

Sacred Music at Notre Dame Presents

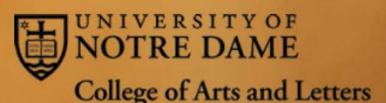
*Beyond Scripture:  
The Influence of the Sacred Word*

With Works By Berlioz, Brahms, and MacMillan  
And Featuring  
“Friede auf Erden” by Schoenberg and  
“Rejoice in the Lamb” by Britten

Brandon Hollihan, Conductor

Featuring Concordia Choir  
Myles Hayden and JJ Mitchell, Organists  
Emily Swope, Emily Bird,  
Alyse Jamieson, Mark Laseter,  
and Constantine Novotny,  
Soloists

4 PM, Sunday October 7, 2018  
Reyes Organ & Choral Hall  
DeBartolo Performing Arts Center  
University of Notre Dame





# Sacred Music at Notre Dame

Presents

Concordia Choir

Myles Hayden and JJ Mitchell, *organ*

Emily Bird and Emily Swope, *sopranos*, Alyse Jamieson, *alto*,

Mark Laseter, *tenor*, and Constantine Novotny, *bass*

Brandon Hollihan, *conductor*

## *Beyond Scripture: The Influence of the Sacred Word*

From *L'enfance du Christ*

“L’adieu des bergers a la sainte familie,” on a text by the composer

Hector Berlioz

(1803-1869)

Myles Hayden, *organ*

*Geistliches Lied*

On a text by Paul Flemming

Johannes Brahms

(1833-1897)

JJ Mitchell, *organ*

*The Lamb Has Come for Us from the House of David*

On a text by St. Ephraim of Syria

James MacMillan

(b. 1959)

Emily Bird, *soprano*

Myles Hayden, *organ*

*Friede auf Erden*

On a text by Conrad Ferdinand Meyer

Arnold Schoenberg

(1874-1951)

*Rejoice in the Lamb*

On a text by Christopher Smart

Benjamin Britten

(1913-1976)

Emily Swope, *soprano*, Alyse Jamieson, *alto*, Mark Laseter, *tenor*, and Constantine Novotny, *bass*

JJ Mitchell, *organ*

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Sunday, October 7, 2018, 4 pm

Reyes Organ Recital Hall

Brandon Hollihan is a student of Prof. Carmen-Helena Téllez

This recital is presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

## Concordia Choir

Brandon Hollihan, *Conductor*  
Myles Hayden and JJ Mitchell, *Organists*  
Junghwa Lee, *Rehearsal Pianist*

Carmen-Helena Téllez, Professor of Record

### **Sopranos**

Emily Bird  
Katrina Keat  
Jessica Roberts  
Emily Swope  
Erin Wendt

### **Tenors**

Nolan Carter  
James Goldrick  
Jarek Jankowski  
Mark Laseter  
Michael Prough  
Joshua Wang

### **Altos**

Fatima Anyekema  
Jamie Caporizo  
Erin Donegan  
Alyse Jamieson  
Michael LeGrand  
Kate Ragan

### **Basses**

Howard Eckdahl  
Zen Kuriyama  
Constantine Novotny  
Ryan Peteraf  
Jared Swope

## Program Notes

This program presents compositions whose texts are influenced by, or paraphrase Scripture, but are not precise scriptural reiterations themselves. This approach allows the exploration of different genres of choral music outside the liturgy with content that still refers to the sacred word. All of this afternoon's works, with the exception of Schoenberg's *Friede auf Erden*, can be sung conceivably within a church service, but mostly they have found an audience in the theater or concert hall.

Going beyond strict reproductions of Biblical texts allows a composer and his poet to explore another fascinating aspect: the human interpretation of God's word. How does Berlioz treat not only the shepherds' farewell to the holy family, but Biblical characters such as Herod, Joseph and Mary? How did Christopher Smart, while confined in an insane asylum, identify the presence of God in seemingly all things? This program explores exegetical reflections of ancient prayer, and Biblical parallels to the modern world.

### **"L'adieu des bergers a la sainte famille" from *L'enfance du Christ***

One of the most striking aspects of *L'enfance du Christ* is that despite being an oratorio, a considerable amount of the music is solely instrumental. This includes a large orchestral march at the beginning of the work that evokes the programmatic elements that Hector Berlioz's music was so renowned for. Beyond this, the composer intertwines recitatives, arias, duets and choral interactions to give full flesh to the tale of Christ's infancy and the Holy Family's escape from King Herod and the massacre of the Innocents.

The oratorio is divided into three parts: the dream of Herod ("Le songe d'Hérode"); the escape into Egypt ("La fuite en Égypte"); and the arrival at Sais ("L'arrivée à Saïs") The chorus, not unlike an opera character, plays the roles of different groups of people, including Herod's soothsayers as he dreams about the Christ-Child, and the angels warning Mary and Joseph to flee to Egypt and escape the massacre. But the chorus' crowning moment arrives in part two, as they portray shepherds bidding farewell to the future Savior of the nations. This moment, occurring just after a long fugue that begins the second part, is regularly performed as a stand-alone piece, given its beauty. The "Shepherds' Farewell" is a popular choice for both church and community settings and can be heard often for Christmastime performances.

### ***Geistliches Lied***

This beautiful choral work was written by Brahms in 1856, but was not performed until 1865 at St. James Church in Chemnitz, Germany. The music is set to a text by the English poet Paul Fleming (1609-1640). Brahms' choral music spans both the sacred and the secular, with a multitude of different compositional techniques employed throughout his life. The music opens with the organist creating a contemplative atmosphere through a gentle melodic passage that serves as a prelude or introduction to frame the chorus for each of the three verses. The form is A-B-A, with the final "Amen" treated as a coda. Each choral voice enjoys their own melodic material, entering canonically in a manner that implores the listener and worshipper to ease their minds and trust in God's plan for them.

### ***The Lamb Has Come for Us from the House of David***

In his remarks for a compilation on disc of his choral music, James MacMillan said that he wrote *The Lamb Has Come for Us* for the "ordination of a young Dominican who went on to be the head of an order in England." The Scottish composer was only twenty when he wrote this for his fellow student singers at Edinburgh University. Its text by St. Ephraim (ca. 306-373), a prayerful and thoughtful narrative of Christ's coming, reflects the concept of this program. St. Ephraim was renowned for his prolific hymn writing and high standing in not only the Catholic Church but the Syrian Orthodox Church as well. The chorus begins in unison but expands to four parts in the middle portion of the piece, buttressed by grandiose flourishes on the organ. A treble solo asking the question, "Whom else do we have that is like Christ?" leads to the thankfulness of the Lamb's sacrifice, and the honor gained in living a Christ-driven life.

### ***Friede auf Erden***

Expressionist and consistently fluctuating between consonance and dissonance, Arnold Schoenberg's *Friede auf Erden* became a work that would anticipate the events of the 20th century. Composed in 1907, it would debut four years later, setting to music a poem by the late 19th century poet Conrad Ferdinand Meyer (1825-1898). The title of "peace on Earth" has scriptural implications. The work begins with the shepherds being watched over by a choir of angels, softly singing "Friede, friede auf der Erden!" to those below. (We can also establish a parallel with the "Shepherds' Farewell" from *L'Enfance du Christ*.) Before long the tranquility changes to unrest, with acts of violence perpetuated by horsemen in an apocalyptic setting. The poem closes with the "just belief" that peace can still be attained, but only if society allows for it.

Schoenberg is best known for his development of the technique of serialism, based on twelve-tone rows. "Friede auf Erden" precedes this era, but arguments can be made for moments of atonality as the poem's message becomes more vengeful. The "Friede" theme defines a clear tonicization of D major and helps keep the entire work cogent in a traditional and tonal way. Schoenberg very cleanly segments the composition on the basis of each textual idea--an asset for rehearsals, given the extreme difficulty of the music.

### ***Rejoice in the Lamb***

As a freshman at St. Xavier High School in Cincinnati, Ohio, I read a brief biography about the life of St. Ignatius of Loyola, the founder of the Society of Jesus, or Jesuits. St. Ignatius' instructions to the first Jesuits were not only to make Christians out of unchurched peoples, but also to strive to "find God in all things." While it is uncertain if Christopher Smart was aware of this Jesuit ideal, there is definitive proof of his identifying God in every living form in his poem *Jubilate Ango* ("Ango" is Latin for "lamb"), from which the text for *Rejoice in the Lamb* is taken.

Smart wrote this poem while confined in an insane asylum in London. While he was confined for what several biographers describe as "religious mania," he would also be imprisoned for periods of time for his large debts, dying in a debtor's prison in 1771. In spite of this, he wrote numerous poems that were humorous and spiritually inspiring, including the famous ode to his cat, Jeoffry, that lies at the heart of *Jubilate Ango*, and is sung by a soprano or treble soloist in Britten's setting.

Throughout the cantata, multiple beings, animals, and even letters are blessed. It begins with a unison chorus urging to "Give glory to the Lamb" (which is Christ,) and let all creatures of the universe praise his name. These include Old Testament figures, various animals, and even the flowers being "great blessings." The chorus also appears to state Smart's personal dilemma of confinement, and his *own* equating of this experience to Christ's judgement ("For I am under the same accusation as my Savior"). The cantata concludes with the spiritual association of instruments in the Kingdom of Heaven, and in a parallel with the reassuring text of *Geistliches Lied*, we are comforted in God's reign over us, because of His presence in all things.

## Texts and Translations

### *“L’adieu des bergers a la sainte famille”*

Il s’en va loin de la terre  
Où dans l’étable il vit le jour.  
De son père et de sa mère  
Qu’il reste le constant amour,  
Qu’il grandisse, qu’il prospère  
Et qu’il soit bon père à son tour.

Oncques si, chez l’idolâtre,  
Il vient à sentir le malheur,  
Fuyant la terre marâtre,  
Chez nous qu’il revienne au bonheur.  
Que la pauvreté du pâtre  
Reste toujours chère à son cœur.

Cher enfant, Dieu te bénisse!  
Dieu vous bénisse, heureux époux!  
Que jamais de l’injustice  
Vous ne puissiez sentir les coups.  
Qu’un bon ange vous avertisse  
Des dangers planant sur vous.  
—Hector Berlioz

### *Geistliches Lied*

Laß dich nur nichts nicht dauren mit Trauren,  
sei stille, wie Gott es fügt,  
so sei vergnügt mein Wille!

Was willst du heute sorgen auf morgen?  
Der Eine steht allem für,  
der gibt auch dir das Deine.

Sei nur in allem Handel ohn Wandel,  
steh feste, was Gott beschleußt,  
das ist und heißt das Beste.  
Amen.  
—Paul Fleming

### *The Lamb Has Come for Us from the House of David*

The Lamb has come for us from the House of David, the priest and pontiff from Abraham. He became for us both Lamb and Pontiff, Giving His Body for sacrifice, His Blood for sprinkling. Blessed is His accomplishment.

### **“Shepherds’ Farewell to the Holy Family”**

He goes away from the land  
where, in the barn, he saw the day.  
May he remain the constant love  
of his father and his mother,  
may he grow, may he thrive  
and may he be a good father in his turn.

If he ever come to feel unhappiness  
among the idolatrous,  
fleeing from the stepmother land,  
may he return home to happiness.  
May the poverty of the shepherd  
always remain dear to his heart.

Dear child, God bless you!  
God bless you, happy couple!  
May you never never feel  
the blows of injustice.  
May a good angel warn you  
of the dangers hovering over you.  
—Tr. Carlos Mourão

### **Spiritual Song**

Do not be sorrowful or regretful;  
Be calm, as God has ordained,  
and thus my will shall be content.

What do you want to worry about from day to day?  
There is One who stands above all  
who gives you, too, what is yours.

Only be steadfast in all you do,  
stand firm; what God has decided,  
that is and must be the best.  
Amen.  
—Tr. via Choral Public Domain Library

Mary carried Him as a child, the priest carried Him as an offering. The cross carried Him as one slain! Heav'n carried Him as God! Praise to His Father.

Whom have we, Lord, like you, the Great One who became small, the wakeful who slept?

The pure one who was baptized, the living one who died, The King who abased himself to ensure honour for all. Blessed is your honour.  
—St. Ephraim of Syria

### *Friede auf Erden*

Da die Hirten ihre Herde ließen und des Engels Worte trugen durch die niedre Pforte zu der Mutter mit dem Kind, fuhr das himmlische Gesind fort in Sternenraum zu singen, fuhr der Himmel fort zu klingen:  
“Friede, Friede! auf der Erde!”

Seit die Engel so geraten, o wie viele blut'ge Taten hat der Streit auf wildem Pferde, der Geharnischte vollbracht!

In wie mancher heiligen Nacht sang der Chor der Geister zagend, dringlich flehend, leis verklagend: “Friede, Friede, auf der Erde!”

Doch es ist ein ewiger Glaube, daß der Schwache nicht zum Raube jeder frechen Mordgebärde werde fallen alle Zeit. Etwas wie Gerechtigkeit webt und wirkt in Mord und Grauen und ein Reich will sich erbauen, das den Frieden sucht der Erde.

Mählich wird es sich gestalten, seines heiligen Amtes walten, Waffen schmieden ohne Fährde, Flammenschwerter für das Recht, und ein königlich Geschlecht wird erblühen mit starken Söhnen, dessen hellen Tuben dröhnen: Friede, Friede auf der Erde!  
—Conrad Ferdinand Meyer

### **Peace on Earth**

There the shepherds left their herds and the angel's words carried through the low gate to the mother with her child, leading the heavenly servants forward to sing in a room of stars, leading the heavens forward to ring:  
“Peace, peace! on earth!”

As the angels were advised, o how many bloody acts were fought on wild horses, accomplished by the armored ones!

In such a holy night the choir of ghosts sang apprehensively, urgently pleading, quietly taking action: “Peace, peace, on earth!”

But it is an eternal belief, that the weak will not be felled to robbers of every brash murderous act for all time. Something to the effect of justice weaves and works in murder and horror, and an empire wants to be built, so that the earth seeks peace.

Gradually the prevailing of his holy Office will be shaped, weapons forged without deceit, flaming swords for the righteous ones, and a royal generation will blossom with strong sons, as their bright [horns] roar:  
Peace, peace on earth!  
—Tr. Brandon Hollihan

***Rejoice in the Lamb***

Rejoice in God, O ye Tongues;  
Give the glory to the Lord,  
And the Lamb.  
Nations, and languages,  
And every Creature  
In which is the breath of Life.  
Let man and beast appear before him,  
And magnify his name together.  
Let Nimrod, the mighty hunter,  
Bind a leopard to the altar  
And consecrate his spear to the Lord.

Let Ishmail dedicate a tyger,  
And give praise for the liberty  
In which the Lord has let him at large.

Let Balaam appear with an ass,  
And bless the Lord his people  
And his creatures for a reward eternal.

Let Daniel come forth with a lion,  
And praise God with all his might  
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,  
And bless the name of Him  
That cloatheth the naked.

Let Jakim with the satyr  
Bless God in the dance,  
Dance, dance, dance.

Let David bless with the bear  
The beginning of victory to the Lord,  
To the Lord the perfection of excellence.

Hallelujah, hallelujah,  
Hallelujah for the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeoffry.  
For he is the servant of the living God.  
Duly and daily serving him.

For at the first glance  
Of the glory of God in the East

He worships in his way.  
For this is done by wreathing his body  
Seven times round with elegant quickness.  
For he knows that God is his saviour.  
For God has bless'd him  
In the variety of his movements.  
For there is nothing sweeter  
Than his peace when at rest.

For I am possessed of a cat,  
Surpassing in beauty,  
From whom I take occasion  
To bless Almighty God.

For the Mouse is a creature  
Of great personal valour.  
For this is a true case--  
Cat takes female mouse,  
Male mouse will not depart,  
but stands threat'ning and daring.  
If you will let her go,  
I will engage you,  
As prodigious a creature as you are.

For the Mouse is a creature  
Of great personal valour.  
For the Mouse is of  
An hospitable disposition.

For the flowers are great blessings.  
For the flowers are great blessings.  
For the flowers have their angels,  
Even the words of God's creation.  
For the flower glorifies God  
And the root parries the adversary.  
For there is a language of flowers.  
For the flowers are peculiarly  
The poetry of Christ.

For I am under the same accusation  
With my Savior,  
For they said,  
He is besides himself.  
For the officers of the peace  
Are at variance with me,

And the watchman smites me  
With his staff.  
For the silly fellow, silly fellow,

Is against me,  
And belongeth neither to me  
Nor to my family.  
For I am in twelve hardships,  
But he that was born of a virgin  
Shall deliver me out of all,  
Shall deliver me out of all.

For H is a spirit  
And therefore he is God.  
For K is king  
And therefore he is God.  
For L is love  
And therefore he is God.  
For M is musick  
And therefore he is God.  
And therefore he is God.

For the instruments are by their rhimes,  
For the shawm rhimes are lawn fawn and the like.  
For the shawm rhimes are moon boon and the like.  
For the harp rhimes are sing ring and the like.  
For the harp rhimes are ring string and the like.  
For the cymbal rhimes are bell well and the like.

For the cymbal rhimes are toll soul and the like.  
For the flute rhimes are tooth youth and the like.  
For the flute rhimes are suit mute and the like.  
For the bassoon rhimes are pass class and the like.  
For the dulcimer rhimes are grace place and the like.  
For the clarinet rhimes are clean seen and the like.  
For the trumpet rhimes are sound bound and the like.

For the trumpet of God is a blessed intelligence  
And so are all the instruments in Heav'n.  
For God the Father Almighty plays upon the harp  
Of stupendous magnitude and melody.  
For at that time malignity ceases  
And the devils themselves are at peace.  
For this time is perceptible to man  
By a remarkable stillness and serenity of soul.

Hallelujah, hallelujah,  
Hallelujah for the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.

### **Acknowledgements**

There are so many people who help to make these productions a reality! Special thanks to:

- Dr. Carmen-Helena Téllez and Dr. Mark Doerries for their instruction and support,
- The SMND staff, including Janet Rudasics, Christine Trail, Matt Haines, Carl Sporleder, and Daniel Stein, for their assistance in building reservations, program and posters,
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- DPAC stage manager Brian Nulle, for his assistance,
- The congregation of First Presbyterian Church Mishawaka for their tremendous hospitality and -enthusiasm,
- My family, who are in attendance today,
- All faculty, staff, and friends of Sacred Music at Notre Dame.

## 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

SMND Conducting Recital: Howard Eckdahl

Sunday, November 11, 2018, 4:00PM – St. Monica Catholic Church, 222 W. Mishawaka Avenue, Mishawaka

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.**

**574-631-1300 | [sacredmusic@nd.edu](mailto:sacredmusic@nd.edu) | [sacredmusic.nd.edu](http://sacredmusic.nd.edu)**

