

# What is Sacred Music?

Music of the Church as defined by official documents.

Dr. Richard K. Fitzgerald, *Cathedral Director of Music and Organist*



## Welcome

## Objectives

1. For whom is this lecture intended?
2. What might we gain from learning about Sacred Music?
3. Why is Dr. Fitzgerald giving this lecture?

## Overview

1. How is Sacred Music defined and by what authority?
  - a. Why should we care? Why is this important?
  - b. What are the general characteristics of sacred music? Sacred music in the abstract.
2. What are the specific characteristics of sacred music? Sacred music in practice.
  - a. Gregorian chant
  - b. polyphony
  - c. the pipe organ
  - d. hymnody
3. How can music according to Church teachings be implemented in the parish?
4. Review of the objective and conclusion.

## Polyphonic motet: O magnum mysterium by Tomás Luis de Victoria (1548-1611)

O magnum mysterium	O great mystery
et admirabile sacramentum,	and wondrous sacrament,
ut animalia viderent Dominum natum,	that animals should see the Lord newborn
jacentem in praesepio.	lying in a manger.
O beata Virgo, cujus viscera meruerunt	O blessed Virgin, whose womb was worthy
portare Dominum Jesum Christum.	to bear the Lord Christ Jesus.
Alleluia!	Alleluia!

# PART ONE

## What authority defines Sacred Music?

1. Major documents on sacred music
  - a. *Musicam Sacram* (1967), an instruction on music and the liturgy written by the Sacred Congregation of Rites
  - b. *Sacrosanctum Concilium* (1963), the Constitution on the Sacred Liturgy
  - c. *Tra le sollecitudini* (1903; Italian for “among the concerns”), written by Saint Pius X; this is his *Motu Proprio* on Sacred Music
  - d. The *General Instruction on the Roman Missal* (GIRM)
  - e. *Chirograph on Sacred Music* by Saint John Paul II
  - f. *Sing to the Lord: Music in Divine Worship*

## What is Sacred Music?

1. What do the documents say about sacred music? How do they define sacred music?
  - a. *Musicam Sacram*:
    - i. “that which, being created for the celebration of divine worship, is endowed with a certain holy sincerity of form.”
  - b. *Sacrosanctum Concilium*:
    - i. “...sacred music surpasses merely religious music when it is joined to the liturgical rite to become ‘a necessary and integral part of the solemn liturgy,’ whose purpose is ‘the glory of God and the sanctification of the faithful.’ ”
  - c. Saint John Paul II:
    - i. “As a manifestation of the human spirit, music performs a function which is noble, unique, and irreplaceable. When it is truly beautiful and inspired, it speaks to us *more than all the other arts* of goodness, virtue, peace, of matters holy and divine. Not for nothing has it always been, and will it always be, an essential part of the liturgy.”
  - d. *Tra le sollecitudini* (Saint Pius X):
    - i. “it must possess holiness and beauty of form: from these two qualities a third will spontaneously arise - universality.”
      1. Holiness
        - a. Church Music Association of America: “It must therefore exclude all that is not suitable for the temple—all that is ordinary, every-day or profane, not only in itself, but also in the manner in which it is performed. The sacred words of the Liturgy call for a sonic vesture that is equally sacred. Sacredness, then, is more than individual piety; it is an objective reality.”
      2. Beauty of form
        - a. *bonitate formarum* or “excellence of forms.”
          - i. Synthesis
          - ii. Differentiation

- iii. Serving a range of sacred expressions or human emotions
  - iv. Excellence
  - v. Pius X:
    - 1. “otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.”
  - vi. *Sacrosanctum Concilium*, No. 112:
    - 1. “The musical tradition of the Universal Church is a treasure of immeasurable value, greater even than that of any other art.”
3. Universality
- a. Sacred Music transcends culture.

### **What music should be used during the liturgy?**

- 1. *Musicam Sacram*, No. 52:
  - a. “Above all, the study and practice of Gregorian chant is to be promoted, because, with its special characteristics, it is a basis of great importance for the cultivation of sacred music.”
- 2. *Sacrosanctum Concilium*, No. 116:
  - a. “The Church acknowledges Gregorian chant as especially suited to the Roman Liturgy: therefore, all things being equal, it should be given pride of place in liturgical services. But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they are in accord with the spirit of the liturgical action.”
- 3. Documents on Sacred Music teach that the following are music worthy of accompanying the sacred liturgy:
  - a. Gregorian chant
  - b. polyphony
  - c. the pipe organ
  - d. hymnody

### **Why should we care?**

- 1. To give Sacred Music deeper meaning, we must look towards the Mass.
  - a. What is the Mass and why is it so important?
- 2. Fr. Adam Streitenberger, OFS:
  - a. “The Mass, the Sacred Liturgy, is rightly the source and summit of the Christian life (*Lumen Gentium*, 11). At the Mass, we are transported to or made present at the center, source, and fulfillment of our lives and human history. At every Mass we stand at the event of Christ’s Passion, Death, and Resurrection. We call those three saving events the Paschal Mystery.”

- b. *The Catechism of the Catholic Church* describes beautifully how they are made present:
    - i. “[Christ’s] Paschal mystery is a real event that occurred in our history, but it is unique: all other historical events happen once, and then they pass away. By contrast, the Paschal mystery of Christ cannot remain only in the past, because by his death he destroyed death, and all that Christ is - all that he did and suffered for all men - participates in the divine eternity, and so transcends all times while being made present in them all” (1085).
  - c. Fr. Streitenberger continues: “The Mass is a sharing in the ‘divine eternity.’ The events of the Crucifixion and Resurrection are eternal events, beyond space and time. At the Mass, we enter into the eternal and into the presence of those eternal mysterious events. The Mass is the center of our lives because at it we are present in the Eternity. The art and music, which surround the liturgy, must reflect that Eternity rather than the monotony or banality of our daily lives, popular cultural expressions, or common street language. Liturgical music should express the infinite mystery and transcendence of the actions of the Mass. The music surrounding the liturgy must be ‘solemn’ and of a supreme ‘cultural richness’ ” (CCC, 157).
3. Sacred Music should elucidate religious Truth.
  4. The Church Music Association of America states:
    - a. “The Church’s insistence on music of a unique sort is intended not merely to stimulate feelings in a general way, but to exemplify Christian truth and convey transcendent mysteries using an appropriate form of expression.”

### **Isn’t this really just a matter of taste?**

1. Personal taste is our prerogative, but not the only criterion.
2. Pope Paul VI:
  - a. “If music - both instrumental and vocal - does not possess at the same time the sense of prayer, dignity, and beauty, entry into the sphere of the sacred and the religious is precluded.”

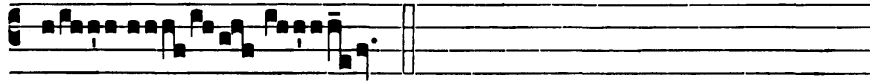
### **Gregorian chant: Offertory from the Christmas Vigil Mass**

II

**T** Ol- li-te \* por- tas, prin- ci-pes, ve-

stras : et e- le- vá- mi- ni, por- tae ae- ter-

ná- les, et intro- í- bit Rex gló- ri- ae.



Translation: O Princes, lift up your gates; be lifted high, O eternal gates, and the King of Glory shall make his entry.

*Tollite portas*

*Ps 23: 7 y. 1*



y. Dómi- ni est terra et pleni- túdo e-jus: orbis terrá-



rum et uni-vér-si, qui hábi-tant in e- o. † Et introíbit.

y. The earth is the Lord's and the fullness thereof: the world, and all they that dwell therein. † And the King of Glory shall enter in.

## PART TWO

### What are the characteristics of Sacred Music?

The Church promulgates four ideal vessels or expressions of Sacred Music:

1. Gregorian chant
2. polyphony
3. the pipe organ
4. hymnody

### Gregorian chant

1. Gregorian chant
  - a. What's so great about chant?
    - i. Inextricable from the Catholic liturgy
    - ii. Sung in unison
      1. Pope John XXIII, *Letter to Pontifical Instruction of Sacred Music* (February 1962):
        - a. "It is necessary to promote the unison singing of the faithful voices joined in symbol of the one and same charity."
    - iii. Ethereal
      1. Rhythm
      2. Modality
    - iv. Notated by means of neumes

v. Sung in Latin

**The case for Latin**

1. Why is chant sung in Latin?
  - a. Historical connection
    - i. Dr. Leslie Lockett:
      1. “We uphold Latin as a beautiful tradition and an intellectual treasure because the Western Church adopted Latin scriptures and Latin liturgy. In using Latin we also honor and stay closely in touch with almost two thousand years of scriptural scholarship and of worship practices of Rome which radiated to the rest of Western Europe and the world.”
  - b. Accommodation of transcultural congregations
    - i. *General Instruction of the Roman Missal*, No. 19:
      1. “Since people frequently come together from different countries, it is desirable that they know how to sing at least some parts of the Ordinary of the Mass in Latin, especially the Creed and the Lord’s Prayer, set to simple melodies.”
  - c. Original language of Gregorian chant
  - d. Trans-temporality

**Gregorian chant: Gradual from the Third Sunday of Advent**

VII

**Q**UI se-des, Dómi- ne, \* su- per Ché- ru-

bim, éxci- ta pot-énti- am tu- am, et

ve- ni. V. Qui re-

gis Isra- el, inténde :



Translation: O Lord, who is enthroned upon the Cherubim, stir up your might and come forth.  
O Shepherd of Israel, hear us, you who lead Joseph like a flock.

## Polyphony

1. Polyphony
  - a. Polyphony literally means “many voices.”
  - b. The term “polyphony” generally applies to sacred vocal music from the late Middle Ages through the Renaissance.
    - i. The “golden age”
  - c. Musical texture
    - i. Occasionally sounds chordal
  - d. Conception of voice parts as individual melodies
    - i. Influence of Gregorian chant
  - e. The utopian Christian society
  - f. The importance of choirs

**Polyphonic motet: “Super flumina Babylonis” by Giovanni Pierluigi da Palestrina (1524-1594)**

Super flumina Babylonis,	Upon the rivers of Babylon,
illic sedimus, et flevimus,	there we sat down and wept,
dum recordaremur tui, Sion.	as we remembered you, O Zion.
In salicibus in medio eius	On the willows that grew there
suspendimus organa nostra.	we hung up our harps.

**Text:** Psalm 137: 1-2

## What’s so great about the pipe organ?

1. Historic
2. Practical
3. Inspires sung prayer
4. Papal support
  - a. Pope Benedict XVI:
    - i. “The organ has always been considered, and rightly so, the king of musical instruments, because it takes up all the sounds of creation ... and gives

resonance to the fullness of human sentiments, from joy to sadness, from praise to lamentation. By transcending the merely human sphere, as all music of quality does, it evokes the divine. The manifold possibilities of the organ in some way remind us of the immensity and the magnificence of God.”

5. Visual design
  - a. Draws the heart and mind upward
6. Dynamic and Expressive
  - a. Capable of expressing the full range of human emotions
7. Church documents support all of the above

**Organ piece: Choral in E major from Four Pieces, Op. 37 by Joseph Jongen (1873-1953)**

## **Hymnody**

1. Saint John Paul II:
  - a. “... we must make an examination of conscience so that the beauty of music and hymnody will return once again to the liturgy. It is necessary to purify worship of ugliness of style, careless forms of expression, ill-prepared music and texts, which are not worthy of the great act that is being celebrated.”
2. Quality as it concerns hymns:
  - a. Musical integrity
    - i. Easily sung?
    - ii. Adroitly composed?
  - b. Poetic integrity
    - i. Are the texts meaningful and rooted in scripture or liturgy?
    - ii. Theology encapsulated:
      1. “Crown Him the virgin’s Son, the God incarnate born, Whose arm those crimson trophies won which now His brow adorn! Fruit of the mystic rose, as of that rose the stem; The root whence mercy ever flows, the Babe of Bethlehem.”
        - a. Godfrey Thring, *Hymns and Sacred Lyrics*, 1874
3. Problems with mainstream publications
  - a. Texts are often poor and/or awkward
    - i. “Woman in the night, spent from giving birth, guard our precious light; peace is on this earth. Woman in the crowd, creeping up behind, touching is allowed: seek and you will find! Come and join the song, women, children, men. Jesus makes us free; free to live again! Woman at the well, question the Messiah; find your friends and tell: drink your heart’s desire! Woman at the feast, let the righteous stare; come and go in peace; love him with your hair!”
      1. Brian Wren
4. Contemporary songs often preclude congregational participation due to a high frequency of syncopations.



Hymn/Song: "I Will Choose Christ," by Tom Booth

*melody* → *Refrain: (♩ = ca. 66) 1st time: Cantor; thereafter: All*

*Soprano*

*Alto*

*Baritone*

I will choose Christ, I will choose love, I choose to serve.



I give my heart, I give my life,

I give my all to you. to Verses 4 *D.C. al fine*

*Final* *rit.* *Fine*

to you. I give my all to you. *rit.*

Verses: All



1. How man-y times must he call my name and show to

2. Christ, my teach - er and heal-er, teach my

3. As I look up-on your cross, so too

1. me that he is God? And as a ser-vant he

2. heart and heal my soul. And as I walk this

3. must I die with you. And with the death of my

1. calls to me, "You must serve too." D.C.

2. road with you teach me to love. D.C.

3. own de - sires, I'll rise with you. D.C.

5. Influence of secular music

- a. Dave Brubeck, "Take Five"
- b. Ernest Sands, "Sing of the Lord's Goodness"

## **To conclude the second section**

1. Music of varying sorts for private devotion
2. We must keep in mind ...
  - a. Pope Pius X:
    - i. “The more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.”
  - b. Pope Benedict XVI:
    - i. “An authentic updating of sacred music can take place only in the lineage of the great tradition of the past, of Gregorian chant and sacred polyphony.”

## **PART THREE**

### **How can Church teachings on Sacred Music be implemented within the parish?**

#### **Gradualism**

Gradualism: a concerted effort to make change at a steady, slow pace.

#### **Making known a model**

1. Making known a model
  - a. The Cathedral parish as a model
    - i. *Ecclesiae Imago*, 2651,81.a:
      1. “[the Bishop] also tries to make the liturgical life of the Cathedral preeminent in its beauty, its observance of liturgical laws, and the fervor of the Christian people, so that the Cathedral may clearly stand out as the mother and teacher of the other churches in the diocese.”
    - ii. *Sacrosanctum Concilium*, No. 41:
      1. “All should hold in great esteem the liturgical life of the diocese centered around the Bishop, especially in his Cathedral Church.”
    - iii. *Caeremoniale Episcoporum*, 1985, unofficial translation:
      1. “[Cathedral] celebrations should be a model for the whole diocese.”
    - iv. *Caeremoniale Episcoporum*, 1985, No. 46, unofficial translation:
      1. “Those things which are prescribed in the liturgical documents and liturgical books concerning the disposition of churches and their ornamentation should be shown by the Cathedral Church in a way that is an example for the other churches of the diocese.”
    - v. *Caeremoniale Episcoporum*, 1985, No. 44, unofficial translation:



1. "The Cathedral Church should be rightly held as the center of the liturgical life of the diocese."
- vi. John A. Gurrieri, *The Cathedral Reader*, 1979:
  1. "Bishops have a serious obligation in regard to their Cathedrals. If the liturgy is not celebrated well there, under what obligation are priests to celebrate and preside well elsewhere? ... The Cathedral must be a model for good worship and, if necessary, a refuge of the local Church (the diocese), from places where men and women care little for worship, 'the glory of God and the sanctification of Christians!'"

### Identifying sources for Sacred Music

1. Church Music Association of America (CMAA)
  - a. Pamphlet: "Frequently asked questions on Sacred Music"
2. English adaptations of chant
  - a. Adam Bartlett, *Simple English Propers*

## THIRD SUNDAY

### INTROIT (Year A & B)

*Dominus secus mare*

*Mt 4: 18, 19*

I  
T HE Lord, walking by the sea of Gal-i-lee, \* saw  
two brothers, Peter and Andrew, and he called out to  
them: Follow me, and I will make you fishers of men.

### Psalm 19 (18)

1. The heavens declare the glory of God, \*  
and the firmament proclaims the work of *his* hands.  
Day unto day conveys *the* message, \*  
and night unto night imparts *the* knowledge.

- b. Fr. Samuel Weber, *The Proper of the Mass for Sundays and Solemnities*, published by Ignatius Press

OFFERTORY ANTIPHON

*Dextera Domini fecit virtutem.*

*Ps 117:16. 17*

- i -

1007

2.

**T**

HE right hand of the Lord\* has struck with pow- er

the right hand of the Lord has ex-alt- ed me ; I

shall not die, but live, and declare the works of the Lord.

*P. T.* Al-le-

lu- ia.

- ii -

1008

2.

**T**

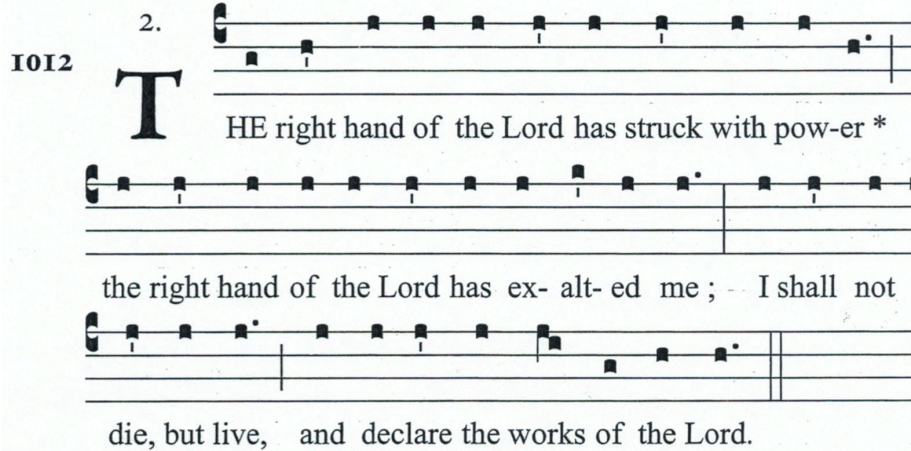
HE right hand of the Lord\* has struck with pow-er

the right hand of the Lord has ex- alt- ed me ; I shall not

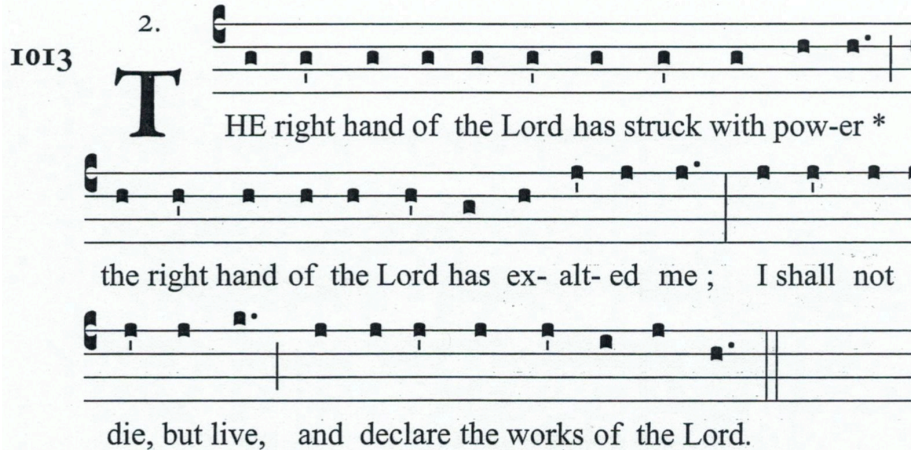
die, but live, and de-clare the works of the Lord.

*P. T.* Al- le- lu- ia.

- iii -

2. 

- iv -

2. 

- c. Fr. Columba Kelly
3. Music publishers
  - a. must be selected very carefully
4. Dr. Fitzgerald's lecture

### Understanding "full, conscious, and active participation"

1. Pope John Paul II:
  - a. "active participation does not preclude the active passivity of silence, stillness and listening: indeed, it demands it. Worshippers are not passive, for instance, when listening to the readings or the homily, or following the prayers of the celebrant, and the chants and music of the liturgy. These are experiences of silence and stillness, but they are in their own way profoundly active."
    - i. From Pope John Paul II's *Ad Limina* Address (October 1998) to the U.S. bishops
  - b. Misinterpretation of Church teaching

## **Recognizing the influence of pastors**

1. Are they aware of Church teachings on music?
2. Are Church teachings on music a priority?
3. Does the pastor view church musicians as professionals?
4. Prioritizing a budget for musicians?

## **Improving acoustics in churches**

1. To enable sounds to be heard
2. To enliven the sound of music
3. To make singing more beautiful
4. To decrease the need for amplification and the use of microphones
  - a. This is a good thing.
5. Catechesis: oral instruction
6. To generate an ethereal environment
7. *Caeremoniale Episcoporum*, 1985: No. 43:
  - a. “The Cathedral Church ‘by virtue of the majesty of its construction is a sign of that spiritual temple which is constructed in souls within and which shines by the magnificence of divine grace, as is had by the word of the Apostle Paul, ‘You are a temple of the living God’ ” (2 Corinthians 6: 16).
    - i. This applies to all churches, as best as we’re able.

## **Conclusion**

1. Recapitulation.
2. Review the objective.
  - a. Sacred Music is intended to glorify God and to aid in the sanctification of souls.

## **Coda**

Contact Dr. Fitzgerald as a resource.

(443) 241-2526 (office)

[richardkfitzgerald@gmail.com](mailto:richardkfitzgerald@gmail.com) (note the ‘k’)

## Appendix

Fr. Adam Streitenberger, OFS, complete quotation:

The Mass, the Sacred Liturgy, is rightly the source and summit of the Christian life (*Lumen Gentium*, 11). Certainly, the graces, which flow from the Mass, enable us to live this life. But what happens at the Mass to make it so crucial to the life of Christians? At the Mass, we are transported to or made present at both the center, source, and fulfillment of our lives and human history.

At every Mass we stand at the event of Christ's very Passion, Death, and Resurrection. We call those three saving events the Paschal Mystery. *The Catechism of the Catholic Church* describes beautifully how they are made present:

In the liturgy of the Church, it is principally his own Paschal mystery that Christ signifies and makes present. During his earthly life Jesus announced his Paschal mystery by his teaching and anticipated it by his actions. When his Hour comes, he lives out the unique event of history which does not pass away: Jesus dies, is buried, rises from the dead, and is seated at the right hand of the Father "once for all." His Paschal mystery is a real event that occurred in our history, but it is unique: all other historical events happen once, and then they pass away, swallowed up in the past. The Paschal mystery of Christ, by contrast, cannot remain only in the past, because by his death he destroyed death, and all that Christ is - all that he did and suffered for all men - participates in the divine eternity, and so transcends all times while being made present in them all. The event of the Cross and Resurrection abides and draws everything toward life. (1085)

The Mass is a sharing in the "divine eternity." Jesus Christ is a divine person. His human and earthly life and the mysterious events of that life now share in eternity. The events of the Crucifixion and Resurrection are eternal events, beyond space and time. At the Mass, we enter into the eternal and into the presence of those eternal mysterious events. The Catechism continues:

Christian liturgy not only recalls the events that saved us but actualizes them, makes them present. The Paschal mystery of Christ is celebrated, not repeated. It is the celebrations that are repeated, and in each celebration there is an outpouring of the Holy Spirit that makes the unique mystery present. (1104)

When we speak of the Mass as a "memorial," we do not mean that it is a mere recalling of a past event, but rather we mean that it is the making present of the actual event.

In addition to standing present in the Paschal Mystery, we also stand in the presence of God in His heavenly glory, surrounded by the angels and saints. The Catechism states:

In the earthly liturgy we share in a foretaste of that heavenly liturgy which is celebrated in the Holy City of Jerusalem toward which we journey as pilgrims, where Christ is sitting at the right hand of God, Minister of the sanctuary and of the true tabernacle. With all the



warriors of the heavenly army we sing a hymn of glory to the Lord; venerating the memory of the saints, we hope for some part and fellowship with them; we eagerly await the Savior, our Lord Jesus Christ, until he, our life, shall appear and we too will appear with him in glory. (1090)

The Mass is the center of our lives because at it we are present in the Eternity, which we strive to enter. The art and music, which surrounds the liturgy, must reflect that Eternity rather than the monotony or banality of our daily lives, popular cultural expressions, or common street language. Liturgical music should express the infinite mystery and transcendence of the actions of the Mass. The music surrounding the liturgy must be “solemn” and of supreme “cultural richness” (CCC, 157).

## You can play a part...

The cost of presenting this series is beyond the resources of the Cathedral to support on its own. We rely on your generosity in helping to make programs such as this a continuing part of the spiritual and cultural enrichment of our city. Listed below are the names of many individuals, families, and businesses who are already helping to support this season's series as of January 13, 2018.

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# Saint Joseph Cathedral

## Concert Series 2017-18

### Remaining Events

All concerts are on Sundays at 3:00 p.m. unless otherwise noted.

#### February 11<sup>th</sup> ♦ John Walker

Former President of the American Guild of Organists, John Walker is an American concert organist, choirmaster, and CD recording artist. Walker has performed throughout the United States, Canada, Asia, and Europe. He is "widely recognized for his flawless technique and execution as well as his controlled and passionate playing," said Duke University in announcing a John Walker recital at Duke Chapel. Since 2006 he has served on the faculty of the Peabody Conservatory of Music and George Mason University.

#### Good Friday, March 30<sup>th</sup>, 8:00 p.m. ♦ The Office of Tenebrae

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.

#### April 15<sup>th</sup> ♦ Echoing Air: Early Music Vocal Ensemble with Baroque Instruments

Featuring Keith Collins (recorder, Baroque bassoon, early harp), Jeffrey Collier (recorder and Baroque flute), Thomas Gerber (harpsichord), Christine Kyprianides (viola da gamba and Baroque cello), Nathan Medley (countertenor), and Steven Rickards (countertenor and founder).

#### May 13<sup>th</sup>, 7:30 p.m. ♦ Donor Concert

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

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For more information contact Dr. Richard K. Fitzgerald at [richardkfitzgerald@gmail.com](mailto:richardkfitzgerald@gmail.com).

To learn more about the Cathedral's music program, visit [www.cathedralmusic.org](http://www.cathedralmusic.org).

**Dr. Richard K. Fitzgerald** is currently the Director of Music and Organist of Saint Joseph Cathedral in Columbus, Ohio. Prior to this appointment, he served the Basilica of the National Shrine of the Immaculate Conception in Washington, DC as the Assistant Director of Music (2003-2007) and the Associate Director of Music (2013-2014) where his playing could be heard during internationally televised broadcasts.

On October 1st, 2013 Dr. Fitzgerald won first prize in the 2nd Annual Competition in Organ Improvisation sponsored by the University of Michigan and the Ann Arbor Chapter of the American Guild of Organists. In addition to performing improvisations, Dr. Fitzgerald has taught improvisation at the Peabody Conservatory and has presented master classes on the subject to professional organizations including the Conference of Roman Catholic Cathedral Musicians, the St. Louis Chapter of the American Guild of Organists, and the South Dakota Chapter of the American Guild of Organists.

Dr. Fitzgerald received the Doctor of Musical Arts degree in Organ Performance from the Peabody Conservatory of Music, Baltimore, Maryland where he was awarded a full scholarship as a graduate teaching assistant in the Department of Music Theory. For his doctoral dissertation, Dr. Fitzgerald formulated a method for organ improvisation pedagogy. He earned the Master of Music degree in Organ Performance from the Peabody Conservatory and the Bachelor of Music degree in Sacred Music from Westminster Choir College, Princeton, New Jersey.

A published composer, Dr. Fitzgerald has received commissions and his work has earned him favorable reviews in The Hymn, Choir and Organ, Pastoral Music, and The American Organist. His Mass in Honor of Saint Cecilia, a setting for organ and congregation of the ICEL ©2011 translation of the mass, is currently being published by International Liturgy Publications (ILP).

An experienced concert organist, Dr. Fitzgerald has made appearances on the nationally syndicated radio program Pipedreams, including a performance of Leo Sowerby's Toccata (program 1446, 'With Praise and Thanksgiving'). Learn more about Dr. Fitzgerald at [www.richardkfitzgerald.com](http://www.richardkfitzgerald.com)



**Nicole Simental** is currently the Assistant Director of Music and Principal Organist at Saint Joseph Cathedral in Columbus, Ohio. Ms. Simental is a candidate for the Doctorate of Music in organ performance at Indiana University where she studied with Dr. Christopher Young. She is a consummate keyboardist, having studied piano since the age of seven, organ since the age of 10, and harpsichord throughout her undergraduate studies at Oberlin. Ms. Simental received her Masters in Sacred Music from The University of Notre Dame and Bachelor of Music from Wheaton College, and completed additional studies at Oberlin College. Her past instructors include Paula Benalcazar, David Schrader, David Boe, Webb Wiggins, Edward Zimmerman, Delbert Disselhorst, and Craig Cramer.

For the past several years, Nicole has held many posts as a church musician and university accompanist across the country. At the age of twelve, she was appointed as organist of St. Gabriel's Catholic Church in her hometown of Chicago. Upon moving to Oberlin, she accompanied the College's Concert Choir. Subsequently she served as the accompanist for the Women's Chorale and Opera Music Theater Program at Wheaton College. During her tenure at the University of Notre Dame she held the position of Graduate Assistant to the Notre Dame Liturgical and Women's Choirs. Additionally, she served as the organist at Christ the King Lutheran Church in South Bend, Indiana. After moving to Bloomington, she was the Organ Scholar at Christ Church Cathedral, Indianapolis. She also has served as the Assistant Music Director at First Christian Church and accompanist at St. Paul's Catholic Church in Bloomington, Indiana.

Nicole also maintains an active performing career. In 2015, Ms. Simental played in a "Rising Stars" concert at St. Paul's Episcopal Church in Indianapolis. In 2016 she won the Immanuel Lutheran Organ Scholar Award and she was the co-winner at the First Sursa American Organ Competition at Ball State University. Additionally, she was a semifinalist for the National Young Artists Competition in Organ Performance. Most recently, in September of 2016 she was awarded 1st prize and a Diploma for the best performance of the obligatory piece at the IV International Goedicke Organ Competition at the Moscow Conservatory in Moscow, Russia.