Flute d'Amour
 8' Clarinet

 Tremolo
 Ch/Ch 16', 4'
 Sw/Ch 16', 8', 4'

SWELL:

16' Lieblich Bourdon
 8' Open Diapason
 8' Salicional
 8' Vox Celeste
 8' Stopped Diapason
 8' Aeoline
 4' Harmonic Flute
 2' Flageolet
 II Dolce Cornet
 8' Cornopean
 8' Oboe Bassoon
 8' * Vox Humana
 Tremolo
 Sw/Sw 16', 4'

PEDAL:

16' Double Diapason
 16' Bourdon
 16' Echo Bourdon
 8' Octave
 8' Major Flute
 8' Dolce Flute
 8' Cello
 8' Tromba
 Gt/Pd; Sw/Pd 8', 4'; Ch/Pd
 Swell expression pedal
 Great + Choir expression pedal
 Crescendo pedal; Reversible Sforzando

Third Instrument: Expansion and recondition of the 1927 Reuter instrument by Keith Gottschall, Mid States Pipe Organ Company, in collaboration with Bruce Prince-Joseph, and assisted by Doug Funston, during the 1990's. 1961 Moller Console - 4 man. + Pedal. 43 Stops, 51 Ranks, 2974 Pipes

* Pipes from Original Pilcher.

** Pipes from 1927 Reuter.

GREAT:

8' * Open Diapason (Replaced 2015)
 8' Rohr Bourdon
 4' Octave
 4' Harmonic Flute (now "Beware Flute")
 2' * Super Octave
 III Mixture (IV?)
 16' Contra Fagotto
 8' Trumpet
 8' Tuba Magna
 8' State Trompette

POSITIVE: (now "Antiphonal")

8' Spindle Flute
 4' Flachflöte (now "Spitzflöte")
 2' Principal
 1 1/3 Larigot
 1' Siffloete
 16' Barpfeife (now "Barp Pfeife")
 8' Tuba Magna (GT)
 8' State Trompette (GT)
 Ant/Ant 16'

SWELL:

16' Contra Gambe (extension)
 8' * Diapason
 8' * Stopped Diapason (now "Rohrflöte")
 8' Viole de Gambe
 8' ** Viole Celeste
 4' Principal
 4' Open Flute (now "Flachflöte")
 2' Blockflöte (now "Waldflöte")
 II Cornet (incl * and **)
 III-IV Mixture (incl * and **)
 16' Bassoon
 8' Trompette
 8' Vox Humana (now "Regal")
 4' Clarion
 Tremolo
 Sw/Sw 16', 4'

CHOIR:

8' ** Open Flute (Melodia)
 8' Erzähler (now "Skinner Celeste")
 8' Erzähler Celeste ("Skinner Celeste")
 4' * Principal
 4' Koppelflote
 2' ** Recorder (former Unda Maris)
 1 1/3' Larigot
 III Cymbal
 16' ** Clarinet
 8' Orchestral Oboe
 Tremolo
 Ch/Ch 16', 4' (Now only 4')

Gt/Ped;

Sw/Ped 8', 4';

Ch/Ped 8', 4';

Ant/Ped 8'

PEDAL:

32' Bourdon (partial extension)
 16' * Open Wood
 16' Principal (Now "Open Diapason")
 16' Bourdon
 16' Contra Gambe (SW)
 10 2/3' Gross Quinte (from Bourdon)
 8' Principal
 8' Bourdon (extension)
 6 2/5' Gross Tierce (from Bourdon)
 4' Choral Bass (from Principal)
 4' Bourdon (extension)
 16' Posaune
 16' Bassoon (SW)
 8' Posaune (extension)
 4' Posaune (extension)
 4' Basson (SW)

Reversibles: Zimbelstern, Sforzando

By the late 1980s the 1927 Reuter instrument was nearly unplayable due to years of neglect. New pipes were mostly donated, having been reclaimed from a variety of other instruments.

2015 Instrument: Expansion and recondition of the 1927 Reuter instrument by Keith Gottschall, Mid-States Pipe Organ Company, in collaboration with Bruce Prince-Joseph, and assisted by Doug Funston, during the 1990's. Great division rebuilt 2015 by Reuter.

1961 Moller Console - 4 man. + Pedal. 43 Stops, 51 Ranks, 2974 Pipes

* Pipes from Original Pilcher.

** Pipes from 1927 Reuter.

GREAT:

8' Open Diapason
 8' Rohr Bourdon
 4' Octave
 4' Beware Flute
 2' * Super Octave
 IV Mixture
 16' Contra Fagotto
 8' Trumpet
 8' Tuba Magna
 8' State Trompette

SWELL:

16' Contra Gambe (extension)
 8' * Diapason
 8' * Rohrflöte
 8' Viole de Gambe
 8' ** Viole Celeste
 4' Principal
 4' Flachflöte
 2' Waldflöte
 II Sesqui Altera (incl * and **)
 III Mixture (incl * and **)
 16' Basson
 8' Trompette
 8' Regal
 4' Clairon
 Tremolo
 Sw/Sw 16', 4'

ANTIPHONAL:

8' Spindle Flute
 4' Spitzflote
 2' Prinzipal
 1 1/3' Quinte
 1' Sifflote
 16' Barp Pfeife
 8' Tuba Magna (GT)
 8' State Trompette (GT)
 Ant/Ant 16'

CHOIR:

8' ** Open Flute
 8' Skinner Celeste II
 4' * Principal
 4' Koppelflote
 2' ** Principal
 1 1/3' Larigot
 III Cymbal
 16' ** Clarinet
 8' Orchestral Oboe
 Tremolo
 Ch/Ch 16', 4' (Now only 4')

PEDAL:

32' Bourdon (partial extension)
 16' * Open Wood
 16' Principal (Now "Open Diapason")
 16' Bourdon
 16' Contra Gambe (SW)
 10 2/3' Gross Quinte (from Bourdon)
 8' Principal
 8' Bourdon (extension)
 6 2/5' Gross Tierce (from Bourdon)
 4' Choral Bass (from Principal)
 4' Bourdon (extension)
 16' Posaune
 16' Basson (SW)
 8' Posaune (extension)
 4' Posaune (extension)
 4' Basson (SW)

Gt/Ped;
 Sw/Ped 8', 4';
 Ch/Ped 8', 4';
 Ant/Ped 8'.

Reversibles: Zimbelstern, Sforzando

2020 Instrument: Console shell, keyboards, and pedalboard retained. All electrical systems and wiring replaced with solid-state digital switching system. Additionally, in 2020, St. Mary's purchased a 3.5-rank Wicks organ (Op. 4809) which now resides in the rear upper gallery as the new Antiphonal division (the former "Antiphonal" division has been renamed as "Positive".)

2020 Reuter Rebuilt Console - 4 man. + Pedal. 46 Stops, 54 Ranks, 3193 Pipes

* Pipes from Original Pilcher. ** Pipes from 1927 Reuter. *** From Wicks op. 4809, incorporated

GREAT:

16' Gedeckt (ANT) (blank knob)
 8' Diapason
 8' Rohr Bourdon
 4' Octave
 4' Harmonic Flute
 2' * Fifteenth
 IV Mixture
 16' Fagot
 8' Trumpet
 8' Tuba Major
 8' Trompette en Chamade
 Gt/Gt 16', 4'; Gt Unis Off

SWELL: (ENCLOSED)

16' Gamba (extension)
 16' Open Wood (PED)
 8' * Diapason
 8' * Gedeckt
 8' Gamba
 8' ** Celeste
 4' Principal
 4' Open Flute
 2 2/3' * Nazard
 2' Flute
 1 3/5' ** Tierce
 III Mixture (incl * and **)
 16' Bassoon
 8' Trompette
 8' Vox Humana
 8' Hautbois (from Bassoon)
 4' Clairon
Tremolo
 Sw/Sw 16', 4'; Sw Unis off

POSITIVE:

8' Spindle Flute
 4' Flach Flute
 2' Principal
 1 1/3' Larigot
 1' Sifflöte
 16' Bärpfeife
 8' Tuba Major (GT)
 8' Trompette en Chamade (GT)
 Pos/Pos 16'; Pos Unison Off

ANTIPHONAL *:**

8' Gedeckt
 8' Gemshorn
 8' Principal
 4' Gedeckt
 4' Principal
 2 2/3' Quinte
 2' Gedeckt

CHOIR: (ENCLOSED)

8' ** Melodia
 8' Erzähler
 8' Erzähler Celeste
 4' * Principal
 4' Koppelflote
 2 2/3' Nazard (from Quinte)
 2' ** Wood Principal
 1 1/3' Quinte
 III Mixture
 16' ** Clarinet
 8' Orchestral Oboe
 8' Bärpfeife (POS) (Blank knob)
Tremolo
 Ch/Ch 16', 4', Ch Unis Off

PEDAL:

32' Bourdon (partial extension)
 16' * Open Wood
 16' Principal
 16' Bourdon
 16' Gamba (SW)
 16' Gedeckt (ANT)
 10 2/3' Gross Quinte (from Bourdon)
 8' Principal
 8' Bourdon (extension)
 8' Gedeckt (SW)
 8' Gedeckt (ANT)
 6 2/5' Gross Tierce (from Bourdon)
 4' Choral Bass (extension of Principal 8)
 4' Bourdon (extension)
 16' Bombarde
 16' Bassoon (SW)
 8' Bombarde (extension)
 4' Bombarde (extension)
 16' Fagot (GT)
 8' Trompette en Chamade (GT) (blank knob)

Reversibles: Zimbelstern, Sforzando**Couplers:**

Gt/Pd; Sw/Pd 8, 4' Ch/Pd 8, 4; Ant/Pd; Pos/Pd
 Sw/Gt 16, 8, 4; Ch/Gt 16, 8, 4; Pos/Gt; Ant/Gt
 Sw/Ch 16, 8, 4; Pos/Ch; Ant/Ch; Pos/Sw

THE LEADERSHIP OF ST. MARY'S CHURCH

RECTOR
ASSOCIATE RECTOR
DEACON
RECTOR EMERITUS
PRIEST ASSOCIATE
CHOIRMASTER AND DIRECTOR OF MUSIC
ORGANIST
CHORAL ASSISTANT
PARISH ADMINISTRATOR

SENIOR WARDEN
JUNIOR WARDEN
VESTRY

DELEGATE TO DIOCESAN CONVENTION
DELEGATE TO DIOCESAN CONVENTION
DELEGATE TO DIOCESAN CONVENTION
ALTERNATE DELEGATE TO DIOCESAN CONVENTION
ALTERNATE DELEGATE TO DIOCESAN CONVENTION

The Reverend Charles W. Everson, SCP
The Reverend Dr. Sean Kim, SCP
The Reverend Lynda Hurt
The Reverend Robert M. Hutcherson
The Reverend Larry Parrish
Dr. Anthony J. Maglione
Dr. Geoffrey A. Wilcken
Megan Moore
Raja Reed

Sharon Hunter-Putsch
Philip Lofflin
Sylvia Rose Augustus
Don Clark
Jason Dean
Betty Iorg
Kristina Krueger
Kristi Seaton
Chris Steinauer

Mrs. Virginia Murray
Mr. Raja Reed
Mr. Jason Dean
Mrs. Kristina Krueger
Mr. Charles Krueger



In August 2021, the floor of the sanctuary and chancel were finished under the skillful design of St. Mary's parishioners Justin Smith and Seth Jones. The emblem in the center of the quire was commissioned by Fr. Charles Everson, approved by the Vestry, and designed and painted by Seth Jones. The overlapping A and M represent the ancient Latin monogram of the Blessed Virgin Mary "*Auspice Maria*" - under the protection of Mary. This image is not new to St. Mary's - it exists in a slightly different form directly behind the cross above the high altar. The color blue in heraldry is the color of the Blessed Virgin Mary, as is the lily, most often known by its French name fleur-de-lis. The crown represents Mary's role as Queen of Heaven, a title with roots in the fourth century.

SERVICE TIMES

Sundays

Low Mass at 8:00 a.m.

High Mass at 10:00 a.m.

Weekdays

Low Mass at 12:00 p.m. (M,T,Th,F)

Private Confessions at 5:00 p.m. (Wed.)

Healing Mass at 6:00 p.m. (Wed.)

St. Mary's Episcopal Church

Ancient worship. Affirming faith. Genuine love.

1307 Holmes Street • Kansas City, Missouri 64106 • (816) 842-0975

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