



presents

Music for a Hurting World

A Master's Conducting Recital

David Marshall, *conductor*

with

SMND Concordia Blue

[Link to scores <https://rb.gy/vfaffh>](https://rb.gy/vfaffh)

Ant. O frondens virga

Hildegard von Bingen (1098 - 1179)

Ed. David Marshall

Featuring the women of Concordia Blue

David Marshall, *RAV Vast*

Littanie a 4 della Beata Maria Virgine

Isabella Leonarda (1620 - 1704)

Ed. Henry Lebedinsky and David Marshall

Mary Katherine Bucko, *soprano*

Christina Hera, *mezzo-soprano*

Sounak "Raj" Das, *tenor*

Thomas Valle-Hoag, *baritone*

Stabat mater

Pedro de Escobar (1465 - 1535)

Sounak "Raj" Das, *alto*

Howard Eckdahl, Jude Nwankwo, *tenor*

Thomas Valle-Hoag, *baritone*

Emmanuel de Leon Jr., Adrian Volovets, *bass*

Spernit deus

Music: Claudio Monteverdi (1567 - 1643)

Text: Aquilino Coppini (d.1629)

Missa Brevis in D minor KV 65 (61a)

Wolfgang Amadeus Mozart (1756-1791)

Margaret Foster, *soprano*

Christina Hera, *Mezzo-soprano*

Sounak "Raj" Das, *tenor*

Thomas Valle-Hoag, *baritone*

Versa est in luctum

Alonso Lobo (1555 - 1617)

Ныне отпускаеши

(Níñe Otpushcháyesĭ)

Alexander Gretchaninoff (1864 - 1956)

Leighton Concert Hall, DeBartolo Performing Arts Center, University of Notre Dame

Friday, March 5, 6:30 PM

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.

Personnel

Sacred Music at Notre Dame Concordia Blue

David Marshall, *conductor*

Dr. Junghwa Lee, *rehearsal pianist*

Soprano

Mary Katherine Bucko - MSM

Margaret Foster - MSM

Leah Martin - DMA

Jessica Roberts

Alto

Christina Hera - MSM

Margaret Werth - MSM

Eleni Taluzak

Lorraine Mihaliak* - MSM

Tenor

Raj Das - MSM

Howard Eckdahl* - DMA

Jude Nwankwo* - MSM

Bass

Thomas Valle-Hoag - MSM

Adrian Volovets - MSM

Emmanuel de Leon Jr.* - DMA

Ritornello Ensemble

Roshan Chakane - DMA, *organ*

Jameson Cooper, *violin I*

Sarah Betts, *violin II*

Hyun Jin Lee, *viola*

Jaqueline Choi, *cello*

Brian Johnston, *tenor trombone*

Andy Rozsa, *bass trombone*

Dr. Rose Wollman, *ritornello ensemble coordinator*

David Marshall is a student of Dr. Nancy Menk.

*assistant conductors

Since the majority of the audience for this recital will be viewing the performance digitally, this program includes links to scores that are able to be freely distributed according to their respective copyrights.

Texts and Translations

O frondens virga

[Link to score](#)

O frondens virga,	O leafy branch
in tua nobilitate stans	standing in your nobility
sicut aurora procedit:	as the dawn breaks:
nunc gaude et laetare	now rejoice and be glad,
et nos debiles dignare	and our frailties think worthy
a mala consuetudine liberare	from our evil habits liberate
atque manum tuam porrigere	and stretch forth your hand
ad erigendum nos.	to raise us up

Litany of the Blessed Virgin Mary

[Link to score](#)

Kyrie, eleison.	Lord, have mercy
R. Christe, eleison.	R. Christ, have mercy
Kyrie, eleison.	Lord, have mercy
Christe, audi nos.	Christ, hear us.
R. Christe, exaudi nos.	R. Christ, hear us.
Pater de caelis, Deus,	God the Father of Heaven,
R. miserere nobis.	R. have mercy on us
Fili, Redemptor mundi, Deus,	God the Son, Redeemer of the world,
R. miserere nobis.	R. have mercy on us.
Spiritus Sancte Deus,	God the Holy Spirit,
R. miserere nobis.	R. have mercy on us.
Sancta Trinitas, unus Deus,	Holy Trinity, one God,
R. miserere nobis.	R. have mercy on us.

Sancta Maria,
R. ora pro nobis.
Sancta Dei Genetrix,
R. ora pro nobis.
Sancta Virgo Virginum,
R. ora pro nobis.
Mater Christi,
R. ora pro nobis.
Mater Divinae Gratiae,
R. ora pro nobis.

Holy Mary,
R. pray for us.
Holy Mother of God,
R. pray for us.
Holy Virgin of Virgins,
R. pray for us.
Mother of Christ,
R. pray for us.
Mother of Divine Grace,
R. pray for us.

Mater Purissima,
R. ora pro nobis.
Mater castissima,
R. ora pro nobis.
Mater Inviolata,
R. ora pro nobis.
Mater Intemerata,
R. ora pro nobis.
Mater Amabilis,
R. ora pro nobis.
Mater Admirabilis,
R. ora pro nobis.
Mater Creatoris,
R. ora pro nobis.
Mater Salvatoris,
R. ora pro nobis.

Mother most Pure,
R. pray for us.
Mother most Chaste,
R. pray for us.
Mother Inviolata,
R. pray for us.
Mother undefiled,
R. pray for us.
Mother most Amiable,
R. pray for us.
Mother most Admirable,
R. pray for us.
Mother of our Creator,
R. pray for us.
Mother of our Savior,
R. pray for us.

Virgo Prudentissima,
R. ora pro nobis.
Virgo Veneranda,
R. ora pro nobis.
Virgo Praedicanda,
R. ora pro nobis.
Virgo Potens,
R. ora pro nobis.
Virgo Clemens,
R. ora pro nobis.

Virgin most Prudent,
R. pray for us.
Virgin most Venerable,
R. pray for us.
Virgin most Renowned,
R. pray for us.
Virgin most Powerful,
R. pray for us.
Virgin most Merciful,
R. pray for us.

Virgo Fidelis,
R. ora pro nobis.
Speculum Iustitiae,
R. ora pro nobis.
Sedes Sapientiae,
R. ora pro nobis.
Causa nostrae Laetitiae,
R. ora pro nobis.

Virgin most Faithful,
R. pray for us.
Mirror of Justice,
R. pray for us.
Seat of Wisdom,
R. pray for us.
Cause of our Joy,
R. pray for us.

Vas Spirituale,
R. ora pro nobis.
Vas Honorabile,
R. ora pro nobis.
Vas Insigne Devotionis,
R. ora pro nobis.

Spiritual Vessel,
R. pray for us.
Vessel of Honor,
R. pray for us.
Singular Vessel of Devotion,
R. pray for us.

Rosa Mystica,
R. ora pro nobis.
Turris Davidica,
R. ora pro nobis.
Turris Eburnea,
R. ora pro nobis.
Domus aurea,
R. ora pro nobis.
Foederis Arca,
R. ora pro nobis.
Ianua caeli,
R. ora pro nobis.
Stella Matutina,
R. ora pro nobis.

Mystical Rose,
R. pray for us.
Tower of David,
R. pray for us.
Tower of Ivory,
R. pray for us.
House of Gold,
R. pray for us.
Ark of the Covenant,
R. pray for us.
Gate of Heaven,
R. pray for us.
Morning Star,
R. pray for us.

Salus Infirmorum,
R. ora pro nobis.
Refugium Peccatorum,
R. ora pro nobis.
Consolatrix Afflictorum,
R. ora pro nobis.

Health of the Sick,
R. pray for us.
Refuge of Sinners,
R. pray for us.
Comforter of the Afflicted,
R. pray for us.

Auxilium Christianorum, R. ora pro nobis.	Help of Christians, R. pray for us.
Regina Angelorum, R. ora pro nobis.	Queen of Angels, R. pray for us.
Regina Patriarcharum, R. ora pro nobis.	Queen of Patriarchs, R. pray for us.
Regina Prophetarum, R. ora pro nobis.	Queen of Prophets, R. pray for us.
Regina Apostolorum, R. ora pro nobis.	Queen of Apostles, R. pray for us.
Regina Martyrum, R. ora pro nobis.	Queen of Martyrs, R. pray for us.
Regina Confessorum, R. ora pro nobis.	Queen of Confessors, R. pray for us.
Regina Virginum, R. ora pro nobis.	Queen of Virgins, R. pray for us.
Regina Sanctorum omnium, R. ora pro nobis.	Queen of all Saints, R. pray for us.

Agnus Dei, qui tollis peccata mundi, R. parce nobis, Domine.	Lamb of God, who takes away the sins of the world, R. spare us, O Lord.
Agnus Dei, qui tollis peccata mundi, R. exaudi nos, Domine.	Lamb of God, who takes away the sins of the world, R. graciously hear us, O Lord.
Agnus Dei, qui tollis peccata mundi, R. miserere nobis.	Lamb of God, who takes away the sins of the world, R. have mercy on us.

Stabat Mater

Stabat mater dolorosa iuxta crucem lacrimosa dum pendebat filius	The sorrowful mother stands near the cross weeping while her son hangs
Cujus animam gementem contristatam etcdolentem pertransivit gladius.	Whose spirit cried out afflicted and sorrowful Passed through by the sword

Spernit Deus

[Link to score](#)

Spernit Deus cor durum,
quod nulla pietate moveatur,
quod in duritie sua laetetur.

God spurns the hard heart
which is moved by no devotion,
which luxuriates in its hardness.

Visne frui pio eius amore
gloriosas que sedes possidere?

Do you not want to enjoy his devout love
and inherit His glorious thrones?

Frangere duritiem pectoris tui
pietatem que cole.

Break the hardness of your heart
and cultivate tenderness.

Quod si persistere vis in peccato,
fiet rigida tibi maiestas illa
et condemnabit animam tuam inquinatam,
tuque subibis, miser, ignem æternum.

For if you wish to persist in sin
that majesty will become rigid toward you
and will condemn your polluted soul,
and you, wretch, will enter eternal fire.

Ma tu piu (original text of "Spernit Deus")

Ma tu, più che mai dura,
favilla di pietà non senti ancora;
anzi t'inaspri più,
quanto più prego.

But you, harder of heart than ever,
still feel not a spark of pity;
indeed the more I beg,
the more unrelenting you become.

Così senza parlar, dunque, m'ascolti?
A chi parlo infelice?
A un muto sasso?

Can you then hear me and say nothing?
To whom do I, poor wretch, speak?
A dumb rock?

S'altro non mi vòl dir, dimm'almen: mori!
E morir mi vedrai.

If nothing else, at least say to me: 'die!'
And you will see me perish.

Quest'è ben, empio Amor, miseria estrema:
che sì riggida ninfa non mi risponda
e l'armi d'una sola sdegno e cruda voce
sdegni di proferire al mio morire.

Wicked Love, this is truly dreadful misery:
this unfeeling nymph answers me not
and you even deny me the weapons of a cruel
and angry voice at my death

Missa Brevis

[Link to score](#)

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord have mercy
Christ have mercy
Lord have mercy

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex celestis,
Deus Pater omnipotens.
Domine Deus unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
sucipe deprecationem nostram.
Qui sedes ad dexteram patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe;
Cum sancto spiritu in gloria Dei Patris.
Amen.

Glory to God in the Highest,
and on Earth peace to people of good will.
We praise you,
we bless you,
we adore you,
we glorify you.
We give you thanks for your great glory.
Lord God, heavenly king,
God almighty Father.
Lord Jesus Christ, Only Begotten Son.
Lord God, Lamb of God, Son of the Father.
You take away the sins of the world,
have mercy on us.
You take away the sins of the world,
receive our prayer
You are seated at the Father's right hand,
have mercy on us.
For you alone are holy.
You alone are Lord.
You alone are Most High, Jesus Christ;
With the Holy Spirit in the glory of God the Father.
Amen.

Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum;
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum non factum;
Consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis;

Et incarnatus est de Spiritu Sancto,
ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas;

Et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos.
Cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem,
qui ex Patre Filioque procedit;
Qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.

I believe in one God;
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.

And in one Lord Jesus Christ,
the only begotten Son of God;
Born of the Father before all ages;
God of God, light of light,
true God from true God.
begotten not made;
Consubstantial with the Father;
Through whom all things were made.
Who for us men,
and for our salvation
descended from heaven;

And was incarnate by the Holy Spirit,
of the Virgin Mary, and became man.
He was also crucified for us
under Pontius Pilate,
suffered and was buried.
And rose again on the third day
in accordance with the Scriptures;

And ascended into heaven,
sits at the right hand of the Father;
And He shall come again with glory
to judge the living and the dead.
His kingdom will have no end.

I believe in the Holy Spirit,
the Lord and giver of life,
Who proceeds from the Father and the Son;
Who with the Father and the Son together
is worshipped and glorified;
Who has spoken through the Prophets.

Et unam sanctam catholicam,
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Agnus Dei,
qui tollis peccata mundi:
Dona nobis pacem.

Versa est in luctum

[Link to score](#)

Job 30:31

Versa est in luctum cithara mea,
et organum meum in vocem flentium.

Job 7:16

Parce mihi Domine,
nihil enim sunt dies mei.

And one, holy, catholic,
and apostolic Church.
I confess one baptism
for the remission of sins.
And I look forward to the resurrection of the dead
and the life of the world to come.
Amen.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Your glory.
Hosanna in the highest.

Blessed is He who comes
in the name of the Lord
Hosanna in the highest

Lamb of God,
who takes away the sins of the world:
have mercy on us.

Lamb of God,
who takes away the sins of the world:
have mercy on us.

Lamb of God,
who takes away the sins of the world:
Grant us peace.

Job 30:31

Turned to mourning is my harp,
and my flute to a weeping voice.

Job 7:16

Spare me, O Lord,
for my days are as nothing.

Ныне отпускаеши (Níne Otpushcháyeshi)

Ныне отпускаеши

Nine otpushchayeshi

Now let go

раба Твоего, Владыко,

raba Tvoeyego, Vladiko,

servant your Lord

по глаголу Твоему, с миром,

po glagolu Tvoeyemu s mirom,

By word your in peace

яко видеста очи мои спасение Твое,

yako videsta ochi moi spaseniye Tvoeye,

for seen eyes my glory your

еже еси уготовал,

yezhe yesi ugotoval

Which you prepared

пред лицом всех людей,

pred litsem vseh liudey,

before face all people

свет во откровение языков

svet vo otkroveniye yazikov,

light of revelation languages,

и славу людей Твоих Израиля.

i slavu liudey Tvoih Izrailia.

and glory people your Israel

Canticle of Simeon, Roman Breviary translation

Lord, now you let your servant go in peace;
your word has been fulfilled:

my own eyes have seen the salvation
which you have prepared in the sight of every people:

a light to reveal you to the nations
and the glory of your people Israel.

Program Notes

This program is conceived as a musical, liturgical, and prayerful synthesis of music from different times and geographies that can help us reflect on the time we are in now: A recently invented instrument, the RAV Vast, is making its debut on Notre Dame's stage to accompany chant from one of the earliest known composers of Western music; a passionate madrigal from the secular world meets spiritual conversion in its text; and a beautifully fulfilling Russian setting of the Canticum of Simeon closes the evening. The expressive styles of this repertoire range from raw expressions of anguish and mourning in Spanish polyphony to the refined musical conventions of a Mass fit for Lent. I invite you to enter with us into this music to ponder the times in which we are living, contemplatively praying with Mary and the Saints for the souls of those both living in the world and those who have departed.

The liturgy of Lauds welcomes the dawn of a new day. Just as each psalm in the liturgy begins with an antiphon, so too, we preface these musical prayers with a morning antiphon addressed to the Blessed Virgin Mary:

Hildegard von Bingen, O Frondens Virga

With 73 extant musical compositions, Hildegard von Bingen is known as one of the earliest named composers in Western Music history. She was also highly regarded in her lifetime as a prophetess and healer, and in 2012 was named a Doctor of the Church by Pope Benedict XVI. After a surge in musicological scholarship in the 1900s, many editions, translations, and analyses of Hildegard's works have allowed musicians to resurrect the flowing, unique melodies preserved in the two manuscripts that have withstood the test of time. This particular antiphon is part of Hildegard's collection of antiphons addressing the Blessed Virgin Mary. In preparing to perform this piece, great care has been taken to realize the nuances of the original neumatic notation as much as possible.

Although there is no indication of instrumental accompaniment in the original manuscripts, this is a unique opportunity to introduce a new instrument to the stage--the RAV Vast steel tongue drum. Invented in Perm, Russia in 2013, this drum is part of a wave of new steel drum inventions that are becoming famous for their ethereal, pleasant tone. As a Catholic musician, I have enjoyed exploring how this instrument is particularly well suited to promote sacred and prayerful atmospheres in liturgy, meditation, retreats, and now in concert.

Isabella Leonarda, Litany a 4 della BVM

Isabella Leonarda played a musically prolific role along with many other women composers emerging in the 17th century. Living in a time when vast inequality between women and men was normalized, Leonarda was able to learn and publish music aided by her aristocratic upbringing and religious vocation as an Ursuline nun.

Among the many litanies of the Blessed Virgin Mary in the Church, the Litany of Loreto is the only one approved for liturgical use. This piece would have been and still can be a fitting setting of the Marian litany during the mass and divine office of Marian feast days. It consists of six thematic Marian sections book-ended by supplications to God the Father, Son, and Holy Spirit. The inner textual sections beg Mary's intercession through focusing on many of her unique aspects:

1. Mary's holiness ("sancta...")
2. Mary as mother ("mater...")
3. Mary as virgin ("virgo...")
4. Various typological and mystical symbols of Mary
5. Mary as helper
6. Mary as queen ("Regina...")

The music helps to articulate distinctions between some sections as well as the interconnectedness of others. The introductory *kyrie* section begins *tutti* with both antiphonal (call-and-response) and imitative textures in the choir. The music transitions from rolling triple meter to a more stately duple meter for Mary's holy and motherly titles. There is a noticeable transition to homophonic texture and triple meter for the virginal titles, ending with a massive melisma in the bass against a very long note in the tenor. Reiterating the word "vas" gives prominence to Mary's title as a vessel of the uncontainable spirit of God.

The section of *Mary as helper* is unique in that it is one of the few clear inner transitions where the textual transition coincides with a musical change of tempo and texture. Coming out of a florid solo section of symbolic titles, the titles regarding Mary's relation to human frailty (sickness, sin, and affliction) take on a more somber, supplicatory tone, portrayed by the *adagio* tempo marking and *tutti* homophony. The music quickly bounces back from this earnest section to a peppy triple meter as the text links Mary as helper of Christians with her many titles as queen.

Pedro de Escobar, Stabat Mater

Pedro de Escobar is one of the early Spanish composers around the turn of the 16th century who helped develop the techniques of polyphonic composing. In this haunting setting of the first two verses of the *Stabat mater* hymn, the music uses painfully beautiful suspensions that release into stable perfect intervals. The abundance of perfect fifths and octaves can make this music, as well as the music of his contemporaries such as Des Prez and Peñalosa, seem more unrefined than the music of Lobo, Victoria, and Palestrina later in the 16th century.

This raw quality accentuates the distressed text of the hymn. The first phrase begins with a piercing open fifth with no third present to soften the chord. Each phrase of text is treated as its own arc with beginning, climax, and cadence. There is an especially heightened moment on the word “filius” (son) as the voices climb over each other to a climax before falling back to end the first verse. The piece uses sighing melismatic voices on the last syllable of text to create a mournful ending.

Claudio Monteverdi, Spemnit Deus

Composing in the turn of the 17th century, Claudio Monteverdi often employed every musical technique at his disposal in service to creating his brilliant madrigals. This particular spiritual madrigal employs a similar approach as Escobar in using an open fifth followed by brilliant dissonance to accentuate an enraged text. The music quickly throws away this antiquated style and adopts a softer homophonic texture for a short time before switching to stratified imitation. This particular performance uses the common historic practice of *colla parte* instrumentation whereby the instruments play along with the vocal parts to add color.

Monteverdi and Aquilino Coppini knew each other and grew as friends while in Milan. As a professor of rhetoric, Coppini was especially fond of word crafting with Latin texts. The text he composed for this and 37 more Monteverdi madrigals masterfully aligns in meaning with the original text, successfully redirecting the emotionally charged character of the music toward a more spiritual end. It would seem quite out of character, especially in counter-reformation Italy, to perform such emotionally charged spiritual madrigals during a liturgy. During this period, the Catholic Church was actually consciously trying to purify and refine the sacredness of its art and music. Frederico Borromeo, the archbishop of Milan, however, was interested in

appropriating high-quality arts to serve the Church, even from among the secular sectors. According to the dedication imprint of the first book of contrafacta, Coppini encouraged the bishop to use the collection during mass at Milan Cathedral. Although this possibility can't be ruled out, the next batch of madrigals dedicated in 1608 is addressed to the Augustinian nuns of St. Marta in Milan. This convent was known for their veneration and emulation of St. Veronica, who was famous for her ecstasies and visions at the convent in the later 16th century. No doubt, these emotionally charged spiritual madrigals could have been used in devotional sessions where the nuns sought to lose themselves in the Holy Spirit.

Wolfgang Amadeus Mozart, Missa Brevis in D Minor

Mozart's Missa Brevis in D Minor is the second of nine Missae breves that he composed for Salzburg Cathedral. They were intended for ordinary Sundays when there wasn't a special feast day, and there were seldom extra instruments. This particular mass is one of only three Mozart composed in the minor mode, most likely for the Lenten season. Two independent violin parts provide tasteful embellishment, and three trombone parts double the lower voices. For this performance, I have substituted a viola for the original alto trombone part to make up for a lack of alto trombones in modern times.

This mass incorporates many of the conventional compositional techniques that characterize a mass from this time period. The Kyrie begins with a slow introduction, then quickly transitions to a stately allegro section in triple meter. Both the Gloria and Credo don't indicate incipit text because it is assumed the performers know from experience to sing the chant needed to begin these sections. A fugue marks the closing of each of these sections, which both start with *allegro moderato* tempo markings. There is a lot of text painting in the Credo, including an imitative descending passage on "descendit" (descended). The *Adagio* section brings a more contemplative mood to dwell on Jesus's incarnation, crucifixion, and death, and the violins flourish the music into excited triple meter at His resurrection. The music alludes to the "king of kings" section of Handel's *Hallelujah chorus* when the sopranos shoot out of the texture to exclaim "cujus regni non erit finis" (whose reign will never end), and the full choir responds. Sighing gestures in the violins of the Sanctus section call to mind the musical texture of the very final piece of music Mozart would ever write, the Lacrymosa section of his famous *Requiem in D Minor*. The Benedictus follows musical conventions of the time by setting the text

as a soprano-alto duet, then repeating verbatim the “hosanna in excelsis” from the Sanctus section. It is important to note that, although the Agnus Dei closes with a clear cadence, this cadence is not meant to be so large as to close the entire mass. Although the musical setting of the ordinary of the mass stops here, the liturgy would have kept going through until the priest’s “ite missa est”.

Alonso Lobo, *Versa est in luctum*

Lobo’s setting of the text from *Versa est in luctum* was composed upon the death of king Phillip II of Spain in 1598. This special motet was composed for the period between the post-requiem sermon and the absolution, rather than during the requiem mass itself. Written for six voices, Lobo’s approach displays many characteristics of counter-reformation Spanish polyphony. From the first phrase, the musical lines intensify the meaning of the text through weeping descending lines into heart-wrenching dissonances. Each of the four main textual phrases are treated with a different melodic line, which is then imitated and developed as the piece unfolds.

Alonso Lobo began his musical training at age 11 as a choir boy at Seville Cathedral in Spain. After serving as a canon in the church at Osuna University where he got his *licenciado*, he was appointed to assist Francisco Guerrero at Seville Cathedral. In 1593 he rose to maestro de capilla of Toledo Cathedral. He exchanged many correspondences with Tomás Luis de Victoria, who considered him an equal in terms of musical prowess.

With its text of Job’s cries of exhortation to the Lord (Job 30:31, 7:16), this piece seems particularly fitting to sing in this dark winter of the COVID-19 pandemic. With so much death hitting so close to our hearts, it is grounding to have the opportunity to articulate our ineffable experiences through music and scripture.

Alexander Gretchaninoff, **Ныне отпускаеши (Níñe Otpushcháyesĭ)**

Before Tchaikovsky composed and won legal rights to have his “Liturgy of St. John Chrysostom” performed in 1979, the imperial chapel had the sole authority to compose and publish Russian Orthodox liturgical music. By the time Alexander Gretchaninoff began studying composition at St. Petersburg Conservatory with Nikolai Rimsky-Korsakoff in 1893, the time was ripe for new musical settings of Russian Orthodox liturgical texts. As one of the five members of the music composers’ group known as *The Mighty Handful*, Rimsky-Korsakoff was a primary leader in developing, defining, and teaching the distinctly Russian musical language clearly seen in Gretchaninoff’s composition.

Captivating textural techniques are clear right from the onset as the choir fans out into colorful harmony from a single octave at the beginning. Throughout the piece this fanning out and sharp contrasts of voicings, as well as exaggerated dynamic contrasts, give an emotional character appropriate to the Romantic Era. The piece’s harmonic language gives great freedom, especially to the bass voice, which is not restricted to singing mostly roots of the chords. Rather, the music seems to float free of harmonic grounding as chords effortlessly flow in various inversions. The sheer lowness of the bass voice adds gravitas to counterbalance the buoyant harmonies, as it is written to go down to a low B!

The Canticle of Simeon, which this piece so eloquently sets, is one of the final texts as part of the Compline service in the Christian Liturgy of the Hours, also known as the Divine Office. In the Russian Orthodox Church, this canticle is prayed just before the dismissal hymn as part of the All-night Vigil service which is seen as a single entity consisting of vespers, compline, matins, and lauds of the day. In this way, the night-time liturgy with its contemplation of peaceful death looks forward to the resurrection of the new dawn.

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