

MUSICAL PRAYER

ALEXANDER WHITE

trumpet & cornet

JOSEPH ADAM

organ

Trumpet Voluntary: Prince of Denmark's March

Jeremiah Clarke
(c. 1674–1707)

A trumpet voluntary is a musical composition for the organ played using the trumpet stop. Trumpet voluntaries are associated with the English Baroque era and usually consist of a slow introduction followed by a faster section with the right hand playing fanfare-like figures over a simple accompaniment in the left hand. In some instances, the trumpet stop is replaced by the cornet or a flute stop. Echo effects are also sometimes used. The *Prince of Denmark's March* is undoubtedly the best-known trumpet voluntary; for many years it was attributed to Henry Purcell, but is now known to have been the work of Jeremiah Clarke, written circa 1700.

“Méditation” from *Thaïs*

Jules Massenet
(1842–1912)

Jules Massenet's *Méditation* is an instrumental entr'acte performed between the scenes of Act II in the opera *Thaïs*. In the first scene of Act II, Athanaël, a Cenobite monk, confronts Thaïs, a beautiful and hedonistic courtesan and devotée of Venus, and attempts to persuade her to leave her life of luxury and pleasure and find salvation through God. It is during a time of reflection following the encounter that the *Méditation* is played by the orchestra. In the second scene of Act II, following the *Méditation*, Thaïs tells Athanaël that she will follow him to the desert.

Amazing Grace

arr. Robert S. Wallace II
(b. 1946)

Amazing Grace is a Christian hymn published in 1779, with words written in 1772 by the English poet and Anglican clergyman John Newton. Newton wrote the words from personal experience. He grew up without any particular religious conviction, but his life's path was formed by a variety of twists and coincidences that were often put into motion by others' reactions to what they took as his recalcitrant insubordination. *Amazing Grace* was written to illustrate a sermon on New Year's Day of 1773. It is unknown if there was any music accompanying the verses; it may have been chanted

by the congregation. It debuted in print in 1779 in Newton and Cowper's *Olney Hymns* but settled into relative obscurity in England. In the United States, it became a popular hymn used by Baptist and Methodist preachers as part of their evangelizing, especially in the South during the Second Great Awakening of the early 19th century. It has been associated with more than twenty melodies. In 1835, American composer William Walker set it to the tune known as New Britain in a shape note format.

Aria

Flor Peeters
(1903–1986)

Flor Peeters was the pre-eminent Belgian organist of the 20th century, a prolific composer and noted teacher. *Aria* dates from the War years; it originated in 1943 as the slow movement of a Sonata for trumpet and piano, and it is still a permanent fixture on exam syllabuses for aspiring young trumpeters. Peeters also arranged it for violin, for cello, and for solo organ, and it is in this form that it is most often heard. The expressive melody unfolds above an accompaniment of soft repeated chords.

The Maid of the Mist

Herbert L. Clarke
(1867–1945)

Herbert L. Clarke is regarded by many as one of the finest cornet players of all time, noted not only for his amazing technique but also for his warm, lyrical tone. He has left a multitude of cornet solos as well as collections of studies which are still very widely used. He was a member of The Sousa Band briefly in 1893 and again from 1898 to 1917, where he was not only the distinguished cornet soloist but also assistant director. *The Maid of the Mist* dates from 1912 and is named after the famous sightseeing boat trips at Niagara Falls.

Herz und Mund und Tat und Leben, BWV 147

Jesus bleibet meine Freude

Johann Sebastian Bach
(1685–1750)

Jesu, joy of man's desiring is the most common English title of the 10th and last movement of the cantata *Herz und Mund und Tat und Leben, BWV 147* ("Heart and Mouth and Deed and Life"), composed by Johann Sebastian Bach in 1723. Written during his first year as Kantor at the Thomaskirche in Leipzig, this chorale movement is one of Bach's most enduring works. Though Bach was hardly considered a saint by his students and contemporaries in Leipzig, he was obviously sincere when he wrote, "The aim and final end of all music should be none other than the glory of God and the refreshment of the soul. If heed is not paid to this, it is not true music." With his demanding schedule, Bach must have felt a need for spiritual assistance very often. In addition to many other responsibilities, he composed and rehearsed over 250 different cantatas in five yearly sets – one for each Sunday of the year.

Prayer of St. Gregory

Alan Hovhaness
(1911–2000)

The Armenian-American composer Alan Hovhaness was one of the most individual musical voices in 20th-century American music. Extraordinarily prolific, he completed more than 500 compositions during his lifetime. Born in Boston, he made his permanent home in Seattle in the early 1970s. The *Prayer of St. Gregory* began life as an intermezzo in Hovhaness's opera *Etchmiadzin*, composed in

1946. The present excerpt, described by Hovhaness as "a prayer in darkness," was soon extracted as a separate work, and is one of his most popular short pieces. The person referred to in the work's title is St. Gregory the Illuminator, who at the beginning of the fourth century brought Christianity to Armenia. This calm work, in a moderate tempo, begins with gentle chords, chorale-like, in Hovhaness's unmistakable modal melodic and harmonic vein, over which a slow trumpet melody gradually unfolds itself.

"Fanfare-Rondeau" from *Premier Suite de symphonies*

Jean-Joseph Mouret
(1682–1738)

Jean-Joseph Mouret was a French composer whose dramatic works made him one of the leading exponents of Baroque music in his country. Though most of his works are rarely performed, Mouret's name survives today thanks to the popularity of the Fanfare-Rondeau from his first *Suite de symphonies*, which is known to faithful PBS viewers as the signature tune of *Masterpiece Theatre*.

A variety of instruments from the **TRUMPET** family are being played in tonight's Musical Prayer. The modern orchestral trumpet reached its standard form in the early 20th century, built from cylindrical brass tubing, bent twice in an oblong shape, and terminating with a flared bell. Three pistons, occasionally four, enable the player to alter the length of the tubing in order to play notes beyond a single harmonic series. Trumpets are built in varying sizes to extend the range of the instrument family; the most often encountered are pitched either in "C" for orchestral work, or "B-flat" for band work. Smaller trumpets, or "piccolo trumpets," enable a player to perform at the upper ranges of the instrument with greater ease and accuracy, as well as produce a more brilliant tone, and are commonly used for the performance of baroque trumpet music. While most American trumpets are constructed with piston valves, European trumpets are also made with rotary valves, similar to a French horn; along with a somewhat more conical bore, it produces a sound that is rounder and mellower. Alexander will use his rotary valve trumpet in the Bach. Similar to the trumpet, though always pitched at "B-flat," the **CORNET** is built from tubing that has a gentle conical shape, producing an even more rounder, mellower sound; it will be heard in tonight's performance of *The Maid of the Mist*.



ALEXANDER WHITE returned to the Seattle Symphony in 2015 as Associate Principal Trumpet after being Principal Trumpet of the Malaysian Philharmonic during their 2014–2015 season. From 2012 to 2014, White held a temporary contract with the Seattle Symphony, and was Associate Principal Trumpet of the Seoul Philharmonic from 2010 to 2012. He was the winner of the Olga Koussevitzky Young Artist Award (2009 Winds Division), the first time a trumpet player ever placed in the competition. White was admitted to The Juilliard School in 2004 with Presidential Distinction, and went on to receive his bachelor's and master's degrees there under teachers Raymond Mase and Mark Gould. In addition to his work with the SSO, he has been principal trumpet of the St. James Cathedral Brass since 2016.

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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