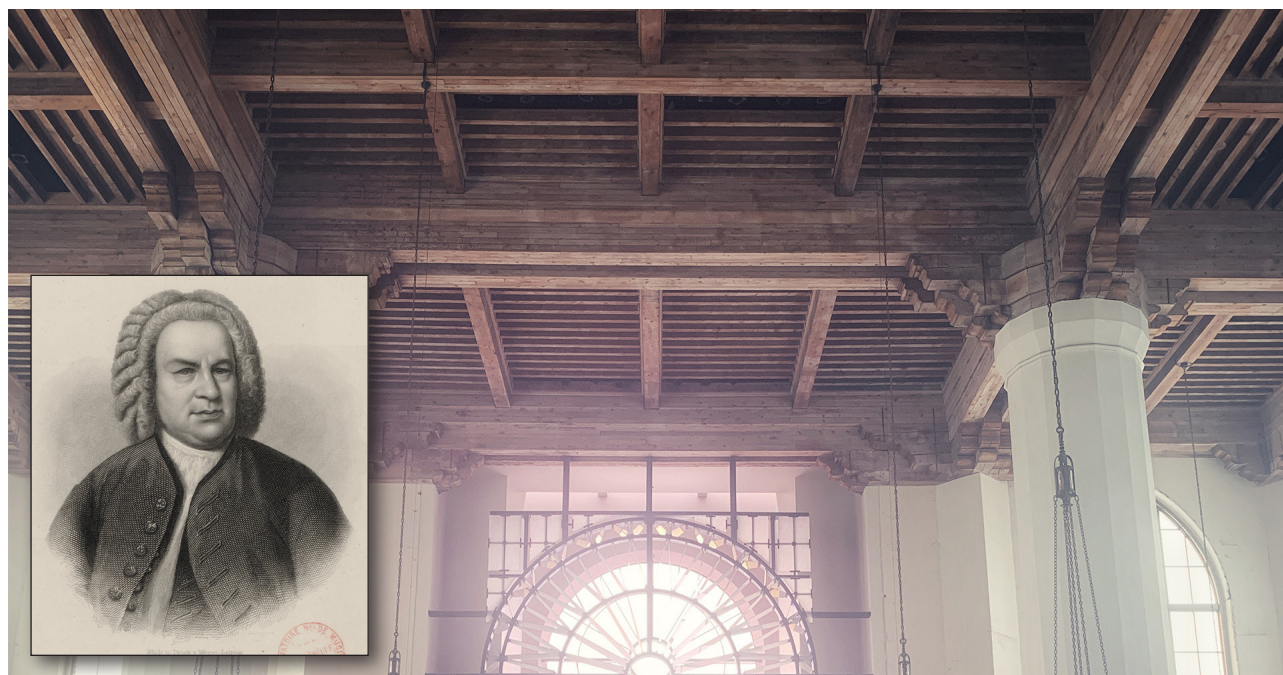


THE SAINT MARK'S
MUSIC

SERIES
2022-2023



All Bach on the Flentrop Organ

Nathan Laube, organist

Friday, May 5, 7:30 pm

In-person and livestreamed
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.

All Bach on the Flentrop Organ

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PROGRAM

Dritter Teil der Klavierübung (1739)

Johann Sebastian Bach (1685-1750)

Praeludium pro Organo pleno, BWV 552/1

Kyrie, Gott Vater in Ewigkeit, (Eternal God and Father, have mercy on us) BWV 669
Canto fermo in Soprano, a 2 Clav. e Pedale

Christe, aller Welt Trost, (Christ, consolation of all the world, have mercy on us) BWV 670
Canto fermo in Tenore, a 2 Clav. e Pedale

Kyrie, Gott heiliger Geist, (God, the Holy Spirit, have mercy on us) BWV 671
Canto fermo in Basso, a 5 cum Organo pleno

Allein Gott in der Höh sei Ehr, (All glory be to God on high) BWV 675
a 3, Canto fermo in Alto

Fughetta super Allein Gott in der Höh sei Ehr, BWV 677
Manualiter

Dies sind die heiligen Zehen Gebot, (These are the holy Ten Commandments) BWV 678
Canto fermo in Canone, a 2 Clav. e Pedale

Fughetta super Die sind die heiligen Zehen Gebot, BWV 679
Manualiter

Pause

Wir glauben all an einen Gott, (We all believe in one God) BWV 680
in Organo pleno can Pedale

Vater unser im Himmelreich, (Our Father in heaven) BWV 682
Canto fermo in Canone, a 2 Clav. e Pedale

Christ, unser Herr, zum Jordan kam, (Christ our Lord to the Jordan came) BWV 684
Canto fermo in Pedale, a 2 Clav.

Aus tiefer Not schrei ich zu dir, (From deep distress I cry to you) BWV 686
a 6 in Organo pleno con Pedale doppio

Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt, (Jesus Christ, our Savior, who turned God's anger away from us) BWV 688
Canto fermo in Pedale, a 2 Clav.

Fuga a 5 con pedale pro Organo pleno, BWV 552/2

Program Notes

Bach's compositional output for the organ is as varied as it is voluminous, accounting for several hundred works and nearly 20 hours of music in performance. Among the Toccatas, Preludes, Fugues, Trio Sonatas, Concerto transcriptions, and other miscellaneous works reflecting his study and appropriation of French, German, and Italian compositional models, it is nonetheless the unending stream of compositions based on Lutheran Chorals (hymns) that take primacy in his organ works by a healthy margin and reveal his greatest art. By the mid-1730's Bach had been in charge of providing music in the major Leipzig Churches and instructing students at the St. Thomas School in Leipzig in his role as Cantor for over a decade, composed hundreds of Cantatas, and had recently garnered the prestigious title of Royal Polish and Electoral Saxon Court Composer in Dresden, Germany in 1733. This distinction and broader notoriety finally afforded Bach more bargaining power in his notorious struggles with the Leipzig municipality, and finally allowed him the time to pursue several large-scale compositional projects, chief among them, the four-part "Keyboard Practice" or *Clavierübung*.

The *Dritter Teil der Clavierübung* or "Third Book of the Keyboard Practice" is the only one of the four volumes for the organ – volume four, for example, for harpsichord or clavichord, constitutes the celebrated "Goldberg Variations" – and contains several versions (with pedals and without) of all the major Chorals of the Lutheran Catechism, framed by a monumental Prelude and Fugue (BWV 552). One senses here a J.S. Bach beginning to consider his musical legacy – especially in that this work was conceived, unlike so much of his music, to be published "for music-lovers and particularly for connoisseurs of such work, for the recreation of the spirit." In the ensuing 27 movements, he illustrates his craft in both the most cerebral and complex polyphony, balanced by his awareness of the modern 'Enlightenment' taste for all things elegant, refined, and galant, and his use of musical forms both ancient and modern and drawing from French, Italian, and German stylistic traditions. His advocate and fellow composer Lorenz Mizler said of the collection, "The author has given here new proof that in this kind of composition he excels many others in experience and skill. No one can surpass him in this sphere, and very few indeed will be able to imitate him. This work is a powerful argument against those who have ventured to criticize the music of the Court Composer."

Dies sind die heiligen Zehen Gebot ("These are the Holy Ten Commandments") reveals Bach appealing to that aforementioned 'modern' taste in a buoyant, elegant, pastoral setting of Luther's hymn. Beneath the gently flowing *ritornello* – a sort of instrumental refrain – the choral is heard set in canon (the contrapuntal formula much like round singing, in which voices enter with the same notes in staggered succession) to suggest the "canon law" of the church. Is it any surprise that the metrical time signature of 6/4 also produces the number 10?

The Baptism hymn *Christ, unser Herr, zum Jordan kam* ("Christ Our Lord to the Jordan Came") is set as a Trio with a flowing bass line played in the left hand, two voices in the right hand which interact in imitation, and the choral melody (*cantus firmus*) in long notes in the pedal in the tenor (middle) voice. The surging left hand 'waves' and disjunct 'cross motives' in the right hand seem to juxtapose the waters of Baptism with the Crucifixion scene: the sacrifice on the cross always interwoven with human redemption.

The terminal work of this volume of the *Clavierübung* is a prodigious three-part fugue based on a simple subject that has often been likened to the hymn tune *Saint Anne* ("O God Our Help in Ages Past"), though there is certainly no relationship whatsoever between these musical entities. The first part is set in long notes (4/2) in the "old style" (*stile antico*) tradition of the Renaissance polyphonists, a second part with faster note values modified into a triple meter of 6/4, and finally a third section set as spirited *Gigue* in 12/8 under which the subject appears in long notes, referencing the original tempo of 4/2. The three-part large-scale structure of this fugue, the terminal work of a 27-work collection (3 x 3 x 3 = 27), the choice of key (E-flat) containing three flats in the key signature, and the manner in which important elements of the first two fugues can be seen superimposed around the material of the third fugue, suggests a work highly expressive of Trinitarian theology through musical allegory.

ABOUT THE ARTIST



Nathan Laube is a leading performer and pedagogue who is beloved around the world. His extensive recital career includes major venues spanning four continents, with appearances at the Vienna Konzerthaus, the Hamburg Elbphilharmonie, the Berlin Philharmonie, the Maison Radio France in Paris, Auditorium Maurice Ravel in Lyon, and the Sejong Center in Seoul. Highlight performances in the USA include Walt Disney Concert Hall, Los Angeles; Verizon Hall, Philadelphia; Davies Symphony Hall, San Francisco; The Meyerson Symphony Center, Dallas TX; Overture Hall, Madison, WI; the Schermerhorn Symphony Center, Nashville, TN; the Kauffman Center in Kansas City, MO; and Spivey Hall in Morrow, GA. He has performed in the most famous churches and cathedrals of Europe, including Notre-Dame Cathedral and Saint-Sulpice in Paris, St. Paul's Cathedral in London, the Frauenkirche in Dresden, and the Berlin Dom. In August 2022 he performed a solo organ recital for the prestigious BBC Proms at Royal Albert Hall in London.

He is regularly called upon to inaugurate important organs across the world, including Canterbury Cathedral and King's College Chapel, Cambridge (UK), Moscow's new Zaryadye Concert Hall (RU), and Concert Hall in Göteborg (SE). In October 2020 he had the honor of performing the first solo recital on Austria's largest pipe organ built by the Rieger at St. Stephen's Cathedral (Stephansdom) in Vienna. In the USA, dedications have included the new C.B. Fisk organ at The Holy Name of Jesus Cathedral in Raleigh, NC, and the restored Aeolian-Skinner at Northrop Auditorium at University of Minnesota. In 2022 he inaugurated several notable instruments, including St. Paul's Cathedral in Birmingham, AL, and the famous Harrison & Harrison at York Minster (UK). Passionate about organ design and aesthetics, he also serves on reference groups for new instruments, including the new Rieger organ for the Concert Hall in Göteborg, Sweden.

Mr. Laube is a regular guest at notable music festivals around the world as a performer and pedagogue: the Berlin Orgelsommer (DE), the Stuttgart Internationaler Orgelsommer (DE), the Naumburg Orgelsommer (DE), the 300th Anniversary festival of the 1714 Silbermann organ in the Freiberg Cathedral (DE), the Dresden Music Festival (DE), the Hamburg International Music Festival (DE), the Orléans Organ Festival (FR), Bordeaux Festival d'Été (FR), the Lapua Festival (FI), the Lahti Organ Festival (FI), the Smarano Organ Academy (IT), the Göteborg International Organ Festival and Academy (SE), the Stockholm OrganSpace Festival (SE), the Max Reger Foundation of America's 2015 Max Reger Festival (USA), and the WFMT Bach Project in Chicago (USA).

Mr. Laube has two CD recordings available: the Stephen Paulus *Grand Concerto* on the Naxos label recorded with the Nashville Symphony, Giancarlo Guerrero, conducting, for which the Nashville Symphony received a GRAMMY Award for Best Classical Compendium; and a solo recital recording on the Ambiente label recorded at the Stadtkirche in Nagold, Germany. He has collaborated with solo artists including Andreas Ottensamer, principal clarinet with the Berliner Philharmoniker; Chris Martin, principal trumpet of the New York Philharmonic; and violinist Rachel Barton Pine. Many of Mr. Laube's live performances have been featured on American Public Media's "Pipedreams."

In April 2019, Mr. Laube launched the documentary-style radio program, "All the Stops," on the WFMT Radio Network Chicago, consisting of four two-hour programs which feature many of the world's most famous organs in Europe and the United States and explore their unique histories and repertoire.

Mr. Laube is currently Associate Professor of Organ at the Eastman School of Music. Laube previously taught at Eastman from 2013 to 2020, and then from 2020-2022 taught on the organ faculty at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany, where he succeeded his mentor, Ludger Lohmann. Since 2018 Laube additionally holds the post of the International Consultant in Organ Studies at the Royal Birmingham Conservatoire, UK. He is frequently asked to sit on the juries for important international organ competitions, including the 2021 Gottfried Silbermann International Competition in Freiberg (DE), and the Martini International Organ Competition in Groningen (NL) in 2022.

Mr. Laube is a graduate of the Curtis Institute of Music in Philadelphia, where he studied with Alan Morrison. The recipient of a William Fulbright fellowship, he continued his studies at the Conservatoire Rayonnement Régional in Toulouse with Michel Bouvard and Jan Willem Jansen. He received his Masters at the Musikhochschule in Stuttgart, Germany, where he studied with Ludger Lohmann, under the auspices of a DAAD Grant.

2023

THE SAINT MARK'S
MUSIC

SERIES

2024

Organ Plus

A 20th Anniversary Celebration of Thomsen Chapel's Fritts Organ featuring organists Michael Kleinschmidt, Roger Sherman, John Stuntebeck, violist Mel Butler, and remarks by Herb Williams.

Friday, September 29 at 7:30 pm
Saturday, September 30 at 3:00 pm
Thomsen Chapel

Apollo 5

One of the world's pre-eminent a capella choral ensembles, Apollo 5, will fill Saint Mark's with their exquisite one-to-a-part blend in concert, sharing part of the program with Seattle students with whom they will work during the days prior.

Friday, October 28 at 7:30 pm
Saint Mark's Cathedral Nave

Cathedral Trio Concert

The Cathedral Trio - Naomi Kato, viola, Brian Fairbanks, flute, and Joyce Ramée, harp - will present their concert in the ethereal acoustical environment.

Friday, November 17 at 7:30 pm
McCaw Chapel

James Kealey Organ Concert

Organist James Kealey will return to play the Flentrop Organ, where he competed in the final round and won the American Guild of Organists' 2022 National Young Artists Competition in Organ Performance last summer.

Friday, February 2 at 7:30 pm
Saint Mark's Cathedral Nave

Peter R. Hallock Institute

Concerts featuring The Compline Choir, Byrd Ensemble, countertenor José Luis Muñoz, and a parley of instruments, as they launch the centenary year of Peter Hallock's birth.

Friday, February 24 at 7:30 pm
Saturday, February 25 at 3:00 pm
Saint Mark's Cathedral Nave

Quartet for the End of Time

Messiaen's masterwork examining the spirituality of the Book of Revelation while experiencing the ultimate suffering will be performed in the nave by Rose Bellini, cello, Luke Fitzpatrick, violin, Jesse Meyers, piano, and Rachel Yoder, clarinet.

Palm Sunday, March 24 at 4:30 pm
Saint Mark's Cathedral Nave

All Bach on the Flentrop Organ

Kimberly Marshall will perform Saint Mark's annual All-Bach concert. This multi-faceted musician is known for pushing the organ to its limits with her virtuosic playing.

Friday, May 3 at 7:30 pm
Saint Mark's Cathedral Nave

For more information about Saint Mark's Music Series visit
saintmarks.org

AND FOR THE MONTHLY *Organ by Night* SERIES

Organ by Night is offered on the third Sunday of each month following the Compline service, about 10:00 pm. Informal mini-concerts introduce listeners to the power and beauty of a real pipe organ. All are welcome in-person in the nave at Saint Marks, or to join the organist in the loft to get a feel for what playing an instrument of this size is really like. Organists are delighted to answer questions about the organ and the music following the performance.

NEXT UP on SUNDAY, MAY 21

Christopher Stroh performing:

Postlude pour l'Office de Complies by Jehan Alain

Chorale Prelude on 'Slane,' "At the close of the day" by Healey Willan

Florete, flores! by Mary Elizabeth Downey

Variations on *Jesu dulcis memoria* by Jessica French



CHRISTOPHER STROH serves as Assistant Director of Music and Organist at St. James Cathedral, Seattle. Chris served previously at The Basilica of Saint Mary, Co-Cathedral, Minneapolis, as Organist and Liturgical Music Associate from September 2006 until July 2021 and as Organ Scholar at the Cathedral of Saint Paul, Saint Paul, Minnesota, from 2005 until 2006.

Christopher attained Baccalaureate and Masters Degrees in organ performance, with emphases in sacred music, choral conducting, and theology at Saint John's University and Graduate School of Theology, Collegeville, Minnesota. Teachers include Joanne Pearson, Kim Kasling, James Biery, Marilyn Biery, David Jenkins, Don Saliers, Axel Theimer, and Leo Nestor.

He most recently served as organist for worship services during the 2022 National Convention of the American Guild of Organists in Seattle. Recent performances include a solo organ recital at St. Mark's Cathedral (Episcopal), Seattle, and a concert collaboration with Seattle's Emerald Ensemble featuring English choral music and organ. Christopher can also be heard on American Public Media's Pipedreams.

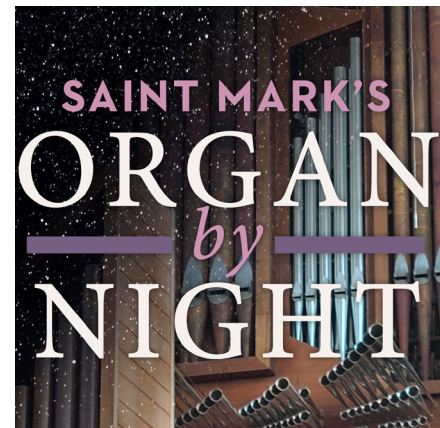
Christopher is an active member of the Conference of Roman Catholic Cathedral Musicians (CRCCM) and was most recently nominated Sub-Dean of the Seattle Chapter of the American Guild of Organists (AGO).

MORE UPCOMING *Organ by Night* CONCERTS:

JUNE 18 - Susanna Valleau

JULY 16 - Canon Michael Kleinschmidt

AUGUST 20 - Alan Lynch



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