



Presents

Pulses: Music by Reich and Bach

A Doctoral Conducting Recital

Brandon Hollihan, *conductor*

with

Third Coast Percussion

The Eight

Ritornello Ensemble

BWV 4 “Christ lag in Todesbanden”

On texts by Martin Luther

Sinfonia

Versus I “Christ lag in Todesbanden”

Versus II “Den Tod niemand zwingen kunnt”

Versus III “Jesus Christus, Gottes Sohn”

Versus IV “Es war ein wunderlicher Krieg”

Versus V “Hier ist das rechte Osterlamm”

Versus VI “So feiern wir das hohe Fest”

Versus VII “Wir essen und leben wohl”

Johann Sebastian Bach

(1685-1750)

Emily Bird, *soprano*

Fatima Anyekema, *alto*

Mark Laseter, *tenor*

Jared Swope, *bass*

Tebillim

Four Hebrew Psalm Settings

Part I “Hashamyim mesapehrim kavóhd Káil”

Part II “Mihaish heychahfáytz chahyim”

Brief Pause

Part III “Imchahsid, titchahsáhd”

Part IV “Hallelúhu batóf umachól”

Steve Reich

(b. 1936)

Jessica Roberts, *high soprano*

Halle McGuire Hobbins, *lyric soprano*

Alissa Plenzler, *lyric soprano*

Jamie Caporizo, *alto*

136 O’Neill Hall, LaBar Performance Hall

Sunday, November 10, 2019, 2:30PM

This is a degree recital for the Doctor of Musical Arts.

Sacred Music at Notre Dame prohibits the unauthorized recording, publication, and streaming of live performances.

Please silence all electronic devices.

Personnel

Brandon Hollihan, *Conductor*
Dr. Junghwa Lee, *Rehearsal Pianist*
Emmanuel DeLeon, Jr. and Howard Eckdahl, *Assistant Conductors*

For BWV 4 “Christ lag in Todesbanden”

The Eight

Soprano

Emily Bird – MSM
Mary Katherine Bucko – MSM

Tenor

Jeron Burney – MSM
Mark Laseter – MSM

Alto

Fatima Anyekema – MSM
Christina Hera – MSM

Bass

Jared Swope – MSM
Thomas Valle-Hoag – MSM

The Ritornello Ensemble
Dr. Rose Wollman, *Ensemble Coordinator*

Violins

Brendan Shea
Abbey Fontana

Violas

Rose Wollman
Hyun Jin Lee

Cello

Jaqueline Choi

Double Bass

Ting Cho Lau

Organ

Daniel Schwandt

For Tehillim

***Tehillim* Vocalists**

High Soprano

Jessica Roberts

Alto

Jamie Caporizo

Lyric Soprano

Halle McGuire-Hobbins

Alissa Plenzler

The *Tehillim* Chamber Ensemble, featuring Third Coast Percussion
Dr. Rose Wollman, *Ensemble Coordinator*

Piccolo

Evan Fojtik

Flute

Korin Schilling

Oboe

Thom Moore

English Horn

Timothy Henderson

Clarinets

Christopher French

Andrew Peterson

Clapping Percussionists

Leah Martin

Audrey Thomas

Violins

Brendan Shea

Abbey Fontana

Viola

Rose Wollman

Cello

Jacqueline Choi

Double Bass

Ting Cho Lau

Electronic Organs

Junghwa Lee

Heejin Kim

Third Coast Percussion

Sean Connors

Robert Dillon

Peter Martin

David Skidmore

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

Texts and Translations

BWV 4 "Christ lag in Todesbanden"

Verse 1

Christ lag in Todesbanden
für unsre Sünd gegeben,
er ist wieder erstanden
und hat uns bracht das Leben;
des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
und singen Hallelujah, Hallelujah!

Christ lay in bonds of death
sacrificed for our sins,
He is again arisen
and has brought life to us;
therefore we shall be joyful,
praise God and be thankful to him
and sing hallelujah, hallelujah!

Verse 2

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
das macht alles unsre Sünd,
kein Unschuld war zu finden.
Davon kam der Tod so bald
und nahm über uns Gewalt,
hilet uns in seinem Reich gefangen.
Hallelujah!

No man could conquer death
among all mortal children,
our sin has caused all this,
no innocence was to be found.
Hence came death so suddenly
and took power over us,
kept us imprisoned in his realm.
Hallelujah!

Verse 3

Jesus Christus, Gottes Sohn,
an unser Statt ist kommen
und hat die Sünde weggetan,
damit dem Tod genommen
all sein Recht und sein Gewalt,
da bleibet nichts den Tods Gestalt,
den Stachl hat er verloren. Hallelujah!

Jesus Christ, Son of God
has come in our stead
and has done away with sin,
thereby from death has taken
all its rights and its power,
hence nothing remains but death's image,
death has lost its sting. Hallelujah!

Verse 4

Es war ein wunderlicher Krieg,
da Tod und Leben rungen,
das Leben behilet den Sieg,
es hat den Todverschlungen.
Die Schrift hat verkündigt das,
wie ein Tod den andern frass,
ein Spott aus dem Tod ist worden,
Hallelujah!

It was a strange war,
when death and life were struggling,
life retained the victory,
it has swallowed up death.
The scripture has proclaimed this,
how one death devoured another,
death has become a mockery.
Hallelujah!

Verse 5

Hier ist das rechte Osterlamm,
davon Gott hat geboten,
das ist hoch an des Kreuzes Stamm
in heisser Lieb gebraten,
das Blut zeichnet unsre Tür,
das hält der Glaub dem Tode für,
der Würger kann uns nicht mehr schaden.
Hallelujah!

Here is the true Easter Lamb,
that God has offered us,
which high on the tree of the cross
is roasted in burning love;
its blood marks our door,
Faith holds this up to death,
the strangler can no longer harm us.
Hallelujah!

Verse 6

So feiern wir das hohe Fest
mit Herzensfreud und Wonne,
das uns der Herre scheinen lässt,
er ist selber die Sonne,
der durch seiner Gnade Glanz
erleuchtet unsre Herzen ganz,
der Sünden Nacht ist verschwunden.
Hallelujah!

The high feast thus we celebrate
with joyous heart and rapture,
the Lord lets it appear for us,
He is himself the sun;
who through the splendor of his grace
wholly illumines our hearts,
the night of sin has vanished.
Hallelujah!

Verse 7

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Hallelujah!

We eat and live well
on the true Passover bread,
the old leaven shall not exist
beside the word of grace;
Christ will be the food
and feed the soul alone,
faith will live on no other.
Hallelujah!
-Tr. Norton Critical Scores,
Gerhard Herz, Editor

Tebillim

Part I 19:2-5

Hashamyim mesapehrim kavóhd Káil,
Umahahsáy yadive mahgid harakiah.
Yómleyóm yabéeah óhmer,
Valyla leyla yachahvéy dáaht.
Ainóhmer váin dehvarim,
Behli nishmáh koláhm.
Behkawlhááhretz yatzáh kaváhm,
Uvik tzáy tayváił melayhém.

The heavens declare the glory of G-d,
the sky tells of His handiwork.
Day to day pours forth speech,
night to night reveals knowledge.
Without speech and words,
nevertheless their voice is heard.
Their sound goes out through all the earth,
and their words to the ends of the world.

Part II 34: 13-15

Mihaish heychah fáytz chahyim
Ohháyv yahmim liróte tov?
Nehtzór leshon cháh mayráh,
Uusfahtáychah midahbáyř mirmáh.
Súr mayráh vaahsaytóv,
Bakáysh shalom vardafáyhü.

Who is the man that desires life,
and loves days to see good?
Guard your tongue from evil,
and your lips from speaking deceit.
Turn from evil, and do good,
Seek peace and pursue it.

Part III 18: 26-27

Imchahsid, tichahsáhd,
Imgavár tamim, titamáhm.
Imnavár, titbahrár,
Vaimeekáysh, titpahtál.

With the merciful You are merciful,
with the upright You are upright.
With the pure You are pure,
and with the perverse You are subtle.

Part IV 150: 4-6

Hallelúhu batóf umachol,
Hallelúhu baminim vaugáv.
Hallelúhu batziltzláy shamáh,
Hallelúhu batziltzláy taruáh.
Kol hanshamá tahaláił Yah,
Haleyuyáh.

Praise Him with drum and dance,
praise Him with strings and winds.
Praise Him with sounding cymbals,
praise Him with clanging cymbals.
Let all that breathes praise the Eternal
Hallelujah.

-Tr. *Tebillim* Full Score

Program Notes

On May 14, 2014, the Miller Theatre at Columbia University held a special event as part of their ongoing Bach series throughout the year. Under the direction of Brad Lubman, the new music group Ensemble Signal performed Johann Sebastian Bach's Easter cantata, BWV 4 "Christ lag in Todesbanden," alongside Steve Reich's acclaimed 1981 chamber work, *Tebillim*. Mr. Reich was in attendance for the event and also gave a lecture of how BWV 4 was a significant influence for the composition of *Tebillim*. The primary influence was Bach's using instruments to double and assist the voices. In an online interview with the Miller Theatre, Reich goes into detail about this process:

"So the first part of *Tebillim*, 'Hashamým mehsapehrim kavóhd Káil,' is always doubled with clarinets, the women's voices are doubled with two clarinets, from beginning straight on through. At the beginning of the second movement, just like right on the dime, 'Mihaísh heychahfáytz chahyim,' oboe and English horn come in. And a lot of people [in the audience] look around...two other voices, nobody's come on stage but obviously we've got different singers. We don't have different singers; we have different doublings. So it's taking an idea that's been around western music for a long time, that I saw specifically used in the Bach."

The doublings found in BWV 4 occur in two different ways: first, they are seen in the string parts, most notably in the opening verse, where the two violas and continuo double the alto, tenor and bass voices, while the two violin parts play free counterpoint. The sopranos lack a doubling but sing the cantus firmus chorale melody, which would be known to Bach's students. The other method of doubling consists of the addition of cornet and three trombones to accompany the singers. These parts existed by the time Bach performed the cantata at the Thomaskirche in Leipzig in 1724 or 1725.

With the exception of the closing chorale, each verse of the cantata concludes with a polyphonic (or, in the case of solo verses, melismatic) setting on the text "Hallelujah." These rich polyphonies might have also influenced Reich in setting the text for Part IV of *Tebillim*, "Hallelúhu batóf umachol" ("Praise Him with drum and dance"). These types of compositional structures and imitations are Bach's other principal influence for *Tebillim*. The second verse of BWV 4—"Den Tod niemand zwingen kunnt"—consists of the soprano and alto voices repeating the same text back and forth, i.e. "Den Tod/den Tod", until coming harmoniously on the latter half of the phrase, "niemand zwingen kunnt." Reich takes this idea and employs it in Part III of *Tebillim*, "Imchahsid, tichahsáhd," in which one voice sings, "Imchahsid" ("With the merciful") and another replies, "Tichahsáhd" ("You are merciful"). As a result, the atmosphere of this slower third movement is more introspective when compared with three other faster and more lively movements.

Tebillim serves as a culmination for many of the compositions and techniques that made Reich a pioneer in minimalist music. This includes the emphasis of percussion instruments (the clapping percussionists will immediately remind listeners of his 1972 *Clapping Music*, and the phasing of the both the clapping and the singers in Part I, "Hashamým mehsapehrim kavóhd Káil," stem from a litany of works utilizing the same technique, including *It's Gonna Rain*, *Piano Phase*, and *Drumming*. *Tebillim* was unique for Reich at this point of his life by combining voices with other instruments, and it would serve as a precursor for other vocal works such as *The Desert Music* and *The Cave*.

I first heard *Tebillim* in 2003, when my mother and I were visiting family friends in Hamburg, Germany. I was gifted a CD that contained *Tebillim* as well as *The Desert Music*, recorded by the musical ensembles Ossia and Alarm Will Sound, under the direction of Alan Pierson. I instantly became hooked on *Tebillim* because I had first encountered Reich's phasing techniques in music history classes earlier that year, but as a vocalist myself, had not yet been exposed to singers performing in this manner. The incorporation of text always provides another layer of meaning for both the performers and the audience; in this instance, Part I's English translation of "The heavens declare the glory of G-d" has been used most famously by Franz Joseph Haydn and Heinrich Schütz, amongst many other composers.

My thesis research on *Tebillim* will explore the performance practice issues of the work, as well as touching upon its connections to "Christ lag in Todesbanden." As you will witness today, this is an extremely complicated work not only because of its composition but also because of the technical demands with audio and amplification, the set-up of percussion and electronic organs, the seating of the wind instruments that double the vocalists, and of course the demanding ensemble and balancing challenges across the strings, winds, percussion and vocalists. Reich's music is strictly non-rubato, and the use of a metronome for all rehearsals is required, especially when reviewing the canonical sections doubled by organs in Parts I and IV. The melodic, phasing lines of the singers are buttressed by the eighth note pulses of all percussion instruments, while the strings play homophonically and provide a supporting harmonic structure that enhances the color of the other musicians. The role of the conductor is *not* to provide the rhythm or pulse for the players—as this is the responsibility of the percussionists—but instead keep the musicians together by dictating the patterns of the eighth note pulses, which are grouped in 2's and 3's. Reich discovered these groupings through his study of west African drumming, which is known as *Atsiagbekor*. Percussionist Russel Hartenberger describes these as the patterns which can "be divided into irregular groupings of twos and threes."

As you listen to today's performance of *Tebillim*, I encourage you to focus less on the technical precision and detail achieved by the performers, but instead the musical ambience that forms as a result of this precision. This is Reich's music in full effect, where the processes and juxtapositions of the phasing result in a completely new and wonderful tone color for the listener.

About Third Coast Percussion



Third Coast Percussion is a Grammy Award-winning Chicago-based percussion quartet. For fifteen years, the ensemble has created exciting and unexpected performances that constantly redefine the classical music experience. The ensemble has been praised for “commandingly elegant” (New York Times) performances, the “rare power” (Washington Post) of their recordings, and “an inspirational sense of fun and curiosity” (Minnesota Star-Tribune). Third Coast Percussion maintains a busy tour schedule, with past performances in 33 of the 50 states plus international tour dates in

Colombia, the United Kingdom, Lithuania, Taiwan, Germany, Italy, the Netherlands, Canada, and Poland.

A direct connection with the audience is at the core of all of Third Coast Percussion’s work, whether the musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or inviting their fans around the world to create new music using one of their free mobile apps. The four members of Third Coast are also accomplished teachers and make active participation by all students the cornerstone of all their educational offerings.

Third Coast Percussion has commissioned and premiered new works by Philip Glass, Jlin, Tyondai Braxton, Augusta Read Thomas, Devonté Hynes, Georg Friedrich Haas, Donnacha Dennehy, Glenn Kotche, Christopher Cerrone, David T. Little and today’s leading up-and-coming composers through their Emerging Composers Partnership Program.

Third Coast Percussion’s recordings include six full-length albums, three EPs, and a number of appearances on other releases. In 2017 the ensemble won the Grammy Award for Best Chamber Music/Small Ensemble Performance.

Acknowledgements

This production is the result of so many people who have not only had an impact on this performance, but on my life as well.

The first people I want to thank are Dr. David Banga, who first introduced me to Steve Reich's music in his 20th century music history class, and "Tante" Solvey Knorr, who gifted me the Alarm Will Sound recording in 2003.

An enormous thank you to Dr. Carmen Téllez, for her expertise and guidance throughout this entire wonderful rehearsal process.

I am deeply indebted to Dr. Alan Pierson, director of Alarm Will Sound and co-director of the Contemporary Music Ensemble at Northwestern University, for his expertise and providing information on the staging for *Tebillim*, rehearsal strategies, and answers to my questions about certain issues found in the score.

Thank you to the incredible SMND office staff, including Janet Rudasics, Christine Trail, and Carl Sporleder, for their work in helping me coordinate the budget, preparing posters and programs, and possessing the patience of Job in answering my endless questions leading up to the concert!

Thanks to Dr. Daniel Stein, Technology and Production Coordinator, and Matt Haines, Facilities Coordinator, for their work in the set-up of the Labar Performance Hall and all rehearsals. Thanks as well to Dr. Rose Wollman for her work in assembling the instrumental ensembles.

Thank you to the leadership team of SMND, including Dr. Margot Fassler, Dr. Peter Jeffery, Dr. Alex Blachly and Dr. Mark Doerries, for their support. Also thanks to Dr. Nancy Menk and David Eicher for their lending a conducting podium.

Thanks to Liz Pesnel, Reba Cafarelli, and Sean Martin for their assistance with coordination of Third Coast Percussion's appearance for this event.

Thank you to Gloria Dei Lutheran Church and Dr. Kevin Vaughn for their generous lending of the Johannaus electronic organ needed for *Tebillim*. I also want to thank the wonderful congregation at First Presbyterian Church Mishawaka, who have been so supportive of me these past three years.

Much thanks to my conducting colleagues for their support, especially assistant conductors Howard Eckdahl and Emmanuel De Leon, Jr.

Finally, a thank you to my family for being the backbone of my life, for supporting me, and for your encouragement over the years. Special thanks to Grandpa Frederick Logan for his support and motivation, and to Junghwa, for all the love and support you provide me with every day.

We offer a special thanks to the Elnora Hartman Stickley Scholarship Fund and the Institute for Scholarship in Liberal Arts at the University of Notre Dame for their generous support of this concert. We also extend thanks to Notre Dame's Office of Grants and Fellowships, and to consultant James Cotton.



SOUTH BEND AREA
MUSIC TEACHERS
ASSOCIATION INC.

Affiliated with Music Teachers National Association

THE ELNORA HARTMAN STICKLEY

SCHOLARSHIP FUND

PROVIDES COLLEGIATE SCHOLARSHIPS UP TO **\$5,000**

for area students, sponsors the Stickley Piano Competition, supports music teacher enrichments and continuing education, and sponsors local music events.

For more information, please visit our website:
sbamta.org

ARTS AND LETTERS



UNIVERSITY OF
NOTRE DAME

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/

For more information about Sacred Music at Notre Dame, please visit:
sacredmusic.nd.edu/