



Sacred Music
at Notre Dame

Presents

FLIGHT: Songs of Pilgrimage

A Masters Conducting Recital

Tucker Moore, *conductor*

Featuring the Concordia Vocal Ensemble and the Ritornello Strings

Be Like the Bird

Abbie Betinis
(b. 1980)

Habitare Fratres in Unum

Arvo Pärt
(b. 1935)

The Lamentations of Jeremiah the Prophet

Thomas Tallis
(c. 1505-1585)

To the Hands

Caroline Shaw
(b. 1982)

- I. Prelude
- II. *in medio* / in the midst
- III. Her beacon-hand beckons
- IV. ever ever ever
- V. Litany of the Displaced
- VI. i will hold you

Original projection design by Camilla Tassi

Når mitt øye trett av møye

Trad. Norwegian, arr. Tucker Moore
(b. 1992)

Blackbird

John Lennon and Paul McCartney, arr. Moore
(1940-1980; b. 1942)

LaBar Performance Hall – O'Neill Hall of Sacred Music
Friday, October 15, 2021; 7:30 PM

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

Tucker Moore is a student of Dr. Carmen-Helena Tellez.

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Personnel

Tucker Moore, *conductor*
Ellis Anderson, *rehearsal accompanist*
Emmanuel de Leon, Jr., *assistant conductor*

Concordia Vocal Ensemble

Soprano

Kristina Kummerer
Jessica Mattiace*
Lorilei McDermotte
Jessica Roberts
Margaret Werth

Alto

Brittney Hale
Grace Jackson
Loren Masanque*
Eleni Taluzek

Tenor

Ellis Anderson
Dallin Baldwin*
Sounak 'Raj' Das
Sean Martin

Bass

Emmanuel de Leon, Jr.*
Daniel Tucker
David Stultz
Adrian Volovets

Ritornello Strings

Rose Wollman, *Violin I*
Jessie Bennett, *Violin II*
Sarah Hill, *Viola*
Allison Chambers, *Cello*
Emily Krajewski, *Bass*

* Section Leader

FLIGHT: Translations

Be Like the Bird

Be like the bird that, pausing in her flight
awhile on thoughts too slight, feels them give
way beneath her – and sings –
knowing she hath wings.

Victor Hugo

Habitare Fratres in Unum

Се что добро, или что красно!
Но еже жити братии вкупе.
Яко миро на главе,
сходящее на браду,
браду Аарону,
сходящее на ометы
одежды его,
яко роса Аермонская
сходящая на горы Сионския,
яко тамо заповеда Господь
благословение и живот до века.

— Psalm 132 (133)

Behold, how good and how pleasant it is for
brethren to dwell together in unity!
It is like the precious ointment upon the head,
that ran down upon the beard,
even Aaron's beard: that went down to the
skirts of his garments;
As the dew of Hermon,
and as the dew that descended upon the
mountains of Zion:
for there the Lord commanded the blessing,
even life for evermore.

The Lamentations of Jeremiah the Prophet

Incipit lamentatio Ieremiae prophetae:
ALEPH. Quomodo sedet sola civitas plena
populo: facta est quasi vidua domina gentium,
princeps provinciarum facta est sub tributo.
BETH. Plorans ploravit in nocte, et lacrimae eius
in maxillis eius: non est qui consoletur eam ex
omnibus caris eius: omnes amici eius spreverunt
eam, et facti sunt ei inimici.
Ierusalem, Ierusalem, convertere ad Dominum
Deum tuum.

— Lamentations 1: 1-5

Here begin the Lamentations of Jeremiah the Prophet:
A. How doth the city sit solitary, that was full of
people! How is she become as a widow!
She that was great among the nations,
and princess among the provinces, how is she become
tributary.
B. She weepeth sore in the night, and her tears are on
her cheeks: among all her lovers she hath none to
comfort her: all her friends have dealt treacherously
with her, they are become her enemies.
Jerusalem, return unto the Lord thy God.

To the Hands

I: Prelude

[no text – choir on vowels only]

II: in medio / in the midst

quid sunt plagae istae	what are those wounds
quid sunt plagae istae in medio manuum tuarum	what are those wounds in the midst of your hands
in medio	in the midst
quid sunt plagae istae	what are those wounds
quid sunt plagae istae in medio manuum	what are those wounds in the midst of our hands
nostrarum	

— Zechariah 13:6, adapt. Caroline Shaw

III: Her beacon-hand beckons

Her beacon-hand beckons:
give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters feeling flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

— Caroline Shaw in response to “The New Colossus” by
Emma Lazarus, 1883

IV: ever ever ever

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap

ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs left for Elijah
where are they now
in caverna
in caverna

— Caroline Shaw; the final line is from Buxtehude's *Ad latus* — the line from the *Song of Songs*, *in foraminibus petrae, in caverna maceriae*, or “in the clefts of the rock, in the hollow of the cliff”

V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (<http://www.internal-displacement.org/global-figures> — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

VI. i will hold you

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you

in medio
in medio
in medio
in medio
in medio manuum tuarum

— Caroline Shaw

Når mitt øye trett av møye

Når mitt øye, trett av møye,
mørkt og vått av tåreregn,
ser med lengsel fra sitt fengsel
opp mot Salems blide egn,
å, hvor svinner da min ve
bare ved der opp å se!

Jeg fornemmer folkestemmer,
alle slags blant englers lyd,
som mitt øre snart skal høre
i Guds lovsangs fulle fryd –
Å, hvor sier da min sjel
verden gladelig farvel!

Ja, jeg skuer dine druer,
paradis, den livets frukt;
dine søte roser møte
neg alt nå med deres lukt,
gir til tidens åndedrag
evighetens luft og smak.

Lammets klare brudeskare
ser jeg midt i paradis,
ser den svømme som i strømme
av Guds glade lov og pris!
Snevre vei og korte tid,
å, hvor er din ende blid!

Nådens kilde, Jesus milde,
se hvordan det her er fatt!
Se hvor dines lengsel pines
nå i tidens mørke natt!
Når, o store Frelser, da
vil du hente meg herfra?

– *Hans Adolph Brorson*

When my eyes, grown sick of weeping
Wet and dark with raining tears,
Look with longing from their prison,
Up to glad Jerusalem.
Then my woes all pass away
Simply to look up and see!

I can hear them people singing
Every kind, the angel choirs,
Whom they're lifting up with ardor
In the joy of God's full praise.
Then how gladly says my soul,
To the world, farewell, farewell.

Yes, I see them, grapes of heaven
Paradise! The fruit of life.
And thy sweetest roses meeting
Me with all their fragrances
And the air we breathe each day
Smelling of eternity.

Then the Lamb's own bridal party
I can see in Paradise!
See them flowing like a river
Of sweet praise to the Lord.
Though we tread the narrow way
O what joy the end will be.

Source of grace, Jesus mild,
Who has won us heaven so dear
See how all your yearning pains me
now in the dark night!
When, O Savior
will you take me from here?

Blackbird

Blackbird singing in the dead of night
Take these broken wings and learn to fly
All your life you were only waiting for this moment to arise

Blackbird singing in the dead of night
Take these sunken eyes and learn to see
All your life you were only waiting for this moment to be free

Blackbird fly, blackbird fly
Into the light of a dark black night

Blackbird singing in the dead of night
Take these broken wings and learn to fly
All your life you were only waiting for this moment to arise

– *John Lennon & Paul McCartney, 1968*

Program Notes

“Developing countries continue to be drained of their best natural and human resources for the benefit of a few privileged markets. Wars only affect some regions of the world, yet weapons of war are produced and sold in other regions which are then unwilling to take in the refugees generated by these conflicts. Those who pay the price are always the little ones, the poor, the most vulnerable, who are prevented from sitting at the table and are left with the ‘crumbs’ of the banquet. Loving our neighbor means feeling compassion for the sufferings of our brothers and sisters, drawing close to them, touching their sores and sharing their stories, and thus manifesting concretely God’s tender love for them. This means being a neighbor to all those who are mistreated and abandoned on the streets of our world, soothing their wounds and bringing them to the nearest shelter, where their needs can be met.”

- Pope Francis, Homily at the Holy Mass on the
World Day of Migrants and Refugees; 29 September 2019

FLIGHT: Songs of Pilgrimage is an exploration of how poets and composers, through the conventions of their time, have told the story of “ever ever will i hold you, ever ever will i enfold you” – a text by composer Caroline Shaw and the poetic theme pervading this program. This program invites the listener to explore the role of individuals, communities, and countries in the resettlement of displaced people.

Abbie Betinis (b. 1980) is a composer based in St. Paul, Minnesota who is frequently commissioned by professional and amateur ensembles across the world, including the St. Olaf Choir, The Dale Warland Singers, and The Esoterics. *Be Like the Bird* is a melodic canon featuring a text by Victor Hugo that shares our concert program’s sense of flight. Betinis is the grand-niece of the Christmas carol composer Alfred S. Burt (“Caroling, Caroling”; “Star Carol”). She wrote *Be Like the Bird* in 2009, in the Burt family tradition of sending carols as Christmas cards, after completing cancer treatment for the second time. The haunting round finds its melodic peak on the word “sings.” The melody thereafter cascades, bringing to mind the image of birds taking wing to new destinations.

Arvo Pärt (b. 1935) composed *Habitare Fratres in Unum* in 2012 in honor of Józef Stanislaw Durek, the long-time editor of Pärt’s publisher, Universal Editions. The Arvo Pärt center describes this choral miniature as one of the few works by Pärt composed in an entirely major mode. Psalm 132 (133) describes the goodness of unity among people in such a way that no voice can dominate or is ever more important than another. A non-melodic, homophonic setting with no dynamic contrasts or climaxes such as *Habitare Fratres in Unum* creates an atmosphere of the unity and stillness among peoples described in the Psalm.

Thomas Tallis (ca. 1505-1585) was a prolific composer of sacred music in England during the tumultuous reigns of four successive monarchs, beginning with Henry VIII. Tallis, a gentleman of the Chapel Royal and a close musical companion to the throne, composed for the specific needs of the daily liturgies for the royal family. The diversity of Tallis’s oeuvre shows the parallel relationship with the distinct needs and parameters of Protestant and Catholic

liturgies. For example, his nine tunes for Archbishop Parker's Psalter, hymn-like settings in English, lie in stark contrast to compositions such as the 40-voice motet *Spem in alium* which was composed for Matins in the Sarum Rite, the Latin liturgy used before the English Reformation. His two settings of the *Lamentations of Jeremiah* are regarded as some of his finest compositions. The texts are taken from the liturgy for Holy Thursday and mourn the destruction of Jerusalem and the Temple by the Babylonians, with the consequent dispersion of the Jews through the world. Israel is called to remember its shining glory -- a glory now in tatters. The setting ends with a charge from the Book of Hosea: "Convert and return to the Lord your God." The *Lamentations* are from the early days of Elizabeth I's reign who, though Protestant, is known to have enjoyed polyphony set to Latin texts.

Caroline Shaw (b. 1982) became at the age of 30 the youngest winner of the Pulitzer Prize in Music in 2012 for her composition of the *Partita for 8 Voices*. Having collaborated with artists such as Kanye West, Roomful of Teeth, and the Baltimore Symphony Orchestra, Shaw's exploration of the human voice has resulted in ethereal works that stretch the imagination and technique of musicians and audiences alike. *To the Hands* was commissioned by The Crossing and their conductor Donald Nally in 2016 as a companion work to "Ad manus," a movement from Dietrich Buxtehude's 17th century masterpiece *Membra Jesu nostri*. *To the Hands* begins with melodic material from Buxtehude's setting. Shaw breaks the direct homage to Buxtehude to reveal her innovative musical language that describes, as she states, "the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises." The plainchant-inspired melody is accompanied by the disquiet and unsettled harmonies in the strings, leading to the central question of the work: "*quid sunt plagae istae in medio manuum tuarum,*" or, "what are these wounds in the midst of your hands?"

Caroline Shaw's own poetry in the third movement is a reflection on Emma Lazarus's sonnet engraved beneath the Statue of Liberty, famously beginning with the words "Give me your tired, your poor, / Your huddled masses yearning to breathe free." Frequently returning to the texts set by Buxtehude, Shaw's expertise and interest in the sound aesthetics of the late Renaissance and early Baroque is highlighted. The fourth movement is an intimate account of an old woman in her home, setting the table for dinner, only for her to discover that the chairs are empty. Shaw brings an allusion to the Passover tradition of leaving an untouched cup of wine for Elijah, who will one day return as an unknown guest, and for whom the door is left open. "*Where are they now?*" is the cry of the chorus, begging the listener to consider where her family has been, where they are now, and where they might be going. The fifth movement, spoken by the chorus atop modulating harmonies passed from one string instrument to the next, feature the global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 20/03/2016 at www.internal-displacement.org). Shaw writes that, "Sometimes data is the cruelest and most honest poetry." The work ends with a promise: "ever ever will i hold you, ever ever will i enfold you." These words are often spoken by governments and agencies to displaced persons throughout the world, but this promise of Lady Liberty's beacon hand is often rescinded in the guise of fiduciary responsibility and national security.

Camilla Tassi's projection design featured in this work bring life to the stories of migrants and refugees by paying close attention to the intricacies of the score and the poetry. While most people in this room cannot commiserate with the experience of a displaced person, Tassi's artful rendering of Shaw's music visualizes the experience of displaced persons in a humanistic and thoughtful manner.

Tucker Moore's arrangement of *Når mitt øye trett av møye*, being premiered on this program, is an arrangement of a Norwegian hymn that was first published in 1765. The text by the pietist bishop Hans Adolph Brorson calls attention to the idea that earthly life is a pilgrimage toward heaven from the very first stanza: "When my eye, weary of toil, dark and wet with tears of rain, looks with longing from its prison up towards the gentle region of Salem, oh how my woe fades just by looking there!" The hymn is a prayer drawing on each of the five senses; pilgrims can hear, smell, taste, feel, and see the beatific vision of the promised land of paradise.

Blackbird, also arranged by Moore, is a song by John Lennon and Paul McCartney from The Beatles' 1968 self-titled album. Characterized by its singable, haunting melody, *Blackbird* describes the discovery of joy in singing, flying, and landing safely. McCartney said in a 2005 documentary about The Beatles that the guitar accompaniment for *Blackbird* was inspired by Johann Sebastian Bach's Bourée in E Minor. McCartney also describes the meaning of the text in this way: "So, I was doing explanations, and I actually just remembered why I'd written *Blackbird*, you know, that I'd been, I was in Scotland playing on my guitar, and I remembered this whole idea of 'you were only waiting for this moment to arise' was about, you know, the Black people's struggle in the southern states, and I was using the symbolism of a blackbird." The struggle for safety, freedom, and rest is soothed by the songs of a male common Blackbird in the background, replicated in this arrangement.

Collaborator Biography

Camilla Tassi is a projection designer and musician from Florence, Italy. Design credits include Monteverdi's *L'Orfeo (Apollo's Fire)*, Pollock's *Stinney (PROTOTYPE NYC)*, Stravinsky's *Le Rossignol (Yale Opera)*, Talbot's *Path of Miracles (Conspirare)*, Carissimi's *Jepthe (Hopkins Center for the Arts)* and Mozart's *Magic Flute (Berlin Opera Academy)*. She has filmed and produced video for groups including the Washington Chorus, Les Délices, Princeton Festival, and Chicago Ear Taxi Festival.

She has directed and produced performances of period and contemporary works, including a joint theater and opera presentation of Tennessee Williams and Larry Delinger's *Talk to Me Like the Rain*. As an Italian coach, she has created program translations for Carnegie Hall (*L'Arpeggiata*) and sings with the Yale Schola Cantorum. Tassi holds degrees in Computer Science & Music from the University of Notre Dame, Digital Musics from Dartmouth, and is an MFA Candidate at Yale in Projection Design. <http://camillatassi.com>

Acknowledgements

I would like to express my deepest gratitude to my family for their encouragement and support. My parents have attended more choir concerts than they ever imagined they would. Thank you to my mother who taught me to sing and always asked to hear more, and to my father whose humility and dedication shapes my work as a conductor and educator.

My gratitude is also extended to my friends and colleagues in Sacred Music at Notre Dame. They are a source of strength, rest, and encouragement, even amid a global pandemic. While we first met virtually, we have grown to become the most wonderful companions in coursework, singing, laughter, and breadmaking.

Thank you to Caroline Shaw and her assistant Ben Murphy for their assistance and access to the scores for *To the Hands* free of charge.

The Concordia Vocal Ensemble, ably accompanied by Ellis Anderson, has taken this program to amazing heights with their dedication to the craft of singing and ensemble. Being able to grow as a musician with and alongside them has been one of the greatest joys of my career and one I will not soon forget. Emmanuel de Leon, Jr. has been the most wonderful collaborator throughout this process and otherwise. Here is to many more collaborations in the future.

My teacher and mentor, Dr. Carmen Helena-Téllez, has been an incredible, empowering force, and has brought me to a deeper appreciation of our common craft. My thanks are also extended to Stephen Lancaster, Nancy Menk, and Mark Doerries for their guidance, compassion, and instruction. This concert would not have been possible without the organization (and friendly reminders) of Janet Rudasics and Christine Trail, and Rose Wollman. The technical capabilities of Daniel Stein and Matt Haines allowed Camilla Tassi's projection design to stunningly amplify the narrative of this program, and to allow my family and friends to see this recital. Thanks also to SMND administration for providing this opportunity to student-conductors.

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Thanks be to God for the gift of song to tell each other's stories.