

MUSICAL PRAYER

KO-ICHIRO YAMAMOTO

trombone

JOSEPH ADAM

organ

Sinfonia in F Major

Comodo

Allegro

Adagio

Presto

Giovanni Battista Pergolesi

1710–1736

arr. Joseph Schmid

Despite his brief life of twenty-six years and a career that spanned only six, Pergolesi's fame eclipsed most other composers in the second half of the eighteenth century. His posthumous celebrity was such a magnet that publishers and opera directors alike attributed his name to hundreds of vocal and instrumental works by lesser-known composers, thereby hoping to reap large financial profits. The ever-observant music critic Charles Burney commented, "The instant [Pergolesi's] death was known, all Italy manifested an eager desire to hear and possess his productions."

Pergolesi followed the Neapolitan tradition of his predecessors, composing primarily vocal works for the stage and church. However, of the some sixty-odd instrumental works falsely bearing his name, the *Sinfonia in F Major* is undoubtedly authentic based on extensive research of his handwriting and the manuscript's watermarks. *Sinfonia* as a title for a solo instrumental work may be misleading, but it follows essentially the *sonata di chiesa* format of four contrasting movements. It possesses an unmistakable charm and spontaneity. The final movement may be particularly familiar to our ears from the score to the ballet *Pulcinella* that Igor Stravinsky crafted for the *Ballets Russes* at the Paris Opéra in 1920.

Sonata (1977)

Moderato

Adagio

Vivo

Harald Genzmer

1909–2007

Born near Bremen, Harald Genzmer began to study at the Berlin Hochschule für Music with Paul Hindemith (composition, until 1934), Rudolf Schmidt (piano), Alfred Richter (clarinet), and Curt Sachs (musicology). From 1934 to 1937 he worked as a répétiteur, later as assistant conductor at the Breslau Opera House. In 1938 he began to teach at the Volksmusikschule Berlin-Neukölln, where also Hindemith had been teaching before.

After military service, Genzmer was appointed professor of composition and Assistant Director at the new Musikhochschule of Freiburg in 1946, then, from 1957 to 1974, at the Munich Hochschule für Musik. His works include all genres, with exception of opera, and show many signs of Hindemith's influence in style and a sense of practicality.

Morceau symphonique, op. 88

Alexandre Guilmant
1837–1911

For many years at the Paris Conservatory, year-end examinations included the performance of a newly-commissioned work, often composed by Conservatory faculty members. Some of these *Pièces de concours* have been forgotten; others have become standard recital and teaching pieces in the curriculum of various instruments. One of these *Pièces de concours* was the *Morceau symphonique, op. 88*, by the renowned organist and composer Alexandre Guilmant, Professor of Organ at the Conservatoire from 1897 until 1911. The work, written for the examinations in 1902, combines a wide range of musical demands while demanding advanced performance techniques.



KO-ICHIRO YAMAMOTO, one of the foremost Japanese trombonists of his generation, is the principal trombonist of the Seattle Symphony, a faculty member of the University of Washington School of Music, and the newest member of the Center City Brass Quintet. He formerly was a trombonist with the Metropolitan Opera Orchestra in New York City for 10 seasons. In summer 2012, he was the acting principal trombonist of the New York Philharmonic and co-principal trombonist of the All Star Orchestra.

Active as a soloist, recitalist, chamber music performer, and clinician, Ko-ichiro has performed with many groups, including the New York Philharmonic, Metropolitan Opera Chamber Orchestra, and as a guest solo principal trombonist of the NHK Symphony Orchestra, Tokyo. He is also an active recording artist and has performed on numerous TV and movie recordings in New York and Tokyo. Besides that, he has been invited frequently to give recitals and master classes throughout the United States, Asia and Europe.

Ko-ichiro has been a guest soloist with Tokyo Symphony Orchestra, the Osaka Municipal Symphonic Band (OMSB), New Philharmonic Japan, U. S. Army Band (Pershing's Own), Yamaha Wind Ensemble Japan, University of Washington Wind Ensemble, Eastern Music Festival, Taipei Symphonic Band, Symphonic Winds of Singapore, and the Seattle Symphony Orchestra.

He was a featured soloist of both 2007 Eastern Trombone Workshop in Washington, DC and the 2008 International Trombone Festival in Salt Lake City, Utah. In summer 2012, he was the soloist at International Trombone Festival in Paris, France, as well as the soloist and faculty member at the Italian Brass Week Festival in Rome.

As a clinician, he has given master classes at numerous colleges both in the United States and Asia. Ko-ichiro was a featured soloist and a faculty of Asian Trombone Seminar in Taiwan in 2009, a featured soloist and clinician of the "Trombone Day in Kumano 2009," a featured soloist and a faculty of Curuso Internacional Semena Musical de Salseda in Spain in 2009, Eastern Music Festival in 2010, and Hamamatsu Music Academy and Festival in Japan in 2010.

He has won numerous awards, prizes, and scholarships in Japan and abroad, including fourth place in the International Trombone Association Competition in Australia (1998), first grand prize of the Japan Wind and Percussion Competition (1991), and diploma prize at the Prague International Music Competition (1992).

Born in Tokyo, he began studying trombone at age 12 with his father, Tatsuo Yamamoto, and Mr. Yoshiki Hakoyama. After studying at Tokyo College of Music Senior High School, he was accepted at the Franz Liszt Music Academy as a student of Gusztav Hoena and Sztan Tivador. While at the academy, he joined the Budapest Festival Orchestra as a trombonist. He studied with Joseph Alessi, principal trombonist of the New York Philharmonic, at The Juilliard School from 1994–96.

His discography includes “Proof” and “Family Tree” (Kosei Publishing), and “Trombone Concerto” and “Ballade” (Octavia Recordings). Ko-ichiro has been a Yamaha performing artist/clinician since 2008 and performs on the new Yamaha Xeno 882OR and 883ORX prototype trombones.

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. His recent performances included recitals at St. Mark’s Cathedral in Seattle, St. Cecilia Cathedral in Omaha, and Stanford University, as well as a series of recitals at St. James Cathedral presenting performances of the organ works of Louis Vierne in celebration of the 150th anniversary of the composer’s birth. 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 holds undergraduate and graduate degrees in piano performance from The University of Iowa, and the Performer’s Certificat in Organ from the Eastman School of Music. He is a Candidate for the D.M.A. in Organ performance at the University of Washington, and concertizes as a member of the Windwerk Artists cooperative.

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