

# Kevin Jones

Organ Recital  
October 1, 2023 | 4 p.m.

---

## I. On the Hradetzky

Praeludium in G Major

Nicolaus Bruhns  
(1665–1697)

Third Pavan and Galliard from *My Ladye Nevells Booke*

William Byrd  
(1539/40–1623)

## II. On the Holtkamp

Passacaglia in C minor, BWV 582

Johann Sebastian Bach  
(1685–1750)

— Brief Intermission —

*A freewill offering will be taken.*

*All proceeds will benefit the Friends of Music.*

*Thank you for your generosity.*

Suite pour orgue, Op. 5

- i. Prélude
- ii. Sicilienne
- iii. Toccata

Maurice Durufé  
(1902–1986)

Please join us for a reception in the rotunda following the recital.



## ABOUT THE PERFORMER

# Kevin Jones

Kevin Jones began formal musical training at the age of four. He attended Southern Methodist University and completed his undergraduate degree in organ performance at Ashland College (now University). Mr. Jones went on to earn graduate degrees in Collaborative Piano and in Organ Performance at the Cleveland Institute of Music. He also holds the Master of Science in Education degree in Human Services from the University of Dayton.

From 1996 to 2004, Jones held the post of Musical Director/Conductor of the New York City based Gilbert & Sullivan ensemble, the Blue Hill Troupe, Ltd. With that ensemble he made his Carnegie Hall conducting debut as guest with Skitch Henderson's New York Pops Symphony Orchestra. While on the East Coast, he was in demand as a conductor and collaborative artist, appearing frequently with soloists and ensembles throughout the region. He has worked as assistant to conductor Anton Coppola in productions of *Aida*, *Gianni Schicchi*, *La Bohème*, *Lucia*, *Le Nozze di Figaro*, and *Rigoletto*. He appeared with regularity at New York City's famed Carnegie Hall with Mid-America Productions, and made his Weill Recital Hall début with flutist Koaki Fujimoto. He has performed at Ashland University, Cleveland Museum of Art, Oberlin College, Merkin Hall, the Metropolitan Museum of Art, SUNY Stony Brook, SUNY Purchase, and Weill Hall. Internationally, he has performed throughout Europe and the Far East, most recently playing a solo recital in the 11th-century St. Mary's Church in Helsingborg, Sweden. Jones also performed on the *Pipes at One* series at St. Paul's Chapel, New York City, in 2019.

Following positions in Hartford, Connecticut, Westchester County, New York, and New York City, Jones was Minister of Music at First Congregational Church, Columbus, from 2013 to 2022 where he directed a large music program of four choirs and the longstanding series Concerts at First Church. He led the First Church Choir in choral residencies at Lincoln, Norwich, Gloucester, Chichester, and Winchester Cathedrals, U.K. In June of 2022, Jones was appointed Director of Music at St. Paul's Episcopal Church, Cleveland Heights.

# Notes on the Program

**Nicolaus Bruhns** (1665–1697) was born into a musical family in the Hanseatic region of Germany. He studied organ and composition with Dietrich Buxtehude and was known to have been one of Buxtehude’s favorite pupils. Buxtehude’s endorsement probably had much to do with the young Bruhns securing the post of organist of the Stadtkirche, Husum, in Denmark. His appointment by the town council was unanimous. He was known as a violinist and composer of chamber music, but none of those works survive. What we do have is four preludia for organ, a highly-ornamented version of the Advent chorale *Nun komm, der Heiden Heiland*, and 12 sacred vocal cantatas in Italian style. The Praeludium in G Major follows the five-part prelude style common in the organ works of Buxtehude. A flourishing beginning, followed by a brief, ornamented development, before a quiet imitative texture. This leads to virtuosic pedal writing followed by a chaconne-like development ending on the dominant. A final ornamented chordal section brings the work to a happy, triumphant close. It may not have the gravitas of the large E minor Praeludium, but it does have a youthful sparkle.

2023 is the 400<sup>th</sup> anniversary of the death of Tudor composer **William Byrd**. Byrd was a highly prolific composer who wrote instrumental music (*The Fitzwilliam Virginal Book*, *My Ladye Nevelles Booke*, free organ works, etc...) and a huge treasure of sacred motets, canticles, masses, and other secular choral works, nearly all of which were published in his lifetime. He lived during the birth of the Anglican church when Roman Catholics were hiding their religion out of fear of persecution or worse. Byrd was a Catholic, however he kept himself close to Queen Elizabeth’s good graces (by living in London) and seemingly avoided detection, thereby quite literally keeping his head. He wrote sacred choral music in English and Latin. Nearly 600 works survive. This Pavan and Galliard are a short pair that embody keyboard music based on the courtly dance forms for which they are named. While not specifically written for organ, many of these pieces written for virginal can be played quite convincingly on the organ.

# Notes on the Program

**Johann Sebastian Bach** (1685–1750) wrote this Passacaglia during his Weimar period. In mid-July 1708 he was organist for the court at Weimar and took the theme for his passacaglia from a smaller work by French composer André Raison. Raison’s melody was four measures. Bach expanded this theme to eight, which, after its initial statement in the pedals, come 20 variations using the theme as a ground. After these complex variations, he crowned the piece with a virtuosic double fugue finally arriving, triumphantly, at a C Major chord after nearly twelve minutes of Baroque splendor.

**Maurice Duruflé** studied composition with Paul Dukas (of *Sorcerer’s Apprentice* fame) in Paris. He is listed in Conservatoire records as having been a composition student of Charles-Marie Widor, but is on record as saying that he never studied with Widor. Certainly, Duruflé’s harmonic language has more of an Impressionistic flavor than Romantic. Duruflé was through and through a church organist who immersed himself in Gregorian chant. We hear this in his Four Motets, *Requiem*, and *Messe ‘cum júbilo’* clearly, but the organization and conservatism inherent in chant is present in all of his works. Duruflé was a careful composer. He published only seven organ works during his relatively long life (1902–1986). (Three works remained unpublished.) Likewise, his output for other media was very limited. Most likely this was because he was a perfectionist, rather hard on himself, and had deep doubts about his musical prowess. The French organist Marie-Claire Alain once described his musical persona as “a perfectly honest art...He did not seek to innovate; he was searching only to be sincere with himself.”

Dedicated to Dukas, the *Suite*, Op. 5, is his longest organ work and stands in three movements — a brooding *Prélude* in E-flat minor with a contemplative aria near the end; a plaintive, simple *Sicilienne* in G minor, with subtle harmonies reticent of the music of Ravel and Debussy; and a fiery *Toccata* in B minor. The *Toccata*, a tour-de-force for any organist, was never programmed by Duruflé on any of his numerous recital programs, nor did he ever record the work. He was known to dislike it intensely allegedly telling one student that he “should never play that.” That being said, it is hard to think of an organ toccata that is more French, more fiery, and more virtuosic than this one. It is safe to say that it’s a favorite of most organists and lovers of organ music.

# Gerhard Hradetzky, 1986

The gallery organ of St. Paul's was built in 1986. Its design was a collaborative effort by Karel Paukert and the internationally renowned Austrian organ builder, Gerhard Hradetzky. This generous gift to the church by one of its parishioners provides a unique contrast to the large chancel organ. Placed in the rear gallery, this organ, for its size, incorporates a generous variety of sound possibilities in a single baroque-style case, presenting a unified visual and aural experience for all to enjoy. Based to a considerable extent on late eighteenth-century organs from the Pistoia region of Tuscany, with some South German and Austrian admixture, this specially designed organ offers a rich palette of tonal colors, designed, in the words of the builder, "to produce sweetly sounding harmonies," in its varied accompaniment and solo roles.

It utilizes mechanical action, but, unlike most Italian organs of the late Renaissance and baroque periods, it has a second manual and an independent Pedal Division of three stops. Its two manuals contain twelve ranks on the lower "Organo" manual and seven ranks on the upper "Positive." Typically, Italian organs have few reeds; in this instrument, just two of the ranks are reeds, the remainder are all flue pipes. It also includes some very unusual stops for special effects: the Timpani (an acoustical drum), Usignoli (birdcall), Campanelli (Tuscan-style bells), and a Tremulant for all manual stops. It is interesting to note that the dedicatory concert of this instrument by Stefano Innocenti, on April 6, 1986, appropriately featured solo works from the early baroque period through the high baroque and beyond to the end of the eighteenth century. In the words of the builder, "It develops the greatest variety of tone colors while introducing a seamless 'sound pyramid' with a natural development of partial tones, from the largest pipe to the smallest."

ABOUT THE ORGANS

# Gerhard Hradetzky, 1986

## I. Organo

- 8' Principale
- 8' Voce Umana (*from c*)
- 4' Ottava
- 4' Flauto VIII
- 3' Flauto XII
- 2' Quintadecima
- 1 1/3' Decimanona
- II Cornetta (*derived*)
- 1' Vigesimaseconda
- II Vigesimasestanona
- 8' Tromboncini (1-24)
- 8' Tromboncini (25-58)
- Zimbalstern

## II. Positivo

- 8' Principale di Legno
- 4' Violetta
- 2' Flauto XV
- 1 1/3' XIX
- 1' XXII
- II XXVI-XXIX
- II Cornetto (2 2/3 & 1 3/5 *from c*)
- Campanelli (25 *tuned bells*)
- Tremolo (*entire organ*)

## Pedal

- 16 Contrabassi
- 8 Ottava di Contrabassi (*extension*)
- 8 Tromboni
- Unione I & II
- Timpani
- Pedale I
- Pedale II
- Timpani

# Holtkamp Organ Co., 1952

In 1950, Walter Blodgett, a longtime organist-choirmaster at St. Paul's and music curator at the Cleveland Museum of Art, left St. James' Episcopal (now Anglican Catholic) Church to come to St. Paul's. He and Walter Holtkamp, Sr. drew the specifications for the present organ, job number 1657, although the church had already been in discussions about the organ from 1949. In a letter to the building committee in August 1949, Holtkamp pleaded for the organ to be front-and-center, not in side chancel chambers. He prevailed, and a contract was signed June 5, 1950, for \$39,000 and an Easter 1952 delivery. Blodgett dedicated the organ, assisted by the parish choir and soloists, on December 14, 1952, in a program of Handel, Purcell, Bach, Sowerby, Torres, Roger-Ducasse, Vierne, Langlais and Dupré.

The instrument's asymmetrical layout culminates Holtkamp's decades-long experiment with form-follows-function exposed pipework. ("Let there be no impediment to the music"). The balanced, crisp, and articulate layout established a kind of norm, often with subtle variations, throughout the work of Holtkamp's mature period. The Pedal division is on the far left, the great division in the center, and the positive division is in front of the swell on the far right.

Early on, complaints arose about the "distracting" swell shutters, with the result that a green curtain concealed the organ until 1966. Today a screen conceals the shutters. The Pedal Posaune was determined to be raucous, and its tongues were replaced in 1960. At approximately the same time, the organ's 32' Compton Polyphone was disabled and a resultant was derived. In recent years, the console has been rebuilt with solid-state switching and combination action, and additional couplers and console features have been included. Otherwise, this Holtkamp landmark, with its core ensembles, remains as the pioneering organ builder's ear knew it.



ABOUT THE ORGANS

# Holtkamp Organ Co., 1952

## Great

- 16' Quintadena
- 8' Principal
- 8' Flute
- 8' Gedackt
- 4' Octave
- 4' Spitzflöte
- 2 2/3' Quinte
- 2' Super Octave
- 1 1/3' Mixture IV
- 1/2' Scharf III
- 8' Trumpet

## Positiv

- 8' Copula
- 4' Praestant
- 4' Rohrflöte
- 2 2/3' Nazard
- 2' Doublette
- 1 3/5' Tierce
- 1' Fourniture III
- 8' Cromorne

## Swell

- 8' Gamba
- 8' Gamba Celeste
- 8' Rohrflöte
- 8' Lieblich Gedackt
- 4' Octave Geigen
- 4' Bourdon
- 4' Aeoline
- 4' Bourdon
- 2' Flautino
- 2 2/3' Dolce Cornet III
- 2' Plein Jeu IV
- 16' Basson
- 8' Fagott
- 4' Rohr Schalmey
- Tremolo

## Pedal

- 32' Resultant (*derived*)
- 16' Principal
- 16' Quintadena (*gt*)
- 16' Soubasse
- 8' Octave
- 8' Gedackt
- 4' Choralbass
- 4' Nachthorn
- 1 1/3' Mixture III
- 32' Cornet V
- 16' Cornet V (*extension*)
- 16' Posaune
- 8' Trumpet
- 4' Schalmey

## Couplers

- Great to Pedal 8', 4'
- Swell to Pedal 8', 4'
- Positiv to Pedal 8', 4'
- Swell to Great 16', 8', 4'
- Swell to Positiv 16', 8', 4'
- Positiv to Great 16', 8', 4'
- Swell to Swell 16', 4'
- Great to Great 4'
- Positiv to Positiv 16', 4'

# Coming Up

## Choral Evensong

Sunday, October 15, 4 p.m.

The Senior Choir leads the Anglican service of Choral Evensong, including responses by Matthew Martin, canticles by Lee Hoiby, “Evening Hymn” by H. Balfour Gardiner, and the Cantata: Rejoice in the Lamb by Benjamin Britten.

## A Celebration of Karel Paukert

Friday, November 17, 2023, 6:30 p.m.

Join us for an evening to honor our very own maestro Karel Paukert. Paukert, recently named Artist-in-Residence at St. Paul’s, has been part of the St. Paul’s community for more than 45 years. Featured in the concert will be former students of Karel’s from around the country, including several spoken remembrances. All are invited and welcome at this milestone celebration of our dear Karel. A dessert reception, party, and general merrymaking will follow the concert. Please mark your calendar to save time for this very important event. Suggested donation, \$25.

## Evensong Celebrating William Byrd

Sunday, November 19, 2023, 4 p.m.

Pre-Evensong Recital, 3:30 p.m.

The Senior Choir leads the service of Choral Evensong celebrating the 400th anniversary of the death of Tudor composer William Byrd (1539/40–1623). Byrd’s responses and Second Service are sung with the verse anthem, “Teach me, O Lord.” Steven Plank, Professor of Musicology at Oberlin College and former choirmaster at St. Paul’s, will play a 30-minute recital of the keyboard music of William Byrd at 3:30 p.m.

Complete information on all concerts may be found at  
[www.stpauls-church.org/concerts](http://www.stpauls-church.org/concerts)

# Friends of Music

From the time of Walter Blodgett and forward to the present, fine music has played its part in forming the voice of our faith and of the wider community. St. Paul's has hosted countless concerts, recitals, and special events, and has been a leader in liturgical music through its choirs and instruments. The Friends of Music at St. Paul's is being formed to continue to make possible these concerts and recitals into the future.

Concert offerings at St. Paul's occur largely outside the operating budget and thus require financial support. I hope you will help us continue these successes in years to come, especially this season, by becoming a member of the Friends of Music. It is only through your generosity that we are able to take on such an ambitious undertaking. Please consider becoming a donor to assure continued support for these concerts.

We have established the following categories of suggested amounts, but any amount is important and gratefully received:

Gabriel:	\$1000+
Archangel:	\$500-\$999
Seraph:	\$250-\$499
Cherub:	\$100-\$249
Angel:	\$50-\$99
Friend:	\$1-\$49

To donate, please send a check (write "Friends of Music" in the memo line) to:

Friends of Music  
St. Paul's Episcopal Church  
2747 Fairmount Boulevard  
Cleveland Heights, Ohio 44106



Or donate online using the QR code or by going to our website at [www.stpauls-church.org/FOMDonate](http://www.stpauls-church.org/FOMDonate), choose "Friends of Music" in the Giving menu.

Thank you!

St. Paul's Episcopal Church

2747 Fairmount Boulevard, Cleveland Heights, Ohio 44106 • (216) 932-5815 • [www.stpauls-church.org](http://www.stpauls-church.org)