

MUSICAL PRAYER

DAVID P. HOFFMAN EMILY OSTROM

baritone

oboe

JOSEPH ADAM

organ

Schmücke dich, o liebe Seele, BWV 654

Johann Sebastian Bach
(1685–1750)

One of Bach's most finely-crafted chorale settings for organ, *Soul, adorn thyself with gladness* was composed during Bach's tenure as the Court Kapellmeister in Weimar in the years between 1707 and 1717. Later in Leipzig, Bach collected and revised a number of settings from the Weimar years into a collection that has since been known as the "Leipzig Eighteen," perhaps the most diverse collection of pieces Bach ever wrote. This chorale is an example of an "ornamented chorale," where the composer takes the basic chorale notes and adds elaborate ornamentation along with an extensive melodious accompaniment.

Ich habe genug, BWV 82

Bach

This cantata for bass, oboe, and strings is a part of Bach's third cycle of cantatas composed for the Thomaskirche in Leipzig between 1725 and 1728; it was written for the Feast of the Purification of the Virgin Mary on February 2, 1727. It was evidently one of Bach's more favorite cantatas, as the score and parts indicate subsequent performances in 1731, 1735, and 1746. It is generally thought that the scoring for solo bass voice is an allusion to Simeon's son in the biblical story of the presentation of Jesus in the Temple.

1. ARIA

Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!

Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

It is enough.
I have held the Savior, the hope of all peoples,
In the warm embrace of my arms.
It is enough.

I have seen him,
My faith has impressed Jesus on my heart;
Now I wish this very day
To depart from here with joy.

2. RECITATIVE

Ich habe genug.
Mein Trost ist nur allein,
Dass Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

It is enough.
My one consolation is this:
That I am Jesus' beloved and he is mine.
In faith, I hold him.
For in Simeon, I already see
The joy of life to come.
Let us go forth with Simeon!
Ah! if only the Lord
Would free me from my body's enslavement;
Ah! if indeed my liberation were soon,
With joy I would say to you, O World,
It is enough.

3. ARIA

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!

Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.

Hier muss ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

Slumber, my weary eyes,
Fall softly and close in contentment.

O World, I will linger here no more.
For indeed, I find nothing in you
Pleasing to my soul.

Here I am resigned to misery,
But there, there I shall feel
Sweet peace and quiet rest.

IV. RECITATIVE

Mein Gott! wann kömmt das schöne: Nun!

Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

My God! When will I hear that precious word:
"Now!"
Then I will depart in peace,
And rest both here in the humus of the cool earth
And there within your bosom.
My departure is at hand,
O World, good night!

V. ARIA

Ich freue mich auf meinen Tod,
Ach, hätt er sich schon eingefunden.

Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

With gladness, I look forward to my death,
(Ah! if only it had already come.)

Then shall I escape all despair
That still enslaves me now on earth.

DAVID HOFFMAN has enjoyed a long music career both collaborating with and as a member of a number of Seattle-based ensembles, including the St. James Cathedral Cantorei and Choir, Seattle Symphony Chorale, Byrd Ensemble, Opus 7, Seattle Pro Musica, and many others. As a soloist, Mr. Hoffman has enjoyed many opportunities primarily as Bass/Baritone soloist for St. James Cathedral in Seattle, but also Paper Puppet Opera's *Winterreise* productions, and a host of other collaborations around the city. Growing up in the Seattle area, Mr. Hoffman enjoyed an early start to his music education as a member of the esteemed Northwest Boychoir. David continued his pursuit with a minor in Performance Voice from Harvey Mudd College and the Claremont Colleges Joint Music Program. After a brief career as soloist and section leader for the San Diego Master Chorale, Mr. Hoffman moved back to Seattle where he has enjoyed the many aforementioned opportunities granted him. David has truly appreciated all of the kindness afforded him by the Seattle music community, St. James Cathedral, and the many organizations he has worked with throughout his career.

EMILY OSTROM is an oboist and singer who divides her time between Seattle and New York. She is currently undertaking a Master's degree from The Juilliard School, studying Baroque oboe with a full scholarship in the Historical Performance department. She has performed on tour with Juilliard415 in New Zealand, Paris with Les Arts Florissants, and San Francisco with Philharmonia Baroque Orchestra. Other recent engagements have included a mixture of Baroque and modern oboe: Seattle Baroque Orchestra, Seattle Metropolitan Chamber Orchestra, Seattle Rock Orchestra, Pacific Baroque Orchestra, Bitterroot Baroque and the Indiana University Baroque Orchestra. As a vocalist, she has sung with a number of professional choirs including St. James Cathedral Cantorei and Women's Schola, St. James Church (New York City), St. Joseph's Church Yorkville, Emerald Ensemble, Lacock Scholars (London), and as a soloist with the Medieval Women's Choir. She is passionate about educating the next generation, currently serving as the oboe fellow for Juilliard's Music Advancement Program, and previously coaching oboe students in the Seattle Youth Symphony Orchestra's Endangered Instruments Program. She holds double bachelor's degrees in oboe performance and neuroscience from Oberlin College and Conservatory, and a master's degree in vocal performance from the University of York.

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. He continues this work at the University of Washington as Artist in Residence in Organ at the University of Washington for the 2019-2020 academic year. Resident Organist of the Seattle Symphony Orchestra since 2003, he performs regularly with the orchestra.

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. 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.