

Presents

Out of the Depths
A Masters Conducting Recital
Lorraine Mihaliak, *Conductor*
With
Concordia & Friends

Libro IV: Sfogava con le stelle, SV 78 (1603)

Claudio Monteverdi (1567 – 1643)

Margaret Foster, *soprano*
Mary Katherine Bucko, *soprano*
Christina Hera, *mezzo soprano*
Howard Eckdahl, *tenor*
Thomas Valle-Hoag, *bass*

Selva morale e spirituale, No. 17: Beatus vir
SV 268 (1640/41)
(Psalm 112)

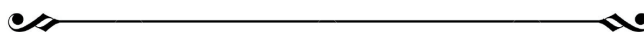
Claudio Monteverdi

Margaret Foster, *soprano*
Mary Katherine Bucko, *soprano*
Christina Hera, *mezzo soprano*
Howard Eckdahl, *tenor*
Thomas Valle-Hoag, *bass*

Aus der Tiefen rufe ich, Herr, zu dir.
BWV 131 (Mühlhausen, ca.1707)
(Psalm 130)

J.S. Bach (1685 – 1750)

Mary Katherine Bucko, *soprano* & Thomas Valle-Hoag, *bass*
Christina Herra, *mezzo soprano* & Howard Eckdahl, *tenor*



Which Was the Son of... (Reykjavík, 2000)

Arvo Pärt (1935)

Pater Noster (1880)

Giuseppe Verdi (1813 – 1901)

St. Mary's College, O'Laughlin Hall
Friday, November 13, 2020, 5:00PM

This is a degree recital for the Master of Sacred Music.

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Personnel

Lorraine Mihaliak, *Conductor*

Sacred Music at Notre Dame, Concordia Blue

Soprano

Mary Katherine Bucko, *soloist*
Margaret Foster, *soloist*
Leah Martin
Jessica Roberts

Tenor

Howard Eckdahl, *soloist*
Juan-Carlos Alarcon
Sounak Raj Das
Tucker Moore
Brandon Hollihan

Alto

Christina Hera, *soloist*
Jessica Carter
Margaret Werth
Eleni Taluzak

Bass

Thomas Valle-Hoag, *soloist*
Zach Pearson
Emmanuel de Leon, Jr.

Instrumentalists

Jennet Ingle, *oboe*
Steve Ingle, *bassoon*
Jameson Cooper, *violin*
Rachel Goff, *viola/violin*
Catherine O'Neill, *viola*
Emily Munn-Wood, *cello*
Benton Schmidt, *continuo & rehearsal accompanist*

Lorraine Mihaliak is a student of Dr. Nancy Menk

Program Notes

“Out of the depths I cry to you, O Lord, let your ears be attentive to the voice of my pleading” begins Psalm 130, a penitential prayer said in the night hours of the Divine Office. There are many ‘depths’ in our world and they are unique to each of us. Family strife, addictions, societal injustice, broken relationships and many others are never that far away. Humans fail and we know instinctively that merely human help is insufficient. We feel the need to reach up to our creator and savior and towards peace that is found in the Son of God. It is in this movement and our inherent desire to be grasped out of the darkness that we encounter the virtue of forgiveness and the awesome power of Love. Psalm 130, the basis of Bach’s cantata BWV 131, is the centerpiece of the program and is flanked by works that describe this movement (Part I) and forgiveness in God, our father (Part II).

The first part of the program features secular and sacred music from the 16th and 17th centuries. *Sfogava con le stelle* (“He vented to the stars”) comes from Monteverdi’s extensive collection of madrigals. This five-part piece from Libro IV distinguishes between moments of homophony, recitative, and free-flowing lines dramatizing the text about a lovesick soul. In addition to composing madrigals and pioneering the Baroque opera as a court musician, Monteverdi composed sacred music while serving as the *maestro di cappella* at St. Mark’s in Venice for 30 years. In his final years at St. Mark’s, now well into his 70s, Monteverdi created the *Selva morale e spirituale*, a book containing a wide variety of sacred works in multiple genres and with various instrumentation. *Beatus Vir* (“Blessed in the Man”), based on Psalm 112, is part of this collection. Monteverdi reused material from his seventh book of madrigals in this sacred motet.

Aus der Tiefen, BWV 131 (“Out of the Depths”) is arguably J.S. Bach’s earliest known cantata. He composed it while working as an organist in Mühlhausen in his 20s. The work is characterized by three fugues with two duets in between which feature the chorale tune sung over an elaborate solo line in a lower range. There is no record as to what occasion this cantata was written for, but the feeling behind the music is clear. The devastation in the opening movement shifts to a mood of hopefulness in the second fugue with the words “I await the Lord, my soul waits, and I hope in His word.” Contrary to many of Bach’s other cantatas, this work does not end with a restatement of the chorale tune, nor in any definitive way. Instead the last fugue ends suspensefully on the dominant, further emphasizing Israel’s wait for the Lord and hope in His coming.

The second part of this program presents two contrasting works that focus on God the Father; the first with regard to Christ’s direct lineage to the Father, and the second from the perspective of ‘Our Father.’ After receiving a commission from the city of Reykjavík, Estonian composer Arvo Pärt chose to set the genealogy of Christ to music for the *European Capital of Culture 2000 programme, Voices of Europe. Which Was the Son of...* includes all 77 names of Christ’s lineage from the Gospel of Luke. Pärt’s decision was partly inspired by Iceland’s

traditional system of naming. The work was first performed by choristers from nine European capitals which led to the decision for the text to be in English. This work is a prime example of the composer's tintinnabuli style, a compositional technique that begins with a single line of music that moves in stepwise motion or outlines triads before splitting into many lines to create a complex sound of revolving colors and sonorities. The chant-like beginning of the genealogy sung by lowest voices shows its roots in Gregorian chant, which had previously inspired the composer to pioneer the tintinnabuli style in 1976.

Pater Noster is one of only three works composed for unaccompanied choir by the opera giant, Giuseppe Verdi. It was written following his Requiem and at the very end of his musical career. Verdi combines a number of styles, including Wagnerian leitmotifs, in the three references to "The Father," with sections of Palestrinian polyphony and his own method of stringing together unique and complex harmonies without resolving them until the end. This work is suitable to be performed on the stage or as part of a liturgy for the church. The text is an adaptation of a passage from Dante's *Inferno*, Book II: Purgatorio, where the souls in the first circle of Purgatory reflect on the sin of pride. The work is sung in Italian and closely follows the traditional prayer, perhaps the reason behind the Latin title.

Texts and Translations

BEATUS VIR — Psalm 112

*Beatus vir, qui timet Dominum:
In mandatis eius rolet nimis.
Potens in terra erit semen eius;
Generatio rectorum benedicetur.
Gloria et divitiae in domo eius;
Et justitia eius manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
Misericors, et miserator et justus.
Jucundus homo qui miseretur et commodat.
Disponet sermones suos in iudicio:
Quia in aeternum non commovebitur.
In memoria aeterna erit justus.
Ab auditione mala non timebit.
Paratum cor eius sperare in Domino;
Confirmatum est, cor eius:
Non commovebitur,
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus:
Justitia eius manet in saeculum saeculi,
Cornu eius exaltabitur in gloria.
Peccator videbit, et irascetur;
Dentibus suis fremet et tabescet.
Desiderium peccatorum peribit.*

*Blessed is the man who fears the lord:
He delights greatly in his commandments.
His seed will be mighty on earth;
The generation of the upright will be blessed.
Wealth and riches are in his house;
And his righteousness endures for ever and ever.
Unto the upright there arises light in the darkness:
He is gracious, and full of compassion, and righteous.
Good is the man who is full of compassion and lends.
He will guide his affairs with discretion:
Because he will not be moved forever.
The righteous will be in everlasting remembrance.
He will not be afraid of evil tidings.
His heart is fixed, trusting in the lord;
His heart is established:
He will not be moved,
Until he gazes at his enemies.
He has dispersed, he has given to the poor:
His righteousness endures for ever and ever,
The strength of his soul will be exalted with honour.
The sinner will see it, and will be grieved;
He will gnash with his teeth, and melt away.*

LIBRO IV: SFOGAVA CON LE STELLE

A lovesick man cried out to the stars of his pain beneath the night sky. And while watching them he spoke: "O, you beautiful images of my beloved, who I adore, just as you reveal your beauty to me by beaming so brightly, thus show her how I burn for her. With your golden countenance you could make her mild towards me, just as you make me love her.

AUS DER TIEFEN RUFTE ICH, HERR, ZU DIR. Psalm 130 and verses of "Herr Jesu Christ, du höchstes Gut"

*Aus der Tiefen rufe ich, Herr, zu dir.
Herr, höre meine Stimme, laß deine Ohren merken auf
die Stimme meines Flehens!*

*So du willst, Herr, Sünde zurechnen, Herr, wer wird
bestehen?*

*Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Die weil du sie gebüßet hast*

*Out of the depths I call, Lord, to You.
Lord, hear my voice, let Your ears take note of the
sound of my pleas!*

*If thus You choose, Lord, to account for sins, Lord, who
could remain?*

*Have mercy on me burdened so,
take them out of my heart,
since you have atoned for them*

Am Holz mit Todesschmerzen,
Denn bei dir ist die Vergebung, daß man dich fürchte.
Auf daß ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.

*Ich harre des Herrn, meine Seele harret, und ich hoffe
auf sein Wort.*

*Meine Seele wartet auf den Herrn von einer
Morgenwache bis zu der andern.*

Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.

*Israel hoffe auf den Herrn; denn bei dem Herrn ist die
Gnade und viel Erlösung bei ihm.
Und er wird Israel erlösen aus allen seinen Sünden.*

on the wood with deathly agonies,
For forgiveness is with You, so that You might be held
in awe.
so that, for great woe
I might not perish in my sins,
nor eternally despair.

*I await the Lord, my soul waits, and I hope in His
word.*

*My soul waits for the Lord from one morning watch to
the other.*

*And since in my mind,
as I lamented before,
I am also a troubled sinner,
whose conscience gnaws him,
and would gladly, in Your blood
be washed clean of sin,
like David and Manassah.*

*Israel hopes in the Lord; for mercy is with the Lord and
much redemption.
And He will redeem Israel from all its sins.*

WHICH WAS THE SON OF... Luke 3:23-38

*And Jesus himself began to be about thirty years of
age, being (as was supposed) the son of Joseph,
which was the son of Heli,*

²⁴ *Which was the son of Matthat,
which was the son of Levi,*

*which was the son of Melchi,
which was the son of Janna,
which was the son of Joseph,*

²⁵ *Which was the son of Mattathias,
which was the son of Amos,
which was the son of Naum,*

*which was the son of Esli,
which was the son of Nagge,*

²⁶ *Which was the son of Maath,
which was the son of Mattathias,
which was the son of Semei,*

*which was the son of Joseph,
which was the son of Juda,*

²⁷ *Which was the son of Joanna,
which was the son of Rhesa,
which was the son of Zorobabel,*

*which was the son of Salathiel,
which was the son of Neri,*

²⁸ *Which was the son of Melchi,
which was the son of Addi,*

³¹ *Which was the son of Melea,
which was the son of Menan,
which was the son of Mattatha,*

*which was the son of Nathan,
which was the son of David,*

³² *Which was the son of Jesse,
which was the son of Obed,
which was the son of Booz,*

*which was the son of Salmon,
which was the son of Naasson,*

³³ *Which was the son of Aminadab,
which was the son of Aram,
which was the son of Esrom,*

*which was the son of Phares,
which was the son of Juda,*

³⁴ *Which was the son of Jacob,
which was the son of Isaac,
which was the son of Abraham,*

*which was the son of Thara,
which was the son of Nachor,*

³⁵ *Which was the son of Saruch,
which was the son of Ragau,
which was the son of Phalec,*

*which was the son of Heber,
which was the son of Sala,*

which was the son of Cosam,
which was the son of Elmodam,
which was the son of Er,
²⁹ Which was the son of Jose,
which was the son of Eliezer,
which was the son of Jorim,
which was the son of Matthat,
which was the son of Levi,
³⁰ Which was the son of Simeon,
which was the son of Juda,
which was the son of Joseph,
which was the son of Jonan,
which was the son of Eliakim,

³⁶ Which was the son of Cainan,
which was the son of Arphaxad,
which was the son of Sem,
which was the son of Noe,
which was the son of Lamech,
³⁷ Which was the son of Mathusala,
which was the son of Enoch,
which was the son of Jared,
which was the son of Maleleel,
which was the son of Cainan,
³⁸ Which was the son of Enos,
which was the son of Seth,
which was the son of Adam,
which was the son of God.

PATER NOSTER — From *La Divina Commedia: Purgatorio, Canto XI, lines 1-12.*

*O Padre nostro, che ne' cieli stai,
Santificato sia sempre il tuo nome.
E laude e grazia di ciò che ci fai.*

*O our Father, who art in heaven,
hallowed be thy name always,
and praise and thanks be for everything that thou doest.*

*Avenga il regno tuo, siccome pone
Questa orazion: tua volontà si faccia,
Siccome in cielo, in terra in unione.*

*Thy kingdom come, as this prayer entreats:
Thy will be done,
On earth, as it is in heaven.*

*Padre, dà oggi a noi pane, e ti piaccia
Che ne perdoni li peccati nostri;
Né cosa noi facciam che ti dispiaccia.*

*Father, give us this day our daily bread,
and may it please thee to forgive us our sins:
and let us not do anything that displeases thee.*

*E che noi perdoniam, tu ti dimostri
Esempio a noi per la tua gran virtute;
Acciò dal rio nemico ognun si schiostri.*

*And in order that we may forgive, thou makest thyself
an example to us through thy great goodness;
so that we can all escape from the cruel enemy.*

*Divino Padre, pien d'ogni salute,
Ancor ci guarda dalla tentazione
Dell'infernal nemico e sue ferrute.*

*Heavenly Father, fount of all salvation,
keep us always from temptation,
from the satanic enemy and his onslaughts.*

*si che a te facciamo orazione,
Che meritiam tua grazia, e il regno vostro
A posseder vegniam con divozione.*

*As we pray to thee
that we may deserve thy grace
and that we may devoutly enter into thy kingdom,*

*Preghiamo re di gloria e signor nostro,
Che tu ci guardi da dolore: e fitto
La mente abbiamo in te, col volto prostro.*

*we beg thee, King of Glory and our Lord,
to preserve us from sorrow: and we have
our minds fixed on thee, with head lowered.*

Amen.

Amen.

Acknowledgements

I would like to express my deepest gratitude to the University of Notre Dame and all the faculty and staff in the Sacred Music Program for their boundless support. In a special way, I am grateful to my teachers Dr. Nancy Menk, Dr. Mark Doerries, and Dr. Carmen-Helena Téllez for their guidance and mentorship.

I am grateful to my colleagues and friends in the Sacred Music Program and campus community for their positive energy and uplifting presence throughout this semester. Today's program would not have been possible without the dedication of choir members who brought their best to every rehearsal despite the cold temperatures, sudden wind, and other surprises while rehearsing in the stadium. Thanks also to the members of Concordia Blue and the ensemble who always came early to help me prepare the rehearsal space.

And a dear thanks to my parents, brothers, and sisters whose unwavering faith in me has led me to this stage today. This program was inspired by my father who taught us as children how to pray the Divine Office and whose voice I hear with the words "out of the depths."

Pax Domini.