

MUSICAL PRAYER

JOSEPH ADAM

*St. James Cathedral Director of Music & Cathedral Organist
Resident Organist, Seattle Symphony
Artist in Residence in Organ, University of Washington School of Music*

Toccatà in F Major, BWV 540

Johann Sebastian Bach
1685–1750

This majestic work by Bach is a combination of both southern German styles of toccata figuration over a sustained pedal point and the exuberant pedal solos that are so typical of much northern German præludia. Bach was a master at synthesizing national styles of composition into something quite his own. The sheer exuberance of this work has made it a favorite with organists for centuries.

Onder een linde groen – Under a green linden tree

Jan Pieterszoon Sweelinck
1562–1621

The magnificent organ of Amsterdam's *Oude Kerk* was a visible symbol of the prosperity of the "Golden Age" in the Netherlands. As organist of the church, Sweelinck's duties included giving recitals during market days, often including variation sets on well-known tunes of the day. *Under a green linden tree* was a lengthy English tune, which inspired Sweelinck to create this lively set of variations.

Flute tune

Thomas Arne
1710–1778

Thomas Arne was a prolific composer for the theatre, and wrote music for more than sixty different productions at the theatre at London's Covent Garden. Unfortunately, most of these compositions were lost in a disastrous fire in 1808, and Arne's reputation did not live on as it might have. He is mostly remembered as the composer of "Rule, Britannia," from music for the play *The Masque of Alfred*. This charming movement is from one of eight keyboard sonatas that Arne wrote and published in 1756.

Cantabile, op. 53

César Franck
1822–1890

The principal organ works of César Franck may only be twelve in number, but they occupy a large position in the development of organ repertoire in the 19th century. The *Cantabile* was composed in 1878, and is based on a single theme, heard initially on both the Swell trumpet and oboe stops.

Prelude and Fugue in B Major, op. 7, no. 1

Marcel Dupré
1886–1971

Dupré composed his first set of three preludes and fugues as a young student in preparation for the examinations for the Grand Prix de Rome around 1910. Dupré's organist friends considered them so difficult that they were nearly unplayable, and it wasn't until 1920 that they were finally published. Dupré described this work as "an explosion of cheerfulness, a joyous carillon."

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.