

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

Passacaglia in D Minor, BuxWV 161

Dieterich Buxtehude
1637–1707

Early- and mid-baroque organ passacaglias have tended to be overshadowed by the *Passacaglia in C Minor* by Johann Sebastian Bach, a consummate masterpiece in every sense of the word. Buxtehude's *Passacaglia in D Minor* is likely a late work, composed after 1690, and is unusual in containing two modulations away from the home key. It is quite possible that the young Bach became acquainted with this work while living with his older brother after their parents' death; an apocryphal story relates the young Bach stealthily copying by candlelight from a manuscript in his brother's library, which had been placed off-limits. The sole source of this work is the *Andreas Bach Buch*, copied by the eldest Bach son, Johann Christoph Bach.

Livre d'Orgue

Récit

Tierce en taille

Pierre Du Mage
c1676–1751

The eight pieces forming Pierre Du Mage's *First Organ Book* are his only works to have come down to us (unfortunately, there was never a *Second Organ Book...*). Little else is known for certain about him, though he was probably born in Beauvais, where his father was a musician at the cathedral. Du Mage was organist at the cathedral in Laon from 1712 until 1719, whereupon he abandoned music and focused his professional activities as a diocesan administrator. His few compositions reveal solid craftsmanship, particularly heightened sensitivity, and genuine emotion, leaving little doubt as to Du Mage's qualities as a musician.

Erbarm dich mein, O Herre Gott, BWV 721
Herzlich tut mich verlangen, BWV 727

Johann Sebastian Bach
1685–1750

Apart from Bach's several collections of chorale preludes, he left numerous settings of individual chorale melodies, treated in a wide variety of approaches and affects. These two settings of Lenten chorales are amongst the finer works from Bach's younger years. *Have mercy on me, O Lord God*, is

an extremely atmospheric piece and unique in Bach's output. The melody of the Passion chorale was already very well known in the 18th-century, and is set melismatically as the obbligato upper voice of an highly expressive four-part texture.

Suite for Organ, op. 5
Prélude

Maurice Duruflé
1902–1986

Once primarily known by the cognoscenti of the organ world, the works of Maurice Duruflé have become a treasured part of the 20th-century repertoire for the organ and choirs. Duruflé's compositions, though limited in number, are highly distinguished, each a masterpiece. He paid tribute to his composition teacher Paul Dukas with his *Suite, op. 5*, composed in 1933.

Duruflé supplied the following description of the work: "The Prélude, which is somber in character, is composed in the form of a diptych. A single theme, presented in three successive expositions, gradually accumulates the power of the organ, [culminating in a mighty peak on full organ]. The second part consists of a long recitative, developing the first notes of the theme, [concluding with a quiet and introspective restatement of the opening theme]."

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 2019. As Resident Organist of the Seattle Symphony Orchestra since 2003, he has performed regularly in 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 last season included recitals at St. Mark's Cathedral in Seattle, St. Cecilia Cathedral in Omaha, and Stanford University. He also 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.

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