



Presents

Grant Us Peace

A Master's Conducting Recital

Desheng Huang, Jessica Mattiace, and Joseph Oparamanuiké, *conductors*

Featuring the SMND Concordia Choir and Leah Martin and David Stultz, *organists*

Magnificat Tertii Toni, pares

Cristóbal de Morales
(c.1500-1553)

Kristie Kummerer, Kari Francis, Dallin Baldwin, Raphael Fernandez, *soloists*

Ave Maris Stella, Op. 2, No. 3

Edward Elgar
(1857-1934)

Ave Generosa

Ola Gjeilo
(b. 1978)

Jessica Roberts, *soprano*

Jessica Mattiace, *conductor*

Mass in G Major D167

Kyrie- Andante con Moto
Gloria- Allegro Maestoso
Sanctus- Allegro Moderato
Benedictus- Andante Grazioso
Agnus Dei- Lento

Franz Schubert
(1797-1828)

Jessica Roberts, Dallin Baldwin, Raphael Fernandez, *soloists*

Joseph Oparamanuiké, *conductor*

Reyes Organ and Choral Hall, DeBartolo Performing Arts Center
Sunday, February 13th, 2022, 2:00 PM

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

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Rejoice in the Lamb, Op. 30

Chorus
Soprano Solo
Alto Solo
Tenor Solo
Chorus
Bass Solo
Chorus

Benjamin Britten
(1913-1976)

Christina Beasley, *soprano*
Loren Masánqué, *alto*
Joseph Oparamanuike, *tenor*
Raphael Fernandez, *bass*

Desheng Huang, *conductor*

Personnel

Desheng Huang, Jessica Mattiace, Joseph Oparamanuike, *conductors*

Ellis Anderson, *rehearsal accompanist*

Concordia Choir

Soprano

Kristie Kummerer
Jessica Roberts
Leah Martin
Jessica Mattiace
Lorelei McDermott

Alto

Eleni Taluzek
Kari Francis*
Marcella Cloud
Michelle Sacco
Christina Beasley

Tenor

Ellis Anderson
Dallin Baldwin*
Peter Ivie
Joseph Oparamanuike

Bass

Raphael Fernandez
Desheng Huang
Emorja Roberson
Adrian Volovets

*assistant conductors

Desheng Huang, Jessica Mattiace, and Joseph Oparamanuike are students of Dr. Mark Doerries and Dr. Nancy Menk.

Texts and Translations

Magnificat

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo salutari meo,
Quia respexit humilitatem ancillae suae;

ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est, et sanctum
nomen ejus,
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo;
Dispersit superbos mente cordis sui.
Deposuit potentes de sede, et exaltavit humiles.
Esurientes implevit bonis, et divites dimisit
inanes.
Suscepit Israel, puerum suum, recordatus
misericordiae suae,
Sicut locutus est ad patres nostros, Abraham et
semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto,

sicut erat in principio, et nunc, et semper:
et in Saecula saeculorum. Amen.

Ave Maris Stella

Ave, maris stella,
Dei Mater alma,
atque semper virgo,
felix caeli porta.

Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Evæ nomen.

Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.

Monstra te esse matrem,
sumat per te preces
qui pro nobis natus
tulit esse tuus.

My soul proclaims the greatness of the Lord,
And my spirit rejoices in God my Savior,
For He has looked with favor on His humble
servant.

From this day all generations will call me blessed,

the Almighty has done great things for me, and
holy is His Name.

He has mercy on those who fear Him in every
generation.

He has shown the strength of his arm,
He has scattered the proud in their conceit.
He has cast down the mighty from their thrones,
and has lifted up the humble.

He has filled the hungry with good things, and the
rich He has sent away empty.

He has come to the help of His servant Israel

for He has remembered his promise of mercy,
the promise He made to our fathers, to Abraham
and his children forever.

Glory to the Father, and to the Son, and to the
Holy Spirit,

as it was in the beginning, is now,
and will be forever. Amen.

Hail, star of the sea,
Nurturing Mother of God,
And ever Virgin
Happy gate of Heaven

Receiving that Ave
From the mouth of Gabriel,
Establish us in peace,
Transforming the name of Eve.

Loosen the chains of the guilty,
Send forth light to the blind,
Our evil do thou dispel,
Entreat for us all good things

Show thyself to be a Mother:
Through thee may he receive prayer
Who, being born for us,
Undertook to be thine own.

Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.

Vitam præsta puram,
iter para tutum,
ut videntes Jesum
semper collætémur.

Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto
tribus honor unus. Amen.

Ave Generosa

Ave, generosa,
gloriosa et intacta puella,
tu pupilla castitatis,
tu materia sanctitatis,
que Deo placuit.

Kyrie Eleison

Kyrie eleison. Christe eleison

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 cælestis, Deus Pater
omnipotens, Domine, Fili unigenite, Jesu
Christe.
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis;
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus,

O unique Virgin,
Meek above all others,
Make us, set free from our sins,
Meek and chaste.

Bestow a pure life,
Prepare a safe way:
That seeing Jesus,
We may ever rejoice.

Praise be to God the Father,
To the Most High Christ be glory,
To the Holy Spirit
Be honor, to the Three equally. Amen.

Hail, girl of a noble house,
shimmering and unpolluted,
you pupil in the eye of chastity,
you essence of sanctity,
which was pleasing to God.

Lord Have Mercy

Lord have mercy, Christ have mercy

Glory to God in the Highest

Glory to God in the highest,
and on earth, peace to men of goodwill.
We praise You, we bless You, we adore You, we
glorify You,
We give You thanks for Your great glory,
Lord God, heavenly King, almighty God and
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; receive our prayer;
You are seated at the right hand of the Father,
have mercy on us.
For You alone are the Holy One, You alone are
Lord,
You alone are Most High

Cum Sancto Spiritu in gloria Dei Patris.

Amen.

Sanctus

Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Agnus Dei

Agnus Dei Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis
pacem.

with the Holy Ghost in the glory of God the
Father.

Amen.

Holy

Holy, Lord God Sabaoth

Heaven and earth are full of your glory.

Hosanna in excelsis

Blessed is he who comes in the name of the
Lord.

Hosanna in excelsis

Lamb of God

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.

Rejoice in the Lamb

Chorus

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.

Nations, and languages, and every Creature in which is the breath of Life.

Let man and beast appear before him, and magnify his name together.

Let Nimrod, the mighty hunter, bind a leopard to the altar and consecrate his spear to the Lord.

Let Ishmail dedicate a tyger, and give praise for the liberty in which the Lord has let him at large.

Let Balaam appear with an ass, and bless the Lord his people and his creatures for a reward eternal.

Let Daniel come forth with a lion, and praise God with all his might through faith in Christ Jesus.

Let Ithamar minister with a chamois, and bless the name of Him that cloatheth the naked.

Let Jakim with the satyr bless God in the dance.

Let David bless with the bear the beginning of victory to the Lord—to the Lord the perfection of
excellence.

Hallelujah for the heart of God, and from the hand of the artist inimitable, and from the echo of the
heavenly harp in sweetness magnificent and mighty.

Soprano solo

For I will consider my cat Jeoffry.

For he is the servant of the living God, duly and daily serving him.

For at the first glance of the glory of God in the East he worships in his way.

For this is done by wreathing his body seven times round with elegant quickness.

For he knows that God is his saviour.

For God has bless'd him in the variety of his movements.

For there is nothing sweeter than his peace when at rest.

For I am possessed of a cat, surpassing in beauty, From whom I take occasion to bless Almighty
God.

Alto solo

For the Mouse is a creature of great personal valour.

For this is a true case—cat takes female mouse, male mouse will not depart, but stands threat'ning and daring. . .

If you will let her go, I will engage you, as prodigious a creature as you are.

For the Mouse is a creature of great personal valour. For the Mouse is of an hospitable disposition.

Tenor solo

For the flowers are great blessings.

For the flowers have their angels, even the words of God's creation.

For the flower glorifies God and the root parries the adversary.

For there is a language of flowers.

For the flowers are peculiarly the poetry of Christ.

Chorus

For I am under the same accusation with my Savior,

For they said, he is besides himself.

For the officers of the peace are at variance with me, and the watchman smites me with his staff.

For the silly fellow, silly fellow, is against me, and belongeth neither to me nor to my family.

For I am in twelve hardships, but he that was born of a virgin shall deliver me out of all.

Bass solo

For H is a spirit, and therefore he is God.

For K is king, and therefore he is God.

For L is love, and therefore he is God.

For M is musick, and therefore he is God

Chorus

For the instruments are by their rhimes,

For the shawm rhimes are lawn fawn and the like.

For the harp rhimes are sing ring and the like.

For the cymbal rhimes are bell well and the like.

For the flute rhimes are tooth youth and the like.

For the bassoon rhimes are pass class and the like.

For the dulcimer rhimes are grace place and the like.

For the clarinet rhimes are clean seen and the like.

For the trumpet rhimes are sound bound and the like.

For the trumpet of God is a blessed intelligence and so are all the instruments in Heav'n.

For God the Father Almighty plays upon the harp of stupendous magnitude and melody.

For at that time malignity ceases and the devils themselves are at peace.

For this time is perceptible to man by a remarkable stillness and serenity of soul.

Hallelujah for the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnificent and mighty.

Program Notes

Magnificat Tertii Toni, pares – Cristóbal de Morales

Morales, greatly acclaimed by his contemporaries, had been called “the light of Spain in music”. His settings of the *Magnificat*, printed in Venice in 1542 and 1545 were immediately regarded as pristine examples of sixteenth-century European counterpoint. Even in the following centuries they continued to be lauded by theoreticians, among whom Adriano Banchieri (1568-1634) applauded their distinctive fidelity to the plainchant formulas quoted throughout as a source of melodic material and imitative motifs. Eventually Palestrina added *si placet*, or optional voices to several of these Magnificat settings, especially in verses composed with a lighter texture. The third tone possesses three of these which have been omitted from this performance in favor of the composer’s original intention.

The *Magnificat* presents a flexible genre, adaptable to local liturgical customs. Today’s performance proposes one of the many possible forms: introduced by an organ improvisation, the chant is alternated with the even (*pares*) polyphonic verses. Where in the most solemn of liturgies, the *Gloria Patri* would be preceded by the incensing of the altar, the organ prepares the doxology as the canticle concludes in the eloquent 6-part *Sicut erat* that presents the chant formula in a meticulous canon surrounded by its paraphrase, which is woven throughout.

Ave Maris Stella, Op. 2, No. 3 – Edward Elgar

Opus 2, a trio of short accompanied choral pieces, is not entirely the early work suggested by its number. The best known and first of these works is the *Ave Verum Corpus*, which originated in 1887 as *Pie Jesu* for soprano and organ. Quickly assembled from an earlier melodic sketch, the piece was intended for the funeral of a family friend and was later expanded, rearranged for full choir and assigned the new text. Since an opus number could not be justifiably assigned to such a short piece, Elgar began searching through his early works for the material which he revised to create the second and third pieces of the opus: *Ave Maria* and *Ave Maris Stella*. Upon their submission to *Novello*, he prompted the publisher with a note stating: “They are tender little plants, so treat them kindly whatever is their fate.”

Ave Maris Stella integrates with the other two pieces in its elegant simplicity and sweet, antiphonal melodic lines, but is distinctive for its color, varied tempi and greater dynamic amplitude. The text of the Marian hymn of unknown origin is preserved in the 9th century Codex Sangallensis and is still used today in the prayer of the Little Office of the Blessed Virgin Mary.

Ave Generosa – Ola Gjeilo

Ave Generosa is a contemporary setting of part of the twelfth century hymn text by Hildegard von Bingen. The music is entirely original and does not quote any of von Bingen’s chants. It does however capture the mystical quality of the text by combining modal design and characteristic ornamentations.

First commissioned for female voices by the Norwegian Girls’ Choir in 2011, the SATB version was commissioned by Kantorei (Denver) in 2017.

Mass in G Major D 167 – Franz Schubert

Schubert's Mass in G is one of the shortest masses he composed as he intended it to be used at the Eucharistic Liturgical Service. This is the second of his six masses, composed in six days in March 1815 for the parish church in the Viennese suburb of Liechtental. He intended this to be performed with “Viennese church trio” (two violins and organ) along with auxiliary continuo instruments and viola. His brother, Ferdinand Schubert, expanded the orchestration, adding two trumpets and timpani for a performance at the Augustinian Abbey of Klosterneuberg. Woodwinds were later added while Franz Schubert was alive, so it is assumed that he made this addition himself or gave it his approval. The version we will hear today, while performed with organ alone, is based on the expanded final version of 1847 as shown in the autograph manuscript preserved in the Gesellschaft der Musikfreunde, Vienna.

Franz Schubert (1797 – 1828) was an Austrian composer of the late Classical and early Romantic eras who was born in the Himmelfortgrund suburb of Vienna. His first music teachers were his father, Franz Theodor Schubert, who taught him violin, and his brother, who taught him piano. He soon surpassed his father and brother musically, and at 11 he became a pupil at the Stadtkonvikt School, where he was exposed to the music of Haydn, Mozart and Beethoven. Later on he continued studying composition with Antonio Salieri, while also studying to become a school teacher. He was eventually admitted to the Gesellschaft der Musikfreunde as a performing member, which made him famous among the Viennese citizenry.

Schubert set the Ordinary of the Mass for soprano, tenor, and bass soli and mixed chorus. The *Kyrie* is in three parts with the first and the third set in a homophonic texture supporting a lyrical melody. The middle section, *Christe*, begins with the soprano solo in a new key. At the entrance of the chorus, the inner voices remain prayerful while the outer voices interact in a brief imitative counterpoint. The *Kyrie* then returns with the same music as the beginning. The *Gloria* is also a three-part form with the middle section featuring the soprano and baritone soli while the choir dwells on the invocative words, “Miserere nobis” and “Suscipe deprecationem nostram,” (Unfortunately, we will not perform *Credo* at this recital due to time constraints.) The *Sanctus* begins with proclamations of the word “Sanctus” followed by a short fugato for the *Osanna*, the music of which returns to end the beautiful *Benedictus*, set for the 3 solo voices with flourishing melodic lines that paint the meaning of the text. The *Agnus Dei* is set with a lamenting melodic line for soprano and bass soli, and a sigh-like motive for the chorus as they ask for mercy and peace.

Rejoice in the Lamb - Benjamin Britten

Benjamin Britten (1913-1976) composed the festival cantata *Rejoice in the Lamb* for chorus with treble, alto, tenor and bass solos, and organ in 1943. The work was dedicated to the choir of St. Matthew's Church, Northampton, on the 50th anniversary of the consecration of their church. The text was written by Christopher Smart, an 18th-century poet. He wrote the poem with the title in Latin, "Jubilate Agno," between 1759 and 1763 during the time he was staying at St. Luke's asylum for the insane. The title comes from chapter 7 in the book of Revelation, "Salvation to our God which sitteth upon the throne, and unto the Lamb."

Britten uses mixed meters in different movements to create senses of vigor, passion, and lament. This work has as its motif an ascending scale of a fifth which is found in 7 of the 10 movements in some forms. Britten also utilizes the number "7" at different points in the score. For example, in the second chorus, he mentions 7 characters from the Old Testament, starting with "let Nimrod." The motif "D, E-flat, C, B-natural" (a motif sometimes used by Dimitri Shostakovich) also appears 7 times in the organ part in the middle chorus movement. Throughout the piece, we see various characters and creatures from the Bible praising God in different ways.