

# SZABOLCS SZAMOSI

*Organist and Director of Music,  
Cathedral of St. Peter & Paul, Pécs, Hungary*

*co-sponsored by*

Seattle-Pécs Sister-City Association  
Hungarian-American Association of Washington

*Concerto in D Minor, BWV 596*

Antonio Vivaldi (1678-1741)  
trans. Johann Sebastian Bach (1685-1750)

Antonio Vivaldi was undoubtedly the most important baroque composer. He left several hundred concertos to posterity besides his cantatas and oratorios. Even his most outstanding peer Johann Sebastian Bach noticed his work. He transcribed several of his concertos for the organ, among them the Double Concerto in D Minor. In the first movement, Bach explored the organ's unique polyphonic possibilities, leading to the next movement, an airy fugue, through a dramatic series of chords, followed by one of Vivaldi's most beautiful slow movements, finally finishing the piece with a virtuosic Allegro.

*Liebster Jesu, wir sind hier, BWV 730-31 (Dearest Jesus, we are here)*

Bach

Johann Sebastian Bach left more than 1200 works to posterity; most are built on chorales in some form. Besides his cantatas and passions settings, we can find several chorale transcriptions in his close to 500 compositions for the organ. We will hear now two chorale transcriptions for the chorale *Liebster Jesu, wir sind hier*. We can observe Bach's excellent ability for variation as he transforms the simple choral melody from the first transcription to the soaring aria in the second.

*Spielende Faunen*

Dezső d'Antalffy (1885-1945)

Antalffy Zsiross was a creative organist, conductor and composer in the first half of the 20th century. He studied composition in Budapest with the same János Koessler, under whom Zoltán Kodály, then Béla Bartók had also studied. He was also a student of Max Reger, Enrico Bossi and Karl Straube. For years he was the organist of the St. Stephen's Basilica in Budapest, and Professor of Organ at the Academy of Music. Then, after some short concert tours, he moved permanently to the USA. He became Professor at the Eastman School of Music, as well as Organist and Composer of the Radio City Music Hall and a member of the New York Philharmonic. At first, the colorful harmony-world of the impressionists appears in his art, even as several modern composing ideas surface already. His present

work *Spielende Faune* reflects the influence of the best-known impressionist composer Claude Debussy as much in his theme as in its mood. The work gives opportunity to the artist to show not only virtuosity, but the organ's most varied sound colors from the quietest registers to the entire tutti.

### *Evening with the Szeklers*

Béla Bartók (1881-1945)

Béla Bartók is considered one of the 20th century's most outstanding composers world-wide. Similarly to Dezső Antalffy Zsiross he moved to the USA and just like Antalffy, he died in New York in 1945. As Johann Sebastian Bach's life's work was determined by chorals, so was Béla Bartók's by folk music. Besides Hungarian folk music he did research with Zoltán Kodály throughout many years in several Balkan countries and recorded folksongs previously unknown. Thanks to that, in his works this melody treasure trove becomes his mother tongue and his non-thematic works also radiate the air of folk music. The "Evening with the Szeklers", his work we are hearing today, is an excellent example of that. The music, although it sounds like a folksong, is Bartók's own melody. The piece must have meant also a great deal to Bartók. He transcribed the work, which was originally written for the piano, for orchestral performance himself. We will hear the organ transcription of that.

### *Praeludium and Fugue on B.A.C.H.*

Franz Liszt (1811-1886)

Ferenc (Franz) Liszt was the most outstanding composer of the 19th century. This year we celebrate the 200<sup>th</sup> anniversary of his birth. He spent most of his life between Weimar, Paris and Rome. Despite that, he still considered himself always Hungarian and we can find many Hungarian motifs in his art. Naturally, he was also touched by the works of Johann Sebastian Bach, whose music we have just heard. Liszt transcribed many of his works. He considered the greatest tribute to Bach, his prelude and fugue, which he built on the initials of the baroque master. The idea based on the four musical sounds (B-A-C-H) already inspired Bach, who had used his initials in several of his works. Liszt however built an enormous fantasy on this short melody. The virtuosic prelude is finished by a connection to the theme of the fugue, which Liszt lifts up of a dramatic darkness, rounding it into a virtuosic fantasy. Finally the work finishes with a hymn-like pathos.

### intermission

### *Mozart Changes*

Zsolt Gárdonyi (b. 1946)

Zsolt Gárdonyi was born in Budapest in 1946 and studied here - among others - as a student of Ferenc Gergely and Ferenc Farkas. He has been living in Germany since 1968, where he is Professor at the Würzburg Academy of Music. He is the recipient of many awards. In his multilayered art, organ works receive a serious role. We will now listen to one of them, *Mozart Changes*. As the work's title shows, a Mozartian melody is transcribed. The piece starts in a Viennese classical style, but within a second we find ourselves in the world of jazz. This duplicity accompanies the listener to the end of the piece.

### *Epigrams*

Zoltán Kodály (1882-1967)

Without a doubt, besides Béla Bartók, it was Zoltán Kodály whose work determined the life of 20th-century Hungarian music. He was a music educator, folk music researcher, composer, whose musical conception was known and recognized world-wide, from the USA to Japan. He composed numerous chamber music pieces too besides his outstanding great oratorios and orchestral pieces. The title of the short works performed today means "inscriptions on graves." All nine epigrams show various moods.

The original series was composed for voice without words accompanied by a piano, which is now performed in Gábor Trajtler's transcription.

*Improvisation*

Sz. Szamosi (b. 1970)

from *Symphony No. 5 in F Minor*, op. 42, no. 1

Charles-Marie Widor (1844-1937)

*Allegro cantabile*

Toccat

Besides César Franck, the most defining figure of the French romantic organ school is Charles-Marie Widor, Professor of Organ at the Paris Conservatory, and Organist at St. Sulpice church. Among his students we find Vierne Louis, Egard Varése and Albert Schweitzer. His ten organ symphonies demonstrate all of the sound colors and playing technique possibilities of the romantic organ. Now we will hear two movements of the Fifth Symphony in F Minor. We will hear first the second movement of the five-movement symphony, composed in 1879, a singing organ aria. Then we will listen to the last movement of the symphony, the Toccat that became deservedly one of the best-known organ pieces of all times.

– notes by Szabolcs Szamosi

## THE ARTIST

**SZABOLCS SZAMOSI** was born 1970 in Pécs, Hungary. He is known as the reviver of his city's church music, and has made himself a name as the Music Director, conductor and organist in the city's turn of the century musical world.

He began his studies at the University of Pécs, Hungary, where in 1993, received a Teaching Diploma in Music and Mathematics. He continued his studies in Budapest until 1996. His teachers were Istvan Koloss, Master organist, and Laszlo Tardos, Musical Director of the historic Coronation Church in Budapest.

At the Academy of Music in Graz, Austria, he received Artist-Teacher Diplomas in Church Music and Organ. He studied conducting under Joseph M. Doller, and organ under Ernst Triebel and Hanfried Lucke, and took several master courses in Graz, Austria. In 2002 he received the prestigious Wurdigungspreis in Vienna, Austria.

He became the Organist and Musical Director at the Cathedral in Pécs in 1994, where he has been initiating and organizing several musical program series. In 2000 he became the founder and leader of the Cathedral's Mozart Choir and Orchestra. He has performed in every notable church in Hungary, and has given concerts in a number of places abroad.

As artist and teacher he strongly emphasizes the training of youth. As a concert organizer, he is particularly noted for his multi-sidedness. He invites to Pécs the very best organists of Hungary and Europe, thus continually enriching the concert offerings. (Istvan Koloss, Istvan Lantos, Janos Sebestyen, Francesco Finotti, Hary Grodberg, Ernst Triebel and Hanfried Lucke.) Since 1993, several of his CDs are available.

As an organist, he is very much characterized by versatility. His basic repertoire ranges from Bach to the French late romantics. He is a regular member of the Pannon Philharmonics (Pécs Philharmonic Orchestra) which presents in Pécs the great oratorical concerts.

## *Acknowledgments*

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Stacey Sunde, Music Assistant

“Seattle-Pécs Sister-City Association”

The Seattle-Pecs Sister-city Association (SPSCA) was founded in 1991 and is composed of individuals and organizations interested in promoting close ties between the people of Seattle and Pecs, Hungary. The Association hosts public officials, community leaders, students and others from Pecs; conducts exchanges in the fields of education, culture, arts and trade; and sponsors social events, such as lectures, concerts, films and theatre performances. President: Clarissa Szabados-Mish 206-281-9806, info/e-mail: [Szabmish@aol.com](mailto:Szabmish@aol.com)

“Hungarian-American Association of Washington”

The Hungarian American Association of Washington (HAAW) is a non-profit organization dedicated to preserving Hungarian heritage and to creating better understanding and appreciation of the Hungarian culture in the community. Founded in 1984, the Association serves people of Hungarian descent and those interested in Hungarian culture with educational and social events. President: Zsuzsa Stanfield 425-313-1816. [info@hungarianamerican.org](mailto:info@hungarianamerican.org)

Margaret Pheasant, Carolyn Graves, Becky Accettullo,  
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# MUSIC AT ST. JAMES CATHEDRAL

## SACRED CONCERTS & SPECIAL LITURGIES 2011-2012

### **All Souls Requiem**

**Wednesday, November 2 at 7:30 pm**

St. James presents Fauré's sublime setting of the Requiem Mass for the Feast of All Souls. James Savage conducts the Cathedral Choir of St. James and the Cathedral Chamber Orchestra. A free-will offering will be taken during the Mass.

### **Ezequiel Menéndez, organ**

**Friday, November 11 at 8:00 pm**

St. James Cathedral presents Argentinian organist Ezequiel Menendez on the Cathedral's two grand pipe organs. Dr. Menendez is the Director of Music and Organist of St. Joseph Cathedral, Hartford, CT. Suggested donation \$15, students and seniors pay as able.

### **Frédéric Blanc, organ masterclass**

**Monday, November 14, time TBA**

### **Stile Antico**

**Saturday, December 3 at 8:00 pm**

*Puer natus est: Tudor Music for Christmas and Advent.* Co-sponsored by St. James Cathedral and the Early Music Guild. For advance reserve passes, call the Early Music Guild at 206-325-7066 or visit [www.earlymusicguild.org](http://www.earlymusicguild.org).

### **St. Nicolas Celebration**

**Saturday, December 10 at 8:00 pm**

Opus 7 Vocal Ensemble, Loren Pontén, Artistic Director. 206-782-2899 or [www.opus7.org](http://www.opus7.org).

### **Northern Lights**

#### **Medieval Women's Choir**

**Saturday, December 17 at 8:00 pm**

Margriet Tindemans, Artistic Director. 206-264-4822 or [www.medievalwomenschoir.org](http://www.medievalwomenschoir.org).

### **Readings & Carols**

**Sunday, December 18 at 7:30 pm**

The sublime voices of the Cathedral's children's choirs, Dr. Clint Kraus, director present the traditional candle-lit service of Readings and Carols, the perfect way to begin the celebration of Christmas. Free-will offering. Information 206-382-4874.

### **Bach & Mendelssohn for the New Year**

**Saturday, December 31 at 11:00 pm**

James Savage conducts the Cathedral's professional choral ensemble, the Cathedral Cantorei; the Cathedral Soloists; and Cathedral Chamber Orchestra in Bach and Mendelssohn's most festive music composed for Christmas and the New Year. Congregational singing, and as always a midnight surprise! Don't miss Seattle's oldest classical New Year's Eve celebration! Advance reserve passes are available online at [www.stjames-cathedral.org/music](http://www.stjames-cathedral.org/music).

**Cappella Romana**  
**Rachmaninoff's *All-Night Vigil***

**Saturday, January 7 at 8:00 pm**

Alexander Lingas, Founding Artistic Director. 503-927-9027 or [www.cappellaromana.org](http://www.cappellaromana.org).

**Great Prophets in a Great Cathedral**  
**Friday & Saturday, January 13 & 14 at 8:00 pm**

St. James Cathedral is proud to present a staged, costumed, evocatively lit evening of sung retellings of the Hebrew hero stories—**Jonah, Job, Ezekiel, and Jephtha**, with the music of Baroque master, Carissimi. The acclaimed singers and instrumentalists of Pacific MusicWorks, directed by lutenist Stephen Stubbs, will perform the four compelling stories in the glorious architecture of St. James with staging by internationally-known director, Guillaume Bernadi. [www.pacificmusicworks.org](http://www.pacificmusicworks.org).

**Youth Music Festival**

**Saturday, February 4 at 1:00 pm**

Nearly 200 young singers from Seattle area churches gather at St. James for this day-long festival of music-making, culminating in a free public concert at 1:00 pm in the Cathedral.

**Bach's *St. John Passion***

**Saturday & Sunday, March 10 & 11 at 8:00 pm**

Seattle Pro Musica, Karen P. Thomas, Artistic Director. Information 206-781-2766 or [www.seattlepromusica.org](http://www.seattlepromusica.org)

**Young Organists Recital**

**Monday, March 12 at 7:30 pm**

St. James Cathedral and the Seattle Chapter of the American Guild of Organists present Seattle's rising-star young organists in concert on the Cathedral's two grand pipe organs. Free and open to the public.

**Lenten Choral Concert with Opus 7**

**Saturday, March 24 at 8:00 pm**

Loren Pontén, Artistic Director. 206-782-2899 or [www.opus7.org](http://www.opus7.org).

**Palm Sunday Vespers**

**Sunday, April 1 at 4:00 pm**

Jubilate!, St. James Cathedral's young women's ensemble, Stacey Sunde, conductor. Free and open to all.

**Office of Tenebræ**

**Wednesday, April 4 at 7:30 pm**

Internationally-respected artist Margriet Tindemans, viola da gamba, joins St. James musicians in the Office of Tenebrae. Experience the purity of one, two, and three soprano voices and the solemnity of men chanting in the darkening cathedral. Tindemans will be joined by Cathedral sopranos Rebekah Gilmore, Lisa Cardwell Pontén, Linda Strandberg, Stacey Sunde & Christine Knackstedt, and the Cathedral Chant Choir, James Savage, director. Joseph Adam, portative organ continuo. The Very Reverend Michael G. Ryan, presider; Dan Jinguji, lector. You do not need a reserved pass for this remarkable evening of beauty and reflection. Free-will offering.

For more information please visit, [www.stjames-cathedral.org/music](http://www.stjames-cathedral.org/music)  
or call 206-382-4874.

# THE CATHEDRAL ORGANS

*“Hearing these distinctive but congenial installations separately and together, in solo recital and in a powerful liturgical service, made everyone aware that St. James Cathedral’s organs rank favorably with the world’s most outstanding instruments.”* —The American Organist, October 2000

**THE ARCHBISHOP THOMAS J. MURPHY MILLENNIUM ORGAN** (Rosales Organ Builders, Opus 30, 2000) The design of the cathedral’s east apse organ was closely influenced by the particular needs of the cathedral. Rich principals and mixture stops provide the necessary foundation for the support of congregational singing. The Grand-Orgue is the “backbone” of the organ; located between the east apse windows, its position on the central axis allows it to speak clearly for maximum effectiveness in hymn accompaniment. Expressive color stops in the Récit provide the variety of tone that is needed for choir accompaniment. The enclosure of the Solo division on the south wall gives further flexibility to the boldest and most colorful stops of the organ.

The tonal design of this organ gives homage to the past in the incorporation of several ranks of pipes from the 1926 Casavant organ which stood behind the former high altar. In the Récit division, one finds the 16’ Bourdon, 8’ Viole de Gambe and the 8’ Voix céleste; the Grand-Orgue contains the 8’ Flûte douce and 8’ Flûte céleste, considered by many to be the most beautiful sounds from the Casavant organ. These 300-some pipes continue to speak to new generations as they have for the past 85 years, and provide a valuable link to the cathedral’s past.

The Rosales organ is played from a four-manual master console located in the Cathedral’s east apse, which allows a single organist to play both instruments simultaneously, with complete registrational control.

<b>GRAND-ORGUE (II)</b>	<b>RÉCIT EXPRESSIF (III)</b>	<b>SOLO EXPRESSIF (I OR IV)</b>	32 Contre Bombarde
16 Montre	16 Bourdon	16 Flûte en façade	16 Bombarde
8 Montre	8 Diapason	8 Violoncelle	16 Basson
8 Bourdon	8 Flûte traversière	8 Flûte harmonique	8 1ère Trompette
8 Flûte douce	8 Viole de Gambe	4 Octave	8 2ème Trompette
8 Flûte céleste	8 Voix céleste	V Cornet	4 Clairon
4 Prestant	4 Octave	8 Trompette	<b>COUPLERS</b>
4 Flûte conique	4 Flûte octaviant	8 Clarinette	G.-O. / Pédale 8
2 <sup>2</sup> / <sub>3</sub> Quinte	2 <sup>2</sup> / <sub>3</sub> Nasard	4 Clairon	Récit / Pédale 8, 4
2 Doublette	2 Octavin	Trémolo	Solo / Pédale 8, 4
IV-V Plein jeu	1 <sup>3</sup> / <sub>5</sub> Tierce	<b>PÉDALE</b>	Récit / G.-O. 16, 8, 4
16 Contre-Basson	II-IV Plein Jeu harmonique	32 Bourdon	Solo / G.-O. 16, 8, 4
8 Trompette	8 Trompette	16 Montre	Solo / Récit 16, 8, 4
4 Clairon	8 Basson-Hautbois	16 Soubasse	Récit / Récit 16, 4
Trémolo	8 Voix humaine	16 Bourdon	Récit / Man. I 8
Clochettes (rotating bells)	Trémolo	8 Octave	Solo / Solo 16, 4
Rossignol		8 Flûte	Solo / Man. I 8
		8 Basse	G.-O. / Solo 8
		4 Flûte en façade	

**WEST GALLERY ORGAN** (Hutchings-Votey Organ, Opus 1623, 1907). When Dr. Franklin Sawyer Palmer, the first Cathedral Organist at St. James, collaborated with the prestigious Boston organbuilder George Hutchings on the design of the cathedral’s west gallery organ, his goals included the design of an instrument suitable not only for liturgies in the new cathedral, but for concert repertoire as well. The result was an instrument of five divisions and forty-six ranks – the largest organ in the city at the time and one of the largest on the West Coast. The young Ernest M. Skinner came to Seattle on behalf of Hutchings for the installation and tonal finishing of the organ. A large Echo division, which was originally intended to speak into the cathedral’s crossing under the

vast dome (which collapsed under the weight of an unusually heavy snowfall in 1916), was never installed. The organ was a gift to the new cathedral parish from Joseph Arthur Baillargeon, one of the most prominent Seattle businessmen of the era, and a member of Bishop Edward S. O’Dea’s Cathedral Building Committee. Today the gallery organ stands as a noteworthy representative of the finest craftsmanship of its period. Ongoing restoration is funded in part by the Baillargeon Family – St. James Cathedral Music Fund, established in 1987 to support music programs at St. James. The console received further restoration in 1997 by Marceau & Associates of Portland, Oregon, including the installation of a modern solid-state combination action, and was funded through a generous donation by the Rhoady and Jeanne Marie Lee family.

**GREAT (II)** (partially enclosed)

- 16 Diapason
- 8 Diapason I
- 8 Diapason II
- 8 Gross Flute \*\*
- 8 Doppel Flute \*\*
- 8 Gamba (CH) \*\* [1988]
- 8 Dulciana (CH) \*\* [1926]
- 4 Octave
- 4 Harmonic Flute \*\*
- 2<sup>2</sup>/<sub>3</sub> Twelfth \*\* [1995]
- 2 Fifteenth
- III Mixture \*\* [1995]
- 8 Trumpet \*\*
- 4 Clarion \*\* [1995]
- \*\* enclosed with the Choir division

**CHOIR (I)** (enclosed)

- 16 Dulciana
- 8 Diapason
- 8 Concert Flute
- 8 Gamba
- 8 Viola
- 8 Vox celestis
- 4 Flute d’amour
- 2 Piccolo
- 8 Clarinet
- Tremolo

**SWELL (III)** (enclosed)

- 16 Bourdon
- 8 Diapason
- 8 Stopped Diapason
- 8 Quintadena
- 8 Salicional
- 8 Unda Maris
- 4 Octave
- 4 Flauto traverso
- 2<sup>2</sup>/<sub>3</sub> Nasard
- 2 Flautino
- V Dolce Cornet
- 16 Contra Fagotto
- 8 Cornopean
- 8 Oboe
- 4 Clarion
- 8 Vox Humana
- Tremolo

**SOLO (IV)**

- 8 Stentorphone
- 8 Philomela
- 4 Harmonic Flute
- 8 Tuba mirabilis
- Chimes [1996]

**PEDAL**

- 32 Bourdon
- 16 Diapason
- 16 Violone
- 16 Bourdon
- 16 Lieblich Gedackt (SW)
- 16 Dulciana (CH) [1926]
- 10<sup>2</sup>/<sub>3</sub> Quint
- 8 Flute
- 8 Violoncello
- 16 Trombone
- 16 Bombarde [2005]

**COUPLERS**

- 16 Swell to Swell
- 4 Swell to Swell
- 16 Choir to Choir
- 4 Choir to Choir
- 16 Solo to Solo
- 4 Choir to Choir
- 8 Swell to Great
- 8 Choir to Great
- 8 Solo to Great
- 8 Swell to Choir
- 8 Great to Solo
- 8 Great to Pedal
- 8 Swell to Pedal
- 4 Swell to Pedal
- 8 Choir to Pedal
- 8 Solo to Pedal