

MUSICAL PRAYER

DARLENE FRANZ

oboe & English horn

JOSEPH ADAM

piano & organ

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*Romanze in A Minor*, op. 94, no. 1

Robert Schumann  
1809–1856

Schumann composed the *Three Romanze* for oboe and piano on the 7th, 11th, and 12th of December, 1849, at the end of an extraordinarily productive year that included the composition of most of his chamber music for winds and piano. It is believed that he wrote them as a Christmas gift to his wife, the famed pianist Clara Wieck Schumann, who performed them privately in the Schumann household on December 27, 1849.

*Intermezzo in E-flat Major*, op. 117, no. 1

Johannes Brahms  
1833–1897

The three *Intermezzi*, written in 1892, are among the last Brahms wrote for solo piano, and among his very last compositions. The first Intermezzo is prefaced by words from a Scottish lullaby (though in Herder's translation into German), which begins: "Baloo, my babe, lie still and sleep; it grieves me sore to see thee weep." Brahms places the melody in an inner voice surrounded by a gently rocking accompaniment. The central section moves from E-flat major to E flat minor, taking the listener to even more remote regions of sombre reflection.

*Spiegel im Spiegel* (1978/2007)

Arvo Pärt  
b. 1935

*Spiegel im Spiegel* (Mirror in the Mirror) is one of the best known and most performed pieces by Arvo Pärt and also one of his last compositions before his departure from his native Estonia. Originally composed for violin and piano, the composer has adapted the work for a wide variety of melodic instruments. The musical material of *Spiegel im Spiegel* is presented with utmost clarity and strictness, consisting of solely the melody of the solo instrument and the three-note piano accompaniment. The structure of the piece follows a strict formula, where no note is left to chance. The title directly reflects what is happening in the music: each ascending melodic line is followed by a descending mirror phrase. Initially, the melody consists of only two notes, with another note being added with each of the following phrases, thus creating a seemingly endless continuum. After each distancing, the melody returns to the central pitch of B-flat, which, according to the composer, is like "returning home after being away." The piano part accompanies the melody part at each step like a "guardian angel," as the composer himself likes to say. In addition to the accompaniment, the piano part includes tintinnabuli notes – like little bells that alternately sound above and below the melodic line, following a fixed formula.

This seemingly simple composition poses a great challenge to a musician in bringing the music alive during the performance. The composer believes that first and foremost, the musician has to have something to say to himself or herself and to others: “Everything redundant must be left aside. Just like the composer has to reduce his ego when writing the music, the musician too must put his ego aside when performing the piece.” Purity and innocence are the qualities valued by the composer in the performance of his music.

*Fugue in G Minor, BWV 578*

Johann Sebastian Bach  
1685–1750

The “Little” *Fugue in G Minor* (little in contrast to the great *Fantasia and Fugue in G Minor, BWV 542*), is no work of small merit, and one of Bach’s most recognized organ works. The work dates from sometime between 1703 and 1707, in the early years of Bach’s professional career, when he was organist in the city of Arnstadt. The fugue’s four-and-a-half-measure subject is worked out in four voices, the pedal voice being honored as the full equal of the three manual voices – even to the extent that the feet are required, in one electrifying passage late in the Fugue, to have a go at a sixteenth note figuration of the countersubject.

*Variations on “Amazing Grace”*

Calvin Hampton  
1938–1984

Tomas Stacy, longtime English hornist for the New York Philharmonic, commissioned Calvin Hampton in 1983 to write a set of variations for a recording Mr. Stacy was planning. They agreed upon the the hymn “Amazing Grace.” The piece was written over an extended period of time, as Hampton would work on a variation or two for each time the two got together to rehearse. Although it is not known which verse of the hymn refers to which variation, the composer did indeed use the verses as inspiration for what developed in the variations.

**DARLENE FRANZ** enjoys an active freelance career, appearing as a soloist, chamber music collaborator, and orchestral musician throughout the Pacific Northwest and beyond. She is a sought-after performer on both modern and historical oboes, and has played with Seattle Baroque, Seattle Pro Musica, the Northwest Sinfonietta, Pacific Baroque Orchestra (Vancouver, B. C.), California Bach Society, and the Seattle Bach Choir among many other groups. In 2018 she gave the West Coast premiere of Joseph Pollard White’s Concerto for oboe d’amore and orchestra with the Thalia Symphony. This past February she played English horn for *The Passion of St. Thomas More*, a chamber opera by Garrett Fisher, at Texas A&M University.

A respected educator, Dr. Franz maintains a large private teaching studio, and is a frequent adjudicator and coach, most recently for Seattle Youth Symphony’s Endangered Instruments Program, and for Vivace Chamber Players. As a member of the Philharmonic Wind Quintet from 1998–2015, she introduced the sound of the oboe to over 200,000 elementary school students throughout Western Washington. Darlene plays regularly at St. James Cathedral during the monthly Prayer Services with Music from Taizé.

**JOSEPH ADAM** was first appointed Cathedral Organist at St. James Cathedral in 1993, and was named Director of Music in 2018. There he leads a program that includes three adult choirs and three youth choirs

that provides music for nearly 600 services annually, as well as an extensive concert series that presents a wide range of choral and organ programs.

A dedicated educator, for twenty years he taught organ and harpsichord as a faculty member at the University of Puget Sound in Tacoma. Continuing this work, he was recently named Artist in Residence in Organ at the University of Washington for the 2019-2020 academic year. As Resident Organist of the Seattle Symphony Orchestra since 2003, he performs regularly as a member of the keyboard section of the orchestra, undertaking organ, harpsichord, piano and celesta parts, as well as annual solo recitals.

His playing received international attention when he was awarded the First Prize in the St. Albans International Organ Competition in 1991, one of the most prestigious organ competitions in the world. His subsequent performances have included recitals in notable venues throughout Europe and America. During the coming year, he will be a part of a series of recitals at St. James Cathedral that will present performances of the complete organ works of Louis Vierne in celebration of the 150th anniversary of the composer's birth. His performances this season include recitals at St. Mark's Cathedral in Seattle, St. Cecilia Cathedral in Omaha, and Stanford University. He recently gave performances of the Poulenc *Concerto* and Respighi *Suite for Organ and Strings* with the North Carolina Symphony at the new Cathedral of the Holy Name of Jesus in Raleigh.

Joseph Adam was educated at The University of Iowa, the Eastman School of Music, and the University of Washington, and concertizes as a member of the Windwerk Artists cooperative.