



Christa Rakich
In recital at St. Mark's Cathedral

D. A. FLENTROP ORGAN (1965)
ST. MARK'S CATHEDRAL • SEATTLE, WASHINGTON
AMERICAN GUILD OF ORGANISTS • NATIONAL CONVENTION, JULY 2000



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Part of the American Guild of Organists national convention, July 2000

1	Kyrie, Gott Heiliger Geist (BWV 671) <i>from Clavierübung III</i>	J. S. Bach (1685-1750)	6:15
2	Fantaisie in A (1878)	César Franck (1822-1890)	14:33
	Sonata I (1937)	Paul Hindemith (1895-1963)	
3	<i>Mäßig schnell: liebhaft</i>		8:17
4	<i>Sehr langsam</i>		2:59
5	<i>Phantasie, frei</i>		2:38
6	<i>Ruhig bewegt</i>		4:51
	Río abajo río (1999) <i>first performance</i>	Pamela Decker (b. 1955)	
7	<i>Boliviana</i>		6:00
8	<i>Diferencias</i>		8:54
9	<i>Fantasia</i>		8:32

Total time: 60:09

RZCD-5005



ABOUT THE MUSIC



A much-loved teacher of mine once advised me on programming, "Remember, audience coming in off street, don't start too intense." Good advice, indeed, and I've followed it often with success. But if ever there were an audience that could handle intensity 'coming in off street,' it is here. And so we begin intensely. Welcome to the Flentrop plenum, welcome to the pedal 32'.

Kyrie, God the Holy Ghost is the third Kyrie of the large chorale preludes from *Clavierübung III*. This is a 5-voice setting of the German adaptation of the Gregorian Kyrie fons bonitatis. The melody appears in the bass, over which one hears fragments of the tune and their inversions interwoven. Even before the first statement of the subject is complete, its inversion answers. Even more insistent is the sequence (7 repetitions!) of 4 eighths leading to a half note, and of course, the famed chromaticism of the last 6 measures.

'It's Flentrop's answer to Aeolian Skinner,' many a wag has said of this organ. And indeed, for an instrument whose mandate was to play Bach, this instrument sings its way through the French Romantics with quite some grace.

I first heard Franck's **Fantasia in A** in organ class, the weekly gathering of undergrads where we played for one another as prelude to a truly public performance. It was my first such class, freshman year. An upperclassman named George Lamphere played this piece, and it riveted me. Such was his sense of

timing, of arousing need in the listener, that at the point of the grand climax, I found myself suddenly in tears. In the 25 years since, I have not heard the equal of that performance. To George, in memoriam, with thanks.

Hindemith was a very facile composer, and there is in his organ music a sense of nonchalance, even impishness. At the same time, he has a unique and well-defined harmonic vocabulary, and a commanding sense of coherence and craft. He juxtaposes gentle, lyrical writing with loud crashing dissonance, or grand cadence with a breezy, loitering whistle on a street corner. As this sonata's thematic development wends its way through dramatic mood changes, one feels very much led through the looking-glass.

For his recording of **Hindemith's Sonatas** at Harvard in the early 1970's, his good friend Anton Heiller wrote these words: "Hindemith used to say, "Every composer and musician writes and makes music in the very likeness of himself," and in fact this was true of Hindemith and his music. It is impossible to describe in a few words what a wonderful person he was - not only his commanding presence, his simplicity, his severe responsibility and honesty, but also his wonderful sense of humor and his serene goodness. All these qualities of his personality are to be discovered in his music. Hindemith was indeed a man who lived in music, through music and for music--a true genius of the twentieth century."

Pamela Decker's **Rio abajo rio** was commissioned by the American Guild of Organists for these performances; the work is dedicated to the memory of William Albright. The first movement is based upon the hymn *Venid, pastores* (text by Villancico de Puerto Rico; the music is a Puerto Rican melody). The *boloviana* (or *bailecito*) is an Argentine dance-song in which the first section is a lively 6/8 dance. The middle section is slower and more lyrical. The final section is a somewhat transformed repetition of the original lively dance. The second movement, "Diferencias," unfolds as a series of transformations of the hymn *Hosanna en el cielo!* (Revelation 4:8 and John 12:13; the composer of the melody is unknown). The third movement is based essentially on original themes, with literal quotations and motivic derivations from the first and second movements. The form is a large, extended fantasy which contains a complete tango within the structure. The work is published by Wayne Leupold Editions., Inc.

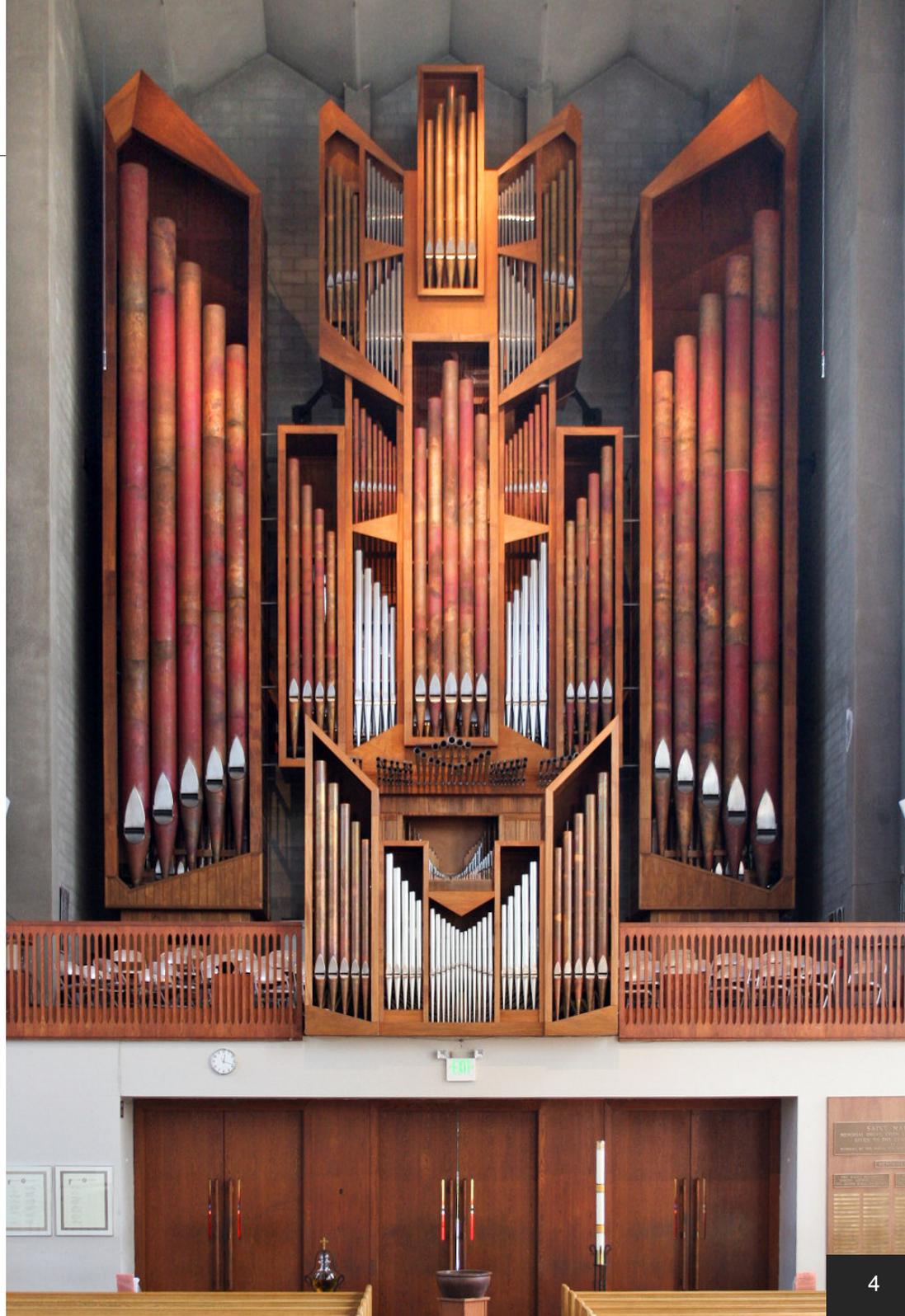
—CHRISTA RAKICH

ABOUT THE INSTRUMENT

Completed by the Dutch firm of D. A. Flentrop in 1965, the organ of St. Mark's Cathedral remains one of the largest organs in the Western Hemisphere with mechanical action. Its success has influenced organ building throughout the United States and the organ remains a landmark instrument of international significance.

In 1991, the Flentrop organ was given a thorough cleaning and renovation. The old, 1960's electric stop motors and combination action were replaced with modern, solid-state versions. Likewise, the backfall key action was replaced with a suspended action that provides a lighter, more responsive touch. Three new speaking stops were added, including a full-length 32-foot Bazuin for the pedal division, mounted behind the organ case on the rear gallery wall. New 16 and 8-foot Trompet stops were added to the Hoofdwerk to complement the original, horizontally mounted Trompets. The original organ pipes were cleaned and repaired as necessary, but preserved as originally voiced by the Flentrop firm in 1965. The original keyboard and stop actions are also preserved and stored at the cathedral. A Bovenwerk-to-Rugwerk (III+I) coupler was added to the new keyboard action to accommodate the demands of French romantic literature. In 1996, a Zymbelstern was added to the instrument. The Flentrop organ retains its original pitch (A-440) and equal temperament.. Paul Fritts & Company of Tacoma executed the organ renovation project under the direction of a committee chaired by Herb Williams.

In 1997, the acoustics of the cathedral were also renovated. Carpeting which was added after the installation of the organ was removed from the aisles of the Nave. A new West wall with insulated windows greatly reduced the amount of residual noise in the room. The changes to the building created both longer reverberation time and greater clarity. The restoration of the acoustics has allowed the organ's classic scaling, low wind pressure and gentle voicing to sound once again as the organ builder intended.



ORGAN SPECIFICATION

RUGWERK (I)

Prestant	8
Gedekt	8
Quintadeen	8
Octaaf	4
Roerfluit	4
Octaaf	2
Sesquialter	II
Mixtuur	III
Scherp	III
Dulciaan	16
Schalmei	8

Tremulant

BORSTWERK (IV)

Gedekt	8
Prestant	4
Fluit	4
Gemshoorn	2
Larigot	1-1/3
Cymbel	II
Regaal	8

Tremulant

HOOFDWERK (II)

Prestant	16
Prestant	8
Roerfluit	8
Octaaf	4
Speelfluit	4
Quint	2-2/3
Octaaf	2
Terts	1-3/5
Mixtuur	IV
Scherp	III
Trompet	16
Trompet	8
Trompet (horizontal)	16
Trompet (horizontal)	8

PEDAAL

Prestant (12 pipes)	32
Prestant	16
Subbass	16
Octaaf	8
Gedekt	8
Octaaf	4
Spitzgedeckt	4
Nachthoorn	2+1
Mixtuur	VII
Bazuin	16
Trompet	8
Trompet	4
Cornet	2

BOVENWERK (III)

Prestant	8
Fluit	8
Gemshoorn	8
Zweving	8
Octaaf	4
Koppelfluit	4
Nasard	2-2/3
Flageolet	2
Octaaf	1
Mixtuur	VI
Trompet	8
Kromhoorn	8

Tremulant

COUPLERS, ETC

Ped + I (Rugwerk)
Ped + II (Hoofdwark)
Ped + III (Bovenwerk)
II + III
II + I

Cymbelstern

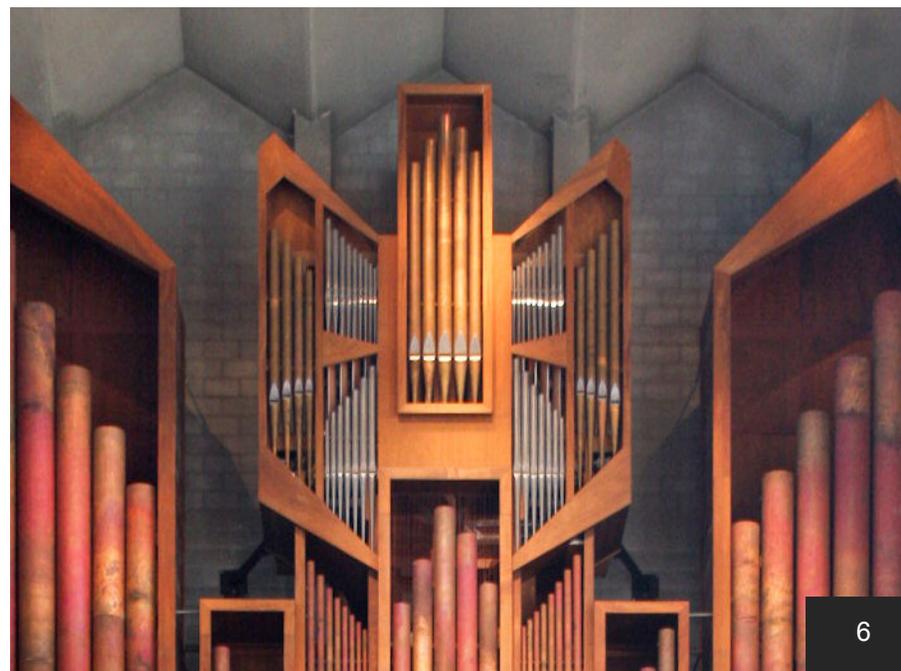
Bovenwerk is enclosed in a swell behind the front pipes.





ABOUT THE ARTIST

CHRISTA RAKICH earned a Bachelor of Music degree in Organ and a Bachelor of Arts degree in German from Oberlin College, where she was elected to *Pi Kappa Lambda* and *Phi Beta Kappa* honor societies. As a Fulbright scholar, she studied for two years with Anton Heiller at the *Hochschule für Musik* in Vienna. She won prizes at international organ competitions, notably Bruges, 1976. Rakich earned a Master of Music degree with honors from the New England Conservatory. Upon graduation, she was asked to join the faculty and taught for 10 years. She has also held positions at the University of Connecticut, the University of Pennsylvania, and at Harvard. She is currently Director of Music at St. Justin's Church in Hartford, CT. Her performing career takes her throughout the United States, Canada, and Europe. Her recordings include *Transcriptions from St. Justin's* and *Deferred Voices: Organ music by Women Composers*, on the AFKA label; additional recordings include Bach's *Clavierübung III* for Titanic Records, and *Historic Organs of Connecticut*, released in 1997 by the Organ Historical Society.



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