



Presents

A Doctoral Conducting Recital

Dallin Baldwin, *conductor*

Featuring

SMND Concordia Choir and Ritornello Strings

Dixit Dominus

George Frideric Handel
(1685-1759)

1. Dixit Dominus
2. Virgam virtutis tuae
3. Tecum principium
4. Juravit Dominus
5. Tu es sacerdos
6. Dominus a dextris tuis
7. Judicabit in nationibus
8. De torrente in via bibet
9. Gloria Patri

Blessing Agu, *soprano*
Christina Beasley, *soprano*
Margaret Foster, *soprano*
Lauren Lundy, *alto*
Joseph Oparamanuike, *tenor*
Maxwell Trochlil, *tenor*
Raphael Fernandez, *bass*

LaBar Performance Hall – O’Neill Hall of Sacred Music
Thursday, December 9, 2021 – 4:00 PM

This is a degree recital for the Doctor of Musical Arts.
Dallin Baldwin is a student of Dr. Carmen-Helena Tellez
*Sacred Music at Notre Dame prohibits the unauthorized recording, publication, and streaming of live performances.
Please silence all electronic devices. Do not cough or sneeze during the performance.*

Personnel

Dallin Baldwin, *Conductor*
Martha Barth, *Rehearsal Pianist*

Concordia Choir

Soprano

Blessing Agu
Martha Barth
Christina Beasley
Leah Martin
Faith Fleming
Margaret Foster

Alto

Bridget Gress
Lauren Lundy
Michelle Sacco

Tenor

Juan-Carlos Alarcon
Joseph Oparamanuike
Maxwell Trochlil

Bass

Stephen Drendall
Raphael Fernandez
Richard Gress
Desheng Huang
Emorja Roberson

Ritornello Strings

Aviva Hakanoglu, *violin 1*
Hope Yuan, *violin 2*
Sarah Hill, *viola 1*
Nathan Berkey, *viola 2*
Brook Bennett, *cello*
Phil Serna, *bass*
Daniel Schwandt, *organ*

Texts and Translations

Dixit Dominus

1. *Coro*

Dixit Dominus Domino meo:
sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.

2. *Aria*

Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio
inimicorum tuorum.

3. *Aria*

Tecum principium
in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum genui te.

4. *Coro*

Juravit Dominus,
et non poenitebit eum.

5. *Coro*

Tu es sacerdos in aeternum,
secundum ordinem Melchisedech.

6. *Coro*

Dominus a dextris tuis confregit
in die irae suae reges.

7. *Coro*

Judicabit in nationibus,
implebit ruinas;
conquassabit capita
in terra multorum.

8. *Coro*

De torrente in via bibet:
propterea exaltabit caput.

1. *Chorus*

The Lord said to my Lord:
Sit thou at my right hand.
until I make thy enemies
thy footstool.

2. *Aria*

The Lord will send forth the scepter
of thy power out of Sion:
rule thou in the midst
of thy enemies.

3. *Aria*

With thee is the principality
in the day of thy strength;
in the brightness of the saints:
from the womb before the day-star I begot thee.

4. *Chorus*

The Lord hath sworn,
and he will not repent.

5. *Chorus*

Thou art a priest for ever
according to the order of Melchisedech.

6. *Chorus*

The Lord at thy right hand hath broken kings
in the day of his wrath.

7. *Chorus*

He shall judge among nations,
he shall fill ruins,
he shall crush the heads
in the land of many.

8. *Chorus*

He shall drink of the torrent in the way:
therefore shall he lift up the head.

9. *Coro*

Gloria Patri et Filio et Spiritui Sancto
sicut erat in principio et nunc et semper
et in saecula saeculorum, amen.

9. *Chorus*

Glory be to the Father, and to the Son,
and to the Holy Spirit,
as it was in the beginning, is now,
and ever shall be world without end, amen.

Program Notes

George Frideric Handel was born in Halle, Germany, on February 23, 1685. He was the son of Georg Händel, a barber-surgeon of the Duke of Saxe-Weissenfels, and his second wife, Dorothea Taust. As a young child in Halle, Handel studied with the local church musician, Friedrich Zachow, who taught him composition, organ and harpsichord. In the summer of 1703, Handel moved to Hamburg, the only city in Germany at the time that had an opera house operating outside of the courts. Handel began working at the opera house as a second violinist, but later also played the harpsichord and conducted. As he continued working there, he received opportunities to compose operas, his most successful being *Almira*, with about 20 performances.


In January 1707, at the age of 21, Handel moved from Hamburg and his home country of Germany to Rome, Italy. Upon arriving in Rome, he quickly became recognized as a virtuosic performer and a gifted composer, receiving numerous commissions. His first was *Dixit Dominus* (HWV 232). The work was most likely commissioned by Cardinal Pietro Ottoboni (1667-1740), a music-lover and patron of the arts, to be performed for the Carmelite order at the church of San Lorenzo in Damaso. Although the original date of performance is unknown, Handel signed and dated the work as being completed in April 1707. Given the large scoring of *Dixit Dominus* (SSATB choir, 2 violins, 2 violas, and continuo), and its length (about 35 minutes) it seems that it would have been performed for a special Vespers service, perhaps on Easter Sunday (24 April 1707) or the Feast of the Blessed Virgin of Mount Carmel (16 July 1707).

It is no surprise that Handel would choose to set this text. It is one of the most frequently set and performed psalms in Western music, being set by Claudio Monteverdi, Alessandro Scarlatti, Antonio Vivaldi, and Wolfgang Amadeus Mozart, among others. The text comes from Psalm 110 (Vulgate 109) and is the first psalm in the Office of Sunday Vespers. One of the psalms of David, it depicts a Lord that will come and deliver the Israelites from their enemies, crushing their heads (*conquassabit capita*) and making the enemies their footstool (*donec ponam inimicos tuos scabellum pedum tuorum*). This priest is also foretold in the psalm to be a priest forever according to the order of Melchisedech (*Tu es sacerdos in aeternum secundum ordinem Melchisedech*). This psalm is a cornerstone of Christian theology as it is said to establish Jesus Christ as the great king, high priest, and Messiah. It is the most frequently quoted psalm in the New Testament (see Matthew 22:44; Mark 12:36; Luke 20:42,43; Acts 2:34–35; Hebrews 1:13; Hebrews 5:6; 6:20; 7:17,21).

The music in *Dixit Dominus* perfectly demonstrates Handel's mastery of composing, even at a young age. The opening movement features cascading lines in the violin parts with dense polyphony in the choir as they sing, "The Lord said to my Lord: Sit thou at my right hand." It also shows Handel's ability to quickly assimilate local musical preferences into his compositions. The use of ritornello and the scoring for soli and ripieno choir, both distinctively Italian elements of the time, show Handel's incredible ability to adapt to local preferences and customs. Additionally, *Dixit Dominus* is Handel's only liturgical composition to use a *cantus firmus* taken from a Gregorian chant. He uses the music from the first psalm tone, which he presumably would have taken from one of the Vesper chorale books used in the church in Rome. He introduces the *cantus firmus* in the first movement, then uses it again in the final movement.

The second time he fittingly uses it for the text “*Sicut erat in principio, et nunc et semper*” (“As it was in the beginning, is now and ever shall be”).

Initium Tenor Mediatio Tenor Terminatio




Do - nec po - nam in - i - mi - cos tu - os, sca - bel - lum pe - dum tu - o - rum.

Dixit Dominus, Psalm Tone 1



Do - nec po - nam in - i - mi - cos tu - os, sca - bel - lum pe - dum tu - o - rum.

Dixit Dominus (HWV 232) - Movement 1, cantus firmus (transposed)



Si - cut e - rat in prin - ci - pi - o, et nunc et sem - per.

Dixit Dominus (HWV 232) - Movement 9, cantus firmus (transposed)

Acknowledgements

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My deepest appreciation to the musicians in the Concordia Choir and Ritornello Strings for their willingness to take on this difficult and challenging music. Thanks to Martha Barth for being our rehearsal pianist and for also being willing to sing.

Thanks to my past teachers, each of whom has had a lasting impact on my life: Lorraine Taylor, Linda Hunt, Cynthia Whipple, Kyle Gardner, Mr. Peplowski, Dr. Brian Mathias, Dr. Don Cook, Dr. Reed Criddle, Dr. Andrew Crane, Rosalind Hall, Rev. Peter VanHook, and Dr. Paul Walker.

Thanks to my incredible parents, grandparents, and siblings who have always been there for me.

To my rock and support, my love, Carlee. Thank you for always being there for me and giving me strength when I am weak. I am eternally grateful for your love, kindness, compassion, and for always pushing me to be the best person that I can be.

Finally, my praise and gratitude to Heavenly Father, the source of all gifts, fountain of mercy, and creator of all that is good. Soli Deo Gloria!