

SEATTLE PRO MUSICA  
KAREN P. THOMAS, CONDUCTOR

# A Sea Symphony

May 4, 2024 | St. James Cathedral

## PROGRAM

*Seattle Pro Musica*

Canticum Calamitatis Maritimae

Jaakko Mäntyjärvi (b. 1963, Finland)

*Auburn Symphony Orchestra*

Overture to *The Boatswain's Mate*

Ethel Smyth (1858–1944)

*Seattle Pro Musica and Auburn Symphony Orchestra*

A Sea Symphony

Ralph Vaughan Williams (1872–1958)

I. A Song for All Seas, All Ships (baritone, soprano, and chorus)

## INTERMISSION

*Seattle Pro Musica and Auburn Symphony Orchestra*

A Sea Symphony

Ralph Vaughan Williams (1872–1958)


II. On the Beach at Night, Alone (baritone and chorus)

III. Scherzo: The Waves (chorus)

IV. The Explorers (baritone, soprano, semi-chorus, and chorus)

Seattle Pro Musica is a resident ensemble of St. James Cathedral.

*These performances are supported in part by ArtsFund, 4Culture, Classical KING FM 98.1, and the City of Seattle, Office of Arts & Cultural Affairs.*

**Please mute all cell phones and electronic devices. No photography during performances. Thank you.**  
**Restrooms including  are located off the north vestibule, at the Marion St. & Terry Ave. entrance.**

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## A Sea Symphony

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Welcome to **A Sea Symphony**, the final concert of our 51st season. For this concert, we are delighted to join forces with Auburn Symphony Orchestra and their conductor, Wesley Schulz.

After hearing one another's ensembles perform as guests at a concert for the American Guild of Organists national conference in 2022, Wesley and I were inspired to connect and discuss ways in which we could perform a concert of our own together. Many works were considered, but we both gravitated towards Ralph Vaughan Williams' powerful first symphony with its fantastic setting of Whitman's poetry and its dramatic sweep as awesome as the ocean itself. We both felt strongly that this piece, with its fantastic writing for both choir and orchestra, would be a terrific showcase for both our groups and a tremendous experience for our audiences.

To further the nautical theme of this concert, each of our groups will perform a sea-themed work of our own. For Auburn Symphony, Wesley has chosen the rollicking Overture to *The Boatswain's Mate* by Ethel Smyth, a composer whom I am always happy to champion. For Seattle Pro Musica, we are performing Finnish composer Jaakko Mäntyjärvi's *Canticum Calamitatis Maritimae*, a remarkable work that tells the story of the sinking 30 years ago of the passenger ferry MV Estonia.

We hope that this concert fills you with an appreciation for the majesty of the sea in all its moods and forms, and the various ways in which it has inspired artists throughout history. On behalf of both Seattle Pro Musica and Auburn Symphony Orchestra, thank you for joining us on this joint exploration!



Karen P. Thomas  
Artistic Director and Conductor  
Seattle Pro Musica

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Seattle Pro Musica acknowledges that our performances take place on Indigenous land.

This land is the traditional territory of the Coast Salish peoples including the Duwamish, Suquamish, Muckleshoot, Cayuse, Umatilla, and Walla Walla.

We encourage you to join us in gratitude to the land and its peoples by looking up your location at [native-land.ca](http://native-land.ca) and finding ways to support the peoples of the land where you live.



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## Program notes, texts, and translations

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### *Canticum Calamitatis Maritimae* Jaakko Mäntyjärvi

On September 28, 1994, the luxury cruise ferry MV Estonia sank in the stormy Baltic Sea—it was Europe's worst maritime disaster during peacetime. *Canticum Calamitatis Maritimae* by Jaakko Mäntyjärvi is dedicated to those lost in the shipwreck. Mäntyjärvi calls his piece "a meditation involving three distinct elements." The first, or "individual aspect," is the solo soprano's folk song, which can be interpreted as the lament of a sailor's widow, mourning gently above the choir's murmured prayers from the Requiem Mass for the Dead. The second element is the "objective aspect" of the bare presentation of the facts, in the straightforward manner of a news anchor—this is sung by a precentor, who intones the news report of the shipwreck as relayed on *Nuntii Latini*, the weekly news broadcast in Latin by the Finnish Broadcasting Company. The third element is the "collective aspect," an impassioned choral setting of the well-known text of Psalm 107, "They that go down to the sea in ships."

The piece uses vocalized effects to portray a number of sounds associated with the disaster. The whispering voices at the beginning of the work allude to the hiss of sea-spray or radio static; the tune sung by the soprano soloist suggests the hymn "Nearer, My God, to Thee," which folk legend identifies as the tune played by the band on the deck of the RMS Titanic as it went down; the tenor soloist who initially reports on the disaster mimics a cantor from a Catholic requiem mass; humming in the bass part suggests the hum of the ship's engine or sounds from the depths of the ocean. Later in the piece, Mäntyjärvi uses intensely dissonant chords to suggest the shriek of shearing metal; the "anima eorum" section mimics the transmission of an "SOS" signal in Morse Code. Chords that occur late in the piece—set to the text "et clamaverunt ad Dominum cum tribularentur"—are sung in open, parallel fourths, suggesting funerary bagpipes. The final words of the piece, "Requiem aeternam," are voiced in the bass and soprano registers, possibly suggesting fog-horns and marine bells. At the conclusion of the piece, the soprano solo returns, while the whispered prayers ascend and are lost to mortal ears.

Jaakko Mäntyjärvi is a Finnish composer and a professional translator. As a composer, Mäntyjärvi describes himself as an eclectic traditionalist: eclectic because he adopts influences from many styles and periods, fusing them into his own voice; and traditionalist because his musical language is based on the conventions of Western classical music with only sparing use of more modern techniques. Mäntyjärvi has been active as an amateur and semi-professional musician, mainly as a choral singer with numerous Finnish choirs, including the professional Sibelius Academy Vocal Ensemble and the Tapiola Chamber Choir. He was deputy conductor of the Tapiola Chamber Choir from 1998 to 2004.

### *Canticum Calamitatis Maritimae*

Lux aeterna luceat eis, Domine,  
et lux perpetua luceat eis.  
Domine, miserere, Domine.

Plus octingenti homines vitam amiserunt  
calamitate navali in Mari Baltico septentrionali facta.  
Navis traiectoria nomine Estonia, cum  
Tallinno Stockholmiam versus  
navigaret, saeva tempestate orta  
eversa et submersa est.  
In navi circiter mille vectores erant.  
Calamitate Estoniae nongenti decem  
homines perierunt,  
centum undequadragesima sunt servati.

—*Nuntii Latini*, September 30, 1994

May eternal light shine upon them, Lord,  
and may perpetual light shine upon them.  
O Lord, have mercy, O Lord.

More than eight hundred people perished in  
a shipwreck in the northern Baltic Sea.  
The car ferry Estonia,  
en route from  
Tallinn to Stockholm, overturned  
in a severe storm and sank.  
There were about 1000 passengers on board.  
In the wreck of Estonia 910  
people lost their lives,  
139 were saved.

—*Nuntii Latini*, September 30, 1994

Qui descendunt mare in navibus,  
facientes operationem in aquis multis:  
ipsi viderunt opera Domini,  
et mirabilia ejus in profundo.  
Dixit, et stetit spiritus procellæ,  
et exaltati sunt fluctus ejus.  
Ascendunt usque ad cælos,  
et descendunt usque ad abyssos;  
anima eorum in malis tabescebat.  
Turbati sunt, et moti sunt sicut ebrius,  
et omnis sapientia eorum devorata est.  
Et clamaverunt ad Dominum cum tribularentur;  
et de necessitatibus eorum eduxit eos.  
Et statuit procellam ejus in auram,  
et siluerunt fluctus ejus.  
Et lætati sunt quia siluerunt;  
et deduxit eos in portum voluntatis eorum.

Some sailed to the sea in ships  
to trade on the mighty waters.  
They saw the deeds of the Lord,  
the wonders God does in the deep.  
For God spoke and summoned the gale,  
tossing the waves of the sea  
up to heaven  
and back into the deep;  
their souls melted away in distress.  
They staggered, reeled like drunkards,  
for all their skill was gone.  
Then they cried to the Lord in their need  
and God rescued them from their distress.  
God stilled the storm to a whisper;  
all the waves of the sea were hushed.  
They rejoiced because of the calm  
and God led them to the haven they desired.

—*Psalm 107*

Requiem aeternam.

Eternal rest.

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### **Overture to *The Boatswain's Mate*** **Ethel Smyth**

**Ethel Smyth** was a prosperous English composer active from the end of the 19th century through the mid-20th century. She was supported by many leading composers and conductors including Clara Schumann, Johannes Brahms, Sir Thomas Beecham, and Pyotr Tchaikovsky. Smyth was also an ardent supporter of women's rights, advocating for suffrage and for greater support of female musicians. In 1912 Smyth was arrested along with 100 other suffragettes for throwing stones at the houses of suffrage opponents. While in jail, she led the other prisoners—conducting with a toothbrush, no less—in a performance of her song “The March of the Women” which was the suffragists’ anthem.

*The Boatswain's Mate* is Smyth's fourth opera and her first in the comedic style. Smyth wrote the music as well as the libretto which was based on the short story *Boatswain* by W. W. Jacobs. The story follows a widowed tavern owner named Mrs. Waters who cleverly thwarts the efforts of several men intent on wooing her. In the opera, a former boatswain, Harry Benn, hatches a plot to impress Mrs. Waters with the hope of having her hand in marriage. Harry enlists a friend, Ned Travers, to rob her tavern with the idea that Harry would swoop in during the active burglary and “save” Mrs. Waters. Mrs. Waters, however, finds out about Harry's plan and outsmarts him by pretending to kill Ned. Needless to say, Mrs. Waters is not interested in either of these men.

The **Overture to *The Boatswain's Mate*** displays Smyth's wide-ranging and, at times, eclectic style. The music is highly descriptive and vacillates between varying moods and emotions. Several prominent themes are heard, including the opening scherzo-like melody as well as a more lyrical theme first played by the clarinets. The frequent change in character of the music mirrors the hilarity of the opera, as well as the scheming intention of the main characters.

### ***A Sea Symphony (Symphony No. 1)*** **Ralph Vaughan Williams**

**Ralph Vaughan Williams'** first large-scale choral-orchestral work, ***A Sea Symphony***, was composed between 1903 and 1909, and premiered in 1910 with the composer conducting. As the first and longest of his nine symphonies, and one of the first to feature chorus throughout as an integral part of the texture, it helped inaugurate a new era of symphonic and choral music in Britain in the early 20th century.

Originally conceived in 1903 as a song cycle called *The Ocean*, the piece evolved into the expansive symphonic work published in 1909 as *A Sea Symphony*. Vaughan Williams selected verses from Walt Whitman's *Leaves of Grass* for the first three movements, and from *Passage to India* for the finale. Whitman's poetry uses images of intrepid sailors navigating vast oceans as a metaphor for the human soul's journey through life.

The opening movement, "A Song for All Seas, All Ships," begins with a dramatic brass fanfare in B-flat minor, immediately echoed by the choir's rousing declaration "Behold, the sea itself." This is strikingly transposed to D major on the word "sea," vividly conjuring the sea's expansive immensity and primal force. A shanty-like theme then depicts the "dashing spray" and "winds piping and blowing," followed by a poignant lament for all sailors lost at sea. Taken as a whole, this movement focuses the listener's attention on the sea itself: the movement of the waves, the traversing of ships, and the lives of sailors and sea captains.

The slow second movement, "On the Beach at Night, Alone," is an atmospheric nocturne with oscillating tonalities of C minor and E major evoking lapping waves. The baritone soloist contemplates humankind's place in the vast "similitude" uniting all time and space. With the full chorus joining, the music gradually increases in intensity, and the singers reflect that “all souls, all living bodies though they be ever so different, all nations, all identities” are all enfolded and enclosed together. This message of embracing all people, regardless of our differences, still speaks directly and eloquently to us today.

The scherzo-like third movement, "The Waves," is a bravura choral-orchestral depiction of the sea's fearsome power, with an exhilarating portrait of wind, waves, and a great ship plowing through the ocean.

The finale, "The Explorers," opens with the majestic phrase "O vast Rondure, swimming in space," preparing for further development of the metaphysical themes explored earlier. The climax comes with the line "Finally shall come the poet worthy that name, the true son of God shall come singing his songs," followed by a sublime soprano-baritone duet. An urgent cry of "Away, O soul, hoist instantly the anchor" in shanty rhythm readies the ship for launch. The transcendent conclusion sees ship and soul begin their quest, calmly sailing over the horizon into the great unknown.

### ***A Sea Symphony***

#### **I. A Song for All Seas, All Ships**

Behold, the sea itself,  
And on its limitless, heaving breast, the ships;  
See, where their white sails, bellying in the wind, speckle the green and blue,  
See, the steamers coming and going, steaming in or out of port,  
See, dusky and undulating, the long pennants of smoke.  
Behold, the sea itself,  
And on its limitless, heaving breast, the ships.

Today a rude brief recitative,  
Of ships sailing the seas, each with its special flag or ship-signal,  
Of unnamed heroes in the ships—of waves spreading and spreading far as the eye can reach,  
Of dashing spray, and the winds piping and blowing,  
And out of these a chant for the sailors of all nations,  
Fitful, like a surge.

Of sea-captains young or old, and the mates, and of all intrepid sailors,  
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay.  
Picked sparingly without noise by thee old ocean, chosen by thee,  
Thou sea that pickest and cullest the race in time, and unitest the nations,  
Suckled by thee, old husky nurse, embodying thee,  
Indomitable, untamed as thee.

Flaunt out O sea your separate flags of nations!  
Flaunt out visible as ever the various flags and ship-signals!  
But do you reserve especially for yourself and for the souls of all one flag above all the rest,  
A spiritual woven signal for all nations, emblem of all elate above death,  
Token of all brave captains and all intrepid sailors and mates,  
And all that went down doing their duty,  
Reminiscent of them, twined from all intrepid captains young or old,  
A pennant universal, subtly waving all time, o'er all brave sailors,  
All seas, all ships.

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## INTERMISSION

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### II. On the Beach at Night, Alone

On the beach at night alone,  
As the old mother sways her to and fro singing her husky song,  
As I watch the bright stars shining, I think a thought of the clef of the universes and of the future.  
A vast similitude interlocks all,  
All distances of place however wide,  
All distances of time,  
All souls, all living bodies though they be ever so different,  
All nations, all identities that have existed or may exist  
All lives and deaths, all of the past, present, future,  
This vast similitude spans them, and always has spanned,  
And shall forever span them, and compactly hold and enclose them.

### III. (Scherzo) The Waves

After the sea-ship, after the whistling winds,  
After the white-gray sails taut to their spars and ropes,  
Below, a myriad, myriad waves hastening, lifting up their necks,  
Tending in ceaseless flow toward the track of the ship,  
Waves of the ocean bubbling and gurgling, blithely prying,  
Waves, undulating waves, liquid, uneven, emulous waves,  
Toward that whirling current, laughing and buoyant with curves,  
Where the great vessel sailing and tacking displaced the surface,  
Larger and smaller waves in the spread of the ocean yearningly flowing,  
The wake of the sea-ship after she passes, flashing and frolicsome under the sun,  
A motley procession with many a fleck of foam and many fragments,  
Following the stately and rapid ship, in the wake following.

### IV. The Explorers

O vast Rondure, swimming in space,  
Covered all over with visible power and beauty,  
Alternate light and day and the teeming spiritual darkness,  
Unspeaking high processions of sun and moon and countless stars above,  
Below, the manifold grass and waters,  
With inscrutable purpose, some hidden prophetic intention,  
Now first it seems my thought begins to span thee.  
Down from the gardens of Asia descending,  
Adam and Eve appear, then their myriad progeny after them,  
Wandering, yearning, with restless explorations,  
With questionings, baffled, formless, feverish, with never-happy hearts,  
With that sad incessant refrain,  
Wherefore unsatisfied soul?  
Whither O mocking life?  
Ah who shall soothe these feverish children?  
Who justify these restless explorations?  
Who speak the secret of impassive earth?  
Wherefore unsatisfied soul?  
Whither O mocking life?

Yet soul be sure the first intent remains, and shall be carried out,  
Perhaps even now the time has arrived.  
After the seas are all crossed,  
After the great captains have accomplished their work,  
After the noble inventors,  
Finally shall come the poet worthy that name,  
The true son of God shall come singing his songs.

O we can wait no longer,  
We too take ship O soul,  
Joyous we too launch out on trackless seas,  
Fearless for unknown shores on waves of ecstasy to sail,  
Amid the wafting winds, thou pressing me to thee, I thee to me, O soul,  
Caroling free, singing our song of God,  
Chanting our chant of pleasant exploration.

O soul thou pleasest me, I thee,  
Sailing these seas or on the hills, or waking in the night,  
Thoughts, silent thoughts, of Time and Space and Death, like waters flowing,  
Bear me indeed as through the regions infinite,  
Whose air I breathe, whose ripples hear, lave me all over,  
Bathe me O God in thee, mounting to thee,  
I and my soul to range in range of thee.

O Thou transcendent,  
Nameless, the fibre and the breath,  
Light of the light, shedding forth universes, thou centre of them.  
Swiftly I shrivel at the thought of God,  
At Nature and its wonders, Time and Space and Death,  
But that I, turning, call to thee O soul, thou actual Me,  
And lo, thou gently masterest the orbs,  
Thou matest Time, smilest content at Death,  
And fillest, swellest full the vastnesses of Space.

Greater than stars or suns,  
 Bounding O soul thou journeyest forth;  
 Away O soul! hoist instantly the anchor!  
 Cut the hawsers—haul out—shake out every sail!

Sail forth—steer for the deep waters only.  
 Reckless O soul, exploring, I with thee, and thou with me,  
 For we are bound where mariner has not yet dared to go,  
 And we will risk the ship, ourselves and all.  
 O my brave soul!  
 O farther, farther sail!  
 O daring joy, but safe! are they not all the seas of God?  
 O farther, farther, farther sail!

—Walt Whitman (1819–1892)

## Auburn Symphony Orchestra

### VIOLIN I

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*Associate Concertmaster*  
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 Louanne Lotz  
 Mark Lotz  
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 William Boyd  
 Martha Garrett  
 Linda Vogt  
 Adam Syet  
 Rachel Nesvig  
 Valerie Tune  
 Emma Burge

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 Joyce Ramee  
 Eileen Swanson  
 Sue Jane Bryant  
 Richard Neff  
 Michael Watson  
 William Goodwin

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 Mas Podgorny

### FLUTE

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 Laura Werner

### OBOE

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 Selina Greso

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 Richard Reed  
 Savannah Schaumberg



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 Douglas Nierman

### TUBA

Ryan Schulz, *Principal*

### TIMPANI

Paul Hansen, *Principal*

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## Seattle Pro Musica

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 Robert Wade

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 Lee Maneman  
 Tim O'Brien  
 Jon Repp  
 Benjamin Rogers  
 Chris Rule  
 Connor Walsh  
 Tom Wionzek

### Soloists for *Canticum Calamitatis Maritimae*

Lauren Carr, soprano  
 Jacob Buys, tenor

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## Soloists

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**Susan Payne O'Brien** is a singer, director, and pedagogue living in the Seattle Area. As a soloist, she has performed with Opera North, Opera UnBound, Quad Cities Opera, Forte Chicago, Links Hall Chicago, IIVA, Orvieto Musica, Chicago Chorale, and Seattle Pro Musica. She is a frequent recitalist, with recent collaborations with Entre Rios Press, Folio, The Alliance Française de Seattle, and the estate of composer Lockrem Johnson. In her teaching and work with theatrical and operatic ensembles, she is committed to helping students and artists of all levels access authenticity of voice using tools developed at the Piven Theatre Workshop in Chicago where she trained and taught for over twenty years. As an opera staging director and pedagogue, her work has been featured on the stages of The Santa Fe Opera, Chicago Opera Theater, DePaul University, North Park Opera, El Paso Opera and The Chicago College of Performing Arts. She is the founding artistic director of Forte Chicago, an all-female improvisational comic opera troupe due to tour to Seattle in 2025. Her recent direction of *Francine and Monkey in The City of Tigers* can be seen this June at Seattle Opera and in outdoor spaces this summer as part of Seattle Opera in the Parks.



**Damien Geter** is a celebrated bass-baritone—“amazing to listen to. Possessed of a rolling, resonant voice even at the lowest register” (*Northwest Reverb*)—whose varied credits include performances from the operatic stage to the television screen. *Opera Today* praises his sound palette, which “is very much his own distinct voice, and invigoratingly fresh” while *The News Tribune* calls him “superb.” In addition to his vocal accomplishments, Geter serves as Portland Opera’s Interim Music Director and Artistic Advisor, Resonance Ensemble’s Artistic Advisor, and Richmond Symphony’s Composer-in-Residence. This season, Geter portrays the role of abolitionist and historian William Still in Pulitzer Prize-winning composer Paul Moravec’s oratorio *Sanctuary Road*, presented by Virginia Opera, and based on the writings of Still, who is credited with helping nearly 800 enslaved African Americans escape to freedom. He also joins

Rembrandt Chamber Musicians in *The Wayfarer’s Melodies: A Musical Journey*, singing the John Ireland *Songs of a Wayfarer* cycle. Last season’s performance credits featured the bass-baritone as Archibald Craven in *The Secret Garden* with Hawaii Opera Theatre, plus concert credits entailing Handel’s *Messiah* with North Carolina Symphony and Beethoven’s *Symphony No. 9* with the Fresno Philharmonic.

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**Seattle Pro Musica** believes in the power of voices joined in harmony to enrich the lives of their audiences, their singers, and the community at large. SPM also believes in making the beauty of choral music available to as many people as possible.

Throughout their 51-year history, SPM has been recognized for the caliber of their programming and performances. They’ve received the Margaret Hillis Award for Choral Excellence and the ASCAP/Chorus America Award for Adventurous Programming, and they were ranked as “among America’s very best choirs” by *American Record Guide*. Under the baton of Artistic Director and Conductor Karen P. Thomas, they’ve received international acclaim for their CD recordings and live performances. *Choir and Organ* writes, “Seattle Pro Musica presents a cappella singing at its best,” and *Fanfare Record* says, “This is truly an extraordinary choir.” SPM has also appeared by invitation at numerous international and national festivals, and they’ve been fortunate enough to perform with artists like Jane Eaglen, Andrea Bocelli, Josh Groban, Pacific MusicWorks, and Seattle Symphony. Most importantly, Seattle Pro Musica is beloved by a community of listeners and supporters who make everything they do possible.



**Karen P. Thomas**, Artistic Director and Conductor of Seattle Pro Musica, has conducted at international festivals in Europe and North America, including the Berkshire Choral International and the Bergen International Festival. With Seattle Pro Musica, she received the Margaret Hillis Award from Chorus America, and the ASCAP/Chorus America Award for Adventurous Programming. She has received awards from the NEA, American Academy and Institute of Arts and Letters, and ASCAP, among others. For her leadership in multiple areas, including making choral ensembles welcoming spaces for transgender and nonbinary singers, she received the 2018 Seattle Mayor’s Arts Award. Named the Washington State “Outstanding Choral Director,” she has been recognized for her “charismatic...magnetic podium presence” and “sweeping vision.”

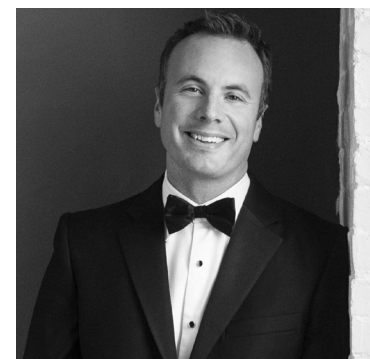
An award-winning composer, her music has been praised as “superb work of the utmost sensitivity and beauty.” Her music is regularly performed internationally by groups such as The Hilliard Ensemble, The Vocal Consort of Brussels, NOTUS, and Cathedra of the Washington National Cathedral. Among her numerous commissions are works for the Harvard/Radcliffe Choirs, the Grand Jubilee in Rome, the American Choral Directors Association, and the American Guild of Organists. She currently serves on the board of Chorus America, having previously served on the board of the American Choral Directors Association and on the Seattle Music Commission.

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**Auburn Symphony Orchestra** changes lives and our South Puget Sound community through the shared experience of live orchestral music performances and by nurturing the relationship between our audiences and our artists.

In 1996, Founding Conductor and Music Director Stewart Kershaw assembled a talented group of regional musicians to form a symphony orchestra. Now under the direction of Wesley Schulz, the fully-professional Auburn Symphony Orchestra has become one of the most acclaimed orchestras in the Northwest with its core of musicians from the Pacific Northwest Ballet Orchestra. Recent special projects include collaborations with other arts groups such as the Reno Chamber Orchestra and the Guild Dance Company to co-commission new choreography for Aaron Copland’s *Appalachian Spring*. Schulz and ASO were invited in July 2022 to perform for the closing concert of the American Guild of Organists National Convention with soloist Renée Anne Louprette at Benaroya Hall. With New Music USA’s Amplifying Voices program and New Music for America, ASO has been a proud partner in co-commissions of new music, often as the smallest budget orchestra in these nationwide projects.

The Orchestra’s home is the Auburn Performing Arts Center in downtown Auburn. Chamber concerts take place around the Auburn community including St Matthew - San Mateo Episcopal Church, Soos Creek Botanical Gardens, and the Auburn International Farmers Market.



**Wesley Schulz** is widely recognized for his superb programming and spirited yet heartfelt music making with orchestras. At home with masterworks, contemporary music, as well as pops, the Cultural Voice of North Carolina deems Schulz’s conducting “spectacular.” Schulz is Music Director and Conductor of the Auburn Symphony Orchestra and recently completed four successful seasons as the Associate Conductor of the North Carolina Symphony. Prior to this, Schulz was a Conducting Fellow at the Seattle Symphony, Assistant Conductor of the Britt Festival Orchestra, and Education and Family Conductor for the Austin Symphony Orchestra.

Key to Schulz’s success is his passion for diversifying classical music and expanding the concert hall to include all listeners. He has collaborated with some of the most dynamic musical artists of our time including Philippe Quint, Bella Hristova, Richard Lin, Leslie Odom Jr, Pink Martini, Randall Goosby, Cirque de la Symphonie, John Williams, Amos Lee, and many more. When not on the podium, Schulz enjoys distance running, doing CrossFit, cooking, and playing endless fetch with his two dogs, Chewbacca and Han Solo.

## Welcome to St. James Cathedral

St. James is the Cathedral Church for the Catholic Archdiocese of Seattle and its Archbishop, the Most Reverend Paul D. Etienne. We are also a parish church for a vibrant faith community of 2,500 households, with a long history that reaches back to Seattle's early days. We are an inner-city parish with an extensive social outreach to the homeless and disadvantaged of our city. We are a diverse community that welcomes, accepts, and celebrates the differences we all bring.

The Cathedral is also a center for many musical, cultural, and ecumenical events, and a crossroads where ideas and challenges both old and new are explored in the light of the Gospel of Jesus Christ. The Cathedral is a place where the rich and ongoing tradition of sacred music and art is treasured and expanded.

Above all, St. James Cathedral is a community of prayer.

We welcome you to St. James Cathedral. Find out more at [www.stjames-cathedral.org](http://www.stjames-cathedral.org).

### St. James Cathedral

The Most Reverend Paul D. Etienne, Archbishop of Seattle

The Very Reverend Michael G. Ryan, Pastor of St. James Cathedral

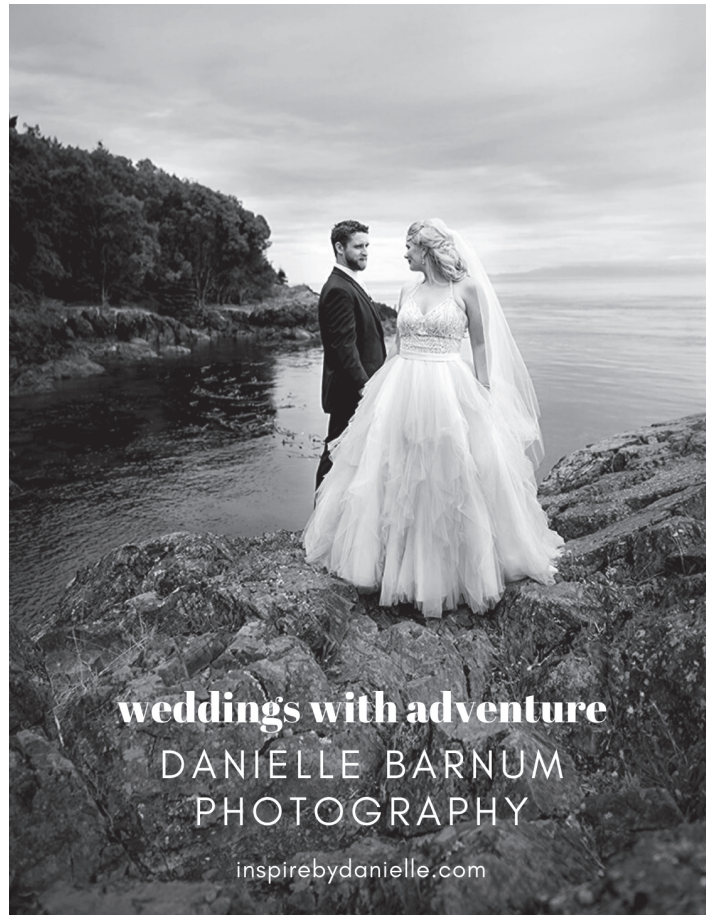
Joseph Adam, Director of Music and Cathedral Organist

Christopher Stroh, Assistant Director of Music and Organist

Stacey Sunde, Director of Youth Music

Marjorie Bunday, Administrative Assistant for Music and Concert Manager

Corinna Laughlin, Director of Liturgy



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