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## Future Events at Saint Joseph Cathedral

### MICHAEL KLEINSCHMIDT, ORGANIST Sunday, February 19, 2023, 3:00 p.m.

Michael is currently the Canon for Cathedral Music at Saint Mark's Cathedral (Episcopal), Seattle, WA, and formerly held the same title at Trinity Cathedral in Portland, Oregon. He holds degrees from the Eastman School of Music and Oberlin College Conservatory of Music. Michael is an accomplished organist and has played in recitals across the world, including an All-Bach concert in 2012 on the Flentrop Organ at Oberlin College Warner Concert Hall.

### RICHARD K. FITZGERALD, ORGANIST Friday, March 31, 2023, 7:00 p.m. MEDITATIONS ON THE STATIONS OF THE CROSS

Dr. Fitzgerald's work as an improviser is recognized both in the U.S. and abroad, and he was the only American invited to participate in the 53rd Haarlem International Organ Improvisation Competition in the Netherlands in summer 2021. In October 2013, he won first prize in the Second Annual Competition in Organ Improvisation sponsored by the University of Michigan and the Ann Arbor Chapter of the American Guild of Organists. Dr. Fitzgerald was also a semi-finalist in the 2021 National Competition in Organ Improvisation sponsored by the American Guild of Organists. He has taught organ improvisation at the Peabody Conservatory in Baltimore, MD.

### TENEBRAE Good Friday, April 7, 2023, 8:00 p.m.

The Cathedral Schola's annual presentation of music for Tenebrae, featuring motets of Gesualdo and Tallis' *Lamentations of Jeremiah*, has become one of the Cathedral's most popular events. The evening is marked by the gradual extinction of candles, culminating in the performance of Gregorio Allegri's *Miserere* in a completely darkened Cathedral.

### DONOR CONCERT Sunday, May 21, 2023, 7:30 p.m.

Those who have generously supported the work of Cathedral Music will be invited to a private concert in their honor. This annual concert is the Cathedral musicians' way of showing appreciation to those who make the Cathedral Concerts possible. Reception to follow in the Cathedral undercroft.

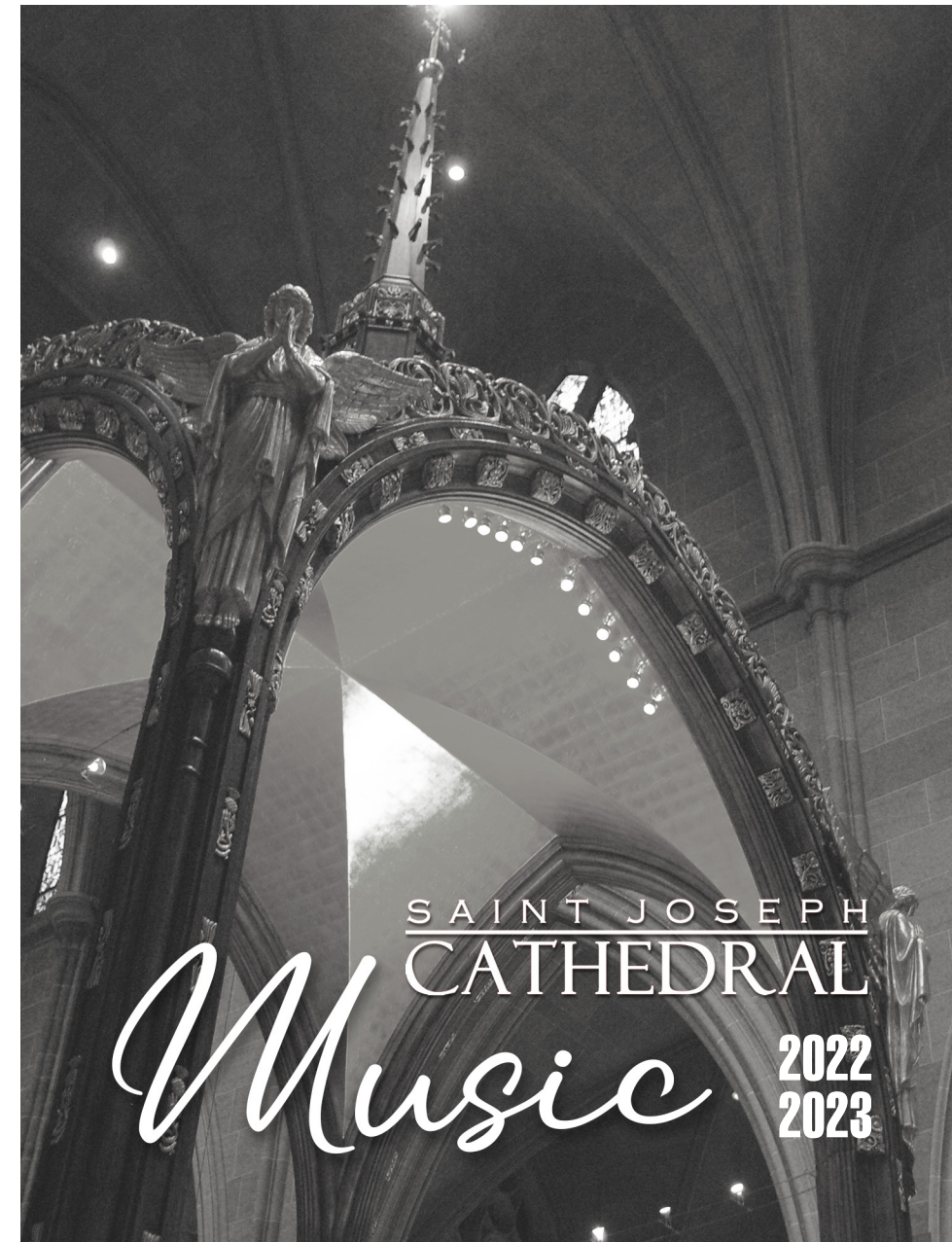


SAINT JOSEPH  
CATHEDRAL

+ Most Reverend Earl K. Fernandes, *Bishop of Columbus*  
+ Most Reverend Frederick F. Campbell, *Bishop Emeritus of Columbus*  
+ Most Reverend James A. Griffin, *Bishop Emeritus of Columbus*

Very Reverend Robert J. Kitsmiller, *Cathedral Rector; Judicial Vicar and Judge, Diocesan Tribunal*

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**MICHAEL UNGER, ORGANIST**

January 22, 2023 ♦ 3:00 p.m.  
Saint Joseph Cathedral, Columbus, Ohio



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# Saint Joseph Cathedral Concerts

Saint Joseph Cathedral + Columbus, Ohio

January 22, 2023 + 3:00 p.m.

Michael Unger, organist

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.

Fantasy in G Minor, BWV 542/1	Johann Sebastian Bach (1685-1750)
Adagio from Sonata in G Minor, Op. 5, No. 2	Arcangelo Corelli (1653-1713) arr. Michael Unger
'Nun Komm, der Heiden Heiland,' BWV 659	J. S. Bach
Fugue in G Minor	Johann Adam Reincken (1623-1722)
Tierce en Taille (from <i>Pièces d'orgue pour le Magnificat</i> )	Jean-Adam Guilain (c.1680-c.1739)
Improvisation: Lamento	
Ciacona in E Minor, BuxWV 160	Dieterich Buxtehude (c. 1637-1707)
Improvisation: Interlude	
Fugue in G Minor, BWV 542/2	J. S. Bach
Intermezzo, Op.43, No. 3	Rachel Laurin (b.1961)
Meditation No. 1	Ulysses Kay (1917-1995)
Prélude, adagio et choral varié sur le thème du Veni Creator, Op. 4	Maurice Duruflé (1902-1986)

## Notes

The first half of this program is framed by Johann Sebastian Bach's *Fantasy and Fugue in G Minor*, BWV 542, a monumental work in which the two constituent movements were likely composed in different periods and from contrasting influences on the composer's life. Myth associates the Fantasy's intense chromaticism as an expression of grief over the death of the composer's first wife, Maria Barbara Bach, in 1720; if that story holds true, it suggests a deeper meaning in the final cadence's quotation of a motive used in his ornamented setting of a chorale for Advent, 'Nun Komm, der Heiden Heiland,' BWV 659 ('Now come, Savior of the gentiles'), itself employing a texture reminiscent of adagio movements by Arcangelo Corelli. Advent's themes of hope are echoed in the Magnificat, a canticle sung commonly at the liturgical office of Vespers or evening prayer, and Jean-Adam Guilain's 1706 collection of short movements were designed to be played in alternation with sung chant verses of the canticle. Little is known about the German-born Guilain who made his career in France and was possibly a pupil of Louis Marchand, a French organist who legendarily backed

down from a public improvisation duel with Bach in 1717. Guilain's *Tierce en taille* (named for its registrational paradigm, typical for French organ movements of the time) begins with a statement of a bass descending tetrachord, or four-note motive, a common Baroque musical figure of lamentation which also forms the bass-line of Dieterich Buxtehude's variations, the *Ciacona in E Minor*, BuxWV 160. Separating the works by Bach and Guilain is a *Fugue in G Minor* by Johann Adam Reincken; as famous North German organist-composers, both Reincken and Buxtehude held profound musical influence on the young Bach, whose own *Fugue in G Minor*, BWV 542/2, has been associated with Reincken as a possible audition piece to succeed the elder master in Hamburg. Based on a subject possibly quoting a Dutch folk melody, 'Ik ben gegroet' ('I am greeted'), the fugue's lively, youthful exuberance completes this imaginary program trajectory from mourning to dancing, death to rebirth, hope to fulfillment.

Shifting ahead in the liturgical year from Advent to Pentecost, for the second half of this program, Maurice Duruflé's triptych, *Prélude, adagio et choral varié...*, similarly represents a composer's monumentalizing of his past associations. In 1930, just after Duruflé was appointed titulaire of Saint-Etienne-du-Mont in Paris, he composed the triptych and dedicated it in his own words 'affectionate homage' to Louis Vierne, for whom he had worked as an assistant at Notre-Dame de Paris when Duruflé was in his late twenties. Earlier in Duruflé's life, reflecting on the tradition of sung chant at the Cathedral of Rouen where he sang in his early teenage years: 'I looked forward to feast days with impatient joy... it is there, in this display of grandeur, in the midst of such great liturgical and musical riches, that I felt my vocation as an organist.' The basis of the entire motivic fabric of his prelude, adagio and variations is the chant for the liturgical feast of Pentecost, Veni Creator: 'Come, creator Spirit / visit the souls of your own / fill with heavenly grace / the breasts that you have created.' This work is preceded by two meditative introductions by North American composers: an Intermezzo by Canadian Rachel Laurin, and a Meditation by American Ulysses Kay.

## Michael Unger

Originally from Toronto, Canada, Michael Unger is a multiple award-winning performer who appears as a soloist and chamber musician in North America, Europe, Japan, and South Korea. Since 2013, he is the Associate Professor of Organ and Harpsichord at the University of Cincinnati College-Conservatory of Music. He is a First Prize and Audience Prize winner of the National Young Artists' Competition of the American Guild of Organists (NYACOP), a First Prize winner of the International Organ Competition Musashino-Tokyo, and a Second Prize and Audience Award winner of the International Schnitger Organ Competition on the historic organs of Alkmaar, the Netherlands.

Recent solo recitals include performances for national conventions of the American Guild of Organists, Organ Historical Society and Historical Keyboard Society of North America, 'Five Continents - Five Organists' Festival at Seoul's Sejong Center, Internationale Orgelwoche Nürnberg – Musica Sacra, and numerous international and regional recital series. In 2018, he premiered two Preludes and Fugues by American composer Henry Martin for the national convention of the American Guild of Organists in Kansas City, Missouri. Recent harpsichord collaborations include Cincinnati Symphony Orchestra, Cincinnati Opera, Cincinnati Chamber Orchestra, Collegium Cincinnati, Catacoustic Consort, and Publick Musick. He received favorable international reviews for his debut solo recordings under the Naxos and Pro Organo labels, and his performances have been broadcast on North American and European radio, including syndicated programs *Pipedreams* and *With Heart and Voice*. He was a guest faculty at the 2015 and 2016 Smarano International Academies in Trentino, Italy, and at the 2019 Colorado State University Organ Week, and he has given masterclasses at several North American universities and conservatories.

Michael Unger holds a Doctorate of Musical Arts with Performer's Certificate from the Eastman School of Music, where he was a student and teaching assistant of David Higgs and William Porter, and recipient of the school's Jerald C. Graue Musicology Fellowship. He is also a Gold Medal graduate of the University of Western Ontario, where he studied with Larry Cortner and Sandra Mangsen, and has pursued post-graduate coaching in Cincinnati with Roberta Gary. Formerly the Director of Music at the Lutheran Church of the Incarnate Word in Rochester, New York, he currently serves as organist of Cincinnati's historic Isaac M. Wise – Plum Street Temple, and is a volunteer chorister in the Choir of Christ Church Cathedral (Episcopal), Cincinnati. He concertizes as an organist under representation by Windwerk Art.

# SAINT JOSEPH CATHEDRAL

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

I		III	
Great (middle of case)		Swell (Oberwerk position)	
1. Principal	16	1. Bourdon	16
2. Quintadeen	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. Spitzflöte	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		
19. Baarpfeife	8		
20. Trompeta	4/16*		
21. Trompeta	8*		
II		Pedal	
Positive (above keydesk)			
1. Principal	8	1. Subbass	32
2. Gedackt	8	2. Principal	16
3. Salicional	8	3. Violone	16
4. Unda Maris	8	4. Subbass	16
5. Quintadena	8	5. Octave	8
6. Octave	4	6. Gedackt	8
7. Rohrflöte	4	7. Octave	4
8. Sesquialtera	II	8. Nachthorn	2
9. Gemshorn	2	9. Rauschpfeife	III
10. Nasat	1 1/3	10. Mixture	VII-VIII
11. Mixture	V-VI	11. Posaune	32
12. Dulcian	16	12. Posaune	16
13. Trompet	8	13. Trompet	8
14. Trichterregal	8	14. Trompet	4
		15. Cornet	2

\* horizontal inside case

## 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, February 5.