

of the pitches of the chant melody as they occur in the order of the tone row. The prophets' praise utilizes the whole-tone scale mostly in ascending thirds. The shape of the chant melody can be recognized in the fugal episodes of this section. The martyrs' praise is characterized by boldly juxtaposed major triads. Like the section immediately before it, the martyrs' praise utilizes the chant melody in fragments, treating it in rhythmic patterns. The Holy Church's praise is heralded by the same fanfare used to begin the first movement. In this five-voice section the cantus firmus is stated by the upper pedal voice.

III. Recitative and Hymn – The Humbling (verses 9-10) begins as an improvisatory recitative for a solo flute stop. In the central section of this movement fragments of the chant melody and recitative are in dialogue. The final section brings the recitative together with the Christmas hymn *Divinum mysterium* (“Of the Father's love begotten”), the melody of which is played in long notes in the upper pedal voice.

IV. Introduction, Fugue, and Chaconne – The Opening of Heaven (verses 11-14) begins as *Dies irae* and *Victimae paschali* – two ancient Latin sequence hymns respectively speaking of death and life – are pitted against one another in jagged rhythm and fiery reed color. At the peak of combat, a short cadenza re-introduces the twelve-tone row of the apostles' praise (second movement) and climaxes with a recollection of a now altered form of the fanfare figure heard before in the first and second movements. The Chaconne emerges quietly out of the combat. The fifteen variations on a ground bass, derived from the tone-row of the Apostles' praise, call to remembrance the various melodies, textures and colors of all that has gone before in this and other movements, casting it all upward in a triumphal crescendo toward Christ in glory at the right hand of God.

Te Deum laudamus for organ was commissioned by and dedicated to organist and composer Larry Peyton King (1932-1990). From 1968 to 1989, Mr. King was music director of Trinity Episcopal Church in lower Manhattan, New York City. He himself gave the first complete performance of this work on July 20, 1982, at the Riverside Church in New York City.

Variations on a Noël, Opus 20 Marcel Dupré

Composed while he was a on a concert tour in the U.S.A. in 1922, Marcel Dupré's Variations on a Noël are immensely satisfying for all kinds of listeners. Do you enjoy the craft of musical composition, relishing two- and three-voice canons, and fugues? Are you most stimulated by the great variety of tonal colors and textures a large pipe organ can produce? Do you like to hear pianists and organists perform music that makes it sound as if they have super-human manual dexterity? If your answer is Yes to any of these questions, you may already be familiar with Dupré's Variations on a Noël. If you're not yet, you are in for a treat.


A Noël is a French Christmas Carol. The melody which forms the basis of these Variations may bring to mind for French-speaking listeners the Christmas refrain, Noël nouvelet, Noël chantons ici. For many English-speaking Christian folk, it may bring to mind the Easter hymn, “Now the green blade riseth from the buried grain.” Whatever associations it raises, it's a beautiful melody which inspired Marcel Dupré to create an exceptionally engaging composition.

Future Events at Saint Joseph Cathedral	
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.

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MICHAEL KLEINSCHMIDT, ORGANIST

February 19, 2023 ♦ 3:00 p.m.
Saint Joseph Cathedral, Columbus, Ohio

*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.*

Praeludium in E minor Nicholas Bruhns
(1665-1697)

Two meditations on being received into heaven

1. **Herr Gott, nun schleuss den Himmel auf**, BWV 617 Johann Sebastian Bach
(Lord God, now unlock your heaven) (1685-1750)

2. **Kuhon Raigō-zu IV** Hina Sakamoto
i. On Cloud (b. 1968)
ii. To the Door
iii. The Pure Land

Te Deum laudamus David Hurd
1. Toccata -- The Acknowledgment (b. 1950)
2. Four Fantasies -- The Adoration
3. Recitative and Hymn -- The Humbling
4. Introduction, Fugue, and Chaconne -- The Opening of Heaven

Variations on a Noël, Opus 20 Marcel Dupré
(1886-1971)

Michael Kleinschmidt

Michael Kleinschmidt is the Canon for Cathedral Music of Saint Mark’s Episcopal Cathedral, Seattle, where he seeks to inspire robust singing in the congregation, oversees the ministries of multiple choirs of all ages, and plays the famous Flentrop pipe organ. Before assuming this role in March, 2015, he served as Canon Musician of Trinity Cathedral, Portland, Oregon. Prior to moving to Oregon in 2010, he was Director of Music and Organist of Trinity Church, Copley Square, Boston.

As a concert organist, Michael has performed in forty States of America, and in Canada, Europe, and Japan. As a choral conductor, he has led summer choir courses of the Royal School of Church Music in several North American cities.

Michael’s primary mentor in church music was Gerre Hancock, with whom he worked as Assistant Organist of Saint Thomas Church, New York City, in the early 1990s. Michael holds degrees in organ performance from the Oberlin Conservatory of Music and the Eastman School of Music. His teachers were Haskell Thomson and Russell Saunders. As recipient of a Fulbright Grant, he studied contemporary organ literature and improvisation for a year with Peter Planavsky in Vienna.

In addition to his professional activities, Michael enjoys exploring the wonders of the Pacific Northwest on foot.

Program Notes

Praeludium in E minor Nicholas Bruhns

The drama of baroque opera, the charm of courtly dance, and the discipline of traditional counterpoint: all are united in this powerful work. At the age of sixteen, Bruhns studied organ and composition with Dieterich Buxtehude in Lübeck—the famous composer who was later and exemplar to the young J. S. Bach. According to lore, Bruhns was so talented that while singing a cantata he would simultaneously play an obbligato line on a violin and a bass line on the organ pedals.

Herr Gott, nun schleuss den Himmel auf, BWV 617 Johann Sebastian Bach

“Lord God, now open the heavens” is a Lutheran hymn about entering heaven at the end of one’s earthly life. It is associated with the story of the Presentation of Christ in the Temple. In that story from the Gospel according to Luke, Simeon and Anna—devout, elderly temple attendants whom God had promised would not die until they had seen the Messiah—beheld the child Jesus and prophesied the important role Jesus would play in the future of Jerusalem. Simeon said, “Lord, you now have set your servant free to go in peace as you have promised, for my eyes have seen your salvation...” Herr Gott is a meditation on Simeon’s prayer. In Bach’s treatment, the hymn tune sounds out calmly in the right hand while the left hand and pedal play an accompaniment that some commentators suggest portrays Simeon’s restless feet eager to enter heaven.

Kuhon Raigō-zu IV Hina Sakamoto

This work is inspired by a subject in Buddhist art, raigō-zu (descent of Amida), which depicts the Buddha Amida descending to earth to receive a dying follower and take them to the Pure Land, or Paradise. There is a particularly well-preserved example in the Phoenix Hall of Byōdō-in Temple in Kyoto, completed in 1053 C. E. In addition to the painting (page 3), there are fifty-two wooden statues of Bodhisattvas (enlightened beings in the cloud of the Pure Land). They are depicted playing old traditional Japanese instruments.



Hina Sakamoto



Sakamoto writes, “I intend to make this work nine (kuhon) pieces in total because there are nine levels of rebirth depicted in images of the welcoming of the dead into the Pure Land. So far, I have composed four pieces: I. Harpsichord and flute, II. Organ and baroque flute, III. Baroque flute solo, and IV. the present work for organ.” She completed it in 2020 and dedicated it to Hatsumi Miura, then organist of Yokohama’s Minato Mirai concert hall. Miura offered the first performance in that hall on November 18 of that year.

Left: Buddha Amida descending to earth.

Below: Bodhisattvas playing traditional instruments.



All three movements of Kuhon Raigō-zu IV are permeated with the chant, In Paradisum, from the Gregorian Requiem Mass: “Into paradise may the angels lead you” (right).

The first movement, “On Cloud,” opens with whimsical musical gestures played on bright flute stops of the organ. After a minute or so, the first phrase of the chant theme is played slowly in a colorful harmonization on very gentle, shimmering organ stops. Subsequent phrases of the chant are played in dialogue with additional, ever-varying flute passages.

The second movement, “To the Door,” opens with a new melody composed of eighth notes in 12/8 time, which is woven into an elegant three-voice texture for fourteen measures. At measure fifteen, the chant theme appears as a fourth voice above, and later within, the texture. The interplay of the two melodies develops the motion and harmonic intensity of the music for several measures. Then the weave loosens, its strands leading to an inconclusive chord that neatly sets up the next movement.

The third movement, “The Pure Land,” takes the form of a Prelude and Fugue. After an opening flourish which hints at the fugue subject to come, the prelude presents quiet, slow-moving music about which Hina Sakamoto writes, “my hope is that it could be heard like from the distant and high heavenly world.” The fugue interrupts this music, its subject first played by the organist’s left hand over a quiet pedal point. As soon as the right hand takes up the subject, the left hand introduces a counter-subject consisting of the chant theme. Fragments of the chant theme appear in almost every

Ant. 7.

N pa-ra-dí-sum: dedúcant te Ange-li: in tu-o
 advéntu suscí-pi-ant te Mártý-res, et perdúcant
 te in ci-vi-tá-tem sanctam Je-rú-sa-lem. Cho-rus
 Ange-ló-rum te su- scí-pi- at, et cum Lá-za-ro
 quondam páupe-re ætérnam hábe-as réqui-em.

beat of the ensuing musical conversation. After a brief echo of the ethereal music of the prelude, the fugue culminates with a loud statement of the chant theme in long notes in the pedals. The exuberant joy of that statement spills into a frenzied coda that ends abruptly in an exceptionally radiant chord.

Te Deum laudamus David Hurd

Here are the first two phrases of the Te Deum Tone (Solemn), with the first verse of the text in English. The remaining verses follow in a translation from The Book of Common Prayer, 1979.

1 You are God: we praise you; You are the Lord: we ac - claim you.

- 2 You are the eternal Father: All creation worships you.
- 3 To you all angels, all the powers of heaven, Cherubim and Seraphim, sing in endless praise:
- 4 Holy, holy, holy Lord, God of power and might, heaven and earth are full of your glory.
- 5 The glorious company of apostles praise you. The noble fellowship of prophets praise you.
- 6 The white-robed army of martyrs praise you. Throughout the world the holy Church acclaim you;
- 7 Father, of majesty unbounded, your true and only Son, worthy of all worship,
- 8 And the Holy Spirit, advocate and guide.
- 9 You, Christ, are the king of glory, the eternal Son of the Father.
- 10 When you became man to set us free you did not shun the Virgin’s womb.
- 11 You overcame the sting of death and opened the kingdom of heaven to all believers.
- 12 You are seated at God’s right hand in glory. We believe that you will come and be our judge.
- 13 Come then, Lord, and help your people, bought with the price of your own blood,
- 14 And bring us with your saints to glory everlasting.

Notes from David Hurd:



David Hurd

I. Toccata – The Acknowledgment (verses 1-4) uses the traditional solemn tone for the first verse of the Latin hymn Te Deum as a cantus firmus sounded out in long notes in the bass. The two phrases of the chant form the opening and closing sections of this movement while the middle section is a short fugue based on the melody of the first phrase (music, above).

II. Four Fantasies – The Adoration (verses 5-8) is really four short sketches strung together, each representing one of the four bodies of persons or souls which offer praise to God in the hymn Te Deum. The apostles’ praise is cast in twelve-tone procedure. The outer portions of this ABA section make reference to the cantus firmus mostly through sustaining