

Rededication  
of the completed  
Lively-Fulcher  
Great Organ

*Paul Hardy, Cathedral Organist*

*with*

*Suzanne Bechamps, Assistant Organist*

*and special guests*

*Jay Rader, Ronald Stolk, Russell Weismann, Andrei Pidkivka*

Friday, May 10, 2019 7:30 pm

*Cathedral of St. Matthew the Apostle*

*Msgr. W. Ronald Jameson, Rector*

*Thomas V Stehle, Pastoral Associate for Liturgy, Director of Music Ministries*

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**Prelude**

- |                      |   |                     |
|----------------------|---|---------------------|
| Fujara Trombita      |   | Slovakian Folk Tune |
|                      | <i>Shepherd melody played on a 120 year old flute from the Tatra Mountains in Slovakia.</i>             |                     |
| Ornaments on Tylynka |   | Ukrainian Folk Tune |
|                      | <i>Shepherd melody played on a 150 year old flute from the Carpathian Mountains in Western Ukraine.</i> |                     |
| Mother's Lament      |   | Ukrainian Folk Tune |
|                      | <i>Folk Melody played on Naj (Pan-Flute) from Bukovyna region in Western Ukraine.</i>                   |                     |
| Dance of Ocarina     |   | Balkan Folk Tune    |
|                      | <i>Lively folk dance employing asymmetrical rhythms typical of the Balkan region</i>                    |                     |
| Lonely Shepherd      |   | James Last          |
|                      | <i>Featuring the Pan Flute</i>  |                     |
| Polka Dvodentsivka   |   | Ukrainian Folk Tune |
|                      | <i>Ukrainian dance featuring a double flute.</i>  |                     |

**CHORAL PRELUDE**

Cantate Domino

Claudio Monteverdi (1567-1643)

Cantate Domino canticum novum,  
cantate et benedicite nomini ejus:  
quia mirabilia fecit.  
cantate et exultate et psallite  
in cythara et voce psalmi:  
quia mirabilia fecit.

*Sing to the Lord a new song,  
sing and give praise to his name:  
for he has done marvelous deeds.  
Sing and exult and praise in songs  
with the harp and the voice:  
for he has done marvelous deeds.*

*Please withhold signs of appreciation until the conclusion of the service.*

**CALL TO WORSHIP***Please stand***ENTRANCE HYMN**

Jacques Berthier (1923-1994)

*Intoned by solo Cantor, followed by all in unison, then in canon:*

① Women on left side of Cathedral, ② Women on right side, ③ Men on left side, ④ Men on right side.

① Ju - bi - lá - te ② De - o ③ om - nis ④ ter - ra.

Sér - vi - te Dó - mi - no in lae - tí - ti - a.

Al - le - lú - ia, al - le - lú - ia, in lae - tí - ti - a!

Al - le - lú - ia, al - le - lú - ia, in lae - tí - ti - a!

*Rejoice in God, all the earth. Serve the Lord in gladness.  
Alleluia, Alleluia, in gladness. Alleluia, Alleluia, in gladness.*

**WELCOME**

Msgr. Ronald Jameson

**LITANY OF PRAISE**

Blessed Be You...

Thomas H. Troegger  
*Borrowed Light*

Assembly response: ***Blessed be God forever!***

*Please be seated***SOUNDING OF THE ORGAN**

Cortege et Litanie  
*Played by Cathedral Organist, Paul Hardy*

Marcel Dupré (1886-1971)

**READING**

I Chronicles 16: 1-10

*Please stand*

**CANTICLE**

A. Gregory Murray, OSB (1905-1992)

*Repeated Three Times*



Schola: *Verses* - - - - - *All:* Bless the Lord:



To God be high - est glo - ry and praise for ev - er.

*Played by former Cathedral Organist, Jay Rader*

*Please be seated*

**READING**

Any Music you Hear...

Alice Parker

*Melodious Accord: Good Singing in Church*

**HYMN**

*Please stand*  
ENGELBERG



(All) When in our mu - sic God is glo - ri - fied, \_\_\_\_\_ and ad - o -  
(Men) How of - ten, mak - ing mu - sic, we have found \_\_\_\_\_ a new di -  
(Women) So has the Church, in lit - ur - gy and song, \_\_\_\_\_ in faith and  
(Choir) And did not Je - sus sing a psalm that night \_\_\_\_\_ When ut - most  
(All) Let ev - 'ry in - stu - ment be tuned for praise! \_\_\_\_\_ Let all re -



ra - tion leaves no room for pride, \_\_\_\_\_ it is as  
men - tion in the world of sound, \_\_\_\_\_ as wor - ship  
love, through cen - tu - ries of wrong, \_\_\_\_\_ borne wit - ness  
e - vil strove a - gainst the light? \_\_\_\_\_ Then let us  
joice who have a voice to raise! \_\_\_\_\_ And may God



though the whole cre - a - tion cried: \_\_\_\_\_  
moved us to a more pro - found \_\_\_\_\_  
to the truth in ev - 'ry tongue: \_\_\_\_\_ Al - le - lu - ia!  
sing, for whom he won the fight: \_\_\_\_\_  
give us faith to sing al - ways: \_\_\_\_\_

*Played by Assistant Cathedral Organist Suzanne Bechamps*

*Please be seated*

**READING**

So Remember: Just as the Body...

Hildegard of Bingen

*Hildegard of Bingen's Book of Divine Works by Matther Fox*

**ORGAN RESPONSE**

Sicilienne

Gabriel Fauré (1845-1924)

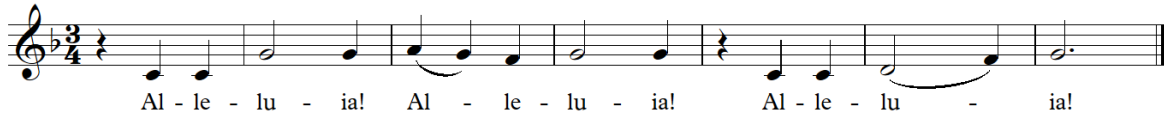
*Transcribed for organ by L. Robilliard and played by friend and former parishioner of the Cathedral, Russell Weismann*

*Please stand*

**CHORAL PSALM**

*Please join in singing at the invitation of the Cantor*

Jan Vermulst (1925-1994)



Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

*Played by Russell Weismann and Suzanne Bechamps*

*Please be seated*

**READING**

Sing unto the Lord a New Song...

Dietrich Bonhoeffer

*Life Together*

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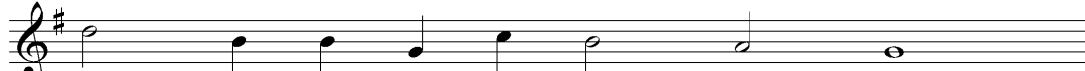
*Please stand*

**HYMN and IMPROVISATION**

RENDEZ Á DIEU



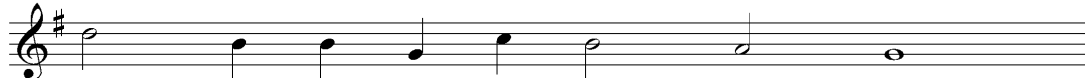
1. New songs of celebra - tion ren - der  
2. Joy - ful - ly, heart - i - ly re - sound - ing,  
3. Riv - ers and seas and tor - rents roar - ing,



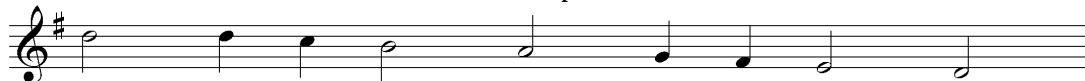
To God who has great won - ders done;  
Let ev - 'ry in - stru - ment and voice  
Hon - or the Lord with wild ac - claim;



Love sits en - throned in age - less splen - dor;  
Peal out the praise of grace a - bound - ing,  
Moun - tains and stones, look up a - dor - ing,



Come and a - dore the Might - y One.  
Call - ing the whole world to re - joice.  
And find a voice to praise God's name.



God has made known the great sal - va - tion  
Trum - pets and or - gans, set in mo - tion  
Right - eous, com - mand - ing, ev - er glo - rious,



Which all the saints with joy con - fess.  
Such sounds as make the heav - ens ring;  
Prais - es be sung that nev - er cease:



God has re - vealed to ev - 'ry na - tion  
All things that live in earth and o - cean,  
Just is our God, whose truth vic - to - rious



Truth and un - end - ing right - eous - ness.  
Sound forth the song, your prais - es bring. *(Organ Interlude)*  
Es - tab - lish - es the world in peace. *(Please be seated for the conclusion)*

*Played by Ronald Stolk*

## READING

When Long before Time...

*Please be seated*  
Peter Davison  
*The Singer and the Song*

## MOTET

Remembered Music

Thomas Howe (b. 1958)

'Tis said, the pipe and lute that charm our ears  
Derive their melody from rolling spheres;  
But Faith, o'erpassing speculation's bound,  
Can see what sweetens every jangled sound.  
We, who are parts of Adam, heard with him  
The song of angels and of seraphim.

Our memory, though dull and sad, retains  
Some echo still of those unearthly strains.  
Oh, music is the meat of all who love,  
Music uplifts the soul to realms above.  
The ashes glow, the latent fires increase:  
We listen and are fed with joy and peace.

## ORGAN FINALE

Carillon et Sortie

Henri Mulet (1878-1967)

*Played by Cathedral Organist, Paul Hardy*

*Please join us for a reception in the Great Hall, found through the door immediately to the right of the Organ.*

## Program Notes

### Cantate Domino

This motet for six voices was published in a collection of motets from the composer in 1620 by his student Bianchi. The text is taken from verses of Psalms 96 and 98. Monteverdi was an Italian composer of the late Renaissance and early Baroque. In addition to his vast repertoire of motets, he is one of the earliest composers to write operas. He was born in Cremona, Lombardy, and studied in Mantua where he was exposed to Marenzio and Giaches de Wert. His avant-garde text painting and freer compositional character was criticized by his contemporaries and caused him to defend the style as a 'second practice,' to distinguish his work from early and high renaissance composers. He would later be appointed as Maestro di Cappella for San Marco, Venice, a position he held until his death.

### Cortege and Litanie

This work was composed in 1922 as orchestral incidental music at the request of a playwright friend of the composer. It was later adapted to organ on one of the composer's North America tours, and then for organ and orchestra which was performed by the Philadelphia Symphony with the composer on the Wanamaker Organ. The work opens with the slow and somber cortege motive. This section cadences, and a lone voice is heard introducing the flowing litanie. Secondary voices are slowly added to fill in the texture of this section, before the litanie appears in canon, and then is combined with the cortege motive from the first section. The coda is a joyful exclamation of cascading chords, reminiscent of pealing bells. Dupré was a French organist born in Rouen to a musical family. From an early age, both Alexandre Guilmant and Aristide Cavaillé-Coll (both friends of the composer's father) had predicted that he would be a great organist. He was only sixteen when he was admitted to the Paris Conservatoire, and received top prizes in the areas of piano, organ and fugue. At the age of twenty, he was appointed assistant organist to Saint Sulpice by Charles-Marie Widor, and later assumed the title *Titulaire Organist* in 1934 (a post he held until his death in 1971).

### Remembered Music

Washington, DC composer and former member of the *Schola Cantorum* Thomas Howe sets Reynold Nicholson's translation of this poem in a modern harmonic language. The poet Rumi was born in Afghanistan but exiled to Turkey due to political unrest. Once in Turkey, he was inspired by the Persian poet Attar, and produce an abundance of poetry and letters.

### Carillon et Sortie

Henri Mulet was born in Paris into a musical family. His father was the choir director for Sacre Coeur, and his mother played both the harmonium and the cello. By age 11, he was already filling in for his mother, playing for the benediction at Sacre Coeur. A year later he enrolled in the Paris Conservatoire, and received prizes in cello and organ, which he studied under Widor and Vierne. His favorite composer for the organ was Cesar Franck, and he often took a bitter attitude to many of the modern trends occurring in organ music during the 20<sup>th</sup> century. The Carillon et Sortie was composed in 1917 while the composer was organist for St. Roch, Paris, and teacher at L' Ecole Niedermeyer. The work is a joyful celebration of the colors of the French toccata style, as well as the melodic motives of chiming bells. The work is dedicated to the composer's colleague and friend, Joseph Bonnet, organist for St. Eustache at the time.

## **Biographies**

**Paul Hardy** has been the Principal Organist of the Cathedral of St Matthew the Apostle since 2000. He also assists the musicians at the Basilica of the National Shrine of the Immaculate Conception as organist and carillonneur . He studied organ with Dr. Robert Grogan. He also is employed as a Database and ETL Developer by American University in the Office Of Information Technology.

**Suzanne Béchamps** is assistant organist at the Cathedral of Saint Matthew. She holds a master of music degree in church music, with a concentration in organ performance, from Shenandoah University in Winchester, Virginia. In addition to serving at the Cathedral, she is the organist and choral accompanist at Holy Redeemer Church in Kensington, Maryland.

**Russell Weismann** is the Director of Chapel Music and Organist at Georgetown University. He holds the Doctor of Musical Arts degree from George Mason University and completed his graduate and undergraduate degrees in music at Yale and Duquesne universities, respectively. In addition to his work at Georgetown, Russell is the director of the Capital Organ Studio, artistic director of "Music at the Monastery," past-dean of the District of Columbia Chapter of the American Guild of Organists, and an emerging scholar on the life and work of the German organ builder, Rudolf von Beckerath. For more information, visit [russellweismann.com](http://russellweismann.com).

**Ronald Stolk** is Director of Music and Organist of St. Patrick Church in Washington, DC and teaches at the Benjamin T. Rome School of Music, Drama, and Art of the Catholic University of America. Earlier positions in the nation's capital include Director of Music of St. Stephen and the Incarnation Episcopal Church and Associate Organist of St. Matthew's Cathedral. He studied at the Royal Conservatoire in The Hague, the Netherlands, with Jean Langlais and Gaston Litaize in Paris, and at the International Summer Academy for Organists in Haarlem. He won First Prize in competitions in Wiesbaden, San Anselmo, and Atlanta, and was a finalist in competitions in St. Albans, Haarlem, and Strasbourg. He was dean of the District of Columbia Chapter of the American Guild of Organist and Coordinator of the Guild's 2010 National Convention in Washington, DC.

**Jay Rader**, a native of Virginia Beach, VA, graduated from the College of William and Mary with High Honors in Music. He received a Master's degree in Organ performance from the Catholic University of America, where his teachers were George Baker, Robert Grogan and Donald Sutherland. Rader was organist of St. Matthew's Cathedral from 1981-1988 and again from 1997-1998. From 1988-1997 he was the Director of Music at St. Patrick's in the City. Since 1998 he has been the Director of Music at the Shrine of the Most Blessed Sacrament in Chevy Chase.

**Andrei Pidkivka** earned bachelor's and master's degrees from Lviv State College and Music Academy in Ukraine. He holds a Doctor of Musical Arts degree from Michigan State University. Dr. Pidkivka has presented his extensive collection of world flutes, from archaic to modern in lectures, workshops, and performances at the Kennedy Center for the Performing Arts, The Metropolitan Museum of the Art, The Andy Warhol Museum, Severance Hall, the National Folk Alliance Conference, National Flute Association Conventions in the U.S. He has performed as a soloist or guest musician with the Columbus Symphony, Phoenix Symphony, Seattle Symphony, Oregon Symphony, Baltimore Symphony, Pittsburgh Symphony, and the National Symphony Orchestras.

### **UPCOMING RECITALS AND CONCERTS**

**Friday, September 20, 2019 at 7:30 in the Evening**

**Dedicatory Recital**

**Nathan Laube**

**Sunday, October 20, 2019 at 7:30 in the Evening**

**Paul Hardy**

**Saturday, November 16, 2019 7:30 in the Evening**

**Saint-Saëns Organ Symphony, No 3 in C minor, featuring soloist Ronald Stolk**

Catholic University Symphony Orchestra under the direction of Maestro Simeone Tartaglione

*Wednesday Lunchtime Recitals and Sunday Organ Concerts will continue monthly through June 2020.*

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