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Compline

The first Sunday of the month, the men of the Cathedral Choir chant the Office of Compline. The Office lasts about 40 minutes and consists of psalms, short passages from scripture, an office hymn, a canticle (*Nunc Dimittis*), a responsory, collect and additional prayers. The Office begins at 9 p.m. We hope you will join us for this unique spiritual experience. Compline will next be chanted Sunday, October 2.

Future Events at Saint Joseph Cathedral

KARL ROBSON, ORGANIST	Sunday, October 16, 2022, 3:00 p.m.
DURUFLÉ REQUIEM	Wednesday, November 2, 2022, 7:30 p.m.
LESSONS AND CAROLS	Sunday, December 4, 2022, 3:00 p.m.
MICHAEL UNGER, ORGANIST	Sunday, January 22, 2023, 3:00 p.m.
MICHAEL KLEINSCHMIDT, ORGANIST	Sunday, February 19, 2023, 3:00 p.m.
RICHARD K. FITZGERALD, ORGANIST	Friday, March 31, 2023, 7:00 p.m.
MEDITATIONS ON THE STATIONS OF THE CROSS	
TENEBRAE	Good Friday, April 7, 2023, 8:00 p.m.
DONOR CONCERT	Sunday, May 21, 2023, 7:30 p.m.

SAINT JOSEPH CATHEDRAL

Grand Gallery Organ, Paul Fritts and Co. Organ Builders Opus 25, 2006

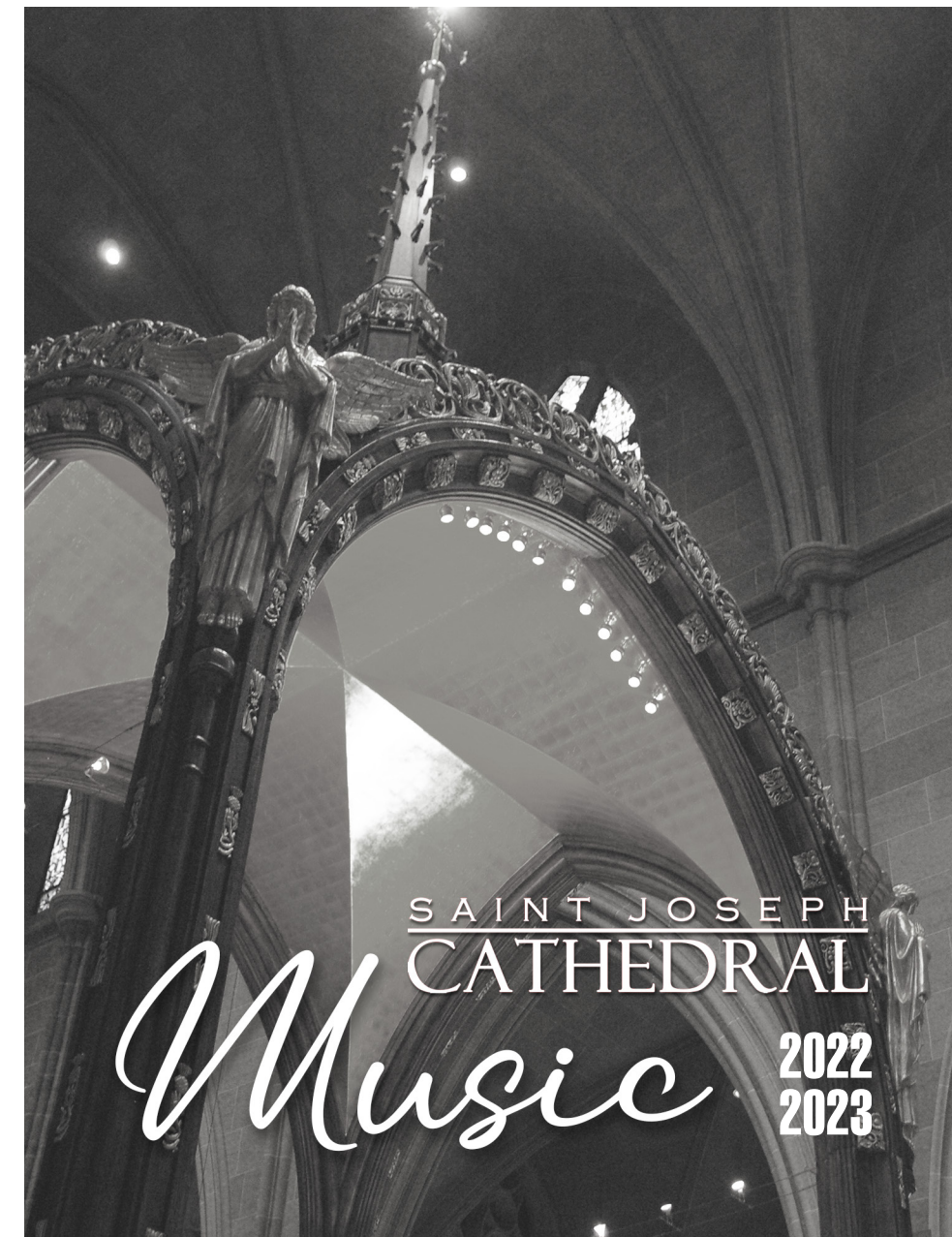
I Great (middle of case)		III Swell (Oberwerk position)	
1. Principal	16	1. Bourdon	16
2. Qvintadeen	16	2. Principal	8
3. Octave	8	3. Rohrflöte	8
4. Spielflöte	8	4. Violdigamba	8
5. Gedackt	8	5. Voix celeste	8
6. Quinte	6	6. Octave	4
7. Octave	4	7. Koppelflöte	4
8. Spielflöte	4	8. Nasat	3
9. Quint	3	9. Octave	2
10. Octave	2	10. Blockflöte	2
11. Querflöte	2	11. Terz	1 3/5
12. Terz	1 3/5	12. Mixture	V-VI
13. Cornet	V	13. Fagott	16
14. Rauschpfeife	III-IV	14. Trompet	8
15. Mixture	VII-VIII	15. Hautbois	8
16. Trompet	16	16. Vox humana	8
17. Trompet	8		
18. Trompet	4	Pedal	
19. Baarpfeife	8	1. Subbass	32
20. Trompeta	4/16*	2. Principal	16
21. Trompeta	8*	3. Violone	16
		4. Subbass	16
		5. Octave	8
		6. Gedackt	8
		7. Octave	4
		8. Nachthorn	2
		9. Rauschpfeife	III
		10. Mixture	VII-VIII
		11. Posaune	32
		12. Posaune	16
		13. Trompet	8
		14. Trompet	4
		15. Cornet	2

II

Positive (above keydesk)

1. Principal	8
2. Gedackt	8
3. Salicional	8
4. Unda Maris	8
5. Quintadena	8
6. Octave	4
7. Rohrflöte	4
8. Sesquialtera	II
9. Gemshorn	2
10. Nasat	1 1/3
11. Mixture	V-VI
12. Dulcian	16
13. Trompet	8
14. Trichterregal	8

* horizontal inside case



**HOHENFELS TROMBONE QUARTET
WITH ORGANIST AMANDA RENÉE MOLE**

September 18, 2022
Saint Joseph Cathedral, Columbus



"Like" Saint Joseph Cathedral Music on Facebook. This is a great way to receive electronic concert reminders and track all the happenings in the music department. Photos and reports on events are updated regularly.

Saint Joseph Cathedral Concerts

Saint Joseph Cathedral → Columbus, Ohio

September 18, 2022

Hohenfels Trombone Quartet

Lisa Albrecht

Ben David Aronson

Heather Buchman

Chase Gasko

with organist Amanda Renée Mole

Please silence all electronic devices,
and refrain from using them in any way during the concert.
This includes watch alarms, text messaging, email,
social networking, Internet browsing, and photography/videography.

Highland Cathedral Ulrich Roever (1934-1997)
& Michael Korb (b. 1960)
arr. Wetherald & Albrecht

Fanfare and Chorus Dietrich Buxtehude (1637-1707)
arr. Albrecht

Deux Pieces pour Quatour de TrombonesJules Semler-Collery (1902-1988)
1. Chant Élégiqae
2. Chant Héroïque

Marche Pour Le Cérémonie des TurcsJean-Baptiste Lully (1632-1687)
arr. Albrecht

Sonata pian’e forteGiovanni Gabrieli (c. 1557-1612)
arr. Reichert

MarchJohann Sebastian Bach (1685-1750)
arr. Richards

Sortie in B flat Louis-James A. Lefébure-Wély (1817-1869)

Chorał IEwa Fabiańska-Jelińska (b. 1989)
from Sonata No. IFelix Mendelssohn (1809-1847)
Allegro moderato e serioso arr. Albrecht

Cantique de Jean Racine Gabriel Fauré (1845-1924)
arr. Albrecht

Pavane “La Bataille”Tielman Susato (c. 1510/15-1570)
arr. Fetter & Albrecht

Orpheus Franz Liszt (1811-1886)
trans. Robert Schaab

Inveni David.Anton Bruckner (1824-1896)
arr. Horn

Shenandoah Traditional
arr. Erb, adapt. Albrecht

Fantasie über ein ungarisches Danklied Zsolt Gárdonyi (b.1946)

Program Notes

HIGHLAND CATHEDRAL is a popular melody for the Great Highland Bagpipe, a Scottish instrument dating back to the 15th century. Though the tune may sound like an ancient Scottish air, it is neither old nor Scottish. Composed in 1982 by two German musicians, this stirring anthem soared in popularity after it was featured in at the German Highland Games and in the blockbuster film, *Four Weddings and a Funeral* – it has even been proposed as a new Scottish National Anthem, with lyrics in both English and Scottish Gaelic.

DIETERICH BUXTEHUDE (c. 1637-1707) was a Danish or German organist/composer who flourished during the Baroque period and whose works exemplify the apex of the Northern German organ school. As a composer who worked in various vocal and instrumental idioms, Buxtehude’s style greatly influenced other composers, most notably the young Johann Sebastian Bach, who as a 20-year old walked some 250 miles to hear and study with Buxtehude. Much of his vocal music has survived, a fine example of which is the Advent cantata, *Ihr lieben Christen, freut euch nun* (BuxWV 51), from which the *Fanfare and Chorus* has been extracted.

JULES SEMLER-COLLERY (1902-1988) studied and later taught at the Paris Conservatoire, where his teachers were Vincent d’Indy and Paul Vidal. He became well known as a conductor and composer, producing several symphonic works and concertos for different instruments, many of which remain as compulsory works at the Paris Conservatoire. In 1969 he was appointed President of the Confédération Musicale de France. His *Deux Pieces pour Quatour de Trombones* (1971) evokes the French style in a pair of “songs:” the first, a poignant elegy – the second, a noble fanfare with a contrasting lyrical section.

JEAN-BAPTISTE LULLY (1632-1687) was a composer, instrumentalist, and dancer who spent his career working in France at the court of Louis XIV. He is considered to be a master of the French baroque style and his works were known for their power, liveliness, and emotional depth. Lully’s influence caused a radical revolution in the style of dance that was performed at the court of the “Sun King,” replacing the slow, stately movements with more rapid, rhythmical steps. A wildly successful composer of ballet, opera, and incidental music, the flamboyant Lully also enjoyed a reputation as an exceptional dancer. He played a crucial role in consolidating the use of a full, symphonic orchestra by assembling all varieties of instruments into one cohesive ensemble. His stately *Marche for the Ceremony of the Turks* was most certainly a vehicle for his dashing displays at the Royal Court.

JOHANN SEBASTIAN BACH (1685-1750) was a German composer, keyboardist, violist, and violinist. Bach enriched the compositional styles of his day with his ingenious skills in harmonic and motivic organization, bringing the art of counterpoint to its zenith while concurrently advancing musical forms. His compositions include *The Brandenburg Concerti*, the *Mass in B minor*, the *The Well-Tempered Clavier*, two *Passions*, numerous keyboard works, and more than 300 cantatas. His abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognized as a great composer until a revival of interest in his music developed during the 1800s. Revered by the subsequent canon of western classical composers, Bach’s genius has continued to inspire musicians for nearly three centuries.

LOUIS JAMES ALFRED LEFÉBURE-WÉLY (1817-1869) was a French organist and composer who played a major role in the development of the French symphonic organ style. He was a close friend of the organ builder Aristide Cavallé-Coll and he inaugurated several of the Cavallé-Coll organs. He served as organist at the Parisian churches of Saint-Roch, Eglise de la Madeleine, and Saint-Sulpice. His virtuosic technique surpassed that of his more eminent contemporaries. Lefébure-Wély’s compositions met with less critical success, but several survive, including pastorales, lyrical works, marches, and two sorties, which are characteristic of a style of music that was popular during the 19th century. The *Sortie in B flat* is one of his most celebrated works.

POLISH COMPOSER EWA FABIAŃSKA-JELIŃSKA (b. 1989) is an Assistant Professor at the Paderewski Academy of Music (Poland) and a member of the Polish Society of Contemporary Music. She holds a PhD from the Paderewski Academy and has completed studies at the Universität für Musik und darstellende Kunst in Vienna. Her works have been performed at international festivals of contemporary music across Europe, Asia, and the United States. Fabiańska-Jelińska has been a prize winner at the Marathon V-Festival (Vienna), International Forum Music of Youth (Kiev), International Composers Competition

KALEIDOSCOPE (Los Angeles), and the International Composers Competition (New York), among others. Her catalog of compositions includes several works for trombone ensemble. *Chorał I* (2015) begins with chant-like statements from each player, then melds into a choral texture, progressing from traditional harmonies into contemporary chords and gestures.

FELIX MENDELSSOHN (1809-1847) distinguished himself as one of the first significant Romantic composers of the 19th century, producing operas, symphonies, sonatas, oratorios, chamber music, and vocal works during his tragically short lifetime. A child prodigy, he made his debut as a pianist at age 9. He was appointed Conductor of the illustrious Gewandhaus Orchestra in Leipzig, where he later founded the Conservatory of Music. At the keyboard, Mendelssohn became the heir to the Lutheran church tradition, continuing in the lineage of J.S. Bach, whose compositions he deeply revered. Mendelssohn did much to restore the position of the organ, which had lost its dominant status over the course of the previous century. His organ sonatas do not follow a traditional sonata form – rather, they comprise a collection of moments in related keys. The first *Sonata in F minor* opens with a fugal texture and is interspersed by statements of the Lutheran chorale *Was mein Gott will, das g’scheh’ allzeit*.

GABRIEL FAURÉ (1845-1924) completed his resplendent *Cantique de Jean Racine*, op. 11 for mixed choir and organ in 1864, setting the text of Jean Racine’s paraphrase of *Consors paterni luminis*, a Latin hymn sung at Matins. The hymn invokes the purging power of “mercy’s flame.” Fauré was nineteen years old when he entered the piece in a competition at the Ecole Niedermeyer de Paris and was awarded First Prize. His fresh approach to harmony and tremendous melodic gift are already apparent in this early work. Lyricism would remain a strength in Fauré’s compositions, even as he began to push the boundaries of harmonic theory in the coming years. *Cantique* was first performed in 1866 in a version for strings and organ (played by the composer) and was dedicated to the conductor of the premiere, César Franck.

TIELMAN SUSATO (c. 1510/15-after 1570) was a Renaissance composer, instrumentalist, and music publisher. Little is known about his early life, but his name begins to appear in various Antwerp archives around 1530, where he worked as a calligrapher and instrumentalist. By 1543 he had established the first music printing press in the Netherlands that used movable type and soon afterward, the Low Countries became a center for music publishing. His instrumental music gained great popularity during his lifetime and much of it continues to be recorded and performed today, a testament to his gift of melodic invention. His elegant volume of dance music, *The Danserye* (1551), is the source of this “*Battle*” *Pavane*.

ANTON BRUCKNER (1824-1896) was an Austrian composer whose reputation is based largely on his symphonies, masses, and motets. Bruckner’s works are often considered emblematic of the final stage of Austro-German Romanticism, with their rich harmonic language and complex polyphony, yet his choral works are often more conservative in style. Indeed, his motets span nearly the whole of his late career and reflect the melding of a polyphonic technique, derived from the Renaissance masters and imbued with his own urgent chromaticism. Bruckner composed *Inveni David* in 1868, as a communion setting for male chorus and trombone quartet. The harmonic language reveals a series of deft shifts between distantly-related chords. The end of the piece is inspired by Handel’s “*Hallelujah Chorus*,” a favorite of Bruckner’s and a theme on which he often improvised.

SHENANDOAH The familiar folksong *Shenandoah* likely originated in the 1500s among French Canadian voyageurs – fur-traders – who interfaced with Native Americans along the network of canoe routes that flanked the Great Lakes. Music was part of everyday life for a voyageur, not just as entertainment, but as a rhythmic device that helped synchronize their paddle strokes while navigating the waterways. These working songs became known as “sea shanties,” gradually spreading south along the Mississippi and, eventually, across the Atlantic. The earliest lyrics of the song tell the story of a voyageur who fell in love with the daughter of a Native American chief, and that her father forbade their union. Most musicologists agree that the namesake refers to the great Oneida Chief John Skenandoa of the Hodinöhsö:ni’ (Six Nations Iroquois Confederacy), who lived during the 1700s in what is now central New York State. Skenandoa supported the English during the French and Indian War, which may be the reason that the chief forbade the courtship between his daughter and the French trader.