

THE SAINT MARK'S
MUSIC

SERIES
2024-2025



Organ Plus
in Thomson Chapel

Laura Loge, soprano
John Stuntebeck, organ

Friday, January 17, 7:30 pm
Sunday, January 19, 3:00 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.

Organ Plus in Thomsen Chapel

Laura Loge, soprano
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PROGRAM

Fire forspill til norske folketoner

Erling Kjelssby (1901-1976)

1. Eg veit i himmerik ei borg
2. I himmelen, i himmelen
3. Ingen vinner frem
4. Jesus, din søte forening

Praeludium in E Minor, BuxWV 142

Dietrich Buxtehude (1637-1707)

Gjendines bådenlåt

Agnes Ida Pettersen (b. 1981)

“Ave maris stella”

Edvard Grieg (1843-1907)

“Helga Maria”

Laura Netzel (1839-1927)

“Herrens Moder, høje, milde”

Christian Sinding (1856-1941)

“Ave Maria” from *Lilja*

Alf Hurum (1882-1972)

“Nocturne”

Steven Luksan (b. 1988)

“Mitt Fasta Hopp”

Elfrida Andrée (1841-1929)

“De nære ting”

Anne-Marie Ørbeck (1911-1996)

Nocturno

Grieg, arr. Bjørn Vidar Ulvedalen (b. 1969)

“Trudom”

Grieg

“Den store hvide flok”

arr. Eyvind Alnæs (1872-1932)

Toccata ‘Nu la oss takke gud’

Egil Hovland (1924-2013)

“Now Thank We All Our God”

Johann Crüger (1598-1662)

Sing-Along

“One more glimpse”

Atathe Backer-Grøndahl (1847-1907)

Laura will sing one verse in Norwegian, and then we welcome all to join in singing the first verse in English.

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Praise to God

1 Now thank we all our God, with heart, and hands, and voices,
2 O may this bounteous God through all our life be near us!
3 All praise and thanks to God the Father now be given,

who wondrous things hath done, in whom his world rejoices;
with ever-joyful hearts and blessed peace to cheer us;
the Son, and him who reigns with them in highest heaven,

who from our mother's arms hath blessed us on our way
and keep us in his grace, and guide us when perplexed,
eternal, Triune God, whom earth and heaven adore;

with countless gifts of love, and still is ours to-day.
and free us from all ills in this world and the next.
for thus it was, is now, and shall be, ever-more.

Words: Martin Rinckart (1586-1649); tr. Catherine Winkworth (1827-1878), alt.

Music: *Nun danket alle Gott*, melody Johann Crüger (1598-1662);

harm. William Henry Monk (1823-1889), after Felix Mendelssohn (1809-1847)

67. 67. 66. 66

PROGRAM NOTES

From the arrival of Christianity to Norway with Olaf II Harladsson, later canonized as Saint Olaf, in the 11th century until the present day, music, in particular vocal music, has played a significant role in religious practice throughout Scandinavia. Before the development and arrival of the pipe organ to accompany congregations, singers provided musical accent in the form of sacred *stevtoner*, which would eventually develop into four (or more) part hymn singing in church. Derived from the words “stev,” meaning verse, and “tone” meaning tune, it is literally many verses sung to the same tune, much like a strophic hymn, or an extension of the *edda* from viking times. Similarly, some of the earliest *stevtoner* had many more verses than a typical hymn-tune of today. Many of the tunes come from folk tunes created and sung in some of the most remote valleys in Norway and it is impossible to

know how old they are. Because of this, many of the musical folk elements remain in the sacred presentation, including raised fourths – tri-tones in church! - modal harmonies, and rhythms mimicking the flow of the dialectical language and traditional dances.

Erling Kjellsby (1901-1976) spent nearly his entire life in Oslo, studying, teaching, as church organist and chorus master. His compositions include chamber, choral, symphony, and organ works and evolved from neo-romanticism to neoclassicism. *Fire forspill til norske folketoner* (Four preludes to Norwegian folk tunes) is representative of the latter style. He has arranged four *stevtoner* for the organ, from the middle ages through the romantic era. Before each organ prelude, the original *stevtone* will be sung, as it would have been heard in its original format.

Eg veit i himmerik ei borg

Eg veit i himmerik ei borg,
ho skin som soli klåre,
der er kje synder eller sorg,
der er kje gråt og tåre.

I himmelen, i himmelen

I Himmelen, i himmelen,
hvor Gud, vår Herre bor,
der får vi ham å skue snart
i salighet så stor,
og syng: “Hellig, hellig” der,
og syng: “Hellig, hellig” der
nær Herren Sebaot.

Ingen vinner frem

Ingen vinner frem til den evige ro
som seg ei veldig fremtrenger.
Sjelen den må utstå en kamp for den tro
hvorav vår salighet henger.
Veien heter smal, og porten kalles trang,
alvor må det til på sjelefrelsens gang.
Strev da alvorlig, treng fremad med makt,
og om du vil himmerik vinne!

Jesus, din søte forening

Jesus, din søte forening å smake
lenges og trenges mitt hjerte og sinn;
riv meg fra alt det meg holder tilbake,
drag meg i deg, min begynnelse, inn!
Vis meg rett klarlig min jammer og møye,
vis meg fordervelsens avgrunn i meg,
at seg naturen til døden kan bøye,
ånden alene må leve for deg!

I know of a city in heaven

I know of a city in heaven,
that shines like the brightest sun,
there is no sin there, nor sorrow,
there is no weeping nor tears.

In Heaven, in Heaven

In Heaven, in Heaven
where God, our Lord, abides
where we will see him soon,
in great bliss,
and sing, “Holy, holy” there,
and sing “Holy, holy” there
near the Lord of Hosts.

There are no winners

No one wins until they find eternal peace
which one desperately needs.
Your soul must withstand a fight for that belief
on which our happiness depends.
The road is narrow, and the gate is tight,
one must take the path to salvation seriously.
Strive with earnest, push forward with strength,
and then you will win in heaven!

Jesus, Thy sweet Union

Jesus, to taste Thy sweet union
my heart and mind longs and needs;
rear me from everything that holds me back,
draw me in to you, my beginning!
Show me clearly my woes and toil,
show me the abyss of depravity within me,
that the nature of death within you can bend,
the spirit must live for Thee alone.

Dietrich Buxtehude (1637-1707) was born in present-day Sweden (Denmark at the time). Much of his professional life was spent in Germany, but his Danish exuberance overflows into his compositions. Considered a master of organ performance, his compositions consist primarily of organ works, trio sonatas, and sacred cantatas. He was sought out for guidance and inspiration by both Handel and Bach when they were students; the former even hoped to take Buxtehude's position upon his retirement. Buxtehude's *Praeludium in E Minor*, BuxWV 142, believed to be composed around 1685, opens with a single line introductory prelude and is followed by three different fugues, and ending with an improvisational-style cadenza flourish. Bach's style seems almost demure in comparison.

Agnes Ida Pettersen (b. 1981), has taken J. S. Bach's (1685-1750) *Two Part Invention No. 4* BWV 775, composed in 1723, and combined it with *Gjendines bådenlåt*, a folk song sung by Kaia Gjendine Slålien, a dairy maid and folk singer from mountains of western Norway. The song has become a staple of folk-song literature throughout Norway, and Edvard Grieg, too, included his own version in his Opus 66 arrangements of folk songs for piano. Pettersen's rendition unexpectedly melds together two seemingly disparate elements – one in triple meter and the other in duple, one with very baroque, fugue-like driving rhythm and the other possessing dialectical speech-led phrasing in a folk idiom, one clearly meant for high-society and the other for the salt of the earth – and creates something wholly human.

Gjendines bådenlåt *Kaia Gjendine Slålien*

No ska' ein liten få sova så søtt,
vogga står reie te bånet.

Der ska' ein liggja så vart og så bløtt,
trygt kan det sova det bånet.

Ro, ro, sova søtt, sova søtt,
trygt kan det sova det bånet.

Min mor ho tok meg på sitt fang,
dansa med meg frem og tilbake.

Danse så med de små,
så skal borna danse.

Gjendine's Lullaby

Now a little one shall sweetly sleep,
the cradle stands ready for the child.

There one shall lie so still and so gentle,
the child can sleep safely.

Peace, peace, sleep sweetly, sleep sweetly,
the child can sleep safely.

My mother took me on her lap,
danced with me back and forth.

Dance so, with the little one,
this is how the child shall dance.

While **Edvard Grieg** (1843-1907) never had a close relationship with organized religion, he found his spirituality primarily in nature and art. One of those experiences led to the creation of “**Ave maris stella**,” set to a Danish translation by Thor Lange of the original Latin text. Composed for voice and piano in 1893, he later arranged it for eight-part mixed choir. Its unusual subject matter, as well as its traditional hymn-like arrangement strongly contrast nearly all of Grieg’s other output. However, distinct harmonic elements throughout the song bring out Grieg’s composition style.

Finnish-born Swedish composer **Laura Netzel** (1839-1927) utilized a pseudonym, N. Lago, to publish most of her works and to avoid scrutiny for her gender outside of her supportive family and community. She spent much of her life immersed in music as a composer, pianist, conductor, and concert producer, and advocate for social causes in Stockholm, studying briefly several times in Paris. Her compositions received relatively frequent performances during her lifetime, but like many women composers of her era was quickly forgotten until recently. “**Helga Maria**,” Op 41 was composed in 1894 for voice and organ with both the original Latin text and a Swedish translation. Her style was often compared to both French music of her era and that of Edvard Grieg, with a touch of the fjords in it.

Following after Grieg, **Christian Sinding** (1856-1941) fully embraced the Norwegian romantic style in his songs, chamber, choral, and orchestral works. Although he was self-critical to a fault, often burning his own works after performances, his style embraces the sweeping symphonic lines and rich harmonies often

associated with Richard Strauss, but with the nuance of a Nordic hand. “**Herrens moder høje, milde**,” Op. 50, No. 11, embodies that style immediately with an octave-and-a-half ascending line in the voice on Edvard Brandes’ (1847-1931) words “eternally pure source of innocence” in reference to Mary.

While Grieg experimented with Impressionism, **Alf Hurum** (1882-1972) clearly established a Nordic Impressionist style, colored by his studies in Paris, Berlin, and St. Petersburg, in the early 20th century. His total volume of repertoire is small because he nearly ceased composing after moving to Honolulu in 1924. He turned his focus on visual art, taking up silk painting in a traditional Japanese style depicting scenes from his adopted tropical island. He was still involved in music, serving as president of the Association of Honolulu Artists and as a member of the Morning Music Club. **Lilja**, Op. 15 (The Lily), in reference to Mary, was composed in 1919. He intended to set all 100 verses of Fredrik Paasche’s (1886-1943) free translation, published in 1915, of Icelandic monk Brother Eysteinn Aasgrimsson’s (d. 1361) epic poem of a biblical description of the world. The text covers creation, to the fall of Adam and Eve, to the birth, life and death of Jesus, and finally Jesus’ ascension, with Jesus as the central figure, but the title referring to his mother. Of the 38 verses Hurum set for a capella men’s chorus (a version with organ also exists), two sections are solo arias dedicated to Maria. This first is for tenor and addresses the annunciation, directed at Mary and the pending arrival of her son. Seattle-based composer Steven Luksan has arranged the choral version for organ and voice, with the organ essentially taking the role of the chorus.

Ave maris stella	<i>Medieval Hymn</i>	Hil dig, havets stjerne,	<i>Thor Lange</i>	Hail, Star of the Sea
Ave, maris stella, Dei mater alma, Atque semper virgo, Felix coeli porta. Solve vincla reis: Profer lumen caecis, Mala nostra pelle, Bona cuncta posce. Vitam praesta puram, Iter paratutum, Ut, videntes Jesum, Semper colla temur. Sit laus Deo Patri, Summo Christo decus, Spiritui sancto; Tribus honor unus.		Hil dig, havets stjerne, Julestjerne milde, Redningsblus på livets mørke vover vilde. Klare lys i natten, alle blindes øje, hil dig, havets stjerne, Hjælp, Guds moder høje! Hjælp os vej at finde hjem til Ham, hvem alle vådestedte sjæle dybt til fode falde. Hil dig, havets stjerne med vor sol tilsammen, med din Søn, alverdens Gud og frelser! Amen!		Hail, Star of the Sea, Christmas star, mild, Life-saving light amid life's dark, wild waves. Clear light in the night, all blind eyes, hail to you, Star of the Sea, Help, God's mother, high one! Help us find the way home to Him, who all wet afflicted souls fall at His feet. Hail, Star of the Sea our sun joined together, with your Son, the world's God and savior! Amen!

Ave Maria	<i>Original Latin Text</i>	Helga Maria	<i>tr. Unknown</i>	Holy Mary
Ave, María, grátia plena, Dóminus tecum. Benedicta tu in muliéribus, et benedíctus fructus Ventris tui, Jesus. Sancta María, Mater Dei, ora pro nobis peccatoribus nunc et in hora mortis nostrae. Amen.		Helga Maria, du som är vorden moder på jorden. Du har lidit som vi! Du delade vår smärta, trösta nu vårt hjerta, På knä vi di bedja: stå oss bi. Helga Maria, torka våra tårar och vår smärta, Maria, Maria, bed din son för oss! Amen!		Holy Mary, you who are the world's mother on Earth. You have suffered as we have! You shared our pain, now comfort our hearts, On our knees we pray: Stand by us. Holy Mary dry our tears and our pain, Maria, Mary pray to your son for us! Amen!

Herrens Moder, høje, milde	<i>Edvard Brandes</i>	The Lord's Mother, High, Mild
Herrens moder, høje, milde, evigt rene uskylds-kilde, før mig bort fra synd og våde, lad mig signes af din nåde! Se, jeg ængstes! Hør, jeg græder! Du, kun du kan tåren stille: Roser spirer, hvor du træder, himmeldronning, høje, milde!		The Lord's Mother, high, mild, eternally pure, source of innocence, remove me from sin and danger, bless me with your grace! See, I'm afraid! Hear, I'm crying! You, only you can quiet the tears: Roses sprout, wherever you walk, queen of Heaven, high, mild!

Ave Maria fra Lilja	<i>Broder Eystein tr. Fredrik Paasche</i>	Hail Mary from The Lily
Lyt, Maria! Dig himlene hilser Ave Maria! Du bedste av kvinder, miskunds kilde, du dype, du rene!		Listen, Maria! The heavens greet you, Ave Maria! You best of all women, mercy's spring, so deep and so pure!
Han som er engles og menneskers konge, han som om alle verdener favner, bøier sig til dit bryst det skjære, signende mø! Du jorderigs ære!		He, the king of angels and people, he, who all the world embraces, bends to your breast the pure, blessed maiden! You are richly honored on Earth!
Strålerene! Sind uten brøde! Himlenes herre og gud skal du føde!		Radiant beams! Unbroken mind! You shall bear the Lord and God of the heavens!

Finding strength and comfort is a central aspect of life and we find it in many places, including sacred spaces, among friends and familiar places, and within ourselves. Both the text and music of “Nocturne” by **Steven Luksan** (b. 1988) were created in moments when that comfort was needed. Steven composed “Nocturne” in June of 2020 as part of a set of songs for solo voice a capella, allowing us to make music while isolated during the early pandemic. The poet, Sigbjørn Obstfelder (1866-1900), maintained a deep spiritual faith yet often struggled with his mental health during his time living in both Norway and Wisconsin, and both his spirituality and state of mind are reflected in his poetry.

A friend and colleague of Laura Netzel in Sweden, **Elfrida Andrée** (1841-1929) dedicated her life to both music and social causes, especially women’s suffrage. She was the first woman to hold the post of organist at the Gothenburg Cathedral, and only because she and her father, who was also an organist, was able to overturn the law stating that women were not allowed to officially be professional organists. Similarly, she was the first Swedish woman to conduct a symphony orchestra. She has numerous large-scale works to her name, including two organ symphonies, an opera, more orchestral works, chamber music, choral works, songs, and piano pieces. “**Mitt Fasta Hopp**,” composed in 1879, was later arranged for chorus and orchestra as part of her Swedish Mass No. 1. The text comes directly from *Den svenska psalmboken*.

Anne-Marie Ørbeck (1911-1996) was considered one of the best Norwegian pianists of the 1930s, often performing her own compositions on concert programs. She grew up in Oslo, studied in Berlin and Paris with

Darius Mihaud and Nadia Boulanger, and settled in Bergen just before World War II. Between the war and starting a family, her focus in the 1940s turned to composition, as performing was too complicated to pursue. Her Symphony in D major became the first orchestral work by a woman to be performed by the Bergen Philharmonic, alongside her chamber music, piano works, and many art songs. Her musical style, while always tonal, or at least modal, diverges from the National-Romantic sound. It possesses a fresh, distinctively modern quality, unique to her own voice that, while still accessible to musicians and audiences, is not always predictable in its harmonic and melodic nature, all while maintaining a distinctive connection to Norwegian folk music resulting in an organic Nordic sound. “**De nære ting**,” composed in 1961, with a text by Arne Paasche Aasen (1901-1978) reminds us to love the one we’re with and take comfort in what we have.

Much of Grieg’s piano output is comprised of collections of Lyric Pieces, piano miniatures varying in thematic material, but most often reflecting the nature around him. Written in 1891, “**Nocturno**,” Op. 54, No. 4 comes from one of his most inspired sets. The decade prior had been extremely challenging for Grieg, limiting his ability to compose freely, but time spent in the Norwegian mountains gave him a fresh perspective allowing him to create again, resulting in this set. Grieg biographer, Finn Bennestad writes, “With “Nocturne” the mystery of the night is expressed in muffled sounds, with the aura of mystery further strengthened by unusual rhythmic refinements. The chords are very colorful; the short and agitated midsection is remarkably similar to a passage in Debussy’s *Clair de lune*, which was composed the same year.”

Nocturne*Sigbjørn Obstfelder*

Møllens vinger stanser sin susen,
 åen speiler nattens øie,
 blomsternes læber ydmygt beder,
 træernes kroner hvisker, hvisker.

Presterne tænder de blege kjerter,
 nonnerne nynner de fromme bønner,
 børnene folder de spinkle hænder,
 svannerne skjuler sit næb under vingen.

Snart skal de sove, alle de trætte,
 hvile hodet mygt på puden,
 glemme de grå, sørgmodige tanker,
 slumre, sove, drømme, sove.
 Ude i blået svæver en kvinde,

Herrens moder, Maria, Maria,
 lukker sjælenes øine kjærlig,
 træder jordvuggens gjænger varlig.

Nocturne*tr. Steven Luksan*

The moth's wings stop their murmuring,
 the stream reflects the night's eyes,
 the flowers lips humbly pray,
 the trees' crowns whisper, whisper.

The priests light their dim candles,
 the nuns hum their pious prayers,
 the children fold their delicate hands,
 the swans hide their beaks under their wings.

Soon they will all sleep, all the tired ones,
 rest their head softly on the pillow,
 forget the gray, sad thoughts,
 slumber, sleep, dream, sleep.

Out in the blue night, a woman floats,
 the Lord's mother, Maria, Maria,
 lovingly closes the souls' eyes,
 gently sewing the threads of Earth's cradle.

Mitt Fasta Hopp*Svenska pslamboken 1932*

Mitt fasta hopp till Herran star,
 Jag vill Hans hjälp förbida
 Och vet, att jag hans bistånd får,
 Evad jag än må lida.
 Jag vet, att Gud är vis och god,
 Ej faran nedslå skall mitt mod,
 Hur stor hon än må vara.

Gud gör mig bistånd, ger mig tröst,
 Så att jag icke faller.
 Han frälsar, då med ödmjuk röst
 Jag honom mig befaller;
 Han är min klippa och min borg,
 Han hjälper mig, i all min sorg,
 Den jag på honom kastar.

Ty tron Guds löfte, som är fast,*
 Han sina barn skall höra,
 Och dem ur kval betryck och brist,
 Med väldig arm utföra.

My firm hope*tr. Elfrida Andrée*

In God I place my hope and trust,
 I will abide His pleasure.
 I know His aid I shall not miss.
 He helps me when I suffer.
 I know that God is wise and good,
 No danger can depress my mood,
 Nor take my faith away.

God grant me help and solace sweet,
 And keep my foot from falling.
 He helps me, when with humble heart
 I listen to his calling.
 He is my shield, my strong defense.
 He saves me from all sore offence,
 Protects me in His mercy.

The Lord has pledged His holy word,
 To hear his children's prayers,
 And lead them out of grief and care.
 His mighty arm protects them.

De nære ting*Arne Paasche Aasen*

Du syns dine dager er usle og grå.
 Hva er det du søker, hva venter du på?
 Når aldri du unner deg rast eller ro,
 kan ingen ting vokse og intet gro.
 Gå inn i din stue, hvor liten den er,
 så rommer den noe ditt hjerte har kjær.
 På ropet i skogen skal ingen få svar.
 finn veien tilbake til det du har.
 Den lykken du søker bak blånende fjell...
 kan hende du alltid har eiet den selv.
 Du skal ikke jage i hvileløs ring,
 men lær deg å elske de nære ting.

The Close Things

You think your days are miserable and gray.
 What is it you seek, what are you waiting for?
 When you never allow for rest or peace,
 nothing grows and absolutely nothing sprouts.
 Go into your living room, as small as it is,
 which contains something dear to your heart.
 A call in the forest shall not get an answer,
 so find your way back to that which you have.
 The happiness you seek behind the blue hills...
 you could have always had yourself.
 You should not hunt in restless circles,
 but learn to love the that which is near to you.

Grieg's Opus 33, composed between 1873 and 1880, is comprised of twelve songs with texts by Aasmund Olavsson Vinje (1818-1870), one of Norway's most revered and influential poets, and one of the first to utilize his own dialect in his poetry, rather than the Dano-Norwegian employed by most intellectuals of the time. These texts, and thus Grieg's songs, dive deep into the dichotomy of human experience and expression, uncovering difficult truths and intense beauty even within the same song. "**Trudom**," the penultimate song in the set, presents itself as a hymn, and examines the expectations of a peace-loving God in the face of humanity which instead exploits His name to fight against each other. Performing and listening to this song asks us each to sit in our own knowledge of how we treat each other, and for what purpose.

Eyvind Alnæs (1872-1932) is responsible for most of the harmonization in the hymnbook of the Norwegian Lutheran Church and was organist in numerous churches in and around Oslo, including the Oslo *domkirke* (cathedral). He supplemented his measly income from the church by conducting several choirs, and performing as a collaborative and solo pianist, as well as teaching both piano and organ. He published forty-five opuses, consisting of symphonies, concertos, chamber music, and miniatures for piano, and twenty-four collections of art song, in addition to his works for church, and published method books for piano and organ students. "**Den store hvide flokk**," written in 1899, is an arrangement for voice and piano after Grieg's Op. 30, No. 10, a setting for male chorus. That, in turn, was

derived from the folk music collecting work of Ludvig Mathias Lindeman (1812-1887), *Ældre og nyere norske Fjeldmelodier*, which tells us that the tune originated in Hitterdal in Telemark in rural Norway where it was sung in regular church services.

Perhaps one of the most adaptable composers of the 20th century, **Egil Hovland** (1924-2013) experimented with nearly every musical style the century had to offer. He had the benefit of exposure by studying with Bjarne Brudstad in Oslo, Vagn Holmboe in Copenhagen, Luigi Dallapiccola in Florence, and Aaron Copland at Tanglewood, Massachusetts. He was extremely prolific, and composed both sacred and secular works for every ensemble of every size, including adding dancers into the mix on occasion. His *Toccata 'Nu la oss takke gud'*, composed in 1973, places the well-known chorale tune in the highest and lowest registers, leaving the middle registers, played on the manuals to elaborate on three different musical themes. Nearing the end, note clusters replace chords, indicated by unusual notation in the score, repeatedly ascending the keyboards to a dramatic finale.

Let us all join in singing "**Now Thank We All Our God**," the hymn commonly referred to as NUN DANKET. It was composed by **Johann Crüger** (1598-1662) to a German text by Martin Rinkart (1586-1649) and translated into English by Catherine Winkworth (1827-1878). Laura will sing one verse in Norwegian, and we welcome you all to join in singing one verse in English. You can find the score following the program order.

Trudom

A. O. Vinje

Guds rike er eit fredens rike,
men det til ufred vendest om.
Der førest strid forutan like,
so nåden fær so lite rom.
Dei beste livet lata må
fordi dei meir enn andre sjå.

Kver trur han trur det eine rette,
og ferer fram i vilkska fort,
so liggja folk i strid om dette,
til den dei tru på, reint kjem bort;
dei slåst om Gud og sannings heim,
til lygnis fader teker deim.

Gud vil oss endå nådig hyrda,
og sist frå vilkska få oss bort;
han veit, at om vi broder myrda,
so for hans skuld det alt verdgt gjort,
i nåde den han tenkjer på,
som drap for himlen sjølv å få.

Truth

God's kingdom is a peaceful kingdom,
but that changes to discord.
It leads to strife without comparison,
so grace receives so little space.
Those with the best life must laugh
because they can see more than others.

All believe their faith is the only true one,
and wander forward quickly, deliriously,
so people lie in strife because of that,
until what they believe in, cleanly comes away;
they kill for God and truth's home,
until the false father takes them.

God wants to graciously shepherd us,
and finally take our delirium from us;
he knows, that should we murder our brother,
it was all done for his sake,
He thinks about it with mercy,
that murder was committed for heaven alone.

Den store hvide flok *Hans Adolph Brorson*

Den store hvide flok vi se
som tusind bjerge fuld af sne,
med skov omkring
af palmesving,
for tronen, hvo er de?
Det er den helteskare, som
af hin den store trængsel kom
og har sig to't
i Lammets blod
til Himlens helligdom!
Dér holder de nu kirkegang
med uophørlig jubelklang
i høje kor,
hvor Gud han bor
blandt alle engles sang.

The Great White Flock

The great white flock we see,
Like a thousand mountains covered in snow
With forest all around
Of palm branches,
For the throne, who are they?
It is the band of heroes, who
Came for the greatest need
And has been bathed
in the blood of the lamb
for Heaven's sanctuary.
They now hold church services
With unending jubilation
And heavenly chorus,
Where God abides
Among all the angels' song.

Nu takker alle Gud *tr. from German unknown*

Nu takker alle Gud
Med Hjerte, Mund og Hænder,
Som overflødigst Gods
Os uforskyldt tilsender,
Som alt fra Moders Liv
Paa os har naadig tænkt,
Og al Nødtørsthed
Saa rigeligen skjænkt!

Now Everyone Thanks God

Now everyone thanks God
With heart, mouth, and hands,
Like overflowing wealth
We go forth without sin,
As everything from our mother's life
Has been graciously considered
And all our thirst and need
Has been abundantly bestowed!

A contemporary and dear friend of the Griegs, **Agathe Backer-Grøndahl** (1847-1907) was nearly as accomplished and prolific as Edvard himself. In fact, she composed many more songs and piano miniatures than Grieg, in addition to some chamber music and a few orchestral works. She was also one of the best pianists of her generation to come out of Norway, even premiering several of Grieg's works. And yet, she is not nearly as well-known or performed. Her songs possess brilliance, charm, and heartfelt sentiment, developing texts into interesting works of musical art with creative harmonization and musical motives, although almost all are secular. Her final song, **"One more glimpse,"** composed in the year of her death to a text by Lord Henry Somerset (1849-1932), is one of the simplest of her oeuvre. Three strophes warmly and sincerely welcome the next step into eternity, acknowledging the love and care received in this realm.

One more glimpse *Lord Henry Somerset*

One more glimpse of the sun,
One more breath from the sea,
One more kiss from my darling one –
Then, Death, come speedily!

One more smile from my sweet,
One more clasp of a hand,
One more sound of returning feet –
Then come, that Better Land!

One more passionate prayer
To Christ, that He shall be
My Guide as I climb the Golden Stair –
Then come, Eternity!

Program notes by Laura Loge.

Translations, unless otherwise noted, by Laura Loge.

ABOUT THE ARTISTS



Soprano **Laura Loge** has been hailed for her “luminous stage presence” and “characterful and versatile voice.” Opera roles include Violetta, M, Micaëla, Ännchen, and many more. She has performed as the soprano soloist in Mozart’s *Requiem*, Beethoven’s *Ninth Symphony* and *Incidental Music to Egmont*, Nielsen’s *Symphony no. 3*, Fauré’s *Requiem*, Grieg’s *Songs for Soprano and Orchestra* and *Peer Gynt*, Schumann’s *Mass and Requiem*, Handel’s *Messiah*, and Verdi’s *Requiem*. She regularly presents recitals of Nordic art song which has performed across the United States, in Norway, including in Edvard Grieg’s villa. She has released two CDs, *Breaking the Language Barrier*, and *Songs & Piano Music of Edvard Grieg, Op. 33 & 66*. Her third album, *Der skreg en fugl*, featuring world-premier recordings of songs by Norwegian women, will be released on Chandos in 2025. For the bicentennial celebration of the arrival of the first wave of Norwegian immigration to America, Laura will be collaborating with pianist and composer Steven Luksan, presenting *Musical Migration*, a concert of songs and piano works by Norwegian-American immigrants, with tours in the US and Norway throughout 2025, including being featured as key-note performers at the NORTANA/NAHA conference at St. Olaf College and the International Edvard Grieg Society conference in Bergen, Norway. Laura is the Artistic Director of the Nordic Chamber Music Series, Concert Series Coordinator at Saint Mark’s Episcopal Cathedral, and the President and Founder of the Northwest Edvard Grieg Society.



John Stuntebeck serves as the Associate Organist at Saint Mark’s Episcopal Cathedral where he leads congregational singing, accompanies the choirs, and offers selections from the organ repertoire for church services throughout the liturgical year. John is passionate about liturgical improvisation and he provides musical creations inspired by the Gospels and the great hymn texts of the ages at many services at St. Mark’s. In addition to being a church musician, John is an accomplished organist, pianist and accompanist who has performed in a wide variety of concerts of varying styles throughout the region around the Puget Sound. He earned the degree of Bachelor of Arts from the Ohio State University in Spanish linguistics in 2003 and received his Masters in Music in organ performance in 2009 from the University of Washington, studying with Carole Terry and Mel Butler. As well as being a professional musician, John works full time as a senior IT program/project manager at Kaiser Permanente.

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

Flentrop Organ Concert

**Friday, February 7, 7:30 pm
St. Mark's Cathedral Nave**

French-Canadian organist Isabelle Demers, described as playing with “precision and flair...” with “unalloyed musical joy” will offer a varied program that unites her virtuosity and musicality with the power and versatility of the Flentrop organ.



In-person and livestream tickets available at
saintmarks.org/concerts

AND FOR THE MONTHLY *Organ by Night* SERIES

Organ by Night is presented at 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 or join the organist in the loft to get a feel for what playing an instrument of this size is like. Ask questions and learn more about the Flentrop organ after the concert.

NEXT UP on SUNDAY, JANUARY 19

Michael Plagerman performing:

Passacaglia and Fugue in C Minor by J. S. Bach

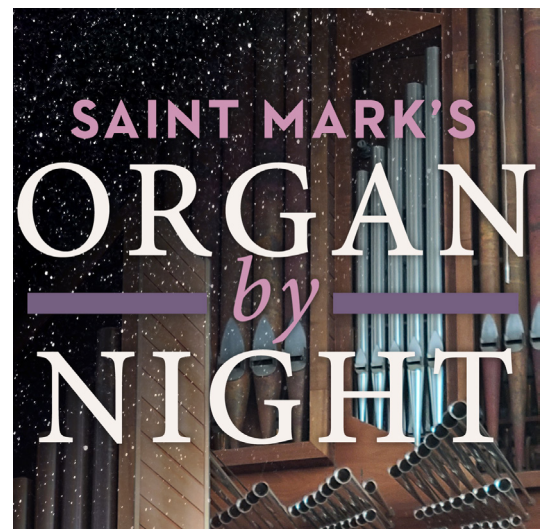
Chant du Paix and *Fête* by Jean Langlais

Michael Plagerman is an active recitalist and church music director, having performed and held positions across the Northwest, Midwest, and East Coast. He holds degrees in music from Pacific Lutheran University, the University of Notre Dame, and Cornell. He is the Director of Sacred Music at the Church of the Blessed Sacrament, Seattle, where he directs two volunteer and one professional choral ensembles in addition to administering the church's concert series. He is currently finishing his doctoral dissertation at Cornell University where he studied with Annette Richards and Nathan Laube. His research focuses on late 19th-century American organ performance.

MORE UPCOMING *Organ by Night* CONCERTS:

FEBRUARY 16 - Amiel Elfert

MARCH 16 - Kyle Haugen



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