

Sacred Music at Notre Dame Presents

# CHRISTUS

Choral Images of Christ

A Conducting Recital featuring  
James Goldrick, Josh Wang, Erin Wendt  
with the SMND Concordia Choir

**Sunday, March 31**  
**4:00PM**

Reyes Choral and Organ Hall  
DeBartolo Performing Arts Center



# Sacred Music at Notre Dame

Presents

Notre Dame Concordia Choir  
James Goldrick, Joshua Wang, Erin Wendt, *conductors*

## *CHRISTUS* *Choral Images of Christ*

### I.

- Iam Christus astra ascenderit* Thomas Tallis  
(c.1505-1585)
- Missa Iam Christus astra ascenderit* Giovanni Pierluigi da Palestrina  
Sanctus et Benedictus (c.1525-1594)
- Christ the King* Clare Maclean  
(b. 1958)
- James Goldrick, *conductor*

### II.

- Os iusti meditabitur* Anton Bruckner  
(1824-1896)
- ‘Bogoroditse Devo’ from *All-Night Vigil*, Op.37 Sergei Rachmaninoff  
(1873-1943)
- The Rose of Sharon* Mikhail Johnson  
(b.1989)
- Jessica Roberts, *soprano* Nolan Carter, *tenor*  
Joshua Wang, *conductor*

### III.

- ‘Quem vidistis pastores’ from *Quatre Motets pour le temps Noel* Francis Poulenc  
(1899-1963)
- Christem ducem* Josquin des Prez  
(c. 1450-1521)
- ‘Mitten wir im Leben sind’ from *Kirchenmusik*, Op.23/iii. Felix Mendelssohn-Bartholdy  
(1809-1847)
- Christ the Appletree* Stanford Scriven  
(b. 1988)
- Erin Wendt, *conductor*

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Sunday, March 31, 2019, 4:00pm

DeBartolo Performing Arts Center - Reyes Organ and Choral Hall

James Goldrick, Joshua Wang and Erin Wendt are students of Mark Doerries.

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

**James Goldrick, conductor**

**Iam Christus astra ascenderat**

As the thread guided Ariadne through the Labyrinth, so the modal contours of the Pentecost hymn *Iam Christus astra ascenderat* accompany the listener through the centuries and vast oceans spanned in the three works that commence today's recital. *Iam Christus astra ascenderat*, Office Hymn for the First Vespers of Pentecost (The 49th evening of Eastertide) speaks of the cosmic perfection of the Risen Christ as he takes his seat in the firmament, and his bestowal of the Holy Spirit on his disciples on Earth below.

Thomas Tallis' characteristically sonorous setting of *Iam Christus astra ascenderat* employs the alternatim technique of polyphony and plainsong, typical for the Sarum rite of the Chapel Royal. For the first polyphonic verse, Tallis employs a delicately-ornamented cantus firmus in the Treble voice in perfect canon with the Tenor, gently emphasizing the astronomical imagery of the text. The cosmic significance of the forty-nine days from Easter Day to the Pentecost Vigil are elegantly depicted as Earth's sevenfold rotations of the Sun ( $7 \times 7$  days = 49) that have passed since the Resurrection. For the final verse, Tallis assigns the cantus firmus in long augmentation to the Treble, while colourful lower parts writhe in a low tessitura beneath the serene Pentecost chant.

Iam Christus astra ascenderat,  
Regressus unde venerat:  
Promissum Patris munere  
Sanctum daturus Spiritum.

Christ had already ascended to heaven,  
returning from where he had come,  
to bestow, as the Father had promised,  
the gift of the Holy Spirit.

Solemnis urgebat dies  
Quo mystico septemplici  
Orbis volutus septies  
Signat beata tempora

The appointed day was fast approaching,  
the mystical seventh day  
on which the cycle of the week had come round  
seven times, marking a blessed occasion.

Dum hora cunctis tertia  
Repente mundus insonat,  
Orantibus apostolis  
Deum venisse nuntiat.

At the third hour in everyone's hearing  
the world suddenly re-echoed with thunder,  
announcing to the Apostles as they prayed  
that God had come.

De Patris ergo lumine  
Decorus ignis almus est  
Qui fida Christi pectora  
Calore verbi compleat.

And so from the light of the Father came  
forth a fiery heat both beautiful and revitalising,  
which filled hearts believing in Christ  
with the glowing fervour of the word.

Dudum sacrata pectora  
Tua replesti gratia,  
Dimitte nunc peccamina  
Et da quietam tempora.

As then in the past  
you filled reverent hearts with your grace,  
so now forgive our sins  
and grant an age of peace.

Sit laus Patri cum Filio  
Sancto simul Paraclito,  
Nobisque mittat Filius  
Carisma Sancti Spiritus. Amen.

Praise be to the Father and to the Son  
and the Holy Spirit,  
and may the Son send us  
the grace of the Holy Spirit. Amen.

### **Missa Iam Christus astra ascenderat**

Palestrina's consummate mastery of polyphony means that, uniquely, his name has never fallen out of recognition as one of the pillars of Western music. As a musician in the Roman (not Sarum) rite, there was no liturgical need to set a Vespers Hymn such as *Iam Christus astra ascendera*' as a polyphonic setting, as Tallis and Parsons did. Out of his 104 Mass settings, only eight are based on Office Hymns. It speaks to the 16<sup>th</sup> century popularity of *Iam Christus astra ascenderat* that Palestrina would write a parody Mass setting of a Vespers hymn and illuminate the tune with such clarity in his polyphony. The Sanctus text allows Palestrina to demonstrate a variety of voicing and rapid changes of mood, but it is the sheer ebullience of the 'Hosannas' with their irresistible dance gestures and toe-tapping polyrhythms that mark this movement as one of Palestrina's finest.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, Holy, Holy Lord God of hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

### **Christ the King**

Clare Maclean's career has been based entirely in Australia, and yet it is the landscape of her native New Zealand that informs every bar of her masterpiece. *Christ the King* was written for the Neil McEwen and the Sydney Chamber Choir, a choir that specialized in Renaissance polyphony, especially Josquin, of which Maclean was a member. Originally conceived as a multi-movement work to be interspersed between movements of Taverner's *Westron Wynde Mass*, *Christ the King* was reconsidered as a large-scale single movement. The influence of Josquin can be seen from the outset where the *Iam Christus* melody, now adorning New Zealand poet James K. Baxter's 'Song to the Father,' is heard alone, in two-part, and three-part canons. The work features Josquin-esque devices such as polymodal and polymetrical techniques. The work is centered around a recurring 'Alleluia' motif, sung in three in different modes simultaneously. The central section divides the choir into a semichorus declaiming Baxter's verse, with the full ensemble responding with melismatic cries of Alleluia, Adonai, again in sometimes-jarring polymodality. The composition concludes with the sublime culmination of the *Iam Christus* chant with the recurring polymodal motif in radiant nine-part homophonic texture, before subsiding to a final understated plagal Alleluia.

Father, beyond the hills and water,  
Beyond the city of the stars,  
In a chosen overcoat of night  
You hide from me. All men find it so,  
And I would be a fool to grieve  
Because my bones can not yet rise

Into your heaven. Now at moonrise  
The glitter on the river water  
Makes every stone and plant cell grieve  
For what you lock behind the stars,  
Promising that it will be so  
But not in the now of night. Alleluia.

I need not complain that youth has gone  
Or that the sins of morning  
Haunt me at noonday. Alleluia. Whoever has lifted  
The burden of Christ will find that an armful of dry grass  
Is the same weight as the cross. Alleluia. Man only lives for a day  
Yet he can hear the singing of strong voices. Alleluia.

Father, you know that it is so,  
That your kind prison makes me grieve.  
The hinge of sky, the gate of water,  
The floor of earth, the roof of night,  
And those great warders when they rise,  
The man-killing moon and stars.

Father, I am myself the night  
In whom your sun will have to rise  
When death demands it must be so. Alleluia. Adonai.  
My heart dissolves in me like water  
And the blunt arrows of the stars  
Lodged in my marrow make me grieve. Adonai. Alleluia.

Therefore, whatever another day  
May hold for me—exile, darkness, and the rod of Pharaoh lifted  
To scourge my back—this brightness of morning  
Cannot die. The murmur of many voices  
Will stay with me when the light has gone  
And my days are like an acre of burnt grass.  
Alleluia. Adonai.



## Joshua Wang, *conductor*

### **Os justi meditabitur**

History remembers Anton Bruckner largely for his magnificently expansive symphonies which exhibit lilting chromaticism, dense chordal textures and emotional depth, yet his choral works are of no exception to this style. A devout Roman Catholic, Bruckner wrote many sacred motets. He worked within the Cecilian Movement, which advocated the restoration of Gregorian chant and renaissance polyphony to Austrian sacred music. *Os justi*, composed in 1879, masterfully blends these archaic styles with an exquisitely romantic harmonic language. The text of the motet guides the reader to find strength in God's wisdom and infalible love. The stillness of the opening chords elucidate the psalmist's confidence in God's righteousness. The ensuing polyphonic section climaxes on the word "just" emphasizing the faith of the psalmist. The final section returns to the opening thematic material. With passionate lines and sweeping suspensions, each phrase unfold with emotional fervor assuring the listener of the goodness of God's love.

Psalm 37:30-31

Os justi meditabitur sapientiam,  
et lingua ejus loquetur iudicium.  
Lex Dei ejus in corde ipsius:  
et non supplantabuntur gressus ejus.

The mouth of the righteous utters wisdom,  
and his tongue speaks what is just.  
The law of his God is in his heart;  
and his steps will not be impeded.

### **'Bogoroditse Devo' from All-Night Vigil, Op. 37**

Sergei Rachmaninoff's *All-Night Vigil* was premiered on March 10, 1915, near the end of a tumultuous Russian effort in World War I. It is a setting of a compilation of texts from the three canonical hours of Vespers, Matins, and the First Hour. Though he was not particularly devout, the music of the church profoundly affected Rachmaninoff; he employed Orthodox chant melodies in his First Symphony. The sixth movement is a lush setting of the familiar *Ave Maria*. Rachmaninoff does not overly embellish melodic lines and treats each phrase with a prayerful tenderness. The work climaxes on the word "Savior" with a resounding C-major chord that proclaims the triumphant nature of Christ's incarnation before returning to the same ethereal stillness of the opening.

Bogoróditse Dévo, ráduisya,  
Blagodátnaya Mariye, Gospód s tobóyu.  
Blagoslovéna ty v zhenákh,  
i blagoslovén plod chréva tvoyegó,  
yáko Spása rodilá yesí dush náshikh.

Rejoice, virgin mother of God,  
Mary, full of grace, the Lord is with you.  
Blessed are you among women,  
and blessed is the fruit of your womb,  
for you have borne the Savior of our souls.

### **The Rose of Sharon**

*Rose of Sharon* was composed in the summer of 2015 for the inaugural composition contest of the London-based *Cantus Ensemble*. As a finalist in the composition, the work was premiered on July 21, 2015 at St. Gabriel's Church, Pimlico, London. Below are composer Mikhail Johnson's thoughts on his piece.

*Rose of Sharon* is a work I call a 'choral tone poem.' In this piece, I was inspired to experiment with musical language, contrasting textures, the use of the chorus and the general approach to choral writing in the context of the romantic symphony where the chorus somewhat acts as an orchestral accompaniment for itself. Simultaneously, the work through the text, is portraying love as a varied and complex structure from three perspectives in the spirit of a three-act micro-opera or three chapter storybook. The text is from Song of Solomon 2:1-8 and 10-14, a mixture of the King James and the New International Versions. The first 'scene' or chapter is love in the form of poetry. Its construction lends itself to storytelling that segues into the second scene of romantic program in the form of a dream. The men create an instrumental dancing atmosphere symbolic of the men in the text skipping in the hills, which the females will later describe. In the interim, the women are

basking in describing what they see around them until the men call to their love and the women in wonderment respond to their voices. The third scene is the literal discourse between a romantic couple. Using the male and female solos, there is an exchange of perspectives. The man expresses undying affection and showers her with praise. The female reciprocates the gesture but finds herself somewhat apprehensive and even beseeches her fellow women not to disturb love unless it desires to be disturbed. Females and males in the chorus respond to each utterance made by the conversing couple and eventually the chorus surrenders to the woman's beseech which, is honoured via a unified utterance of her words. The work ends with the recapitulation of the first few measures of the poetry scene portraying the entire event as if it was initially a fantasy. -*Mikhail Johnson*

Song of Solomon 2:1-8, 10-14

I am the rose of Sharon, and the lily of the valleys.

As the lily among thorns, so is my love among the daughters.

As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste.

He brought me to the banqueting house, and his banner over me was love.

Stay me with flagons, comfort me with apples: for I am sick of love.

His left hand is under my head, and his right hand doth embrace me.

I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.

The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills.

My beloved spake, and said unto me, Rise up, my love, my fair one, and come away.

For, lo, the winter is past, the rain is over and gone;

The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land;

The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Arise, my love, my fair one, and come away.

O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice; for sweet is thy voice, and thy countenance is comely.



## Erin Wendt, *conductor*

### **‘Quem vidistis pastores’ from Quatre Motets pour le temps Noël**

‘Quem vidistis pastores dicite’ by Francis Poulenc, is the second motet from his *Quatre motets pour le temps le Noël*. Composed between December 1951 and January 1952, ‘Quem vidistis pastores dicite’ sets the text from the matins responsory for Christmas Day. This lively composition sounds rather simple, but is deceptively complex and difficult due to its constantly shifting harmonies that do not progress like traditional harmony. Despite the challenges of this piece, Poulenc’s composition exquisitely depicts the shepherd’s joy when relaying the message of the Christ child. The initial melodic theme, “whom do you see shepherds?”, has a celestial quality and is found in the soprano line. Contrastly, the second iteration of the theme, found in the bass line, creates a humanistic and earthly sense for the listener. This theme persists throughout the entire piece with little melodic variation, but features minute, but vital, harmonic shifts. The constant repetition of the text continuously asks the shepherds for a description of the holy child. This illustrates the people’s clamour for news of the Savior. Poulenc creates variety through the changing harmonies of the lower voices with each reiteration of the melodic theme. Poulenc also uses quick and unexpected rhythms. These lively rhythms are often used to lightly accent the final syllable of the French text. The repetitive text and melodic material allows the listener time to imagine the scene the shepherds found on that first Christmas, and to contemplate what Christ’s nativity means for us and our lives.

Quem vidistis pastores?  
Dicite, annuntiate nobis,  
in terris quis apparuit  
Natum vidimus, et chorus Angelorum,  
collaudantes Dominum.

Whom did you see, shepherds?  
Tell us who has appeared on Earth.  
We saw the new-born child and choirs of angels  
praising the Lord.

Dicite quidnam vidistis?  
Et annuntiate Christi nativitatem.  
Natum vidimus et chorus angelorum  
collaudantes Dominum.

Tell us, what did you see?  
Tell us of Christ’s nativity.  
We saw the new-born child and choir of angels,  
praising the Lord

### **Christem ducem**

Josquin des Prez is highly regarded for his mastery of counterpoint, musical structure, and melodic line during the Renaissance period. *Christum ducem* is one of Josquin’s lesser known works, yet it illustrates his exceptional compositional ability. The Latin text illustrates Christ as the commander and redeemer, and recounts the brutal events of Christ’s passion. The piece begins by pairing voices together, soprano with alto and tenor with bass, in a call and response fashion. This initial section features almost identical melodic and harmonic material between the two groups. The music then shifts to a more rhythmic and polyphonic section that is full of life. The first time that all four parts have the same text and move homophonically is when the text refers to “Jesu nostra redemptio” (Jesus our redemption). This sudden use of homophony draws the attention of the listener to this text, illustrating its immense importance. Josquin brilliantly oscillates between these two differing moods and material, often in an abridged form, until the ending section. This final section features homophony, a triple meter, and return of the voice pairings from the beginning. This lively music at the end is almost dance like, which matches the text “passionis tuae donis, Salvator, nos inebria” (with the gifts of thy passion, Savior, make us drunk). Josquin’s charming piece inspires the listener to look upon the gruesome events of the passion with admiration and awe as opposed to guilt or sadness. This piece appeals to us to remember the passion for its beauty and as an eternal gift of redemption.

Christum ducem qui per crucem  
Redemit nos ab hostibus,  
Laudet coetus noster laetus,  
Exultet coelum laudibus.

Christ the commander, who by the cross  
Redeemed us from our enemies  
Let our joyful throng praise  
Let heaven exult in our praises

Poena fortis tuae mortis  
Et sanguinis effusio  
Corda terant ut te querant,  
Jesu nostra redemptio.

Let the intense pain of thy death  
And the shedding of blood  
Subdue our hearts, That they may seek thee,  
Jesus, our redemption

Per felices cicatrices,  
Sputa, flagella, verbera,  
Nobis grata sint colata  
Aeterna Christi munera.

By thy auspicious scars  
The spittings, the scourgings, the beatings  
May on us be conferred the pleasing  
Eternal gifts of Christ

Nostrum tangat cor ut plangat  
Tuorum sanguis vulnerum,  
In quo toti sumus laeti  
Conditor alme siderum.

May they blood touch our heart,  
That it may weep for thy wounds  
In which may we all be cleansed  
Life-giving creator of the stars

Passionis tuae donis,  
Salvator, nos inebria :  
Ac etiam dare velis  
Beata nobis gaudia.

With the gifts of thy passion  
Savior, make us drunk  
And be pleased also to grant  
Us blessed joys

### **‘Mitten wir im Leben sind’ from *Kirchenmusik*, Op.23/iii**

‘Mitten wir im Leben sind’ from Mendelssohn’s *Drei Kirchenmusik* was written in 1830, early in Mendelssohn’s career when he was only 21 years old. While deemed an early Romantic era composer, Mendelssohn’s style is clearly influenced by the great Baroque and Classical composers who came before him and features many elements from these time periods such as chorale and fugue forms. For this reason Mendelssohn’s style here is deemed “archaic” by some scholars, yet he utilizes contemporary 19th-century harmonic and textural language. Mendelssohn studied, performed, and held Johann Sebastian Bach’s music in high esteem and was heavily influenced by the composer, especially his approach to musical form. ‘Mitten wir im Leben sind’ exhibits this influence with its use of chorale sections juxtaposed with energized, contrapuntal, fugal sections. The motet uses text by Martin Luther and features three verses, each of which ends with the Latin plea “Kyrie eleison” (Lord have mercy). The first verse of the ever darkening text is somber, yet hopeful that Christ will save us despite our sins as life is drawing to an end and death is looming. In the second verse, death is upon us and the threat of an eternity in hell gives the verse a more urgent quality. Finally, in the third verse, eternal damnation is at hand, and there is a final plea for God to save the faithful. Mendelssohn’s masterful setting of Luther’s text encourages us to remember that we are not and will never be worthy of salvation; only through Christ is salvation possible.

Mitten wir im Leben sind  
Mit dem Tod umfängen.  
Wen seh’n wir, der Hülfe tu’,  
Dess’ wir Gnad erlangen?  
Das bist du, Herr, alleine.  
Uns reuet unser Missetat,  
Die dich, Herr, erzürnet hat.  
Heiliger Herre Gott, Heiliger, starker Gott,  
Heiliger, barmherziger Heiland,  
du ewiger Gott,  
Laß uns nicht versinken  
in des bittern Todes Not!  
Kyrie eleison.

Though in the midst of life we be  
Death surrounds us  
Who do we see? Who can help?  
Whose grace do we receive?  
It is you Lord, alone.  
We repent our sins  
Which anger you, Lord  
Holy, Lord God, Holy, mighty God  
Holy, merciful Savior  
You everlasting God  
Do not let us sink  
Into the bitter distress of death  
Lord have mercy

Mitten in dem Tod anſicht  
Uns der Höllen Rachen.  
Wer will uns aus ſolcher Not  
Frei und ledig machen?  
Das tuſt du, Herr, alleine.  
Es jammert dein Barmherzigkeit  
Unser Sünd' und großes Leid.  
Heiliger Herre Gott,  
Heiliger, ſtarker Gott,  
Heiliger, barmherziger Heiland,  
du ewiger Gott,  
Laß uns nicht verzagen  
vor der tiefen Höllen Glut!  
Kyrie eleison.

In the miſt of death  
The jaws of hell threaten us  
Who will reſcue us from diſtreſs?  
Free and unattached  
You do, Lord alone  
Your mercy wails  
Our ſin and large ſuffering  
Holy Lord God  
Holy Mighty God  
Holy Merciful Savior  
You everlaſting God  
Let us not fail  
In front of the deep dens  
Lord have mercy

Mitten in der Höllen Angst  
Unser Sünd' uns treiben.  
Wo ſoll'n wir denn fliehen hin,  
Da wir mögen bleiben?  
Zu dir, Herr Chriſt, alleine.  
Vergoſſen iſt dein teures Blut,  
Das g'nug für die Sünde tut.  
Heiliger Herre Gott, Heiliger, ſtarker Gott,  
Heiliger, barmherziger Heiland,  
du ewiger Gott,  
Laß uns nicht entfallen  
von des rechten Glaubens Troſt!  
Kyrie eleison.

In the middle of hell, fear  
Our ſin drives us  
Where ſhould we go?  
Because we like to ſtay  
To you, Lord Chriſt alone  
Your expensive blood is ſpent  
That does enough for ſin  
Holy, Lord God, Holy, mighty God  
Holy, merciful God  
You everlaſting God  
Let us not diſpenſe with the faithful conſolation  
Lord Have mercy

### **Chriſt the Appletree**

Stanford Scriven's *Chriſt the Appletree* uses a beautiful text from *Divine Hymns, or Spiritual Songs*, compiled by Joshua Smith in approximately 1784. Originally composed as a folk hymn in the early 1800's and attributed to Rev. Richard Hutchins, the text compares Jesus to that of the appletree. Scriven notes that "this ſetting of *Chriſt the Appletree* is rooted in the wonderfully ſimple ſpirit of the text, in which the author depicts Chriſt in a familiar light - that of the unwavering apple tree, ſymbol of ſtrength and abundant life." Ties to the tree of life from the Garden of Eden and the wood of the Cross are also prevalent in the text. The Cross is an instrument of torture and death that Chriſt uses and gives a healing function. Similarly, the Tree of Knowledge of Good and Evil, while originally the ſource of man's fall from grace, through Chriſt, is now the tree that gives eternal life. By the firſt tree, that in the Garden of Eden, humanity fell from grace. By the ſecond, Chriſt and his ſacrifice on the cross, we are redeemed and ſaved from our ſin.

The tree of life my ſoul hath ſeen,  
Laden with fruit and always green;  
The tree of nature fruitleſs be,  
Compar'd with Chriſt the appletree

This beauty both all things excel,  
By faith I know, but ne'er can tell  
The glory which i now can ſee,  
In Jeſus Chriſt the appletree

For happineſs I long have ſought,  
And pleaſure dearly I have bought;  
I miſſ'd of all, but now I ſee  
'Tis found in Chriſt the appletree

This fruit doth make my soul to thrive,  
It keeps my dying faith alive;  
Which makes my soul in haste to be  
With Jesus Christ the appletree

I'm weary'd with my former toil,  
Here I will sit and rest a while;  
Under the shadow I will be,  
Of Jesus Christ the appletree.



## **Personnel**

Notre Dame Concordia Choir  
Junghwa Lee, *Rehearsal Accompanist*

### **Soprano**

Emily Bird  
Katrina Keat  
Jessica Roberts  
Carina Sturdy  
Emily Swope  
Erin Wendt

### **Alto**

Fatima Anyekema  
Alyse Jamieson  
Ryan Peteraf  
Kate Ragan  
Suze Villano

### **Tenor**

Nolan Carter  
Howard Eckdahl  
James Goldrick  
Brandon Hollihan  
Andrew Skiff  
Joshua Wang

### **Bass**

Stephen Drendall  
Zen Kuriyama  
Constantine Novotny  
Zack Pearson  
Emorja Roberson  
Jared Swope

## **Acknowledgements**

Alexander Blachly  
Mark Doerries  
Howard Eckdahl  
Mikhail Johnson  
Junghwa Lee  
Janet Rudasics  
Carl Sporleder  
Daniel Stein  
Christine Trail



## 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 (4<sup>th</sup> 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

120 O'Neill Hall – LaBar Recital Hall

SMND CONCERT: Fortepiano Liederabend with Laure

Colladant and the Graduate Voice Studio

7:30PM - 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](mailto:sacredmusic@nd.edu) | [sacredmusic.nd.edu](http://sacredmusic.nd.edu)**

Please visit our website for more information and upcoming events:  
*[sacredmusic.nd.edu](http://sacredmusic.nd.edu)*

