

MUSICAL PRAYER

MEAGHAN GUTERMAN

soprano

JOSEPH ADAM

piano

Poèmes Juifs (1916)

Chant de Sion – *Song of Zion*

Chant de la pitié – *Song of Pity*

Chant de Forgeron – *The Blacksmith's Song*

Lamentation – *Lamentation*

Darius Milhaud

(1892–1974)

The songs from *Poèmes Juifs* (Jewish Poems) were composed in 1916, when the aftermath of the Dreyfus affair was still perceptible in France. Darius Milhaud set anonymous poems found in a magazine, which had been translated to French from Hebrew. Milhaud's Judeo-Provençal heritage was an essential part of his identity, and each piece in this cycle is dedicated to a Jewish friend or relative. He experiments with polytonality between voice and piano, while melodies and countermelodies are passed back and forth, bringing a cohesiveness to the songs. The piano ostinati help set the mood for the poetry, both supporting and contrasting with the singer.

Le passage de la mer Rouge (1708)

Recitatif: Israël dont le Ciel – *Israel, from which the heavens*

Aria: Ingrats, que vos plaintes finissent – *Ingrates, that your complaints end*

Élisabeth Jacquet de la Guerre

(1665–1729)

With the twelve cantatas which make up her two books of *Cantates françaises sur des sujets tirez de l'Écriture* (Cantatas in French on subjects drawn from Scripture), Élisabeth Jacquet de la Guerre left a body of sacred cantatas with few equivalents in French Baroque music. The 'Shade of Lully', 'the foremost female musician in the world', as she was described by the *Mercure Galant* in December 1691, Mademoiselle de la Guerre had been known at court since the age of five, appearing regularly there, playing, improvising, and singing before the king. This notably gifted harpsichordist came from a long line of Parisian makers and performers of the instrument. In 1684 she married the organist Marin de La Guerre and thereafter combined her maiden name with her husband's. Having ceased to attend court, she acquired a high reputation as a harpsichordist and teacher of the harpsichord. Her first publication in 1687 naturally consisted of pieces for her own instrument. She became interested in the most up-to-date Italian genres, and began composing trio sonatas like Couperin and Rebel. Jacquet de la Guerre quite often used duple meter for recitatives, and employed

unexpected harmonic shifts. She also incorporated Italian vocal styling into the work, with strategic use of rests, and intricate vocal lines to emphasize important words. When she was widowed in 1704, her musical activity intensified: in the space of four years she set before the public a large proportion of her output, including the first French sonatas for violin and harpsichord and three books of cantatas, the first two of which are on sacred subjects. After this she seems to have stopped composing, with the exception of a Te Deum for the recovery from illness of Louis XV in 1721. She died in Paris in 1729.

Deux Mélodies Hébraïques (1914)

Kaddisch
L'énigme éternelle

Maurice Ravel
(1875–1937)

Chansons populaires (1910)

Chanson hébraïque

Maurice Ravel

The *mélodies* of Maurice Ravel span the entire chronology of his creative output, from his earliest songs written during his student years at the Paris Conservatory, to the cycle *Don Quichotte à Dulcinée*, his last compositions in any genre. In 1910 Ravel entered seven settings for a competition organized by the *Maison du Lied* in Moscow. The four *Chants populaires* published the following year were those that won prizes. In the hypnotic rhythms of the *Chanson hébraïque* we hear that penchant for monotony that runs through all Ravel's music. The success of the *Chanson hébraïque* led in 1914 to a commission from Alvina Alvi, a soprano with the St. Petersburg Opera, to harmonize two further Hebrew melodies. Kaddisch (in Aramaic, 'qaddish') is a liturgical chant, the Magnificat of the synagogue service, but also sung by mourners after the death of a close relative. The mood is one of contained ecstasy, and tension is built out of the jarring between the melismata of the voice and the simple accompaniment with its unremitting G naturals. *L'énigme éternelle* is, by contrast, squarely metrical. The eternal puzzle of existence resolves into tra-la-las and the harshly repetitive accompaniment underlines the futility of pursuing the topic, in line with the composer's agnostic stance that he found it hard enough to fathom his own motives without trying to understand those of a celestial Being.



MEAGHAN GUTERMAN is a Seattle-based soprano, where she is a section leader and cantor at St. James Cathedral, and sings with the Mägi Ensemble. She has also sung with Chorosynthesis and the Starlight Carolers. Before coming to Seattle, Meaghan sang with various ensembles in Milwaukee and Chicago, and was a section leader and soloist at the Basilica of St. Josaphat, Fox Point Lutheran, and North Shore Presbyterian Church. Meaghan has also served as a soloist and section leader at Congregation Shalom. Meaghan holds a BM from The University of Iowa, and a MM from the University of Wisconsin in Milwaukee; she is currently pursuing a DMA in vocal performance at the University of Washington. She teaches privately, and has two young children, 2½ years and 10 months old, who keep her on her toes.

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 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, 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 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.

Texts and translations

Poèmes Juifs (Milhaud)

Jewish Poems

Chant de Sion

Ce n'est la rosée ni la pluie,
ce sont mes larmes qui arrosent,
Ô Sion, tes montagnes.
Ce n'est pas le feu ni le soleil,
c'est notre sang qui fait rougir,
Ô Sion, tes cieux!

Et une vapeur monte,
formée des larmes de nos yeux
jusqu'au ciel, et devient de la pluie.
Et ces eaux douces apaisent notre esprit,
l'esprit de ceux qui pleurent Jerusalem.

Ces larmes des yeux
sont une consolation pour l'âme,
un remède au cœur brisé;
ce sont elles qui fortifient
les cœurs abattus
et qui apaisent l'âme agitée.

Chant de la pitié

Dans les champs de Bethléem,
une pierre se dresse solitaire.
Antique tombe.
Mais dès que minuit sonne,
on voit une Beauté
quitter sa demeure souterraine

Song of Zion

*It is neither the dew nor the rain,
it is my tears which water
your mountains, O Zion.
It is not fire or the sun,
it is our blood which reddens
your skies, O Zion!*

*And a mist rises,
made from of the tears of our eyes
up to the sky, and becomes rain.
And these sweet waters soothe our spirit,
the spirit of those who weep for Jerusalem.*

*These tears
are a consolation for the soul,
a cure for the broken heart;
it is they which strengthen
the crushed hearts
and which soothe the soul in turmoil.*

Song of Pity

*In the fields of Bethlehem,
a rock stands alone.
Ancient tomb.
But as soon as midnight sounds,
one sees a Beauty
leave her underground dwelling*

pour venir sur la terre.
Là voilà qui chemine
silencieuse vers le Jourdain.
Là voilà qui silencieusement
contemple les ondes sacrées.
Une larme tombe alors de son œil pur
dans les ondes paisibles du fleuve.
Et doucement les larmes
s'écoulent l'une après l'autre,
tombent dans le Jourdain,
emportées entraînées
par le mystère des eaux.

Chant de Forgeron

Près du Jourdain il y a une maison de forgeron,
Un forgeron alerte comme un cavalier
y fait sa besogne.
Et en soufflant il y attise la flamme,
souffle, souffle, cela entretient
la flamme, le feu éternel qui brûle dessous.
Que fais-tu là ô forgeron?
Je suis en train de préparer
le fer pour le cheval du Messie.

Lamentation

Au ciel sept chérubins
silencieux comme les rêves font la besogne.
Devant le trône de sa gloire
ils se tiennent en rond.
C'est là qu'ils préparent
des étoffes lumineuses pour le Messie.
Tout ce qui est sublime,
Tout ce qui est majestueux,
Tout ce qui est beau,
Tout ce qui est noble,
Tout ce qui est bon et pur.
Et ceci, ils le prennent
avec tout ce qui est clarté et Lumière.

Et les anges, les sept chérubins,
élèvent leurs voix d'abandonnés,
voix de sanglots et de plaintes.

Et jusqu'à ce jour elle n'est pas encore achevée,
elle n'est pas encore achevée l'âme du Messie.

*to come upon the earth.
There she is, making her way
silently towards the Jordan.
There she is silently
contemplating the sacred waves.
A tear then falls from her pure eye
into the peaceful waves of the river.
And gently the tears
flow, one after the other,
fall into the Jordan,
carried away, caught up
in the mystery of the waters.*

The Blacksmith's Song

*Near the Jordan stands a blacksmith's house,
A blacksmith, quick as a horseman,
he works there.
And with the bellows he fans the flame there,
Blow, blow, it sustains
the flame, the eternal fire which burns below.
What are you doing there, o blacksmith?
I am preparing
the shoe for the Messiah's horse.*

Lamentation

*In heaven seven cherubim
quiet as the dreams do the work.
Before the throne of his glory
they join in a circle.
It is there that they make ready
brilliant fabrics for the Messiah.
All that which is sublime,
All that which is majestic,
All that which is beautiful,
All that which is noble,
All that which is good and pure.
And this, they take
with all that which is clarity and Light.*

*And the angels, the seven cherubim,
raise their voices, voices of the abandoned,
voices of sobs and of laments.*

*And to this day it is still not completed,
the soul of the Messiah is still not completed.*

Le passage de la mer Rouge (Jacquet de la Guerre) The crossing of the Red Sea

Recitatif:
Israël dont le Ciel vouloit briser les fers
Fuyoit loin du Tiran la triste servitude;
Mais il sent à l'aspect des mers

Recitative:
*Israel, from which the heavens has wanted to break the irons,
Escaped far from the tyrant of sad servitude;
But it feels at the sight of the seas*

Renâitre son incertitude.
Moÿse entend déjà ces murmures nouveaux:
Devois-tu nous conduire à ces affreux abîmes
Et l'Égypte pour ces victimes
Eût-elle manquée de tombeau?

Air:

Ingrats, que vos plaintes finissent,
Reprenez un plus doux espoir;
Il est un souverain pouvoir
À qui les Ondes obéissent.
Il s'arme pour votre secours,
Les flots ouverts vont vous apprendre
Que la main qui régla leurs cours
A le pouvoir de les suspendre.

*To be reborn his uncertainty,
Moses, turn again these new murmurs;
Must you lead us to this frightful abyss?
And Egypt for her victims,
Has she not enough tombs?*

Air:

*Ingrates, that your complaints end,
Take a sweeter hope;
He is the sovereign power
To whom the waves obey.
He arms himself for your help,
The waters open will teach you
That the hand which regulated their course
Has the power to suspend them.*

Deux mélodies hébraïques (Ravel) Two Hebrew melodies

Kaddisch

Yithgaddal
weyithkaddash
scheméh rabba
be'olmâ diverâ
'khire' outhé
veyamli'kh mal'khouté
behayyé'khon, ouveyome'khôn
ouve'hayyé'khon de'khol beth yisraël
ba'agalâ ouvizman qariw
weimrou Amen.

yithbara'kh.
Weyisctab'h
weyith paër
weyithromam
weyithnassé
weyithhaddar
weyith'allé
weyithhallal
scheméh dequodschá
beri'kh hou,
le'èlâ ule'èlâ min kol bir'khatha weschiratha
touschbehatha wene'hamathâ
daamirân ah!
be'olma ah!
weimrou Amen.

L'énigme éternelle

Frägt die Velt die alte Casche
Tra la la.
Entfernt men

Kaddish

*He shall be magnified
and He shall be sanctified,
His name great
throughout the world which He has created
according to His will.
And He shall establish His kingdom
in your lifetime, and during your days
and during the life of all the house of Israel,
speedily and soon in the near future.
And you shall say, "So be it."*

*Be blessed.
And He shall be praised,
And He shall be glorified,
And He shall be exalted,
And He shall be extolled,
And He shall be honored,
And He shall be adored,
And He shall be lauded,
the Holy Name.
Blessed be He,
beyond all blessings and hymns,
praises and consolations,
that are ever spoken, ah!
in the world, ah!
And you shall say, "So be it."*

The eternal enigma

*Everyone asks the old question
Tra la la.
One answers*

Tra la la.
Un as men will kennen sagen
Tra la la.

*Tra la la.
And if one wishes, one can say
Tra la la.*

Chanson hébraïque (Ravel) Hebrew song

Mejerke, main Suhn, oi Mejerke, main Suhn,
Zi weiss tu, var wemen du steihst?
“Lifnei Melech Malchei hamlochim,” Tatumju.

*Mayerke, my son, o Mayerke, my son,
do you know before whom you stand?
“Before the King of Kings,” dear father.*

Mejerke, main Suhn, oi Mejerke, main Suhn,
Wos ze westu bai lhm bet'n?
“Bonej, chajei, M'sunei,” Tatumju.

*Mayerke, my son, o Mayerke, my son,
what then will you ask of him?
“Sons, life, sustenance,” dear father.*

Mejerke, main Suhn, oi Mejerke, main Suhn,
Oif was darks tu Bonei?
“Bonim eiskim batoiroh,” Tatumju.

*Mayerke, my son, o Mayerke, my son,
why do you need sons?
“Sons to study the Torah,” dear father.*

Mejerke, main Suhn, oi Mejerke, main Suhn,
Oifs wos darfs tu chajei?
“Kol chai joiducho,” Tatumju.

*Mayerke, my son, o Mayerke, my son,
why do you need life?
“All that lives shall give thanks,” dear father.*

Mejerke, main Suhn, oi Mejerke, main Suhn,
Oif wos darfs tu M'sunei?
“W'ochalto w'sowoto uweirachto,” Tatumju.

*Mayerke, my son, o Mayerke, my son,
Why do you need sustenance?
“You shall eat and be satisfied,
so you can bless God,” dear father.*