

THE SAINT MARK'S
MUSIC

SERIES
2022-2023



***Heinrich Ignaz Franz von Biber's
Mystery Sonatas***

A Soulful Journey into the Heart of the Baroque

**Tekla Cunningham, baroque violin
Henry Lebedinsky, organ & harpsichord
David Morris, viola da gamba & lirone**

Saturday, March 18, 7:30 pm

Sunday, March 19, 2:30 pm

In-person and livestreamed from Thomsen Chapel
Saint Mark's Episcopal Cathedral, Seattle

LAND ACKNOWLEDGMENT

Saint Mark's Cathedral acknowledges that we gather on the traditional land of the first people of Seattle, the Duwamish People, who are still here, and we honor with gratitude the land itself and the life of all the Coast Salish tribes.

Biber's Mystery Sonatas

Part II: The Sorrowful Mysteries

Tekla Cunningham, baroque violin
Henry Lebedinsky, organ & harpsichord
David Morris, viola da gamba & lirone

PROGRAM

Mystery Sonatas, Part II: The Sorrowful Mysteries Heinrich Ignaz Franz von Biber
(1644-1704)



The Agony in the Garden
C minor, tuning: a flat/e flat'/g'/d''

Lamento - Adagio - Presto - Adagio
[Sarabande]
[Recitativo] - Adagio
Adagio [Marche]

Toccata Prima for Organ

Georg Muffat
(1653-1704)



The Scourging at the Pillar
F major, tuning: c'/f/a'/c'

Allemanda
Variatio
Sarabande
Variatio
[Variatio 2]
[Variatio 3]

Biber

Suite in D minor for Viola da Gamba and Continuo

Allemande
Courante
Sarabande
Gigue

Johann Schenk
(1660-1712)



The Crowning with Thorns

B flat major, tuning: d'/f'/b flat'/d'

Adagio - Presto

Gigue

Double Presto

Double 2

Biber

INTERMISSION



The Carrying of the Cross

A minor, tuning: c'/e'/a'/e'

Sonata

Courente

Double

[Double 2]

Finale

Biber

“O Haupt voll Blut und Wunden”

*After the organ verse, you are invited to join in singing this chorale as a congregation.
Music score on next page.*

Johann Sebastian Bach
(1685-1750)



The Crucifixion

G minor, tuning: g/d'/a'/d'

Praeludium

Aria

Variatio

[Variatio 2]

Adagio

[Variatio 4]

[Variatio 5]

Biber

“O Haupt voll Blut und Wunden”

Johann Sebastian Bach

54. Choral ^{*)}

(5)

Soprano I+II
Flauto traverso I,II
Oboe I,II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo
Organo

1. O Haupt voll Blut und Wun - den, voll Schmerz und vol - ler Hohn, o Haupt, sonst schön ge -
o Haupt, zu Spott ge - bun - den mit ei - ner Dor - nen - kron,
2. Du ed - les An - ge - sich - te, da - für sonst schrickt und scheut wie bist du so er -
das gro - ße Welt - ge - wich - te, wie bist du so be - speit,

10

1. zie - ret mit höch - ster Ehr und Zier, jetzt a - ber hoch schimp - fie - ret, ge - grü - ßet seist du mir!
2. blei - chet! Wer hat dein Au - gen - licht, dem sonst kein Licht nicht glei - chet, so schänd - lich zu - ge - richt?

1. zie - ret mit höch - ster Ehr und Zier, jetzt a - ber hoch schimp - fie - ret, ge - grü - ßet seist du mir!
2. blei - chet! Wer hat dein Au - gen - licht, dem sonst kein Licht nicht glei - chet, so schänd - lich zu - ge - richt?

1. zie - ret mit höch - ster Ehr und Zier, jetzt a - ber hoch schimp - fie - ret, ge - grü - ßet seist du mir!
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1. zie - ret mit höch - ster Ehr und Zier, jetzt a - ber hoch schimp - fie - ret, ge - grü - ßet seist du mir!
2. blei - chet! Wer hat dein Au - gen - licht, dem sonst kein Licht nicht glei - chet, so schänd - lich zu - ge - richt?

The Mystery Sonatas

Heinrich Ignaz Franz von Biber's Rosary Sonatas

A soulful journey into the heart of the Baroque

The leading violin virtuoso of the 17th century, Biber composed music ranging from intimate sonatas for violin and continuo to the *Missa Salisburgensis* (Salzburg Mass), a massive work in the Colossal Baroque style scored for 53 separate voices arranged in 7 choirs for the ultimate in surround sound experience. Also known as the Rosary Sonatas, these three sets of 5 sonatas for violin and continuo (plus a concluding *Passacaglia* for solo violin) were completed no later than 1676. Dedicated to the Archbishop Gandolph in Salzburg, these sonatas are as compelling, affecting and moving as they were when they were written almost 350 years ago. Scored for a single violin supported by continuo, Biber employs a different tuning for each sonata. Only the first sonata (the Annunciation) and the final *Passacaglia* share the standard G-D-A-E tuning. This technique of mistuning the violin, called *scordatura*, gives a tremendous range of affects and emotions to this music. Retuning brings the violin into different key areas and creates a kaleidoscope of overtones and sonic effects, helping Biber to create specific feelings or affects in the listener.

A fascinating and unique feature of these sonatas are the copper-plate engravings printed at the beginning of each sonata depicting the story of the sonata. Humans have printed art, maps, words, music on various materials for millennia. In recent years I have been baking springerle cookies during the holiday season. While pressing cookies last year and looking at Biber's copper-plate engravings I began to consider how these two very different printing technologies might have been used to tell the same stories at a time when literacy rates were much lower than today. To make springerle, wooden carved molds are pressed into a simple dough leavened by beaten egg whites and hartshorn (baker's ammonia, originally made from ground stag antlers). Designs range from simple flowers or animals to highly ornate, vividly detailed molds. Replica molds are readily available, and for this set of "Sorrowful Mysteries" I have located a replica Crucifixion mold.

While these sonatas spring from a specific tradition of Marian devotion, the music is accessible to all. You do not need to belong to any faith tradition to experience awe, joy, and comfort in these pieces. A fundamental experience that we as humans share is our incarnation in human bodies. One way or another, we were all born. Tracing the life of Jesus asks us to trace and reflect on trajectory of our own lives. From birth to death and beyond, we are invited to live along with Jesus' life, and to share the joys and sorrows of Mary, his mother. These sonatas reach for the heavens from a very rooted place on earth and build a cathedral of sound. The great American singer-songwriter Bob Dylan describes this process so beautifully –

"But so it is with music, it is of a time but also timeless; a thing with which to make memories and the memory itself. Though we seldom consider it, music is built in time as surely as a sculptor or welder works in physical space. Music transcends time by living within it."

Program Notes by Tekla Cunningham

ABOUT THE ARTISTS



Baroque violinist **Tekla Cunningham** delights in bringing the music of the baroque, classical and romantic eras to life with vivid and expressive historically informed performances. Praised as “a consummate musician whose flowing solos and musical gestures are a joy to watch,” her performances have been described as “ravishingly beautiful” and “stellar”. Her greatest musical love is music of the baroque and chamber music of all stripes, though she can’t seem to quit Johannes Brahms.

She is Co-Artistic Director of Pacific MusicWorks in Seattle, Artist-in-Residence at the University of Washington, and Founder and Director of the Whidbey Island Music Festival which just concluded its seventeenth season. She plays regularly as concertmaster and principal player with the American Bach Soloists. Her new release *Stylus Phantasticus* with Pacific MusicWorks is delighting critics. “Tekla is a marvel...an endlessly songful bird.” Early Music America describes the recording as “played with verve, the music presented here reaffirms the old notion that instrumental music can have the flair of any theatrical spectacle. ... a stellar vessel for the boldest showmanship.”

Highlights of the 2022-23 season include Seattle and Whidbey Island performances of the complete Biber *Mystery Sonatas*, a continuing exploration of the Brahms violin sonatas informed by 19th century performance practices with pianist Sheila Weidendorf, a tour with Bruce Dickey and Hana Blažíková’s Breathtaking collective and a Boston Early Music Festival mainstage concert featuring the works for violin and harp by Zoé de la Rüe with harpist Maxine Eilander.

Tekla received her undergraduate degree in History and German Literature at Johns Hopkins University while attending Peabody Conservatory where she first studied baroque violin with Web Wiggins. She studied at the Hochschule für Musik und Darstellende Kunst in Vienna Austria and earned a Master’s Degree in violin performance at the San Francisco Conservatory. Tekla is a graduate of the Seattle Public Schools and an alumna of the Seattle Youth Symphony and serves on the Board of Directors of Early Music America and the Whidbey Island Arts Council. A native of Seattle, Tekla is happy to live in her hometown with her husband David, their children Sebastian and Henry, and the family dog Zilphie. Tekla plays on a violin made by Sanctus Seraphin in Venice, Italy in 1746.



Hailed by The Miami Herald for his “superb continuo... brilliantly improvised and ornamented,” GRAMMY-nominated historical keyboardist, composer, and conductor **Henry Lebedinsky** has performed with the Seattle Symphony, Seattle Opera, the St. Paul Chamber Orchestra, the Charlotte Symphony, Seraphic Fire, Sonoma Bach, and the Cantata Collective, among others. Recent conducting engagements include the Seattle Baroque Orchestra and Sonoma Bach’s Live Oak Baroque Orchestra, and he serves as co-Artistic Director of the San Francisco Bay Area’s AGAVE. With countertenor Reginald L. Mobley, he has spent the past dozen years introducing listeners near and far to music by Black composers from the past two and a half centuries, including recent appearances at the Musée d’Orsay in Paris and Festival Printemps Musical des Alizés in Morocco. In 2014, he founded Seattle’s Early Music Underground, which brought Baroque music to brewpubs, wineries, and other places where people gather, and presenting it in multimedia contexts which both entertain and educate. In the middle of the pandemic, he launched his newest venture, Classical Uncorked, (<http://classicaluncorked.com>) an artist-driven music cooperative that blends music, wine, spirits, and good company while seeking to center both performers and repertoire from historically excluded populations.

An avid composer of music for choir and organ, his sacred music is published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA. Mr. Lebedinsky is a former music critic for FANFARE Magazine and blogs about single malt whiskey at www.Scotchology.com. Mr. Lebedinsky holds degrees from Bowdoin College and the Longy School of Music, where he earned a Master of Music in historical organ performance as a student of Peter Sykes. A church musician for the past 28 years, he currently serves as Organist and Choirmaster at Seattle’s historic Christ Episcopal Church.



Dubbed a “continuo wizard” by Gramophone (UK), **David Morris** is a member of Quicksilver and the Galax Quartet. He has performed with Musica Pacifica, the Boston Early Music Festival Orchestra, Tragicomedia, Pacific Baroque Orchestra, Tafelmusik, the Boston Symphony Orchestra, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, Seattle Baroque Orchestra, the Mark Morris Dance Group, and Seattle’s Pacific Musicworks. He was the founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino, and has produced operas for the Berkeley Early Music Festival, San Francisco Early Music Society series, and the Amherst Early Music Workshop. Mr. Morris received his B.A. and M.A. in Music from The University of California in Berkeley, and has been a guest instructor in early music performance-practice at UC Berkeley, UC Santa Cruz, the San Francisco Conservatory of Music, Mills College, Oberlin College, the Madison Early Music Festival, and Cornell University. He has recorded for Harmonia Mundi, New Albion, Dorian, New World Records, Drag City Records, CBC/ Radio-Canada and New Line Cinema.

JOIN US FOR THE NEXT SAINT MARK'S MUSIC SERIES CONCERT

ALL BACH
on the Flentrop Organ

Friday, May 5 at 7:30 pm

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Tickets at saintmarks.org

Photo by Joseph Roston

Nathan Laube, organ

THE SAINT MARK'S
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ABOUT THE ARTIST

Nathan Laube is a leading performer and pedagogue who is beloved around the world. He is Associate Professor of Organ at the Eastman School of Music, as well as International Consultant in Organ Studies at the Royal Birmingham Conservatoire in the United Kingdom. Known for his brilliant playing, gracious demeanor, and creative programming, Mr. Laube has earned high praise from critics and peers alike. Saint Mark's is delighted to welcome him for 2023's annual all-Bach concert on the Flentrop.

AND FOR THE MONTHLY *Organ by Night* SERIES

Organ by Night returns to Saint Mark's Cathedral on the third Sunday of each month following the Compline service, about 10:00 pm. Informal mini-concerts will introduce you to the power and beauty of a real pipe organ. All are welcome in-person in the nave at Saint Marks, or join the organist in the loft to get a feel for what playing an instrument of this size is really like. Ask questions and learn more about the Flentrop organ after the concert.

NEXT UP:

SUNDAY, MARCH 19

Mark McDonald performing:

Klagelied by Dieterich Buxtehude

Wenn wir in höchsten Nöten sein by J. S. Bach

Récit de Nazard by Bengt Hambraeus

Firebird: Berceus and Final by Igor Stravinsky, arr. Maurice Besly

Mark McDonald is an organist, harpsichordist, and choral director based in British Columbia, Canada. Recognized as a gifted soloist and collaborator, he has participated in several international competitions including Musashino-Tokyo (2017) and the Arp Schnitger (3rd prize, 2014) and notable collaborations include performances and recordings with Cirque du Soleil and the Victoria Symphony. He holds degrees and diplomas from McGill University, Queen's University and the HFK Bremen. He presently serves as Instructor of Organ at the University of Victoria and as Assistant Director of Music at Christ Church Cathedral in Victoria, British Columbia, Canada.

MORE UPCOMING *Organ by Night* CONCERTS:

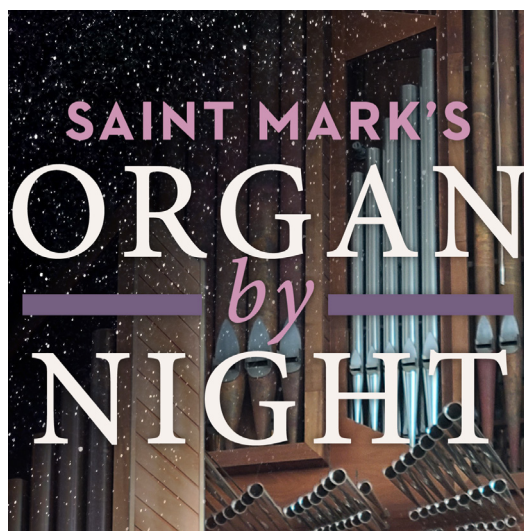
APRIL 16 - Wyatt Smith

MAY 21 - Chris Stroh

JUNE 18 - Susanna Valteau

JULY 16 - Michael Kleinschmidt

AUGUST 20: Alan Lynch



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