

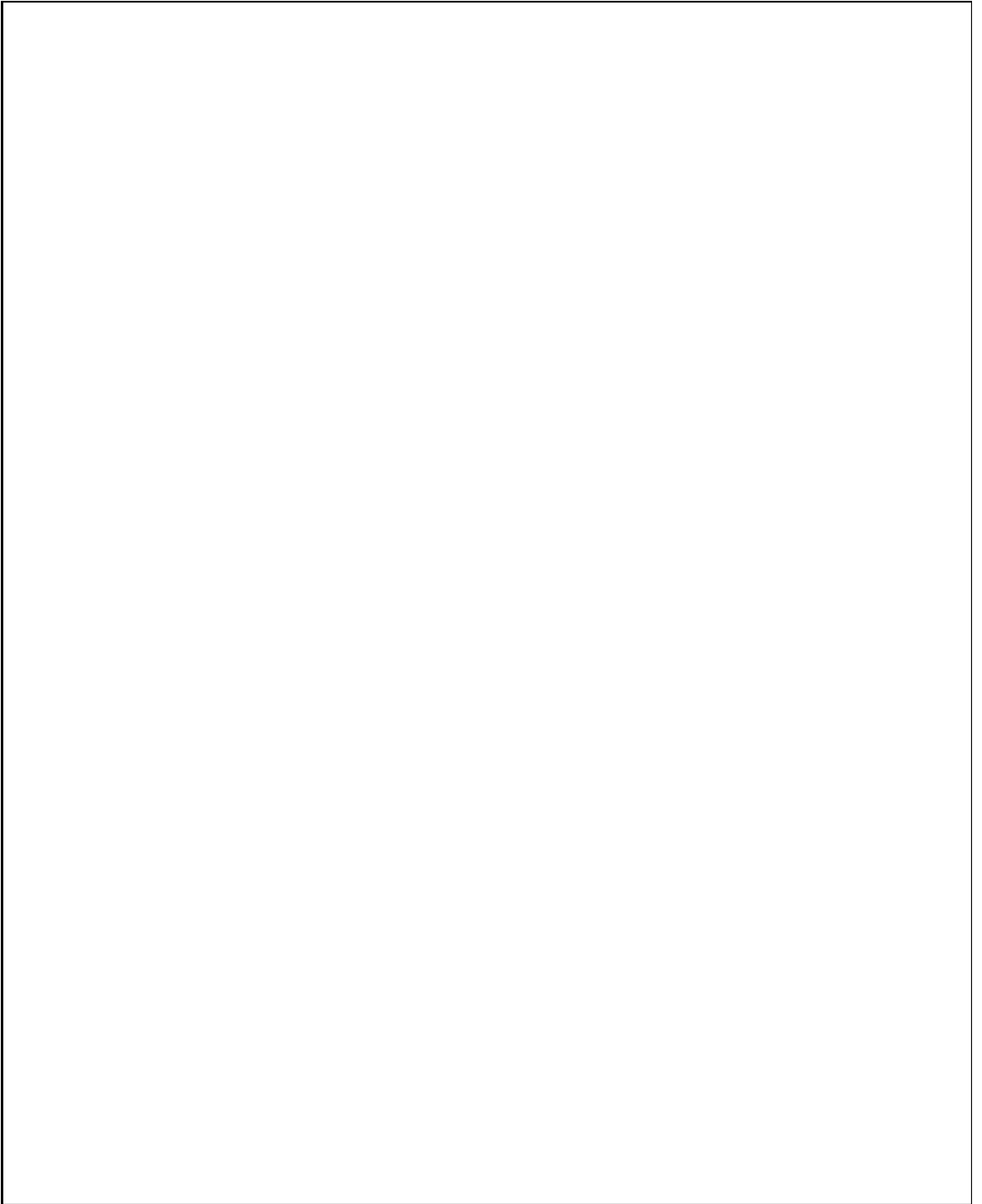
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# TE DEUM

**THE CENTENNIAL CONCERT**  
Blessed Sacrament, Seattle

# LAUDAMUS

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## TRANSLATION

Te Deum laudámus: te Dominum confitémur.	O God, we praise you; O Lord, we acclaim you.
Te ætérnum Patrem omnis terra venerátur.	Eternal Father, all the earth reveres you.
Tibi omnes Angeli; tibi cæli et univérsae potestátes.	All the angels, the heavens and the Pow'rs of heaven,
Tibi Chérubim et Séraphim incessábili voce proclámant:	Cherubim and Seraphim cry out to you in endless praise:
Sanctus, Sanctus, Sanctus, Dóminus Deus Sábaoth.	Holy, Holy, Holy Lord God of hosts,
Pleni sunt cæli et terra majestátis glóriæ tuæ.	heaven and earth are filled with the majesty of your glory.
Te gloriósus Apostolórum chorus;	The glorious choir of Apostles sings to you,
Te Prophetárum laudábilis númerus;	the noble company of prophets praises you,
Te Mártyrum candidátus laudat exércitus.	the white-robed army of martyrs glorifies you,
Te per orbem terrárum sancta confitétur Ecclésia:	Holy Church throughout the earth proclaims you,
Patrem imménsæ majestátis;	Father of boundless majesty,
Venerándum tuum verum et únicum Fílium;	with your true and only Son, worthy of adoration,
Sanctum quoque Paráclitum Spíritum.	and the Holy Spirit, Paraclete.
Tu Rex glóriæ, Christe.	You, O Christ, are the King of glory,

Tu Patris sempiternus es Filius.

you are the Father's everlasting Son;

Tu ad liberandum suscepturus  
hominem, non horruisti Virginis  
uterum.

when you resolved to save the human  
race, you did not spurn the Virgin's  
womb;

Tu, devicto mortis aculeo,  
aperuisti credentibus regna caelorum.

you overcame the sting of death and  
opened wide the Kingdom of Heaven  
to those who put their faith in you.

Tu ad dexteram Dei sedes, in gloria  
Patris.

You are seated at the right hand of  
God in the glory of the Father.

Judex crederis esse venturus.

We believe you are the Judge who is  
to come.

Te ergo quaesumus, tuis famulis  
subveni, quos pretioso sanguine  
redemisti.

And so we beg you, help your  
servants, redeemed by your most  
precious blood.

Aeterna fac cum sanctis tuis in gloria  
numerari.

Number them among your saints in  
eternal glory.

Salvum fac populum tuum, Domine,  
et benedic hereditati tuae.

Save your people, Lord, and bless your  
inheritance.

Et rege eos, et extolle illos usque in  
aeternum.

Shepherd them and raise them to  
eternal life.

Per singulos dies benedicimus te.

Day by day, we bless you

Et laudamus nomen tuum in saeculum,  
et in saeculum saeculi.

and praise your name for endless ages  
evermore.

Dignare, Domine, die isto sine peccato  
nos custodire.

Be gracious, Lord, on this day,  
and keep us from all sin.

Miserere nostri, Domine, miserere  
nostri.

Have mercy on us, O Lord, have  
mercy.

Fiat misericordia tua, Domine, super  
nos,  
quemadmodum speravimus in te.

May your mercy be upon us, Lord,  
as we place our trust in you.

In te, Domine, speravi: non confundar  
in aeternum.

In you, O Lord, I rest my hope:  
let me never be put to shame.

## NOTES

One hundred years in the life of a church is a monumental occasion that speaks to innumerable gifts and blessings, sorrows and joys, people baptized, married, and buried, and still more faithful heeding God's call to religious life. Commemorating such a grand event in music is a daunting task. No art can faithfully pay homage to all of the facets of a church's life as described above; attempting to do so results in a poor parody of a beauty that, in the likeness of the Christ whose body we collectively are, is indescribable in human terms.

This concert, then, makes no attempt to reflect all that has happened in the one hundred years since this glorious building was dedicated. Rather, it is an exuberant expression of joy, peace, and above all, thanksgiving rendered through praise. There is only one (albeit large) text rendered this evening and it is unapologetically glorious in its lauding of the Creator. Anton Bruckner's setting of the ancient "**Te Deum**" - likely written sometime between the 4<sup>th</sup> and 6<sup>th</sup> centuries - portrays divinity in all its majestic glory, drawing the mind of the listening into the vibrant imagery of the text. The more intimate moments of the text are set for the four soloists, primarily the tenor, and take on a more personal, corporeal character. The chorus, organ, and brass pull our attention to the heavens and highlight the reality of the church as a *domus Dei, porta caeli* (house of God, gate of heaven) to those who enter through its doors.

Around the *Te Deum* are two instrumental works that I think embody an ebullience fitting for this occasion. Alexandre Guilmant's **Organ Sonata No. 8 in A Major** begins with an unassuming set of moderate arpeggios and a simple theme in the pedal. Soon, though, he expands this texture and starts to venture into harmonies that build a sense of anticipation that he delays just beyond the point of expected arrival before calling upon the full organ to render the theme transformed into resplendent grandeur. The following material and movements continue this journey through senses of sorrow, playfulness, deeply ponderous peace, and final triumph.

Eugène Gigout's **Grand Choeur Dialogue** was originally written for organ solo, but this arrangement for brass and organ highlights a responsive construction that is shared with the Masses that have been celebrated in this building for over one hundred years. It calls to mind the many priests of this church who have uttered the words "*ite missa est*" or similar, and have been met with the response of the faithful: Thanks be to God.

In Christ through Mary,  
Dr. Michael Plagerman

# THE PARISH CHOIR

## SOPRANO

Caitlin Hennessy, *section leader*  
Elizabeth MacCready  
Clair Shipley  
Maggie Martin  
Lude Beletskaya  
Lauren Voss  
Mary Chmelik

## TENOR

Alan Wheaton, *section leader*  
Francis Tian  
Ed Brown  
Steve Glenn

## ALTO

Nori Heikkinen, *section leader*  
Rachael Eichenberger  
Christine Skaggs  
Anne Lashbrook  
Jenn Webster  
Dawn Barger Rivera  
Mary Geiger

## BASS

Michael Beetham, *section leader*  
Henry Herfindahl  
Brian Sennett  
Dominic Lounsbury  
Matt McGehee

# THE CANTOREI

## SOPRANO

Caitlin Hennessy  
Erin Plagerman  
Emili Rice  
Erica Wood  
Sarah Santos

## TENOR

Alan Wheaton  
Martín Eizayaga  
Kristor Cummings  
Skylar Derthick

## ALTO/COUNTERTENOR

Nori Heikkinen  
Yuhao Zhang  
Jeremy Edelstein  
Matt Gagliardi

## BASS

Michael Beetham  
Gabe Salmon  
Daniel Ferguson  
Matt Chan

# THE INSTRUMENTALISTS

Dr. Judson Scott, *trumpet*  
Gordon Ullmann, *trumpet*  
André Goodrich, *horn*  
Antonio Portela, *trombone*  
Benn Hansson, *bass trombone*  
Kyle Canaday, *organ\**

\*Bruckner only

## THE DIRECTOR



**Dr. Michael Plagerman** was appointed Director of Sacred Music at the Church of the Blessed Sacrament in 2022. His areas of musical expertise are mainly in the realm of liturgical music, choral direction, and organ playing, and he has served as a church music director for the last sixteen years. Michael previously worked as the graduate assistant conductor of the Cornell University Chorus and Chamber Choir and in the same capacity for the Women's Liturgical Choir at the Basilica of the Sacred Heart at Notre Dame, and as assistant director of the chapel choir at Pacific Lutheran University. Michael studied choral direction and vocal pedagogy with Richard Nance, Brian Galante, Stephen Spinelli, Deborah Mayer, and Stephen Lancaster.

Michael has performed widely as an organist throughout the country. In 2023-24 he was the Visiting Lecturer in Organ and Acting University Organist at Pacific Lutheran University, where he succeeded his own undergraduate organ professor, Paul Tegels. Michael holds degrees (B.Mus, M.S.M, M.F.A, D.MA.) in organ from Pacific Lutheran University (summa cum laude), the University of Notre Dame, and Cornell University and has studied with Craig Cramer, Douglas Reid, Nathan Laube, Annette Richards, and Christophe Mantoux, in addition to Paul Tegels. Michael is the recipient of the Craig Cramer Prize in Organ Performance from Notre Dame and the James D. Holloway Prize, which is PLU's highest prize in the music department across all media. His research focuses on the sounds and uses of organs in Boston at the end of the 19th century. Additionally, Michael holds the Choirmaster Certificate from the American Guild of Organists.

In the spring of 2025, Michael led the Cantorei of the Church of the Blessed Sacrament in the world premiere of Grammy-award-winning composer Kile Smith's *Jesus Stood on the Shore*, a 20-minute work for choir, soloists, and organ. In that same spring, Michael premiered Judith Bingham's *The Seven Last Words* for solo organ in the context of Blessed Sacrament's observance of *Tre Ore*. When not making music, Michael enjoys recreating at his family's central Washington farm and otherwise enjoying life with his lovely wife, Erin.

## SOLOISTS



**Michael Beetham**, baritone, holds a Master of Music degree from the University of Washington and a Bachelor of Music from Rutgers University. He has performed on the concert and opera stages as a chorister and soloist, with opera companies including Seattle Opera, Livermore Valley Opera, Pocket Opera, UW Opera, Berkeley Opera, West Edge Opera, Opera Festival of New Jersey, and Rutgers Opera. Michael believes in the power of music and the deep meaning that it brings to the Liturgy, and has been committed to performing music as part of liturgical worship throughout his career.



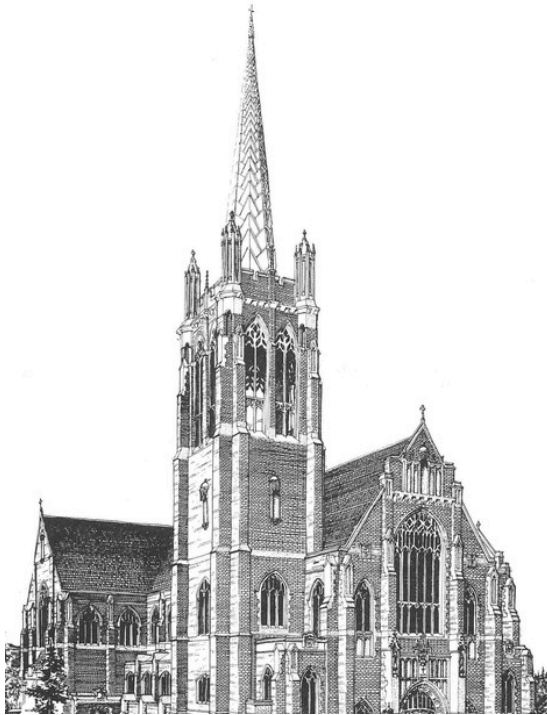
**Caitlin Hennessy** is a Seattle-based soprano and the assistant director of sacred music at Blessed Sacrament. She earned a master's degree in vocal performance from the University of Washington and a bachelor's degree in vocal performance from the University of Illinois in Urbana-Champaign. Caitlin is passionate about the art of storytelling through song, with a great appreciation for how text and poetry are woven into music. Caitlin sings in the Cantorei and the Parish Choir and is the director of the Senior Choir and the Frassati Choir. Beyond her work at Blessed Sacrament, she also teaches voice lessons and enjoys spending her free time outdoors.



**Alan Wheaton** is a staff singer at Blessed Sacrament and a regular on stage with Pacific Music Works and Classical Uncorked. A worker and athlete of diverse skills, he can also be found in the workshop restoring harpsichords, or in the gym preparing for his next boxing match.



**Yuhao Zhang** is a singer from Zhengzhou, China. She holds a bachelor's degree from the Central Conservatory of Music and a master's degree from the Manhattan School of Music. She is currently pursuing a Doctor of Music Arts at the University of Washington with Prof. Thomas Harper. She has appeared in *Der Fliegende Holländer*, *L'enfant et les sortilèges*, *The Magic Flute*, *La Cenerentola*, *Der tapfere Soldat*, as well as numerous opera scenes. Outside of her operatic work, she enjoys attending musicals and exploring a wide range of popular music.



## UPCOMING CONCERTS

*blessed-sacrament.org/concerts*

### **SECOND SATURDAY**

The voice and piano studio of José Luis Muñoz.  
This is a free concert.

**Saturday, 11 October 2025**  
7:30pm

### **SECOND SATURDAY**

The piano and organ students of Kyle Canaday,  
Principal Organist at the Church of the Blessed  
Sacrament.

**Saturday, 8 November 2025**  
7:30pm

### **LAKE UNION CIVIC ORCHESTRA**

Martínez “Sinfonia;” Mozart “Exsultate,  
Jubilate” with Julia Johnson, soprano; Mozart  
Symphony No.29. Details and tickets at  
[luco.org](http://luco.org)

**Saturday, 15 November 2025**  
7:30pm

### **GALLERY CONCERTS**

Clarinetist Dominic Giardino joins forces with  
cellist Nathan Whittaker and fortepianist  
Jonathan Oddie for Beethoven’s iconic  
Gassenhauer Trio, as well as works by Anton  
Eberl and Franz Joseph Haydn.

**Saturday, 22 November 2025**  
7:30pm  
**Sunday, 23 November 2025**  
3:00pm

### **MESSIAH**

The seasonal presentation of selections from  
George Frideric Handel’s well-loved  
masterwork, *Messiah*. Reception to follow.

**Friday, 5 December 2025**  
7:30pm  
**Saturday, 6 December 2025**  
3:00pm

### **CHRISTMAS AT THE CONSOLE**

Principal Organist of Blessed Sacrament , Kyle  
Canaday, presents a program of music for the  
holidays on the Ruth and Paul Manz Organ.  
Holiday reception to follow.

**Saturday, 13 December 2025**  
7:30pm

# STOPLIST

Bigelow and Co. Organ Builders  
Op. 31/45

## The Ruth and Paul Manz Organ

### GREAT

Bourdon	(1-24 from pedal)	16
Præstant		8
Chimney Flute		8
Harmonic Flute		8
Octave		4
Dolce Flute		4
Octave		2
Sesquialtera		II
Mixture		IV
Trumpet		8
Chamade	<i>prepared</i>	8

### SWELL

Oak Gedackt	8	
Viola da Gamba	8	
Voix Celeste	8	
Viol-Principal	4	
Open Flute	4	
Nasard	2 <sup>2/3</sup>	
Conical Flute	2	
Tierce	1 <sup>3/5</sup>	
Plein Jeu	III	
Clarinet	16	
Oboe	8	
Chamade	<i>prepared</i>	8

### PEDAL

Resultant	32	
Præstant	16	
Bourdon	16	
Octave	(ext.) 8	
Bourdon	(ext.) 8	
Octave	4	
Posaune	16	
Posaune	(ext.) 8	
Chamade	<i>prepared</i>	8

Bell Star
Great to Pedal
Swell to Pedal
Swell to Great
Tremulant ( <i>effects manual divisions only</i> )

Combination action with 60 levels of memory, eight generals (all duplicated on toe studs), six divisionals per manual and pedal and piston sequencer.

Flexible Wind

Manuals = 3.5 inches of wind  
Pedal = 3.9 inches of wind.

## THE HISTORY OF THE ORGAN

Built in 2004 for the Lutheran School of Theology at Chicago, the “Ruth and Paul Manz” organ is so named to acknowledge the contribution of the Manz’s to the world of church music. When Blessed Sacrament purchased the instrument in 2023, it was decided to keep the name as a way of paying homage both to the origins of the organ and to the work of Ruth and Paul. For increased flexibility, the decision was made to prepare for the addition of a chamade to be electrically keyed and located below the loft railing. The scale of this rank will be identical to the Great *Trumpet*, with its distinction coming from both proximity and orientation. Additionally, a 32' *Resultant* will be formed from the already electrically keyed 16' *Bourdon*.

The Manz organ is 26 feet tall, 16 feet wide, 9 feet deep, and weighs approximately 18,000 pounds. At 31 ranks it is a substantial two manual organ, with independent 16-foot stops on both manuals, as well as a variety of other colors.

In its new home at Blessed Sacrament, the organ accompanies weekend Masses, including choral anthems, congregational hymnody and psalmody, and the noon choral Mass each week. It is available for use by the community and parishioners and will be featured four times yearly in the Manz Organ Recital series.

Information about the church’s other instruments can be found at [blessed-sacrament.org/instruments](https://blessed-sacrament.org/instruments). Our instruments are available for you to try! Just send an email to the Director of Sacred Music at [mplagerman@bspwa.org](mailto:mplagerman@bspwa.org) to set up an appointment.

## FRIENDS OF MUSIC AT BLESSED SACRAMENT

Music at Blessed Sacrament and its concert arm specifically could not exist without the generous support of individual donors who, in addition to their regular gifts to the church, choose to specifically support music. We are grateful to these "Friends of Music" for making this evening and all our concerts and liturgical music possible.

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\$10,000 +

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Chris Maddock

Michael Ann Sagin  
Anonymous, *in memoriam Marcia  
Smith and Reid Smith*  
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Jason Wetzel  
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WITH THANKS TO THE STAFF OF  
THE CHURCH OF THE BLESSED SACRAMENT

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Prior Superior of the Dominican Community at Blessed Sacrament

**The Reverend Dominic David Maichrowicz, O.P.**  
Pastor of the Church of the Blessed Sacrament

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Assistant Director of Sacred Music

**Kyle Canaday**  
Principal Organist

**Youngjin Joo**  
Assistant Organist

**And to all the volunteers who contributed their time  
and talent to make this concert possible. Thank you!**



# THE CHURCH OF THE BLESSED SACRAMENT

- To Praise - To Bless - To Preach -

5050 8<sup>th</sup> Avenue Northeast  
Seattle, WA 98105