

MUSICAL PRAYER

PAUL TAUB

flute

JOSEPH ADAM

organ

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*Trois Mouvements* for flute and organ (1934-35)

Jehan Alain  
(1911–1940)

arr. Marie-Claude Alain

Andante  
Allegro con grazia  
Allegro vivace

Jehan Alain was a French organist and composer of the first half of the 20th century. His father was his first organ teacher, and all of his siblings were organists. His compositional style was influenced by Debussy, Messiaen and music of Asia. Serving with the Eighth Motorized Armour Division of the French army, he was killed in the Battle of Saumur, often considered the first major battle of the French Resistance. His youngest sister, organist Marie-Claude Alain, who lived until 2013, made over 260 recordings, making her the most-recorded organist in the world. She championed her brother's music and adapted this work in 1975 for flute and organ from the original flute and piano.

*Sonata* for Ryūteki and Shō, or Flute and Organ, Op. 121 (1968)

Alan Hovhaness  
(1911–2000)

I. Andante  
II. Andante  
III. Andante  
IV. Andante  
V. Andante

Alan Hovhaness was a prolific American composer of the 20th century. Largely self-taught and a student of musical cultures of the world from his ancestral Armenia to India to Japan, Hovhaness was one of the first American composers to incorporate non-Western instruments and musical forms into his creative work. He spent several years in the early 1960s immersed in music from Japan, learning to play the *ryūteki* and *shō*, both woodwind instruments used in the *gagaku* style, an imperial court music. The *ryūteki* is a flute, and the *shō* a mouth organ sounding a bit like a harmonica but with the possibility of playing sustained, complex chords, so the adaptation to western flute and organ was not a far-fetched idea. Hovhaness moved to Seattle in the 1970s and lived here for the rest of his life.

*Every Monday* (2021) for flute alone  
*world premiere*

Julie Mandel  
(b. 1923)

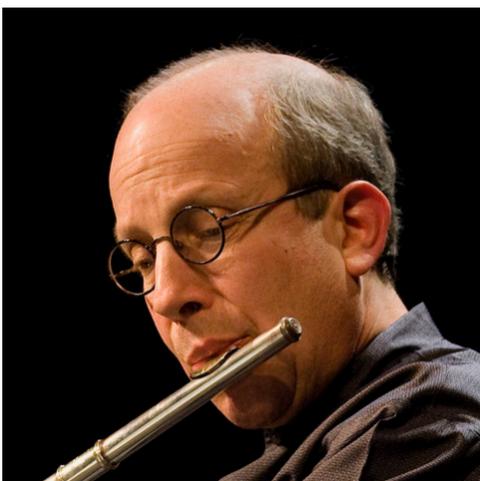
Julie Mandel, composer and lyricist, writes chamber music, opera, musical theater, popular and art songs. She is Concert Director of the Long Island Composers' Alliance, a long-time Treasurer of New York Women Composers, and a member of the American Composers Forum and ASCAP. She has received the Burton Award for Contemporary Music for her *String Quartet No. 3* recorded by the Meridian String Quartet on their CD *Diverse Light* and published by Theodore Presser. Her work has been recorded and performed widely. She has received many ASCAP Awards and several awards from Meet The Composer. Her recent solo piano suite *INTERVALS, 24 Works for Piano*, each of which begins with a different interval, has been recorded in its entirety by Hadassah Guttman. Various pieces from the collection have been played at concerts by Andrea Lodge, Blanche Abram, Hadassah Guttman and Paolo Bartolani.

*Sonata No. 1 in C major*, Op. 1, No. 1 for flute and organ

Anna Bon di Venezia  
(c.1740–c.1767)

Adagio  
Allegro  
Presto

Anna Bon di Venezia was a composer who lived and worked at the end of the Baroque era and into the “bridge” to the Classical period, writing at a time sometimes known as the Rococo. To contextualize, she was born approximately ten years before the death of J. S. Bach, or 16 years before the birth of Mozart. Her parents were both court musicians, working in St. Petersburg, Bayreuth, and for the Esterházy court at Eisenstadt. Few details are known about Bon's early life. Remarkably, Bon published only three opus numbers while she was alive, including a set of six Flute Sonatas, her Opus 1, that were published in Nuremberg in 1756 when the composer was just 16 or 17 years old. This first Sonata follows the baroque/classical format of slow/fast/fast, with the slow movement being quite ornamented by the composer herself.



Recognized as one of today's leading interpreters of contemporary music, flutist **PAUL TAUB** is known as a long-time Professor of Music at Cornish College of the Arts in Seattle (retired, 2018), and as a presenter of innovative concerts with repertoire ranging from Bach to Takemitsu to Pēteris Vasks. He has performed widely across North America, Europe and in Central America and Asia, having appeared in venues such as Symphony Space/New York, Benaroya Hall/Seattle as well as twice at the Warsaw Autumn Festival, San Francisco's Other Minds Festival, the Beijing Summer Festival and for the New York Flute Club. For more than twenty years he was the flutist and Executive Director of the Seattle Chamber Players, commissioning over 100 new works and performing in Moscow, St. Petersburg, Beijing, Milan, Kiev, Copenhagen, and other major

European cities, as well as presenting over 100 concerts in Seattle.

As a chamber musician, Taub has performed regularly with ensembles and collaborators as diverse as the Seattle Modern Orchestra, Byron Schenkman and Friends, the Seattle Symphony Chamber Music Series, pianist Jovino Santos Neto, and guitarist Michael Partington. As a concerto soloist, he has appeared with Seattle's

Philharmonia Northwest, the Seattle Modern Orchestra, and many other regional orchestras. His two solo CDs – *Edge*, on Periplum, and *Oo-Ee*, on Present Sounds, feature many works commissioned or premiered by Taub by composers including Pēteris Vasks, Giya Kancheli, Janice Giteck, Bun-Ching Lam, and Sergei Slonimsky. He has also recorded on Innova, CRI, New Albion Tzaddik and many other labels in music ranging from that of John Cage (in a collector's item vinyl box set of Cage conducting *Atlas Eclipticalis*) to works by Paul Dresler, Reza Vali, Anna Clyne, John Luther Adams, and many other American and international composers.

Taub has served two terms on the Board of Directors of both the National Flute Association and Chamber Music America, and is currently the President of the Seattle Flute Society. He works closely with the Baltic Arts Council Northwest and is on the Advisory Board of the Seattle Modern Orchestra.

He received a Bachelor of Music from Rutgers University and an MFA from the California Institute of the Arts. His teachers include James Scott, Michel Debost, Samuel Baron, Karl Kraber, and David Shostac, plus Marcel Moyse and Robert Aitken whom he considers his mentors.

Visit [paultaub.com](http://paultaub.com) for more information.



**JOSEPH ADAM** was first appointed Cathedral Organist at St. James Cathedral in 1993, and was named Director of Music in 2018. 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 the Fall of 2019. As Resident Organist of the Seattle Symphony Orchestra since 2003, he performs regularly as a member of the keyboard section of the orchestra, as well as frequent 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. Joseph Adam holds a BM and MFA in piano performance from The University of Iowa, the Performer's Certificate in Organ from the Eastman School of Music, and is a Candidate for the DMA in Organ Performance at the University of Washington. He concertizes as a member of the Windwerk Artists cooperative.

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