

ROBERTA HANSEN DOWNEY

violoncello

JOSEPH ADAM

piano

Suite populaire espagnole (1925)

El paño moruno – The Moorish cloth

Nana

Canción

Polo

Asturiana

Jota

Manuel de Falla

1876–1946

Sonata in E Minor, op. 38

Allegro ma non troppo

Allegretto quasi Menuetto

Allegro

Johannes Brahms

1833–1897

MANUEL DE FALLA was a Spanish composer and pianist; along with Isaac Albéniz, Francisco Tárrega, and Enrique Granados, he was one of Spain's most important musicians of the first half of the 20th century. He has a claim to being Spain's greatest composer of the 20th century, although the number of pieces he composed was relatively modest. Born in Cadiz, he relocated with his family to Madrid by 1900, and began to receive recognition for his compositions. He spent seven years in Paris before returning to Madrid in 1914 at the onset of World War I, and then lived and worked in Granada from 1921 until 1939, when he immigrated to Argentina after the rise of Francisco Franco.

Suite populaire espagnole was originally written as *Siete canciones populares españolas* (“Seven Spanish Folk-songs”), a 1914 set of traditional Spanish songs arranged for soprano and piano by Falla. Besides being Falla's most-arranged composition and one of his most popular, it is one of the most frequently performed sets of Spanish-language art songs. The styles and provenance of the songs are strikingly diverse. They are from different parts of Spain: an asturiana is from Asturias, in the north; “Jota” is from Aragón in the northeast; “Nana” is a lullaby, and “Polo” a wild desire for revenge on an unfaithful lover. All the texts deal with love and the courting process, whether playfully, seriously, or tragically. Falla and Paul Kochanski arranged six of the songs (omitting No. 2 and changing the order) for violin as *Suite populaire espagnole*; it was later transcribed for violoncello by Maurice Maréchal, professor of violoncello at the Paris Conservatoire from 1942–1963.

Chamber music played a vital part in the creative work of **JOHANNES BRAHMS**. Throughout his career, he was intensely attracted to this form of composition, and he produced a substantial number of works for various ensembles, most often combinations of two instruments, but also as many as six. He wrote for the usual combinations, such as violin and piano and the string quartet, but he also experimented with unusual ensembles like horn, violin, and piano (*Trio*, op. 40) and sextets of pairs of violins, violas, and violoncellos (*Sextets*, op. 18 and 36). His chamber works rank among the most significant and at the same time the most intimate and personal contributions Brahms bestowed upon the music world.

How irresistible an attraction chamber music was for Brahms is revealed by an episode which occurred in the last years of his life. After he had passed his sixtieth birthday, Brahms, always prone to ruthless self-criticism, insisted that his creative work had come to a stop. He turned to a project that required more technical skill than real inspiration and arranged a number of folk songs for voice and piano. When he delivered the manuscript to his publisher, he ominously remarked that he had thus expressed his “adieu as a composer.”

There is no clear dividing line to be drawn in Brahms between the symphonic and chamber music styles. At the outset of his career, Robert Schumann, in the prophetic article “Neue Bahnen” (“New Paths”), described the young Brahms’s instrumental compositions as “veiled symphonies,” while the 20th century musicologist and philosopher Theodor Adorno wrote of the chamber music character of the four symphonies. Finally Arnold Schönberg, who inaugurated a new era in the understanding of Brahms with his essay “Brahms the Progressive,” made an orchestral version of the Piano Quartet in G Minor, op. 25 – yet another testimony to the close relationship between the two genres in Brahms’ musical thought.

Brahms composed several early violin sonatas, which he characteristically withheld from later publication and later destroyed, but it seems particularly fitting that his first published duo sonata was for piano and violoncello, both instruments he had played as a child. His piano playing, of course, was that of a master, but he had also reached a significant level of accomplishment on the cello. The first three movements of the originally four-movement E minor Cello Sonata were composed in 1862, probably in his native Hamburg, where Brahms spent much of the summer; the fourth movement was composed in 1865 in Lichtenthal near Baden-Baden, where he was resident most of the time from early May to late October. That same summer saw the completion of the Sextet for strings (op. 36), and a number of choral works. Little can be known about the origin and compositional process of the first three movements, except that an Adagio was later suppressed, probably on musical grounds. Brahms’ surviving correspondence from 1862 makes no reference to the sonata, and no manuscript material has survived.

Although the sonata was quite widely performed in the first years after its publication in 1867, its reception was mixed. However, by the end of Brahms’ life, his two sonatas were being widely performed, and by the first decades of the twentieth century had become a mainstay in the repertoire of many distinguished cellists. Today, they are generally considered along with Beethoven’s five sonatas for cello and piano as the finest contributions to the cello repertoire by any German composer.

The E Minor Sonata owes much of its character to its thematic material – the main theme of the first movement is related to the “Contrapunctus 3” from Bach’s *The Art of the Fugue*, and the third movement bears some resemblance to “Contrapunctus 13” from the same work. Certainly, the general character of the work is fugal, a result from Brahms’ intensive study of counterpoint with Robert and Clara Schumann in the mid-1850s.

The structure of the first movement follows the traditional sonata-allegro form, but the placement of the instruments in relation to each other is quite fresh and astonishing. The cello is often the bass support of the entire harmonic structure, and the piano is often in the soprano in both hands. This constant shifting of registers, with the cello now above, now below, now in between the hands of the pianist, creates an intimate fusing of the two instruments, so that there is no feeling of a more important voice which is continuous – the lead is constantly shifting. The other unusual feature of the sonata is that there is no slow movement per se, and in effect the first movement, although marked *Allegro*, becomes the piece’s center of gravity (Brahms would return to this same formula near the end of his life with his Sonata in E-flat Major for clarinet or viola and piano).

The second movement is a wistful minuet; it begins with four notes in the piano which then become a motific connection to the Trio. This binding is characteristic of the thematic mastery of Brahms, both in its efficacy and its subtlety. The last movement is a powerful free fugue, or perhaps better described as a dramatic movement in fugal style, with a contrasting episode in the relative major. The whole winds up in a viscerally exciting and accelerated coda.



ROBERTA HANSEN DOWNEY grew up in Seattle and Tacoma. She earned her Bachelor of Music at the University of Southern California, studying cello with Gabor Rejto, and continued her cello studies with Cordelia Wikarski-Miedel. She was a winner of the Northwest Young Artist Competition and the Don Bushell Concerto Competition. She joined the Northwest Chamber Orchestra in 1978, and subsequently joined the Seattle Symphony in 1982. After her first six seasons with the Orchestra, Roberta took time off to earn her Master's Degree in Performance at the Eastman School of Music. She is a frequent guest artist on the Second City Chamber series in Tacoma.

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, 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 named Artist in Residence in Organ at the University of Washington in 2019. As Resident Organist of the Seattle Symphony Orchestra since 2003, he has performed regularly with the SSO, as well as numerous solo recitals. 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. Joseph Adam holds undergraduate and graduate degrees in piano performance from The University of Iowa, and the Performer's Certificate in Organ from the Eastman School of Music; he is a Candidate for the DMA at the University of Washington, and concertizes as a member of the Windwerk Artists cooperative.



ST. JAMES CATHEDRAL
CATHOLIC ARCHDIOCESE
of SEATTLE, WASHINGTON

Friends of Cathedral Music

Your support is invaluable! So that we can recognize the people whose love for Cathedral music makes the concert series possible, unless you request otherwise, Friends of Cathedral Music donors of \$250 or more are acknowledged in concert programs throughout the year. Please make checks payable to “St. James Cathedral” and write “Friends of Cathedral Music” in the memo line. Mail with this form to:

St. James Cathedral
Music Office
804 Ninth Avenue
Seattle, WA 98104

You may make your donation online at www.stjames-cathedral.org/music – click the green “Donate” button at the bottom of the page. On the donation page, please type “Friends of Cathedral Music” under “Special Note,” as well as how you wish your acknowledgement to appear in program listings.

Yes! I want to be a Friend of Cathedral Music for the 2020–2021 season. Enclosed is my tax-deductible contribution in the amount of \$_____.

Angel (\$250-\$499)

Seraphim (\$2,500 or more)

Archangel (\$500-\$999)

Other (*freewill offering*)

Cherubim (\$1,000-\$2,499)

Name _____

Please print as you wish your name to appear in program listings.

I prefer not to be listed in programs.

Address _____

City/State _____

Zip Code _____ Phone _____

Email _____

Email addresses are used only for concert reminders and notifications of special donor events.

Friends of Cathedral Music

The Baillargeon Family – St. James Music Fund
The Estate of Elmars & Cécilia Zemgalis

The Friends of Cathedral Music is a society of music lovers that helps to support the Cathedral's concert series and other musical activities. Our goal is twofold: to make our concert series self-sustaining, and to celebrate and recognize the people whose love for Cathedral music makes it possible. Your annual gift will contribute to St. James Cathedral's national reputation as a musical, cultural, and spiritual center, and will allow us to expand our concert season, building on the acclaimed program's historical success, and bringing the best of sacred music to St. James Cathedral throughout the year.

We are grateful to the following individuals and families who have made a tax-deductible donation to the Friends of Cathedral Music in the 2019–2020 and/or 2020–2021 concert seasons:

SERAPHIM (\$2,500 or more) Anonymous ♦ Charles Francoeur ♦ Peg Haggerty ♦ George & Mary Kenny ♦ Jim & Lora Melhorn ♦ Microsoft Matching Gifts Program ♦ Ernie Munoz ♦ Rose Southall ♦ Donald Verfurth ♦ ♦

CHERUBIM (\$1,000–\$2,499) Anonymous ♦ Joseph Adam ♦ Ray & Betsy Baalman ♦ The Reverend David Brant ♦ John & Kim Brockenbrough ♦ Katherine Graubard & Bill Calvin ♦ Marc Carlson ♦ Joan & Frank Conlon, *in memory of Marie Materi* ♦ Carina & John Dellinger ♦ David & Shelley Hovind ♦ Stephanie Hunt ♦ Glenn Lux ♦ Bill McJohn ♦ Domenico Minotti ♦ Mary Pigott ♦ The Very Reverend Michael G. Ryan ♦ Matthew A. Wilkins ♦ The Reverend Stephen S. Woodland ♦ ♦

ARCHANGEL (\$500–\$999) Anonymous [3] ♦ Dan & Carol DeMatteis ♦ Eleanor Dowson Bossart, *in memory of Edmund Bossart* ♦ Mrs. Charmaine French-Allaka ♦ Clare Impett Gallagher ♦ Patty Hall ♦ Mary Ann Kelson ♦ Mary & Michael Lee ♦ Gregory & Sandy C. B. Miller ♦ Joseph Petrotta ♦ Patricia Repikoff ♦ Jesse Richardson ♦ Paul & Peggy Robertson ♦ Dr. & Mrs. James Van Olst ♦ Patrick White & Pauline Smetka ♦ June & Roger Whitson ♦ Jerry & Jo Ann Wiesner ♦ ♦

ANGEL (\$250–\$499) Anonymous [5] ♦ John & Marlies Amaya ♦ Michael Barclay ♦ Flora Bowers ♦ Robert Bowlin ♦ C. Jocelyn Brubeck ♦ Anita G. Bryant & Thomas Kress ♦ James R. Buskirk ♦ E. Scott Casselman ♦ Marilyn & William Cranston, *in memory of James & Jewelyn Impett* ♦ Gregory & Veronica Freeman ♦ Jamie & Lisa Froman ♦ Yolinda & Robert Gervais ♦ Andrea Lairson & Bob Gomulkiewicz ♦ John & Elisabeth Graham ♦ Michael Gruber ♦ Warren Guykema & Kathryn Daniel ♦ Mary Kay Haggard ♦ Kay & Mike Kaiser ♦ Mike Kaminski & Rubén de Anda ♦ Mary & Tom Kelly ♦ Corinna Laughlin & Maria Laughlin ♦ Jeanne Marie Lee ♦ Samuel Libra ♦ Margrit Lindal ♦ Alice Mailloux ♦ Lisa Mary Matchette ♦ Marianne Greenbaum & Michael Maxin ♦ Celeste McDonell ♦ Tom & Christine O'Connor ♦ Phyllis Ohrbeck ♦ Stephen R. Pace ♦ Emma O. Patterson ♦ John & Carol Penny ♦ Rosemary Peterson ♦ Madeline A. Renkens ♦ Frank & Maureen Santoni ♦ Paul & Mary Anne Snow ♦ Thomas Tamada ♦ Sharon Whitson, *in honor of June & Roger Whitson* ♦ ♦

GIFTS MADE IN MEMORY OF JEWELYN "JULIE" CARVALHO IMPETT (1935–2020)
Michael Connolly ♦ Marilyn & William Cranston ♦ Bev & Jim Mauser ♦ Colin McRae

Upcoming Livestreamed Concerts & Musical Prayer

St. James Cathedral ❖ Seattle

Liturgical Music Events

Sunday, December 20 at 6:30pm ♦ A Service of Readings and Carols

Friday Musical Prayer in the Cathedral

Join us each Friday evening at 6:30pm as our Cathedral Musicians and friends present meditative music to soothe the soul and bring a quiet end to a busy week.

November 13 ♦ John Carrington, *harp*

November 20 ♦ Alexander White, *trumpet*, with Joseph Adam, *organ*

November 27 ♦ Samuel Libra, *organ*

December 4 ♦ Mark Hilliard Wilson, *guitar*

December 11 ♦ Ko-Ichiro Yamamoto, *trombone*, with Joseph Adam, *organ*

January 1 ♦ Mark Hilliard Wilson, *guitar*, with Marjorie Bunday, *mezzo-soprano*

The complete organ works of Louis Vierne

The French composer Louis Vierne, organist of the Cathedral of Notre-Dame in Paris from 1900 until his death in 1937, left us an invaluable legacy in his compositions for the organ. We continue our observance of the 150th anniversary of Vierne's birth with a survey of his music written for the King of Instruments. Each program is livestreamed at 7:00pm and is approximately forty minutes in length.

Thursday, November 19 ♦ Samuel Libra, Cathedral Associate Organist ♦ *Symphony No. 4 in G Minor*

Tuesday, December 1 ♦ Joseph Adam, Cathedral Organist ♦ *Symphony No. 5 in A Minor* (note program change)

Date TBA ♦ Joseph Adam, Cathedral Organist ♦ *Symphony No. 6 in B Minor*

Chamber Music for strings and piano by Johannes Brahms

The chamber music of Johannes Brahms is among the most treasured and beloved music composed in the late 19th century. Join us in these programs, each featuring one of the sonatas written for strings and piano, with musicians from the Seattle Symphony Orchestra. Each program is livestreamed at 7:00pm, and is approximately forty-five minutes in length.

More dates to be announced soon.

The Cathedral Music website will have updates and additions to this schedule as it develops. For the most up-to-date schedule, please visit www.stjames-cathedral.org/music/concerts.