



## Sacred Music at Notre Dame

*Presents*

James Goldrick, *Conductor*

### *Ein Deutsches Requiem* **A Masters Conducting Recital**

*Intonazione dell settimo tono*

Andrea Gabrieli  
(c.1533-1585)

Daniel Schwandt, *organ*

*Magnificat anima mea* SWV 468

Heinrich Schütz  
(1585-1672)

Emily Bird, *soprano*  
Mark Laseter, *tenor*  
Jared Swope, *baritone*  
Howard Eckdahl, *bass*

*The Stars Turn*

arranged for unaccompanied chorus by David Matthews

Peter Sculthorpe  
(1929-2014)

*Ein Deutsches Requiem* (1867 version)

arranged for chamber ensemble and choir by Iain Farrington

Selig sind, die da Leid tragen  
Denn alles Fleisch, es ist wie Gras  
Herr, lehre doch mich

Johannes Brahms  
(1833-1897)

Jared Swope, *baritone*

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St Monica Catholic Church  
222 W Mishawaka Ave, Mishawaka, IN  
Sunday, September 15, 2019, 4:00PM

This is a degree recital for the Master of Sacred Music.  
*Sacred Music at Notre Dame prohibits the unauthorized recording, publication, and streaming of live performances. Please silence all electronic devices.*

## Personnel

Sacred Music at Notre Dame Concordia Choir

James Goldrick, *Conductor*

### *Soprano*

Emily Bird – MSM, Alice A. Martin Fellow

Mary Katherine Bucko – MSM

Alissa Plenzler

Reagan Stohler

Erin Wendt – MSM, Alice A. Martin Fellow

### *Alto*

Fatima Anyekema – MSM

Christina Hera – MSM

Lorraine Mihaliak – MSM, Alice A. Martin Fellow

Kate Ragan

Suze Villano

### *Tenor*

Jeron Burney – MSM

Brandon Hollihan – Calvin M. Bower DMA

Mark Laseter – MSM

Jude Nwankwo – MSM, Alice A. Martin Fellow

Joshua Wang – MSM

### *Bass*

Emmanuel De Leon – Calvin M. Bower DMA

Stephen Drendall

Howard Eckdahl – Calvin M. Bower DMA

Zach Pearson

Emorja Roberson – DMA

Jared Swope – MSM

Thomas Valle-Hoag – MSM

Daniel Schwandt – Calvin M. Bower DMA, *organ*

Dr. Junghwa Lee, *piano*

### Ritornello Ensemble

Korin Schilling, *flute*

Tony Kamnikar, *oboe*

Christopher French, *clarinet*

Tom Stark, *trombone I*

Brian Johnston, *trombone II*

Andy Rozsa, *trombone III*

Jameson Cooper, *violin*

Dr. Rose Wollman, *violin/viola*

Mary Anne Ballard, *gamba*

Brook Bennet, *cello*

Ting Lau, *bass*

Dr. Rose Wollman, *Ritornello Ensemble Coordinator*

James Goldrick is a student of Dr. Carmen-Helena Téllez.

## PROGRAM NOTES

The cycle of birth, life, and death unites the three choral works presented today. Schütz's unalloyed joy depicted in the song of Mary at the Annunciation, Sculthorpe's depiction of the constant cycle of life, and Brahms's solace in the comfort of the living in the face of death.

Heinrich Schütz set the Magnificat no fewer than four times in his output. The so-called 'Uppsala' Magnificat SWV 468 was discovered in a collection in the Swedish university city in the early 20th century and is his only setting of the text in Latin. The work is scored for strings, trombones, continuo and three choirs. It is a splendid example of the Venetian polychoral school of church music exemplified by the compositions of Monteverdi and the Gabrieli. Schütz studied with Giovanni Gabrieli during his time in Venice from 1609 until 1613. While Schütz adapted the Italian polychoral style into his own Germanic musical language, no work greater demonstrates such clear homage to his Venetian masters. The Magnificat of Monteverdi's 1610 Vespers is another strong influence, with Schütz's setting demonstrating a more consistent and cohesive musical structure whilst emulating the older work's vivacity and thrilling word-painting. Massive tutti textures alternate with more intimate consort movements from the four soloists of the *favoritichor*; brass *sinfoniae* provide interludes within the text; relentless *battaglia* rhythms colour the scattering of the proud and the downfall of the haughty. The work concludes with the climactic Gloria Patri featuring dextrous string-writing and clarion-like Amens emerging from the dense texture.

It was Venetian custom to introduce a polychoral movement with an extemporaneous organ *intonazione* to establish the pitch and mode of the forthcoming work. Today's performance commences with an Intonazione by the elder Andrea Gabrieli.

Tony Morphett's poem 'The Stars Turn' envisions the passage of life in the metaphor of a ship on a rolling cosmic ocean, its nautical details of ropes and windlasses continuing their constant duties in tandem with the eternal movements of the sea and spheres. Peter Sculthorpe originally set 'The Stars Turn' as a movement of a large-scale work *Love 200* (1970) and soon after rearranged the work as a standalone art song for soprano and piano. For Sculthorpe's 50th birthday, David Matthews arranged the work for a cappella choir, being premiered by the Leonine Consort in 1979. The music of Peter Sculthorpe, the doyen of 20th century Australian composition, is characterized by sparse and desolate textures and timbres, so evocative of his native landscape and of the music that had been made there by its first inhabitants for countless centuries. For the cosmic journey envisioned by Morphett, Sculthorpe adopted a more lush and harmonically intense palette, with arresting polytonal colors and surprising, daring modulations. The vision of the ship in its eternal traversal of the heavens, however, never ceases from its constant rocking ostinati and the ever-gentler reiterations of the word 'forever'.

Ein Deutsches Requiem (A German Requiem) is Johannes Brahms's largest-scale work and perhaps his first masterpiece. Its genesis began around the time of his friend Schumann's decline and death in 1856, however it is likely the death of his mother in 1865 that led him to premiere the work in Vienna in December 1867. The Vienna premiere consisted of the first three movements of the Requiem's final form and it is that first 1867 version which is presented at the concert today in a new arrangement for choir and chamber ensemble by Iain Farrington.

Farrington's arrangement for eight instruments combines the elements of Brahms's original orchestration and his celebrated four-hand piano arrangement into a new conception for strings, woodwinds and piano. In Farrington's own words 'The three wind players bring the soaring, expressive solos to life, while the string soloists fill the sound with intensity and depth. From the very opening of the piece, the aching long lines are sustained with ease and warmth... Above all, it is hoped that the arrangement allows the wide-ranging emotional essence of the piece to be fulfilled, creating a rich and satisfying experience for the performer and the listener.'

In contrast to the traditional Catholic Requiem liturgy, Brahms's own choice of biblical texts for the Requiem emphasizes the comfort of the living instead of praying for the soul of the departed. In this regard, Brahms was most indebted to Schütz, his great predecessor, for his *Musikalische Exequien*, a setting of Lutheran funeral texts.

The opening movement commences as serene polyphonic textures unfold over a resolute pedal point before the choir emerges in the a cappella utterance *Blessed are they who mourn, for they shall be comforted*. The movement gains in vigour as the choir begins singing 'mit Freuden' (with Joy) before subsiding to the initial soothing motive of comfort to the mourner.

The second movement was conceived first as a funeral march for two pianos Brahms sketched around the time of Schumann's suicide attempt in 1854, which he later tried to work into a symphonic movement. The inexorable sarabande gives way to moments of bucolic character, before the depiction of the Lord's chosen triumphant entry into Zion, with a monumental Handelian fugue and an ethereal conclusion of 'ewige Freude' (everlasting Joy).

The third movement contrasts the choir and baritone soloist, with the uncertainty of the choir's text (Behold, my life is as nothing before you) complementing the soloist's aching cries (Alas, all people are as nothing), through the shifting between major and minor modes. of the tonality. The work concludes with a glorious Bachian fugue unfolding over a ceaseless D pedal point, proclaiming the righteous's place of the redeemed in the hand of God, free of torment.

## Texts and Translations

Magnificat ánima mea Dóminum. Et exultávit spíritus meus:  
in Deo salutári meo. Quia respéxit humilitátem ancillae suae:  
Ecce enim ex hoc beátam me dicent omnes generatiónes.  
Quia fécit mihi mágna qui pótens est: et sánctum nómen eius.  
Et misericórdia eius in progénies et progénies tíméntibus  
eum. Fécit poténtiam in bráchio suo: dispérsit supérbos  
mente cordis sui. Depósuit poténtes de sede: et exaltávit  
húmiles. Esuriéntes implévit bonis: et dívites dimísit inánes.  
Suscépit Ísrael púerum suum: recordátus misericórdiae suae.  
Sicut locútus est ad patres nostros: Ábraham, et sémini eius in  
saecula. Glória Patri, et Filio, et Spíritui Sancto,  
Sicut erat in princípío, et nunc, et semper, et in saecula  
saeculórum. Amen.

The stars turn, the sun turns, the earth turns, forever.  
We throw our weight on the windless spars, and little and  
steady it turns the stars, and the suns turn, and the windlass  
turns, forever.

The rope turns, the rope twines, the rope winds forever.  
We weigh or lives while the hempen holds, and little and  
steady it bears our souls, as the stars twine, as the windlass  
winds forever.

The sea falls, the sea folds, the sea holds forever. The earth's  
an island afloat in space, and little and steady it turns its face,  
and the sun burns and the windlass turns forever.

The sun grows, the moons grow, the stars blow for ever. The  
earth is rigged while the hempen holds, the man is saved who  
can bare his soul to the stars' burn as the stars turn forever.

Selig sind, die da Leid tragen, denn sie sollen getröstet  
werden. Die mit Tränen säen, werden mit Freuden ernten.  
Sie gehen hin und weinen und tragen edlen Samen,  
und kommen mit Freuden und bringen ihre Garben.

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des  
Menschen wie des Grases Blumen.  
Das Gras ist verdorret und die Blume abgefallen.  
So seid nun geduldig, lieben Brüder, bis auf die Zukunft des  
Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht  
der Erde und ist geduldig darüber, bis er empfahe den  
Morgenregen und Abendregen.  
Aber des Herrn Wort bleibt in Ewigkeit.  
Die Erlöseten des Herrn werden wieder kommen, und gen  
Zion kommen mit Jauchzen; ewige Freude wird über ihrem  
Haupte sein; Freude und Wonne werden sie ergreifen  
und Schmerz und Seufzen wird weg müssen.

Herr, lehre doch mich, daß ein Ende mit mir haben muß,  
und mein Leben ein Ziel hat, und ich davon muß.  
Siehe, meine Tage sind einer Hand breit vor dir,  
und mein Leben ist wie nichts vor dir.  
Ach wie gar nichts sind alle Menschen, die doch so sicher  
leben. Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe;  
sie sammeln und wissen nicht wer es kriegen wird.  
Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.  
Der Gerechten Seelen sind in Gottes Hand  
und keine Qual rühret sie an.

My soul doth magnify the Lord. And my spirit hath rejoiced  
in God my Savior. Because He hath regarded the humility of  
His slave: For behold from henceforth all generations shall  
call me blessed. Because He that is mighty hath done great  
things to me; and holy is His name. And His mercy is from  
generation unto generations, to them that fear Him.  
He hath shewed might in His arm: He hath scattered the  
proud in the conceit of their heart. He hath put down the  
mighty from their seat, and hath exalted the humble.  
He hath filled the hungry with good things; and the rich He  
hath sent empty away. He hath received Israel His servant,  
being mindful of His mercy: As He spoke to our fathers, to  
Abraham and to his seed for ever. Glory be the Father, and  
to the Son, and to the Holy Spirit, As it was in the beginning,  
is now, and ever shall be, forever and ever, Amen.

Blessed are they that mourn, for they shall be comforted.  
They who sow in tears, shall reap in joy.  
Go forth and cry, bearing precious seed,  
and come with joy bearing their sheaves

For all flesh is as grass, and the glory of man like flowers.  
The grass withers and the flower falls. Therefore be patient,  
dear brothers, for the coming of the Lord.  
Behold, the husbandman waits for the delicious fruits of the  
earth and is patient for it, until he receives  
the morning rain and evening rain.  
But the word of the Lord endures for eternity.  
The redeemed of the Lord will come again,  
and come to Zion with a shout;  
eternal joy shall be upon her head;  
They shall take joy and gladness,  
and sorrow and sighing must depart

Lord, teach me that I must have an end, And my life has a  
purpose, and I must accept this.  
Behold, my days are as a handbreadth before Thee, and my  
life is as nothing before Thee.  
Alas, as nothing are all men, but so sure the living.  
They are like a shadow, and go about vainly in disquiet; they  
collect riches, and do not know who will receive them.  
Now, Lord, how can I console myself?  
My hope is in Thee.  
The righteous souls are in God's hand  
and no torment shall stir them.

## **Special thanks to**

Carmen Helena Téllez

Mark Doerries

Mary Anne Ballard

Rose Wollman

Daniel Stein

Sharon Priemer

Fr Jacob Meyer

Howard Eckdahl

Junghwa Lee

Joshua Wang

Carl Sporleder

Janet Rudasics

Christine Trail

Erin Wendt

David Swenson

Daniel Schwandt



# Sacred Music at Notre Dame

## Fall 2019 Events

### September

**Sun**  
**15** SMND CONDUCTING RECITAL: JAMES GOLDRICK,  
4pm  
St Monica Catholic Church, 222 W Mishawaka Ave

**Mon**  
**16** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 4:30pm  
Church of Our Lady of Loretto, Saint Mary's College

**Sun**  
**22** GUEST ORGANIST DANIEL SANSONE, 8pm  
Basilica of the Sacred Heart, Notre Dame

**Mon**  
**23** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 4:30pm  
Church of Our Lady of Loretto, Saint Mary's College

**Wed**  
**25** CAROLINE HELTON MUSICAL THEATER  
MASTERCLASSES, 4pm  
136 O'Neill Hall, LaBar Performance Hall, Notre Dame

**Mon**  
**30** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 5:15pm  
Basilica of the Sacred Heart, Notre Dame

### October

**Fri**  
**4** NDCC HYMN FESTIVAL OF HEALING, 7pm  
Christ the King Lutheran Church, 7195 Cleveland Road

**Sat**  
**5** NDCC FARMER'S MARKET CONCERT, 10am  
South Bend Farmer's Market, 1105 Northside Blvd

**Sun**  
**6** SMND CONDUCTING RECITAL: JOSHUA WANG, 4pm  
136 O'Neill Hall, LaBar Performance Hall, Notre Dame

**Mon**  
**14** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 4:30pm  
Church of Our Lady of Loretto, Saint Mary's College

**Mon**  
**28** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 5:15pm  
Basilica of the Sacred Heart, Notre Dame

### November

**Fri**  
**1** COLLOQUIUM: PROFESSOR HELEN PHELAN, 12pm  
306 O'Neill Hall, Notre Dame

**Thu**  
**7** CONCERT: GUEST HARPSICHORDIST JORY  
VINIKOUR, 7pm  
120 O'Neill Hall, LaBar Recital Hall, Notre Dame

**Sat**  
**9** MASTERCLASS: GUEST ORGANIST STEFEN ENGELS,  
10am  
DPAC, Reyes Organ and Choral Hall, Notre Dame  
\*Event is ticketed

### November (cont.)

**Sun**  
**10** SMND CONDUCTING RECITAL: BRANDON  
HOLLIHAN, 2:30pm  
136 O'Neill Hall, LaBar Performance Hall, Notre Dame

**Sun**  
**10** CONCERT: GUEST ORGANIST STEFEN ENGELS, 4pm  
DPAC, Reyes Organ and Choral Hall, Notre Dame  
\*Event is ticketed

**Sun**  
**10** CONCERT: NEW YORK POLYPHONY, 8pm  
Basilica of the Sacred Heart, Notre Dame

**Mon**  
**11** MASTERCLASS: NEW YORK POLYPHONY, 12:30pm  
136 O'Neill Hall, LaBar Performance Hall, Notre Dame

**Mon**  
**11** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 4:30pm  
Church of Our Lady of Loretto, Saint Mary's College

**Mon**  
**18** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 4:30pm  
Church of Our Lady of Loretto, Saint Mary's College

**Mon**  
**25** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 5:15pm  
Basilica of the Sacred Heart, Notre Dame

### December

**Sun**  
**1** NDCC CONCERT WITH THE SOUTH BEND  
SYMPHONY ORCHESTRA: POLAR EXPRESS  
CONCERT, 2:30pm  
DeBartolo Performing Arts Center, Notre Dame  
\*Event is ticketed

**Mon**  
**2** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 5:15pm  
Basilica of the Sacred Heart, Notre Dame

**Mon**  
**9** NOTRE DAME CHILDREN'S LITURGICAL CHOIR:  
VESPERS SERVICE, 4:30pm  
Church of Our Lady of Loretto, Saint Mary's College

**Thu**  
**12** SMND CONDUCTING RECITAL: EMAN DE LEON,  
7:30pm  
136 O'Neill Hall, LaBar Performance Hall, Notre Dame

**Fri**  
**13** NDCC LESSONS & CAROLS, 6:30pm  
Church of Our Lady of Loretto, Saint Mary's College

**Sat**  
**14** NDCC CHAMBER & SERAPHIM CHOIR CONCERT,  
8pm  
Basilica of the Sacred Heart, Notre Dame

For More Upcoming Events, please visit:  
[sacredmusic.nd.edu/sacred-music-events/](http://sacredmusic.nd.edu/sacred-music-events/)

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