



Presents

A Masters Conducting Recital

Desheng Huang, *conductor*

Featuring

SMND Concordia Vocal and Instrumental Ensemble

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Missa in Angustiis (Nelson Mass), Hob. XXII: 11

Joseph Haydn
(1732-1809)

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Erin Taylor, *soprano*
Joy Yelenosky, *alto*
Maxwell Trochlil, *tenor*
Stephen Drendall, *bass*

Wachet auf, ruft uns die Stimme, BWV 140

Johann Sebastian Bach
(1685-1750)

- I. Chorale
- II. Recitativo (Tenor)
- III. Aria Duetto (Soprano, Bass)
- IV. Chorale (Tenor)
- V. Recitativo (Bass)
- VI. Aria Duetto (Soprano, Bass)
- VII. Chorale

Erin Taylor, *soprano*
Maxwell Trochlil, *tenor*
Owen Peck, *bass*

St. Joseph Chapel, Holy Cross College
Friday, October 14, 2022, 8:30 pm

This is a degree recital for the Master of Sacred Music
Desheng Huang is a student of Dr. Mark Doerries and Dr. Nancy Menk
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Please silence all electronic devices.

Concordia Vocal Ensemble

Soprano

Jessica Roberts
Leah Martin
Michelle Sacco
Kristie Kummerer
Erin Taylor

Alto

Grace Jackson
Rose Higgins
Lauren Lundy
Scott Rogers
Joy Yelenosky

Tenor

Maxwell Trochlil
Nicholas Schefstad
Ellis Anderson
Dallin Baldwin

Bass

Owen Peck
Stephen Drendall
Jongsoo Hwang
Brooks Chupp
David Stultz

Concordia Instrumental Ensemble

Violin I

Patrick Yim
Maya Kvaratskhelia
Jessie Bennet

Violin II

Jameson Cooper
Rachel Roller
Theresa Heidenreich

Viola

Rachel Goff
Hazel Lee

Cello

Finn Meffe
Justin Goldsmith

Double Bass

Noah Krzan

Flute

Andrew Olson

Oboe

Jennet Ingle
Steven Stamer

Bassoon

Arjun Wasan

Trumpet

Henry Bloss

Timpani

Zuzu Vidourek

Organ

Leah Martin
David Stultz

Violino Piccolo

Desheng Huang

Texts and Translations

Missa in Angustiis (Nelson Mass)

Kyrie - Chorus and S Solo

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria - Chorus, SATB solo

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 coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Glory to God in the highest,

And peace on earth to men of good will.

We praise You, we bless You,

We worship You, we glorify You.

We give You thanks
for Your great glory.

Lord God, King of Heaven,

God the Father Almighty.

Lord only-begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi,

Miserere nobis.

Qui tollis peccata mundi,

Suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

You who take away the sin of the world,

Have mercy on us.

You who take away the sin of the world,

Hear our prayer.

You who sit at the right hand of the Father,

have mercy on us.

Quoniam tu solus sanctus,

tu solus Dominus,

Tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu

in gloria Dei Patris, Amen.

For You alone are holy,

You alone are Lord,

You alone are the Most High, Jesus Christ.

With the Holy Spirit

in the glory of God the Father, Amen.

Credo - Chorus, SATB solo

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,

I believe in one God,

the Father, the Almighty,

maker of heaven and earth,

of all that is, seen and unseen.

And in one Lord Jesus Christ,

the only Son of God,

eternally begotten of the Father,

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

Sanctus - Chorus

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

God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father;
through Him all things were made.
For us and for our salvation
He came down from heaven.

He became incarnate from the Virgin Mary
by the power of the Holy Spirit,
and was made man.
For our sake He was crucified
under Pontius Pilate;
He suffered death and was buried.

He rose again on the third day
in accordance with the Scriptures;
He ascended into heaven,
and is seated at the right hand of the Father;
He will come again in glory
to judge the living and the dead,
and His kingdom will have no end.
And I believe in the Holy Spirit,
the Lord, the giver of Life,
who proceeds from the Father and the Son;
with the Father and the Son
He is worshiped and glorified.
He has spoken through the prophets.
I believe in one holy catholic
and apostolic Church;
I acknowledge one baptism
for the forgiveness of sins;
I look for 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,
Hosannah in the highest.

Benedictus - Chorus, SATB solo

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is He who comes
in the name of the Lord,
Hosannah in the highest.

Agnus Dei - Chorus, SATB Solo

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.

Lamb of God,
who takes away the sin of the world,
have mercy on us.
Lamb of God,
who takes away the sin of the world,
have mercy on us.
Lamb of God,
who takes away the sin of the world,
grant us peace.

*Wachet auf, ruft uns die Stimme***1. Chorus [S, A, T, B]**

Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kömmt;
Steht auf, die Lampen nehmt!
Alleluja!
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn!

Wake up, the voice calls us
of the watchmen high up on the battlements,
wake up, you city of Jerusalem!
This hour is called midnight;
they call us with a clear voice:
where are you, wise virgins ?
Get up, the bridegroom comes;
Stand up, take your lamps!
Alleluia!
Make yourselves ready
for the wedding,
you must go to meet him!

2. Recitative [Tenor]

Er kommt, er kommt,
Der Bräutigam kommt!
Ihr Töchter Zions, kommt heraus,
Sein Ausgang eilet aus der Höhe
In euer Mutter Haus.
Der Bräutigam kommt, der einem Rehe

He comes, he comes,
the bridegroom comes!
You daughters of Zion, come out,
he hastens his departure from on high
to your mother's house.
The bridegroom comes, who like a roedeer

Und jungen Hirsche gleich
Auf denen Hügeln springt
Und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
Den Bräutigam zu empfangen!
Dort, sehet, kommt er hergegangen.

and a young stag
leaps on the hills
and brings to you the wedding feast.
Wake up, rouse yourselves
to welcome the bridegroom!
There, see, he comes this way.

3. Aria [(Duet) Soprano (Soul), Bass (Jesus)]

Wenn kömmt du, mein Heil?
Ich komme, dein Teil
Ich warte mit brennendem Öle
Eröffne den Saal
Ich öffne den Saal
Zum himmlischen Mahl
Komm, Jesu!
Komm, liebliche Seele!

When are you coming, my salvation?
I come, your portion.
I wait with burning oil.
Open the hall
I open the hall
to the heavenly feast.
Come, Jesus!
Come, lovely soul!

4. Chorale [Tenor]

Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
Zum Freudensaal
Und halten mit das Abendmahl.

Zion hears the watchmen sing,
her heart leaps for joy,
she awakes and gets up in haste.
Her friend comes from heaven in splendor,
strong in mercy, mighty in truth.
Her light becomes bright, her star rises.
Now come, you worthy crown,
Lord Jesus, God's son!
Hosanna!
We all follow
to the hall of joy
and share in the Lord's supper.

5. Recitative [Bass]

So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir
Von Ewigkeit vertraut.
Dich will ich auf mein Herz,
Auf meinem Arm gleich wie ein Siegel
setzen
Und dein betrübt Aug ergötzen.
Vergiß, o Seele, nun

So come inside to me
you bride that I have chosen for myself,
I have betrothed myself to you
from eternity to eternity.
It is you that I want to set in my heart,
on my arm like a seal
and to delight your grieved eyes.
Forget now, o soul,

Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.

the anguish, the sorrow
that you had to suffer
On my left hand you should rest
and my right hand should kiss you.

6. Aria (Duet) [Soprano (Soul), Bass (Jesus)]

Mein Freund ist mein,
Und ich bin sein,
Die Liebe soll nichts scheiden.
Ich will mit dir in Himmels Rosen weiden,
du sollst mit mir in Himmels Rosen weiden,
Da Freude die Fülle, da Wonne wird sein.

My friend is mine,
and I am his,
Nothing shall divide our love.
I want to graze on heaven's roses with you,
You will graze on heaven's roses with me,
There will be fullness of joy, there will be
delight.

7. Chorale [S, A, T, B]

Gloria sei dir gesungen
Mit Menschen- und englischen Zungen,
Mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Des sind wir froh,
Io, io!
Ewig in dulci júbilo.

May gloria be sung to you
with the tongues of men and angels,
with harps and with cymbals.
The gates are made of twelve pearls,
in your city we are companions
of the angels on high around your throne.
No eye has ever perceived,
no ear has ever heard
such joy.
Therefore we are joyful,
hurray, hurray!
for ever in sweet rejoicing.

Program Notes

Joseph Haydn (1732-1809) composed *Missa in Angustiis* (Mass for Troubled Times), or *Nelson Mass* for chorus, soloists, and orchestra near the end of his life in 1798. The name of the work may be related to the turmoil in Europe at the time. In the previous year, Napoleon's armies had crossed the Alps and threatened Vienna. When Haydn wrote this mass, Napoleon had won major battles with Austria. As it was a terrifying time for Austria, when Haydn finished this mass, he titled it *Missa in Angustiis*. Of Haydn's six late masses, this is the only one that begins in a minor key. The strong, rhythmic D minor opening of the *Kyrie* gives an anxious feeling right from the beginning. This tension can also be felt in the *Benedictus* when the trumpets and timpani repeat a military rhythm. However, much of the rest of the work is in a more joyful D major.

Coincidentally, before the first performance of this mass, the audience heard that Napoleon had been dealt a defeat by British forces led by Admiral Horatio Nelson. Because of this, the mass gradually acquired the nickname *Nelson Mass*.

Johann Sebastian Bach (1685-1750) composed the church cantata *Wachet auf, ruft uns die Stimme* ("Awake, calls the voice to us") in his early years in Leipzig while serving as the Thomaskantor. The chorale of this cantata is based on the three-stanza hymn "Wachet auf, ruft uns die Stimme" by Philipp Nicolai (1599), in which the text covers the gospel reading for the 27th Sunday after Trinity Sunday, the parable of the Ten Virgins.

Bach employs the chorale tune in the first, middle, and final movements of this cantata. The first movement is a chorale fantasy – the chorale tune is in the sopranos while the other voices enhance the texture. In the middle movement, only the tenors sing the chorale tune while the strings in the orchestra play an active counter melody. In the final movement, Bach sets the chorale tune in a straightforward, homophonic setting. In the third movement, Bach uses the violin piccolo to play the zealous obbligato depicting the flickering of burning oil.

Something that makes this cantata extra special is that its designated performance occasion doesn't occur often, as the 27th Sunday after Trinity is only possible in the years when Easter is very early. During Bach's 27 years working in Leipzig, this Sunday only appeared twice (1731 and 1742). As a result, though Bach composed this cantata in 1724, the first performance of this work did not take place until 1731. The next time this 27th Sunday will occur is in 2035.

Acknowledgments

Many thanks to Dr. Mark Doerries and Dr. Nancy Menk, who keep inspiring me and pushing me forward throughout my study and preparation for this recital; to Mary Anne Ballard, who loaned me the violino piccolo; to Leah and David for being the wonderful organists; to Ellis Anderson for being a trusted collaborative pianist during the rehearsals; to all the musicians in the Concordia Vocal and Instrumental Ensemble, especially to my colleagues from the Notre Dame Symphony Orchestra who have dedicated their time out of friendship.