

THE SAINT MARK'S
MUSIC

SERIES
2025-2026



Flentrop Organ Concert

Stephen Price, organ

Sunday, March 22, 3:00 pm

In-person at
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.

Flentrop Organ Concert

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PROGRAM

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| <i>Sparkling Intensity</i> (2023) | Erland Hildén (b. 1963) |
| <i>Let Down the Scale of Music from the Sky</i> (2022)
(Fantasy on a ground by Purcell) | Karim Al-Zand (b.1970) |
| <i>Violin Concerto A minor</i> , BWV 1041
II. Andante | Johann Sebastian Bach (1685-1750)
Transcribed by Ruoshi Sun/Stephen Price |
| From <i>Collage for Organ</i>
<i>Passacaglia & Fugue in the Style of Bach</i> (1987) | Eurydice Osterman (b. 1950) |
| <i>Twelve Short Pieces for Organ</i> , Op. 75
<i>Three Impressions on "Kingsfold"</i> (2018)
I. Prélude en Canon
II. Berceuse (Lullaby)
III. Cloches (Bells) | Rachel Laurin (1961-2023) |
| <i>Symphony Nr. 2</i> (2024)
I. Allegro
II. Adagio-Allegro
III. Vivace
IV. Allegro-molto (coda) | Erland Hildén |

PROGRAM NOTES

Erland Hildén (b.1963) is a recognized composer, choral conductor, and organist in Sweden. He has created over 60 compositions, mainly for the organ, primarily favoring the post-minimalist style. His formal training took place at the Göteborg International Organ Academy, affiliated with the University. In addition, he serves on the board of the annual Göteborg International Organ Festival. His musical interests encompass a range of styles, from medieval music to popular music.

Sparkling Intensity, composed in 2023, begins with an opening motif portraying a ritornello character that returns in alternating sections throughout the work. Hildén draws upon the “werk-prinzip” concept of the Renaissance, Baroque, and 20th-century Organ-Reform periods by indicating manual changes, directing the sound coming from different divisions or chambers of pipes. The manual indications mark new sections in the piece and create dialogue as an echo effect.

Karim Al-Zand (b.1970) is a composer described by the Boston Globe as “strong and startlingly lovely.” His oeuvre includes orchestral, chamber, vocal, and solo works. In the composer’s own words, “My music embraces a variety of interests and issues, exploring the connections between sound and other art forms, drawing inspiration from graphic art, myths and fables, folk music of the world, film, poetry, jazz, and his own Middle Eastern heritage.” Dr. Al-Zand was born in Tunisia to an Iraqi father and an American mother. He was raised in Canada and received his education at McGill University, followed by a PhD from Harvard. Since 2000, he has taught Composition and Music theory at Rice University’s Shepherd School of Music. Dr. Al-Zand’s work, *Let Down the Scale of Music From the Sky, Fantasy on a Ground of Henry Purcell*, draws upon a motif from Purcell’s Evening Service in G Minor (Magnificat) to create a ground bass. The work was selected as the prize composition in the 2023 American Guild of Organists Ronald G. Pogorzelski and Lester D. Yankee Competition.

Johann Sebastian Bach (1685-1750) is a composer whose name is relevant throughout the evolution of music. Bach’s devotion to his faith, musical studies, and composition permeated every aspect of his life. His inquisitive mind and interest in the musical styles taking place in surrounding countries fostered a sense of learning and utmost creativity. The *Violin Concerto in A minor*, BWV 1041 is influenced by the Italian style, particularly Vivaldi, whose music Bach studied. Learning the skill of composing for orchestra, while featuring a soloist was beneficial and directly correlated to Bach’s various posts as artistic director and resident composer. One of his main priorities required him to create musical works at a swift and constant pace. In addition to being a renowned organist, he was also proficient on the violin, inspiring him to compose a wide range of works for string instruments.

Eurydice Osterman (b. 1950) is a composer and Fulbright Scholar who has distinguished herself within the canon of Organ and Choral literature. In 2024, the American Guild of Organists commissioned her to submit a new work for the San Francisco National Convention. Subsequent commissions include requests from the American Composer, Carson Cooman, and Christmas Choral works commissioned by the Harvard University Singers. As the first African American woman to obtain a Doctorate in Composition from the University of Alabama, her faith and practices in the Seventh-day Adventist tradition directly impact her musical output. Following her terminal degree, she became the director of the now internationally recognized choral ensemble “The Aeolians” and Music Department Chair at Oakwood University in Huntsville, Alabama. Dr. Osterman’s music is published by GIA, J.W. Pepper, The Lorenz Corporation, Oxford University Press, and her self-founded company, AWSAHM Music.

According to Dr. Osterman, her organ studies with Cecil Warren Becker at Andrews University in Michigan included studying Bach’s *Passacaglia and Fugue in C minor*. Dr. Osterman’s love of the

work inspired her to compose a piece in a similar style. The Passacaglia theme was derived from an originally composed hymn tune, and the fugue was composed for her doctoral recital. The intricate counterpoint and development of melodic material truly give this work substantive merits.

Rachel Laurin (1961-2023) is a celebrated composer who left a legacy of organ compositions that greatly contributed to the viability of the organ profession in the Twenty-First century. Born in Saint-Benoît, Québec, Laurin attended the Montréal Conservatory of Music, where she studied with Gaston Arel, Raymond Daveluy, and Raoul Sosa. Following her studies, she became the assistant organist to Daveluy at Saint Joseph's Oratory (1986-2002), and subsequently titular organist at Notre Dame Cathedral in Ottawa (2002-2006). Laurin also joined the faculty at the Montréal Conservatory in 1988, according to Daniel Roland's entry on Laurin in the Canadian Encyclopedia and documentation from the Canadian Music Centre. Laurin had a successful relationship with the American Guild of Organists, receiving several commissions for festivals, conventions, competitions, and other similar engagements. Her organ music is published through Wayne Leupold editions. Laurin was awarded an honorary fellowship from the Royal Canadian College of Organists (FRCCO) in 2023.

Laurin's works include music for solo organ, choir and organ, organ plus instrument(s) and voice, organ transcriptions, solo piano, chamber music, concertos, and a work for guitar and harpsichord. Her composition studies with Daveluy and her love of the French Romantic organ repertoire directly impacted her own writing style. The *Three Impressions on "KINGSFOLD" for Organ*, Op. 75 is based on the folk melody often set to the hymn texts, "I Heard the Voice of Jesus Say" by Horatius Bonar and "When Jesus Left His Father's Throne" by James Montgomery (#480 in *The Hymnal 1982*). The earliest notation of this tune is attributed to Ralph Vaughan Williams.

Erland Hildén, the *Symphony No. 2 for Organ* began in the fall of 2024, specifically for the *Sparkling Intensity* recording project. It was initially created as a through-composed work and later organized into movements. Improvisation serves as the impetus behind the work and is encouraged throughout the symphony, particularly toward the end of each movement. In particular, the B section of the second movement gives way to improvisation via modal scale patterns indicated by the composer. Elements of rock, pop, and a vigorous rhythmic drive unify the Symphony in its post-minimalist style. The Symphony was composed utilizing the North German Baroque Organ built in 2000, inspired by an Arp Schnitger 1600's period instrument located in the Örgryte New Church, in Göteborg, Sweden.

Erland Hildén encourages the performer to insert their individual voice and personality when indicated by the score to improvise; therefore, no two performances should be the same.

Program notes by Dr. Stephen Price

ABOUT THE ARTIST



Stephen “Stef” C. Price joined the music faculty at the University of Washington (Seattle) as the inaugural Paul B. Fritts Faculty Fellow and Artist-in-Residence and head of organ studies in September 2023. His teaching duties include courses in Organ Performance, Church Music, and Keyboard Harmony. In addition, he leads ongoing initiatives to develop and revitalize the UW Organ program. This includes organizing yearly rental agreements with Seattle churches and the School of Music, allowing students to utilize the eclectic range of organs available in the city.

In his formative years of study, he served on the music ministry staff at Pleasant Grove Missionary Baptist Church and as an Organ Scholar at St. Paul’s Episcopal Cathedral in Buffalo, New York. Subsequently, he attended Western Connecticut State University (Danbury, CT) and concurrently served as Organ Scholar at St. Paul’s Episcopal Church on the Green (Norwalk, CT). Following undergraduate studies, he received a Fulbright Scholarship to study “Historical and Modern” performance practices of French Organ Music in Toulouse, France. Upon returning to the States, he enrolled at the Jacobs School of Music at Indiana University (Bloomington, IN), receiving the Master of Music and Doctor of Music degrees.

Following his graduate studies, he accepted a full-time position as Associate Director of Music and Organist at First United Methodist Church, San Diego, California (2015-17). He then received an Assistant Teaching Professorship at Ball State University (Muncie, IN).

His professional activity includes presentations on Pedagogy, Organ Literature, and Hymn Playing for Chapters of the American Guild of Organists. As a performer, he has given concerts across the U.S. and Europe, including the 2024 American Guild of Organists National Convention in San Francisco and the 2025 Göteborg International Organ Festival (Sweden).

Dr. Price’s debut album, *Paris Impact Organ Suites*, was recorded at Ball State University and released on the Raven recording label. His second album, *Sparkling Intensity*, was recorded on the Flen-trop Organ at St. Mark’s Cathedral, and was also released on the Raven label. Additional releases include the University of Washington School of Music’s Black Composers Project, featuring organ performances throughout Seattle (published on YouTube 2025). Michael Barone has showcased his recordings and live performances on the *Pipedreams Broadcast* via Minnesota Public Radio and NPR.

Dr. Price currently serves as the Director of Music at Plymouth United Church of Christ in Seattle.

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NEXT UP on SUNDAY, APRIL 19

Shari Shull performing:

Ciacona in E minor, BuxWV 160 by Dietrich Buxtehude

Dic nobis Maria by Heinrich Scheidemann

Praeludium et Fuga in C, BWV 545 by J. S. Bach

Shari Shull serves Agnus Dei Lutheran Church in Gig Harbor, WA as Minister of Music. As a deacon in the ELCA, she has lived in the PNW for 20 years. She holds degrees in Organ Performance from the Oberlin College Conservatory of Music and in Church Music from Trinity Lutheran Seminary.

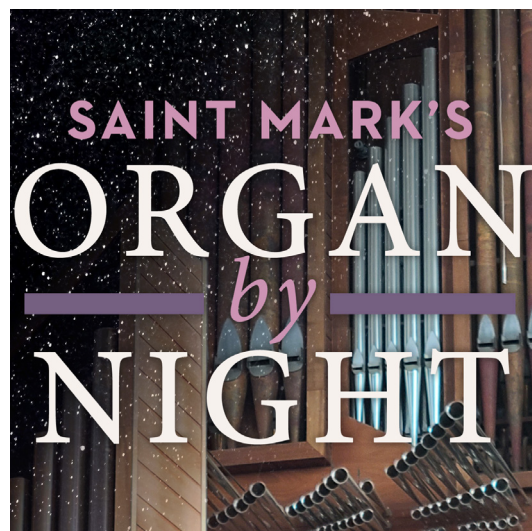
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Saint Mark’s Music Series is grateful to the Seattle Chapter of the American Guild of Organists for their support of radio publicity for this concert.





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