



Presents

La Mystique Céleste

A Masters Conducting Recital

Jessica Mattiace, *conductor*

Joseph Balistreri, *organ*

Featuring SMND Concordia Vocal and Instrumental Ensemble

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Ave Maria... Virgo Serena

Josquin des Prez (c. 1450 – 1521)

Psaume 150

César Franck (1822 – 1890)
arr. Armin Landgraf

Salve Regina

Francis Poulenc (1899 – 1963)

Messe Solennelle

Jean Langlais (1907 – 1991)

I. Kyrie

II. Gloria

III. Sanctus and Benedictus

Blessing Agu, soprano

Joy Yelenosky, mezzo-soprano

IV. Agnus Dei

St. Joseph Chapel, Holy Cross College

Friday, October 14, 2022, 6:00 pm

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

Jessica Mattiace is a student of Dr. Mark Doerries.

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Please silence all electronic devices.

Concordia Vocal Ensemble

Soprano

Erin Taylor
Nicole Gerdes
María Alejandrina Tinta-Segovia
Blessing Agu

Tenor

Joseph Oparamanuike
Joseph Balistreri
August Berchelmann
Samuel Ary

Alto

Joy Yelenosky
Madeleine Boyle
Kari Francis
Sienna Stribling

Bass

Jeffrey Dean
Richard Gress
Stephen Drendall
Raphael Fernandez

Concordia Instrumental Ensemble

Violin 1

Jessie Bennett

Violin 2

Hope Yuan

Viola

Rachel Goff

Cello

Dato Machavariani

Flute 1

Aleksandra Kemble

Flute 2

Rebecca Hovan

Bassoon 1

Steve Ingle

Oboe

Jennet Ingle

English Horn

Steven Stamer

Personnel

Kari Francis, Loren Masánqué, assistant conductors
Solomon Duane, collaborative pianist

Texts and Translations

Ave Maria... Virgo serena

*Ave Maria, Gratia plena,
Dominus tecum, Virgo serena.
Ave, cuius Conceptio,
Solemni plena gaudio,
Caelestia, Terrestria,
Nova replet laetitia.
Ave, cuius Nativitas
Nostra fuit solemnitas,
Ut lucifer lux oriens
Verum solem praeveniens.
Ave pia humilitas,
Sine viro fecunditas,
Cuius Annuntiatio
Nostra fuit salvatio.
Ave vera virginitas,
Immaculata castitas,
Cuius Purificatio
Nostra fuit purgatio.
Ave, praeclara omnibus
Angelicis virtutibus,
Cuius fuit Assumptio
Nostra fuit glorificatio.
O Mater Dei,
Memento mei. Amen.*

Hail Mary, full of grace,
The Lord is with thee, serene Virgin.
Hail, thou whose Conception,
Full of great joy,
Fills heaven and earth
With new gladness.
Hail, thou whose Nativity
Became our great celebration,
As the light-bearing Morning Star
anticipates the true Sun.
Hail, faithful humility,
Fruitful without man,
Whose Annunciation
Was our salvation.
Hail, true virginity,
Immaculate chastity,
Whose Purification
Was our cleansing.
Hail, glorious one
In all angelic virtues,
Whose Assumption
Was our glorification.
O Mother of God,
Remember me. Amen.

Psalm 150

Alleluia.

Louez le Dieu, caché dans ses saints tabernacles,

Louez le Dieu qui règne en son immensité.

Louez-le dans sa force et ses puissants miracles.

Louez-le dans sa gloire et dans sa majesté.

Louez-le par la voix des bruyantes trompettes.

Que pour lui le nébel se marie au kinnor.

Louez-le dans vos fêtes au son du tambourin, sur l'orgue et sur le luth, chantez, chantez encor.

Que pour lui dans vos mains résonne la cymbale aux accords éclatants et joyeux.

Que tout souffle vivant,

tout soupir qui s'exhale dise :

louange à lui, louange au Roi des cieux. Louez-le dans vos fêtes, chantez, chantez toujours.

Alleluia.

Alleluia.

Praise ye the Lord in his holy places: praise ye him in the firmament of his power.

Praise ye him for his mighty acts: praise ye him according to the multitude of his greatness.

Praise him with the sound of trumpet: praise him with psaltery and harp.

Praise him with timbrel and choir: praise him with strings and organs.

Praise him on high sounding cymbals: praise him on cymbals of joy:

let every spirit praise the Lord.

Alleluia.

Salve, Regina

Salve, Regina, mater misericordiae:

Vita, dulcedo, et spes nostra, salve.

Ad te clamamus, exsules, filii Hevae.

Ad te suspiramus, gementes et flentes in hac lacrimarum valle.

Eia ergo, Advocata nostra,

illos tuos misericordes oculos

ad nos converte.

Et Iesum, benedictum fructum ventris tui,

nobis, post hoc exilium ostende.

O clemens: O pia: O dulcis

Virgo Maria.

Hail, holy Queen, mother of mercy: our life, sweetness, and hope, hail.

To thee do we cry, poor banished children of Eve.

To you we sigh, mourning and weeping in this valley of tears.

Turn then, our advocate, those merciful eyes

toward us.

And Jesus, the blessed fruit of thy womb, after our exile, show us.

O clement, O loving, O sweet Virgin Mary.

Messe Solennelle

I. Kyrie Eleison

*Kyrie eleison. Christe eleison.
Kyrie eleison.*

II. 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 caelestis,
Deus Pater omnipotens,
Domine, Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis;
Qui tollis peccata mundi,
suscipe 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.*

III. Sanctus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

IV. Agnus Dei

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

I. Lord Have Mercy

Lord have mercy. Christ have mercy.
Lord have mercy.

II. 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;
You take away the sins of the world,
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 the Lord,
You alone are Most High, Jesus Christ
with the Holy Spirit in the glory of God the
Father. Amen.

III. Holy

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.

IV. Lamb of God

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

Program Notes

“Worthy are you, Lord our God,
to receive glory and honor and power,
for you created all things;
because of your will they came to be and were created.”

Thus concludes the fourth chapter of the Book of Revelation, a sketch of the Beloved Apostle’s vision of the heavenly Jerusalem. This is not a depiction of dancing cherubs mounted upon velutinous white clouds, whose tuneful singing and merry harp plucking corresponds with the image on a holiday greeting card – quite the opposite. The Apostle recounts terrifying winged creatures, covered in eyes, exclaiming their praises amid flashes of lightning and peals of thunder. He tells of “one whose appearance sparkled like jasper and carnelian,” haloed in brilliant emerald, enthroned beyond a sea of glass-like crystal. He writes of the trumpet-like voice beckoning that he might be witness to these visions.

While Sacred Scripture is not wanting for rays of glorious light or hues of mournful gloom, one might require some further reflection to perceive how the *chiaroscuro*, so manifest in John’s seemingly bizarre account, ultimately permeates the entire story of salvation. Sacred music as a vessel of scripture has the capacity to infuse narrative with affect and imbue word with sensation. This evening’s music has been selected for its exceptional qualities that incarnate spirituality through sound. Through it, I wish to share what I perceive: luminous darkness which pervades notes, lines and harmonies, and speaks beyond musical analysis and technique, to reveal the promise of future glory.

Before hearing this recital’s late romantic and twentieth century repertoire, we begin with a vocal meditation on Notre Dame’s name sake, Mary, by Josquin des Prez. Josquin’s style is distinct for its connection to the Franco-Flemish tradition inherited from his teacher Johannes Ockeghem and to the Italian influences that he acquired abroad. His music combines effortless contrapuntal technique and structural rigor with the more abstract forms of symbolism to obtain a music that is impeccable in form and yet supple and communicative. The motet *Ave Maria... Virgo serena*, is one of his more beloved and well-known compositions. It is a setting of a poetic text that revels in the mysteries of divine grace in the life of the Blessed Virgin, extolling her blessings and imploring her intercession. While Josquin does make frequent use of the *cantus firmus* style (the construction of the composition around a preexisting chant), here he abandons it in favor of an imitative structure that allows for fluidity and expression to be unhindered by a prescribed tenor. The resulting colors of sound paired with long floating lines merge to create this eloquent espousal of sublime text with musical elegance.

César Franck, through his flowing melodies and lush harmonies, creates a paradigm of the musical language of late French romanticism. Though his opus is vast, his popularity rests on just a few compositions, namely his organ works, and later compositions like his Symphony in D Major (1886-88), the symphonic poem *Le Chasseur maudit* (1883), a few other instrumental works, and of course, his timeless motet *Panis Angelicus*. Psalm 150, was composed in 1884 for the dedication of the new organ in the school for the blind in Paris (*Institution des Jeunes Aveugles*). It was published posthumously in Leipzig in 1896. The composition, “a consciously symphonic idiom”

according to the arranger Landgraf, is in its form and harmonic language a true expression of Franck's full musical maturity. The brief duration of the piece, around 5 minutes, sets it as both a sparkling gem and a stumbling block to itself. Scored for a large orchestra that shoulders much of the complexity of the piece, this otherwise approachable work becomes impractical for a majority of ensembles. Though various arrangements exist for choir and organ, none of these are able to truly capture its symphonic character. The arrangement performed today for choir, strings, and organ is an excellent translation of Franck's intention, rendering its instrumentation approachable without compromising its symphonic qualities. Psalm 150 is a musical pilgrimage through characters and sentiments that express the alleluistic text through the alternation of mysterious echoes, clear unison declarations, and rhythmic passages, which culminate in a chorale-like *Louez le Dieu*, praise God, alleluia.

In the early 1920s, Francis Poulenc began his career in secular music as a member of *Le Six*, a group of young composers including Honegger and Milhaud. Rejecting the styles of both Wagner and Debussy, these musical forces sought to establish a new aesthetic, inspired not only by musical influences, but also by painters such as Picasso and Matisse. While the group began with a common ideal, their careers and styles diverged greatly. Poulenc is described as "*le moine et le voyou*," half monk and half delinquent. Raised Catholic, he was always interested in religion and in 1933 he began his first spiritually inspired composition. This work, an organ concerto which he finished in 1938, marks a major shift in his musical personality. From the youthful buoyancy of the 1920s, his music assumes a sober, introspective gravitas. Ultimately, it is the experience of personal tragedy and conversion that will compel him toward explicitly sacred subjects. In 1936, the young composer Pierre-Octave Ferroud, one of Poulenc's closest friends, was run down by a car and died instantly, aged just 36. In response to this loss and the grief he suffered, Poulenc visited the shrine of Our Lady at Rocamadour in southern France where he experienced a deep religious conversion. The works that follow include two series of motets for Christmas and for Lent, some individual motets like this *Salve Regina*, and several large-scale works like the Mass in G and Stabat Mater.

Jean Langlais was born near Normandy in 1907 to an intensely pious Catholic family. At the age of two he lost his sight from illness and at the age of ten was sent to the school for blind children in Paris (the same school where Franck served as musical advisor, and for which he wrote Psalm 150). There, he had access to a fine musical education and masters who recognized his talent, sending him to study with Marcel Dupré at the Paris Conservatory. He also studied under Charles Tournemire and was particularly captivated by his liturgical collection *L'Orgue mystique*. He later succeeded both Franck and Tournemire as titular organist of *Sainte Clotilde* in Paris.

While his greatest renown is derived from his solo organ works, his compositions also include instrumental and vocal music, including several Masses. The first setting, the "*Messe d'Escalquens*" is a simple, unison composition for treble choristers and harmonium, intended for his parish church. After completing this Fauré-like composition, he began to envision the creation of a grand, solemn choral Mass, which he finally realized in 1949 with the *Messe Solennelle*. He had thought about this mass for twelve years and wrote it in thirteen days. As a blind composer, his process was remarkable and extensive. He would compose an entire piece of music in his head, then create a shorthand sketch in braille. Finally he would dictate note by note to an amanuensis who would notate the score.

The piece was originally scored for four-part choir and two organs, with the traditional French cathedral configuration in mind: organs on opposite walls creating a stereophonic effect. Langlais also realized the orchestration of the work, scored for woodwinds, brass and strings, but was never able to hear its performance as the published edition was not completed until 2014.

His musical language in the piece is not always obvious. It is characterized by chant-like melodies and modal harmonies, often imitating a medieval *organum* style of entirely parallel motion. Although influenced by medieval music, the style is modern in its intentional use of dissonance, color and chromatic modal mixture.

Olivier Messiaen, in his analysis of the piece states:

“The Kyrie is excellent in its austere form. Its harmonious main sequence reminds of Guillaume de Machaut’s double leading tone cadences. [...] The Benedictus will charm all real musicians. The chromatic arabesques support with much poetry the soloist women singing in octaves. The Agnus is both tormented and meditative. The request for peace takes a particularly topical tragic intensification.”

I hope that the power and spirituality of this piece might carry you beyond its strange sonorities to an experience that echoes John’s heavenly vision. Like a cloud of incense that obfuscates vision, yet bears the scent of heaven, may your senses be transported into the eternal.

"Bonne écoute!

Jessica Mattiace

Special Thanks

Many thanks to Dr. Mark Doerries, whose attentive guidance has accompanied the preparation of this recital, both by providing insight and instruction as well as giving space to my own creative preference and experience. To Dr. Nancy Menk whose expertise and musical vision have greatly inspired my growth. To Ellis Anderson, for not only lending his skill as accompanist to the conducting studio, but also for providing ulterior valuable feedback of an accomplished artist. To Joseph Balistreri for his masterful organ playing, as well as his enthusiasm in affronting a particularly challenging piece of music. To Solomon Duane for his much valued collaboration at the piano throughout the rehearsal process. To all of my classmates and colleagues, without whose consistent dedication to sacred music this recital would not be possible. In particular, to Kari Francis who has been a dear and invaluable presence with her assistance, advice and constant support. To Loren Masánqué, whose attentive observations have helped me to evaluate myself and whose kind encouragement is deeply appreciated. To Janet Rudasics, Christine Trail, and Carl Sporleder for their daily commitment to all things practical. To Daniel Stein for his technical expertise in the recording of this recital. To Rachel Goff for organizing the instrumental ensemble.

Lastly but with foremost intent, to my parents John and Isabel who have always supported my endeavors, artistic and otherwise. And to my husband Orlando who is my muse.