

Sacred Music at Notre Dame Presents

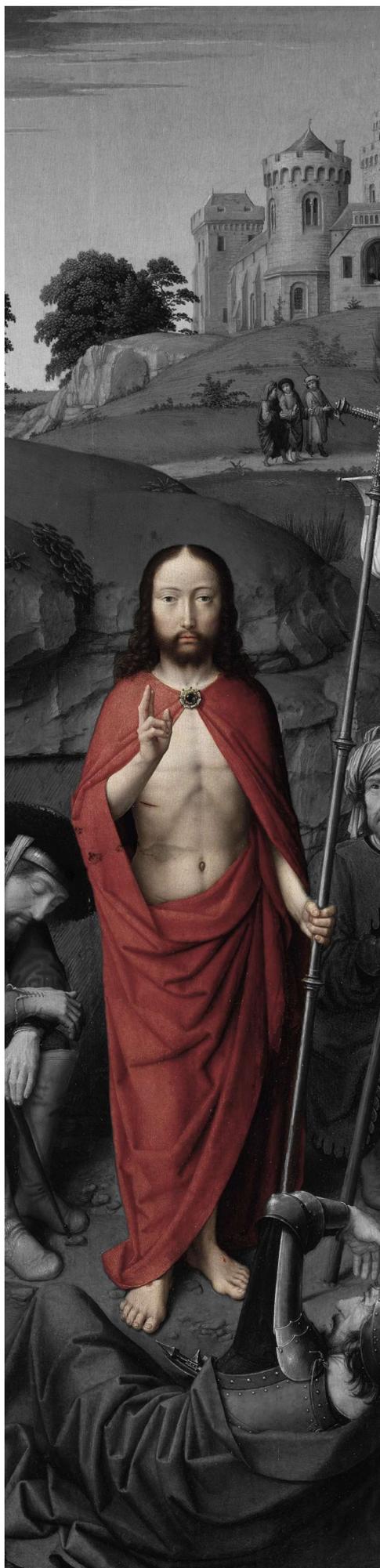
DEATH & RESURRECTION

A Master's Conducting Recital
by Katrina L. Keat

Featuring the SMND Ritornello
and Concordia Ensembles

4:00 pm | February 24, 2019

Saint Joseph Catholic Church | Mishawaka, Indiana



Sacred Music at Notre Dame
Presents

Notre Dame Concordia Choir
Ritornello Ensemble
Katrina L. Keat, *conductor*

Death and Resurrection

This program is dedicated to loved ones lost by my friends and colleagues in the past year; namely, Stephen Novotny, Iris Walker, Siobhan Duffy-Gaffney, Timothy Price, and Megan Santa Croce.

Messe de Requiem

André Campra
(1660-1744)

1. Introite
2. Kyrie eleison
3. Graduel
4. Offertoire
5. Sanctus
6. Agnus Dei
7. Post Communion

Howard Eckdahl, *haute-contre*
Nolan Carter, *taille*
Constantine Novotny, Jared Swope, *basse-taille*

Exsultate, jubilate, K. 165

Wolfgang Amadeus Mozart
(1756-1791)

1. Exsultate
2. Tandem advenit hora (Recitativo)
3. Tu virginum
4. Alleluja

Katrina L. Keat, *soprano*

Sunday, February 24, 2019, 4:00 PM
St. Joseph Catholic Parish

Katrina L. Keat is a student of Professor Carmen-Helena Téllez.

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

Personnel

Concordia Choir
Katrina L. Keat, *Conductor*
Ryan Peteraf, *Assistant Conductor*
Junghwa Lee, *Collaborative Pianist*
Carmen-Helena Téllez, *Faculty Director*

Soprano

Emily Bird*
Emily Swope*
Erin Wendt

Alto

Fatima Anyekema
Alyse Jamieson*
Ryan Peteraf
Kate Ragan
Katherine Ward

*denotes *Petit Chœur*

Tenor

Nolan Carter
James Goldrick
Brandon Hollihan
Sean Martin
Joshua Wang

Bass

Stephen Drendall
Howard Eckdahl
Zen Kuriyama
Constantine Novotny
Zachary Pearson
Emorja Roberson
Jared Swope

Ritornello Ensemble
Rose Wollman, *Orchestra Contractor*

Violin I

Mariah Schultz, *Concertmaster*
Tim Michuda
Catherine O'Neill

Viola

Rose Wollman
Ella Wood

Flute

Korin Schilling
Anthony Napolitano

Horn

Emma Sepmeier
Brian Goodwin

Violin II

Karis Ailabouni
Travon DeLeon
Gabrielle O'Dougherty

Violoncello

David Ellis

Bassoon

Robert Simon

Double Bass

Ting Lau

Organ

Simon Pick

Program Notes

“It is therefore a holy and wholesome thought to pray for the dead, that they may be loosed from sins.” (2 Maccabees 12:46) This passage from the Old Testament is the primary basis for the ancient Catholic practice of praying for the faithful departed. These prayers are an act of charity, participating in the punishment and relief of the dead who can no longer help themselves and who are temporarily barred from eternal life due to their own misdeeds.

A Catholic Requiem Mass (the title of which is taken from the Introit: *Requiem aeternam dona eis, Domine*) has long been the main liturgical form of prayer for the deceased; the *Messe de Requiem* by André Campra is an exquisite example of music crafted to facilitate the prayers of the faithful as they take leave of their loved ones. While he does not often receive attention in modern-day performance circles, André Campra was regarded as one of the greatest composers in all of France during his own lifetime. Campra was born in 1660 in the southern French town of Aix-en-Provence. His first music lessons were given to him by his father who was both a surgeon and a violinist. He studied at the Eglise Cathédrale Saint Sauveur d’Aix en Provence with the *maître de chapelle*, Guillaume Poitevin; it was Poitevin that encouraged Campra to begin composing. After completing his studies, Campra served as *maître de chapelle* to several cathedrals, including Toulon, Arles, Toulouse, and most notably, Notre Dame in Paris. After the year 1700, Campra also established himself as both a composer and conductor of secular music. From 1722 until his retirement, Campra served as the *Sousmaître de la Chapelle Royale* at Versailles, where he also became one of the directors of the Opera in Paris, taking on the role of *Inspecteur de la musique*. Altogether, he wrote approximately thirty secular works (including operas, ballets, cantatas, and divertissements) and well over one hundred sacred works for the church (various motets and masses). Additionally, he is known for the creation of the opéra-ballet, and his many contributions to the French lyric stage.

Campra’s *Messe de Requiem* exemplifies the characteristics of his music, which according to Campra himself, features a mixture of French “delicatesse” and Italian “vivacité”. This interesting combination of styles is likely due to Campra’s upbringing in southern France. The French characteristics of Campra’s music include syllabic arias with short symmetrical phrases; a unique handling of orchestration with particular attention to color; five part textures; and frequent use of vocal ornamentation. On the other hand, Campra displays Italian influence with complex vocalises of *ariettes* and da capo airs, concerto-like rhythms of certain *ritournelles*, and the use of rapid modulations.

The circumstances surrounding the origin of Campra’s *Messe de Requiem* are somewhat unclear. Two manuscripts of the work were discovered in the twentieth century, one from the Paris Conservatory dated 1732 and the other from Méjanes Library in Aix-en-Provence dated 1742, but no original manuscript bearing the author’s signature exists. It was long thought that the work was composed during Campra’s time as *maître de chapelle* of Notre Dame in Paris, and that the work was written and performed in 1695 for the funeral of the Archbishop of Paris, François de Harlay. It seems equally as likely, however, that the work was written (and at least sung) in 1724 for a ceremony at the church of St. Eustache in memory of Philippe d’Orléans who promoted Campra’s career and had just obtained a post for him in Versailles. Additionally, there are indications that suggest the manuscript comes from the former choir school of the Versailles chapel.

The Requiem is scored for two flutes, strings, and continuo. The chorus is divided into five parts (SATBB), and includes both a *Petit Chœur* and a *Grand Chœur*, as well as a trio of male soloists

(high tenor, tenor, and baritone). The work follows the format of the Catholic Requiem Mass at the time, with Campra having set both the Ordinary of the Mass and the Propers, excluding only the Sequence and the Benedictus. Notable characteristics of the work include the cantus firmus in the Introit, a salute to Campra's studies of chant as a choir boy at St. Sauveur. The cantus firmus (*Requiem aeternam*) begins the work in the continuo line, and is passed to the basses and then the baritones, followed by the altos, where it is in imitation with itself. Several of the movements, such as the Kyrie and Gradual, feature a whirl of dancing, with triple meter and jaunty rhythms contrasted by a chorale-like texture and dark, somber harmonies. However, the grave and brooding qualities do not last forever, and are often interrupted with a change in subject matter; for instance, during the Gradual, the phrase "Requiem aeternam, dona eis Domine" sung in a slow, homophonic, triple meter in d minor is immediately replaced by a lively segment in d major to the text of "et lux perpetua luceat eis", featuring spritely melismas and imitative entrances. The final movement (marked Post-Communion in the score) features an upbeat fugue in A major to the text of "Cum sanctis tuis in aeternum, quia pius es" (With thy Saints for evermore, for thou art kind). The fugue itself, while having little episodic material, truly seems to go on forever until it is abruptly cut short. The work concludes with seven measures of strict homophony on the words "quia pius es", and concludes on a devastating a minor chord, a chilling reminder that all earthly life comes to an end.

Mozart's *Exsultate, jubilate* stands in direct contrast to the final strains of Campra's *Requiem*. We are quickly reminded that death is not the end, but only the beginning of something greater. The tone of this music is one of joy and relief, the hope of all the faithful who seek to be relieved of their trials and tribulations. This solo motet was written in Milan for male soprano Venanzio Rauzzini (1746-1810) and was premiered on January 17, 1773 in the Theatine church of San Antonio. The work is scored for oboes, horns, strings, continuo, and solo soprano. The author of the text is unknown, but there is a possibility that it was written by Rauzzini himself. In 1978, a second version of the same piece was discovered at the town parish church of St. Jakob in Wasserburg am Inn, which is the version performed here today. The music and text (Alleluja) were written out by Joseph Richard Estlinger, the Salzburg court's bassoonist and copyist, while the title page and other supplementary entries are in the hand of Leopold Mozart. There are two primary differences between these two versions: the first being the use of flutes instead of oboes; and the use of a different text for part of the work. In the opening aria, the text of the first version reads, "Dulcia cantica canendo, cantui vestro respondendo psallant aethera cum me" (Singing sweet airs in answer to your song, the heavens join me in hymning your praises), while the second version reads, "Summa Trinitas revelatur et ubique adoratur, date illi gloriam" (The Supreme Trinity is revealed and is adored everywhere-Honour be to Its name!). The Salzburg version of the text is clearly related to the feast of the Holy Trinity, and evidence suggests that the first performance of this version was on May 30, 1779 for Trinity Sunday.

The work demonstrates elements of concerto form, and is laid out in three movements (fast, slow, fast) with a recit added between movements one and two. The first and last movements utilize wind instruments, which denote joy and celebration. These movements also employ long, difficult melismas for the soprano which promote the sensation of breathless and timeless excitement. The unrestrained joy of the first movement which proceeds from the imperative verb "Exsultate" (Be joyful!) is contrasted by the third movement which is calm and introspective. Instead of a command to be joyful or an elated exclamation, it is a confident prayer for peace to the Mother of God. A lilting triple meter, ascending chromaticism, and downward melodic lines in the violins give the sense of the

sighing of the petitioner. The piece ends with a resounding “Alleluja”, the word all of Christendom hopes to echo with the angels for all eternity after hearing that final invitation, “Come, ye blessed of my Father, possess the kingdom prepared for you from the foundation of the world.” (Matthew 25: 34)

Texts and Translations

Campra: *Messe de Requiem*

Introite

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet. –

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Kyrie eleison

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Graduel

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

In memoria aeterna erit justus:
ab auditione mala non timebit.

Offertoire

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti
et semini ejus.

Introite

Lord, grant them eternal rest,
and let the perpetual light shine upon them.

Thou shalt have praise in Zion, oh God,
and homage shall be paid to Thee in Jerusalem.
Hear my prayer.
All flesh shall come before Thee.

Lord, grant them eternal rest,
and let the perpetual light shine upon them.

Kyrie eleison

Lord, have mercy upon us;
Christ, have mercy upon us.
Lord, have mercy upon us.

Graduel

Lord, grant them eternal rest,
and let the perpetual light shine upon them.

He shall be justified in everlasting memory,
and shall not fear evil reports.

Offertoire

Lord Jesus Christ, king of glory,
deliver the souls of the faithful departed
from the pains of hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;

but let the holy standard-bearer Michael
lead them into the holy light,
as Thou didst promise Abraham
and his seed.

Hostias et preces
tibi Domine laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
dona eis requiem.

Agnus Dei, qui tollis peccata mundi:
dona eis requiem sempiternam.

Post Communion

Lux aeterna luceat eis, Domine:
Cum Sanctis tuis in aeternum: quia pius es.

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Cum Sanctis tuis in aeternum: quia pius es.

Lord, in praise we offer to thee
sacrifices and prayers,
do Thou receive them for the souls of those
whom we remember this day:
Lord, make them pass from death to life.

Sanctus

Holy, Holy, Holy
Lord god of hosts.

Heaven and earth are full of Thy glory.
Hosanna in the highest.

Agnus Dei

Lamb of God, that takest away the sins of the
world, grant them rest.

Lamb of God, that takest away the sins of the
world, grant them eternal rest.

Post Communion

May eternal light shine upon them, O Lord,
with Thy saints forever, for Thou art kind.

Lord, grant them eternal rest,
and let the perpetual light shine upon them.
with Thy saints forever, for Thou art kind.

Mozart: *Exsultate, jubilate*, K. 165

Aria

Exsultate, jubilate,
o vos animae beatae,
exsultate, jubilate,
Summa Trinitas revelator
et ubique adoratur,
date gloriam, date illi gloriam.
Summa Trias adoratur,
date illi gloriam.

Recitativo

Tandem advenit hora,
qua Deum colimus in spiritu et veritate,
et nomen illius magnum in omni loco est.
Debitum jam illi sit sacrificium;

Aria

Rejoice, resound with joy,
O you blessed souls,
rejoice, resound with joy,
the great Trinity is revealed
and everywhere adored;
give glory, give it glory.
The great Triad is adored,
give it glory.

Recitativo

At last the hour has come
when we worship God in spirit and in truth,
and his name is great in every place.
Now let the due sacrifice be made to him;

sed per Mariam
accedamus in fide ad fontem gratiae,
ad thronum misericordiae,
ut magis acceptabile sit hoc obsequium.

Aria

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

Aria

Alleluia.

but through Mary
let us approach in faith the source of grace,
the throne of mercy,
so that our obedience may be more acceptable.

Aria

You, O crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.

Aria

Alleluia.

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Daniel Stein
Carmen-Helena Téllez
Deborah Mayer
Christine Trail
Rose Wollman
Simon Pick

A heartfelt thank you to my parents, my colleagues, and professors at Notre Dame. Thank you for all of your support.

SACRED MUSIC at NOTRE DAME SPRING 2019 EVENTS

SMND CONDUCTING RECITAL - Joshua Boggs

4:00PM - Sunday, February 3

136 O'Neill Hall – LaBar Performance Hall

UN Sung: The Exploration of the Sounds of Black Folk

7:00PM - Friday, February 8

DPAC – Leighton Concert Hall

NDCC GALA

7:00PM - Saturday, February 9

Foley's in O'Neill Hall (4th Floor)

Guest Organist Chris Marks

2:00PM - CONCERT: Sunday, February 10

DPAC – Reyes Organ & Choral Hall

O'Neill Hall Spring Rollout Weekend

Friday & Saturday, February 22 & 23

7:00PM (Friday) and 10:00AM-2:00PM (Saturday)

120 O'Neill Hall – LaBar Recital Hall

SMND CONDUCTING RECITAL - Katrina Keats

4:00PM - Sunday, February 24

St. Joseph Catholic Parish, 225 S Mill St, Mishawaka

SMND ORGAN RECITAL: Gregory Santa Croce

8:00PM - Sunday, February 24

Basilica of the Sacred Heart

Guests Anthony Dean Griffey, tenor and Warren Jones, pianist

7:00PM - CONCERT: Friday, March 1

120 O'Neill Hall – LaBar Recital Hall.

SMND ORGAN RECITAL: Heejin Kim

8:00PM - Saturday, March 2

Basilica of the Sacred Heart

SMND ORGAN RECITAL: Carina Sturdy

4:00PM - Sunday, March 3

DPAC – Reyes Organ & Choral Hall

SMND ORGAN RECITAL: JJ Mitchell

8:00PM - Sunday, March 3

Basilica of the Sacred Heart

NDCC Winter Concert

7:00PM - Friday, March 8

St Monica Catholic Church, 222 W Mishawaka Ave,
Mishawaka

NDCC & the South Bend Youth Symphony Orchestra Concert

4:00PM - Sunday March 17

DPAC – Leighton Concert Hall

SMND VOICE RECITAL: Fatima Anyekema & Mark Laseter

4:00PM - Saturday, March 23

136 O'Neill Hall – LaBar Performance Hall

SMND ORGAN RECITAL: Leah Martin

4:00PM - Sunday, March 24

DPAC – Reyes Organ and Choral Hall

SMND VOICE RECITAL: Emily Bird & Jared Swope

7:00PM - Sunday, March 24

136 O'Neill Hall – LaBar Performance Hall

SMND CONCERT: Fortepiano Liederabend with Laure

Colladant and the Graduate Voice Studio

8:00PM - Wednesday, March 27

120 O'Neill Hall - LaBar Recital Hall

SMND CONDUCTING RECITAL

James Goldrick, Joshua Wang, Erin Wendt

4:00PM - Sunday, March 31

DPAC – Reyes Organ & Choral Hall

SMND ORGAN RECITAL: Daniel Schwandt

8:00PM - Sunday, March 31

Basilica of the Sacred Heart

SMND ORGAN RECITAL: Audrey Thomas

7:00PM - Friday, April 5

DPAC – Reyes Organ & Choral Hall

SMND VOICE RECITAL: Emily Swope

2:00PM - Saturday, April 6

120 O'Neill Hall - LaBar Recital Hall

SMND VOICE RECITAL: Alyse Jamieson

5:00PM - Saturday, April 6

136 O'Neill Hall - LaBar Performance Hall

SMND VOICE RECITAL: Constantine Novotny

3:00PM - Sunday, April 7

136 O'Neill Hall - LaBar Performance Hall

SMND VOICE RECITAL: Nolan Carter

6:00PM - Sunday, April 7

136 O'Neill Hall – LaBar Performance Hall

SMND ORGAN RECITAL: Myles Hayden

8:00PM - Sunday, April 7

Basilica of the Sacred Heart

SMND CONDUCTING RECITAL - Zen Kuriyama

4:00PM - Sunday, April 14

St Monica Catholic Church, 222 W Mishawaka Ave,
Mishawaka

Opera ND

Thursday-Saturday, April 25- April 28

7:30PM (Thursday/Friday/Saturday) and 2:30PM (Sunday)

DeBartolo Performing Arts Center - Decio Theater

NDCC Hymn Festival and Concert

3:00PM - Saturday, May 4

First United Methodist Church, 333 N Main 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 | sacredmusic.nd.edu

