

A detailed oil painting of a man in a dark blue military uniform with gold epaulettes and several medals on his chest. He is wearing a black bicorne hat with a gold band. The background is a textured, brownish-gold color.

SACRED MUSIC AT NOTRE DAME PRESENTS:
FOR KING AND COUNTRY

THE 220TH ANNIVERSARY PERFORMANCE OF
THE LORD NELSON MASS
BY FRANZ JOSEPH HAYDN

WITH HANDEL'S
ZADOK THE PRIEST

A MASTERS CONDUCTING RECITAL BY
RYAN J. PETERAF

FEATURING THE SMND
CONCORDIA CHOIR
RITORNELLO ENSEMBLE
SUNDAY, SEPTEMBER 16, 2018 : 4:00 PM
ST. JOSEPH'S CATHOLIC CHURCH
225 S. MILL ST.
MISHAWAKA, IN 46544



ST. JOSEPH + Catholic Church



Sacred Music
at Notre Dame



UNIVERSITY OF
NOTRE DAME
College of Arts and Letters

Sacred Music at Notre Dame

Presents

Notre Dame Concordia Choir
Ritornello Ensemble
Ryan Peteraf, *conductor*

For God and Country
A 220th Anniversary Performance of the Lord Nelson Mass

Zadok the Priest, HWV 258, (1727)

George Frideric Handel
(1685-1759)

Missa in Angustiis, “Lord Nelson Mass”, HOB XXII:11, (1798)

Franz Joseph Haydn
(1732-1809)

1. Kyrie
2. Gloria
 Gloria in excelsis Deo
 Qui tollis
 Quoniam
3. Credo
 Credo in unum Deum
 Et incarnatus est
 Et resurrexit
4. Sanctus
5. Benedictus
6. Agnus Dei
 Agnus Dei
 Dona nobis pacem

Emily Swope, *Soprano*
Alyse Jamieson, *Alto*
Nolan Carter, *Tenor*
Constantine Novotny, *Bass*

Sunday, September 16, 2018, 4:00 PM

St. Joseph Catholic Parish

Ryan Peteraf is a student of Professor Carmen-Helena Téllez

This recital is offered in partial fulfillment of the requirements for the Master of Sacred Music degree.

Personnel

Concordia Choir
Ryan Peteraf, *Conductor*
Junghwa Lee, *Rehearsal Pianist*
Carmen-Helena Téllez, *Faculty Director*

Soprano

Emily Bird
Jessica Bush
Katrina Keat
Emily Swope
Katherine Ward
Erin Wendt

Alto

Fatima Anyekema
Kelly Burke
Erin Donegan
Katie Hyry
Alyse Jamieson
Theresa Rice
Kate Ragan

Tenor

Nolan Carter
James Goldrick
Brandon Hollihan
Jarek Jankowski
Mark Laseter
Joshua Wang

Bass

Gilbert Donohue
Howard Eckdahl
Zen Kuriyama
Constantine Novotny
Mario Simone
Jared Swope

Ritornello Ensemble
Brendan Shea, *Concertmaster*
Rose Wollman, *Orchestra Contractor*

Violin I

Brendan Shea
Vince Kurtz
Karis Ailabouni

Violin II

Jameson Cooper
Daniel Lin
Jessie Bennett

Viola

Rose Wollman
Lilly Westemeyer

Violoncello

Brook Bennett

Double Bass

Ting Lau

Organ

Heejin Kim

Oboe

Tony Kamnikar
Jennet Ingle

Bassoon

Robert Simon
Tiffany Gillaspy

Trumpet

Ryan Berndt
Jim Carter
Jeff Christiana

Timpani

David May

Program Notes

Zadok the Priest

Zadok the Priest was written for the coronation of King George II in 1727, and is one of Handel's four Coronation Anthems, alongside *The King Shall Rejoice*, *My Heart is Inditing*, and *Let Thy Hand Be Strengthened*. It is considered one of the most regal pieces of music, not only because of its use of three trumpets, seven-part choir, oboes, bassoons, strings, and organ, but also because it has retained its central place in every English coronation ceremony since its first appearance. Even though the piece is not that long, it still feels powerfully moving, by force of its rich timbres. It shows Handel's dedication to and admiration for King George II, who was a gracious patron. Both were German men living celebrated lives in England. King George I was a friend of Handel. He was responsible for bringing the composer across the sea to compose music for him in England. George I's admiration of Handel was a major reason as to why George II gave Handel the task to compose an anthem for his coronation. Handel became a naturalized British citizen the same year this piece was written. Through his wonderful orchestration, grand dynamics, and resonant choral writing--both in their homophonic and contrapuntal sections--it is no wonder that this piece has been used as the coronation anthem for every British monarch since King George II.

The text of this piece comes from the antiphon, *Unxerunt Salomonem*. The text of this antiphon is a translated version of Kings 1:38-40. These texts, which depict the coronation of King Solomon being anointed by Zadok, the priest and Nathan, the prophet, have been used at every coronation since King Edgar in 973. The texts present to the listener that the new king has been chosen by God, just like King Solomon, thus it confirms the belief that British monarchs have a divine right to rule. Its regal music tends to elicit the love of listeners. In the case of *Zadok the Priest*, given its fame and attached traditions, the mind is instantly transported to British coronation scenes, with the elaborate clothing on the royal attendees, the context of the gothic cathedral, and the bejeweled crown and throne. It embodies a glorious ritual that retains its fascination even today.

Missa in Angustiis, "Lord Nelson Mass", HOB XXII:11

The *Missa in Angustiis*, also known as "Lord Nelson Mass" is one of Haydn's greatest works. It was thought that Haydn had written the mass for Admiral Lord Nelson's victory over the French at the Battle of the Nile in August of 1798; however, studies show that news of the victory did not reach Prince Esterhazy's estate, where Haydn was employed, until three weeks after he completed the work. Still, Haydn admired Lord Nelson, and coined the name for the mass later on in his life. Haydn owned a portrait of the admiral, and also a painting of the Battle of the Nile. The piece was written for the name day of the wife of Prince Nikolaus II, Princess Maria Josepha Hermenegilde, and some scholars propose it was first performed on September 16, 1798. The Princess was Haydn's last patron. Due to the economic pressures of the war, Prince Nikolaus had retired the *Feldharmonie*, the field band that constituted the wind ensemble members in Haydn's orchestra. Due to this, Haydn had no choice but to compose the piece for strings, organ, trumpets, and timpani. Haydn's successor Johann Nepomuk Fuchs later added the wind parts using the organ part as a reference. August Eberhard Müller based his first arrangement on this transcription, which Breitkopf and Härtel adopted as the first edition, and published it in 1803.

Haydn projects his genuine Catholic faith in the mass through both eloquent text painting, expressive solo vocal writing, and complex musical structure. This is displayed already at the opening *Kyrie*, where he masterfully uses sonata form, an orchestration with trumpets, and the key of D minor to depict God as the Almighty father, capable of both judgment and mercy. He then portrays Christ as compassionate and loving

with a soprano solo, and a harmonic change to the key of F major. He then returns to the intense D minor, emulating the text's poetic structure.

The *Gloria* is joyful, and uses the key of G major to celebrate the greatness of God. The *Qui tollis* has the whole choir singing in homophonic harmony to "have mercy on us" and "hear our cries," around expressive solos by the baritone and the soprano. *Quoniam* is a musical recapitulation of the *Gloria*. It again paints the glory of He who is the "holy one". For the *Credo*, Haydn sets the choir to move through the text rather quickly, following the push of Emperor Joseph towards more succinct mass settings. It is still powerful and almost martial. The *Et incarnatus* offers a warm timbre as the music follows the kind spirit of Jesus being born of the Virgin Mary. It powerfully portrays the image of Christ being crucified on the cross, as the choir homophonically declares "crucifixus, crucifixus" at a forte dynamic. The movement ends at a slow tempo, which makes the listener feel anxious for what is to come. *Et resurrexit* is an exciting movement that has a constant upward musical motion, that makes the listener visualize Christ's resurrection.

The *Sanctus* shows Haydn's dedication to his faith. He makes it clear that this is a focal point, as the choir is soft and slow moving, conveying the most mysterious color as the text "Sanctus" is delivered. It is said that the trumpets in the *Benedictus* represents the cry of war, which Europe was facing with the Napoleonic invasions. The ending of this movement is one of the most memorable because of the high soprano range, expressing intense feelings. It is extremely powerful to have trumpets blaring as the choir sings the text in unison at a forte dynamic. The *Agnus Dei* conveys a direct contrast, as Haydn portrays Christ again as calm and loving. Finally, he ends with a fast-paced *dona nobis pacem*, in which he uses the full force of the orchestra and choir to declare "grant us peace". His finish on D major represents that all the trouble, turmoil, and angst in the world will be healed by Christ as he will grant us peace, and with it, joy.

Texts and Translations

Zadok the Priest

Zadok the Priest, and Nathan the Prophet anointed Solomon King.
And all the people rejoiced, and said:
God save the King! Long live the King!
May the King live forever,
Amen, Alleluia.

Missa in Angustiis, "Lord Nelson Mass", HOB XXII:11

Kyrie

Kyrie eleison	Lord have mercy
Christe eleison	Christ have mercy
Kyrie eleison	Lord have mercy

Gloria

Gloria in excelsis Deo, Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, Adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.	Glory to god in the highest and on Earth peace to people of good will We praise You, we bless You, we adore You, we glorify You. We give You thanks for Your great glory Lord God, Heavenly King, God the Father almighty. Lord only-begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father.
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(Qui tollis)

Qui tollis peccata mundi, Miserere nobis. Qui tollis peccata mundi, Suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.	You who take away the sins of the world Have mercy on us. You take away the sins of the world, receive our prayer. You are seated at the right hand of the Father, have mercy on us.
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(Quoniam)

Quoniam tu solus sanctus tu solus Dominus, Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris, Amen.	For You alone are holy, You alone are the Lord, You alone are the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father, Amen.
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Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de coelis.

(Et incarnatus est)

Et incarnatus est de Spiritu Sancto,
ex Maria virgine;
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

(Et resurrexit)

Et resurrexit tertia die
secundum Scripturas,
et ascendit in coelum,
sedet ad dexteram Patris,
et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum
Dominum, et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio
simul adoratur, et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,
et exspecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

I believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, light from light
true God, from true God,
begotten, not made,
of one being with the Father;
through Him all things were made.
For us and for our salvation
He came down from heaven.

He became incarnate by the Holy Spirit
from the Virgin Mary;
and was made man.
For our sake He was crucified
under Pontius Pilate;
He suffered death and was buried.

He rose again on the third day
in accordance with the Scriptures;
He ascended into heaven,
and is seated at the right hand of the Father
He will come again in glory
to judge the living and the dead
and His kingdom will have no end.
I believe in the Holy Spirit,
the Lord, the giver of Life,
who proceeds from the Father and the Son;
who with the Father and the Son
is adored and glorified
who has spoken through the prophets.
I believe in one holy catholic
and apostolic Church;
I acknowledge one baptism
for the forgiveness of sins;
I look forward to the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy,
Lord God of Hosts.
Heaven and Earth are full of Your glory,
Hosanna in the highest.

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is He who comes
in the name of the Lord,
Hosanna in the highest.

Agnus Dei

Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,

Lamb of God
who takes away the sins of the world,
have mercy on us.
Lamb of God
who takes away the sins of the world,
have mercy on us.
Lamb of God
who takes away the sins of the world,

(dona nobis pacem)

dona nobis pacem.

grant us peace.

Acknowledgements

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Carmen-Helena Téllez
Christine Trail
Rose Wollman

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SACRED MUSIC at NOTRE DAME FALL 2018 EVENTS

SMND Colloquium: Dr. Jennifer Pascual

Monday, September 17, 2018, 12:30pm - 136 O'Neill Hall, LaBar Performance Hall

Guest Organist: Nathan Laube

Masterclass: Saturday, September 22, 2018, 10:00am - DeBartolo Performing Arts Center, Reyes Organ & Choral Hall

Recital: Sunday, September 23, 2018, 8:00PM - Basilica of the Sacred Heart

Christmas with Arturo Sandoval and the Notre Dame Children's Choir: Album Release Concert

Friday, September 28, 2018, 8:00pm - DeBartolo Performing Arts Center, Leighton Concert Hall

NDCC Hymn Festival for Healing

Friday, October 5, 2018, 7:00pm - Christ the King Lutheran Church, 7195 Cleveland Road, South Bend

NDCC Farmer's Market Concert

Saturday, October 6, 2018, 11:00AM - South Bend Farmer's Market, 1105 Northside Blvd, South Bend

SMND Conducting Recital: Brandon Hollihan

Sunday, October 7, 2018, 4:00PM - DeBartolo Performing Arts Center, Reyes Organ & Choral Hall

Masterclass: Laura Brooks Rice

Wednesday, October 10, 2018, 5:00pm - 120 O'Neill Hall, LaBar Recital Hall

O'NEILL HALL ROLLOUT WEEKEND

Concert: Roomful of Teeth Friday, October 26, 2018, 8:00PM

Open House: Saturday, October 27, 2018, 2:00-4:00PM

O'Neill Hall

SMND Conducting Recital: Howard Eckdahl

Sunday, November 11, 2018, 4:00PM location *TBD

Masterclass: Martin Katz

Wednesday, November 14, 2018, 5:00pm - 120 O'Neill Hall, LaBar Recital Hall

SMND Calvin M. Bower Inaugural Lecture: Jeremy Begbie

Wednesday, November 14, 2018, 7:00PM - 136 O'Neill Hall, LaBar Performance Hall

Guest Organist: John Schwandt

Masterclass: Saturday, November 17, 2018, 10:00am

Recital: Sunday, November 18, 2018, 8:00PM

DeBartolo Performing Arts Center, Reyes Organ and Choral Hall

SMND Conducting Recital: Emorja Roberson

Thursday, December 6, 2018, 7:30PM - 120 O'Neill, LaBar Recital Hall

NDCC Lessons & Carols

Friday, December 7, 2018, 6:00PM - Church of Our Lady of Loretto, Saint Mary's College

NDCC O Emmanuel Concert

Saturday, December 8, 2018, 7:30PM *location TBA

NDCC & the South Bend Symphony Orchestra - Home for the Holidays Concert

Saturday, December 15 at 8:00pm & Sunday, December 16 at 2:30pm

Morris Performing Arts Center, 211 N Michigan St, South Bend

Note that the schedule is subject to change.

To confirm the program schedule, please call, email or check our website.

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