



Presents

POSTLUDE: A Photosonic Mass

A Doctoral Conducting Recital

Kari Francis, *conductor*

Alex Christie, *lighting designer*

The Extreme Slow Chant	after Pauline Oliveros (1932–2016)
Kyrie from Messe des pauvres (1895)	Erik Satie, orch. Ellis Anderson (1866–1925)
Raphael Fernandez, <i>baritone</i> Maxwell Trochlil, <i>tenor</i>	
Gloria from Missa A Cappella (2011)	Einojuhani Rautavaara (1928–2016)
Credo from Berliner Messe (1990)	Arvo Pärt (b. 1935)
Sanctus/Benedictus from Mass for the Endangered (2018)	Sarah Kirkland Snider (b. 1973)
Erin Taylor, <i>soprano</i> Erin Taylor, Joy Yelenosky, & Maxwell Trochlil, <i>trio</i>	
Agnus Dei from Mass for Five Voices (1594)	William Byrd (1540–1623)
Voix du Lac, <i>vocal quintet</i>	
Agnus Dei (2014)	Charlotte Bray (b. 1982)

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LaBar Performance Hall, 136 O'Neill Hall of Music
Monday, March 27th, 2023, 8 PM

This is a degree recital for the Doctor of Musical Arts.
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and streaming of live performances. Please silence all electronic devices.*

Personnel

Kari Francis, *conductor*
Concordia Vocal Ensemble
Ellis Anderson, *collaborative pianist*
Alex Christie, *lighting designer*

Soprano

Blessing Agu – MSM
Faith Fleming
Leah Martin – DMA
Alejandrina Tinta Segovia
Erin Taylor – MSM

Alto

Joseph Balistreri – DMA
Grace Jackson – MSM
Francesca Hellerman
Jessica Mattiace – MSM
Joy Yelenosky – MSM

Tenor

Dallin Baldwin – DMA
Nicholas Schefstad – MSM
Maxwell Trochlil – MSM

Bass

Ellis Anderson
Stephen Drendall
Raphael Fernandez – MSM
Desheng Huang – MSM

Audio Visual Collective

Ryan Olivier, Director
Trinnis Morrow
Noah Pelton
William Singer
Benjamin Ward

Voix du Lac

Erin Taylor, soprano
Kari Francis, alto
Maxwell Trochlil, tenor
Joseph Balistreri, tenor
Jeffrey Dean – MSM, bass

Instrumentalists

Patrick Yim, violin 1
Hope Yuan, violin 2
Rachel Goff, viola
David Machavariani, violoncello
Ed Randles, contrabass
Ellis Anderson, keyboards

Kari Francis is a student of Dr. Nancy Menk.

*Alex Christie's appearance has been made possible thanks to generous support from the
Institute for Scholarship in the Liberal Arts and Dr. and Mrs. Lyman.*

Performer Biographies

Voix du Lac is a collegial gathering of graduate musicians in the Sacred Music Program at the University of Notre Dame. Seeking to grow from sharing each other's perspectives in a workshop atmosphere, members explore ensemble performance as a way of amplifying their studies, taking inspiration from 1 Corinthians: "I will sing with the spirit, and I will sing with the understanding also."

The **Audio Visual Collective (AVC)** is the front-facing ensemble of the Electronic Music Ensemble course at Indiana University South Bend. It focuses on live audio-visual performances, combining traditional instrumentation with multimedia technology through coding and patching. The ensemble has premiered and performed works by ensemble members and guest composers at festivals and showcases, including the Performing Media Festival, South Bend Museum of Art, and Ball State's Electronic Ensemble Summit. AVC's mission is to develop works that involve at least two media (audio and visual), include performative media, and are written for multiple performers. Founded in 2016 by Eric Souther and Ryan Olivier, the AVC owes its existence to the work of David Barton, who ran the Electronic Music Ensemble for decades. AVC continues the legacy of exploring the use of technology for artistic performance, providing a course for students to learn and create in a collaborative, multidisciplinary environment.

Alex Christie is a composer, intermedia artist, instrument builder, and lighting designer whose work explores the agency of non-human actors and the collision of creative media. Christie is particularly interested in the incorporation of interactive light in music and sound-based artistic practices. His pieces blur the distinctions between dynamic lighting systems, musical compositions, and new electronic music instruments. Through the combination of media, Christie creates performance environments that offer multiple lenses through which the audience can experience the work.

Christie holds degrees from the Oberlin College Conservatory of Music, Mills College, and the University of Virginia. His compositions have been performed internationally by talented and adventurous ensembles including the International Contemporary Ensemble, Ensemble Dal Niente, Popebama, Yarn/Wire, Splinter Reeds, Spektral Quartet, PRISM Quartet, and many others. His recorded work can be found on DKA Records, Carrier Records, New Focus Records, Edgetone Records, and more. Currently, Christie is the Technical Coordinator for the Composition and Computer Technologies (CCT) program in the Department of Music at the University of Virginia. He is also the Director of Electronic Music at the Walden School, an organization that offers incredible music programs for both kids and adults. As an educator, Christie has taught at universities, summer programs, and community arts organizations. His teaching practice includes beyond-the-classroom models that offer educational experiences to populations outside of traditional academic settings. Sometimes these educational practices intersect with community arts curation, allowing for collaborative exchanges between artists, audiences, students, and teachers.

Christie's artistic, professional, and educational endeavors form a network of identities in which each way of being informs the other. He hopes that this mode of existence permeates his work and collaborations, creating unexpected resonances and discoveries.

Program Notes

“A human desire for contact with the past,” contends medievalist Andrew Kirkman, “is fundamental to our appreciation of the early polyphonic Mass.” From their humble beginnings as a cycle of medieval chants, the musical traditions of the Roman rite Mass offer not just a compelling means of artistic expression, but a vibrant corpus of sacred works from the past ten centuries. In striving to understand the circumstances in which historical Masses were composed, we can infuse our comprehension of contemporary Mass settings—and the Western world writ large—with new insights.

As a ritual, the Mass is what aesthetic philosopher Ellen Dissanayake calls a “molder of feeling”: a temporal container demarcated by extraordinary embellishments (gestures, light, sounds, scents) that set it apart from everyday life. At the apex of this ceremony, some believe that the sacred meets with the mundane, mixing essences from which something hallowed, yet still earthly, emerges. These intertwining themes of mixture and emergence—in all their porousness, incongruity, and conflation—are the driving forces behind tonight’s concert. In welcoming such mixture, my aim is to invite listeners to encounter (to borrow phrasing from Alex Christie) unexpected resonances and discoveries.

Conceiving of the Mass as a temporal container prompts seeking out its boundaries and discerning its essential traits. As you entered the LaBar Performance Hall, you may have noticed that the traditional seating divisions between performer-clergy and audience-congregation had been reconfigured. Light, emanating from bulbs instead of candles, has been carefully positioned to diffuse focus away from any single, centralized point, with household referentiality further obscuring its ritualistic associations. Over the course of the concert, you will find that these lights comprise a standalone aesthetic identity rather than merely adorning the music. The creative practice of exploring the expressive potential of light, known as “photosonic composition,” regards light as not only containing its own compositional parameters, but also affording new qualities that can work in harmony, counterpoint, or in opposition to sonic material. In the case of tonight’s performance, light will take many forms in drawing attention to the White Box space and the entities occupying it.

Just as there are additional musical moments throughout the Mass beyond the Ordinary in the form of responses, hymns, and prayers proper to that particular day, tonight will additionally feature original interludes performed by the Audio Visual Collective. Like the musical “soft spots” in a Mass liturgy, these electronic compositions will serve a similar purpose in supporting the flow of the music, transitioning the pace and energy, and concluding in “incipits” leading into the next choral piece.

The nature of the dialogue between light and sound is for you to observe, and in your observing, construct your own meanings and connections. I invite you to sit anywhere—there is no bad seat!—and absorb these elements as they strike your senses, whether simultaneously or one at a time.

Just as the Roman rite has evolved over centuries, so too has the Mass as a musical form shifted as the result of passing through many musicians’ hands, becoming a record of not only communal ideas and values, but of particular individuals, shaped in turn by their time and place in history. In the way Enlightenment ideals liberated the Classical symphony to express both formal unity and a multiplicity of meanings across many movements, so too did the Classical-era concerted Mass become a vessel for musical expression as a sacred, but no longer exclusively liturgical, multi-movement form. The practice of joining parts of different Mass settings—a tradition of musical mixing known as a “pastiche Mass”—amplifies the power of the Mass as a testimony to different times, places, and individuals while uniting these juxtapositions within the shared context of the Ordinary.

This porous quality is immediately borne out in *The Extreme Slow Chant*, a fusing of introits from each of the Sundays in Lent sung at fluctuating tempi, an approach inspired by Pauline Oliveros’

sonic meditation, The Extreme Slow Song. The presence of these chants acknowledges the current Lenten season, while overlapping them compresses the space of five weeks into a few minutes, disrupting the unique identity of each chant as a temporal marker. Further, the singers have been encouraged to exploit the phonemic intricacies of the Latin text, a procedure intended to center the human voice as the primary means through which the listener encounters not just chant, but all of tonight's choral repertoire.

Christian mysticism commanded noteworthy influence over the cultural life of fin-de-siècle Paris when the twenty-six year-old Erik Satie set out to lampoon the local Rosicrucian sect by founding his own religious order. Infamous for straddling absurdity and profound simplicity in his art, Satie began composing a Mass during this time but abandoned it, leaving only the Kyrie and a handful of versets presumably conceived as a *missa brevis* patterned on the Classical French organ mass. Edgard Varèse would later remark in an interview with Gunther Schuller that Satie's Kyrie reminded him of Dante's Inferno, striking him "as a kind of pre-electronic music." In spite of its overtly satirical tone, the piece is also haunting, revealing rich sonorities amid rhythmic stasis, likely following from Satie's own fascination with plainchant and medieval aesthetics.

Satie likely never heard *Messe des pauvres*, which may not have been premiered in its entirety until 1939 when Olivier Messiaen led a performance at the Église de la Sainte-Trinité. Since then, composers including David Diamond, Marius Constant, and Louis Andriessen have authored new orchestrations of the work, contributing to the mythos of this inscrutable facet of Satie's oeuvre. Continuing this tradition, tonight includes the world premiere of a new orchestration by Ellis Anderson that spotlights the antiphonal nature of the two organs for which it is scored, the grand orgue and the orgue de chœur. The irreverent but gentle nature with which the organ parts have been split among the strings, choir, and piano echoes the playful yet earnest spirit of Satie's original.

Unlike Satie, Einojuhani Rautavaara would complete his *Missa A Cappella*, which he began composing in the early 1970s, forty years later as part of a joint commissioning effort between choirs from the Netherlands, Australia, England, and Sweden. The musical flavors of this multinational collaboration are reflected in Rautavaara's combination of Scandinavian, pre-Christian cries, multi-modal harmony, and even contemporary pop inflections, all of which can be heard in this setting of the Gloria. A similar unity across national borders is found in the Credo of Arvo Pärt's *Berliner Messe*, which premiered in 1990 as a Pentecostal celebration of the solidarity between German-speaking Catholics in Germany, Switzerland, and Austria. The work also commemorates one hundred years since the state persecution of German Catholics, a story related through the prism of Pärt's tintinnabulation technique and his own Russian Orthodox faith. Reflecting the stylistic influence of Pärt's postminimalism, Sarah Kirkland Snider's setting of the Sanctus and Benedictus from her *Mass for the Endangered* is both a eulogy for lost species and an elegiac call for responsibility to curb ecological destruction.

As a Catholic court composer in a newly Protestant England during the reign of Queen Elizabeth I, William Byrd labored in secret to compose his settings of the Ordinary for three, four, and five voices—all of which are today considered pillars of the Western choral canon. Austere but tender, his *Mass for Five Voices* mirrors the compositional style of his Continental contemporaries, yet is unconventional in its lack of structural reliance on a chant or motet. The needling motive that opens his Agnus Dei inspired a modern response by English composer Charlotte Bray, who spins this idea into an icy meditation, fracturing the treble and low voices until their striking convergence at "qui tollis peccata mundi." The expressive warmth of Byrd's setting of the "dona nobis pacem" is replaced with a reserved distance that seems to freeze and fade into nothing.

Texts and Translations

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.

Glory be to God in the highest.
And on earth peace to men of good will.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee for Thy great glory.

Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

O Lord God, Heavenly King, God the Father
Almighty. O Lord Jesus Christ, the only begotten
Son. 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 dextram Patris,
O miserere nobis.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.

For thou only art holy, thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.

Amen.

Amen.

Credo in unum Deum; Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

I believe in one God; the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

Credo in unum Dominum Jesum Christum,
Filiū Dei unigenitum,
Et ex Patre natum ante omnia sæcula.
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.

And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;

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 caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.
Credo 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.

Credo in unam sanctam
catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem
peccatorum.

Et expecto resurrectionem mortuorum
et vitam venturi saeculi.

Amen.

Sanctus, 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 qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.

He was crucified also for us,
suffered under Pontius Pilate, and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.

And I believe in one holy
catholic and apostolic Church.

I acknowledge one baptism for the remission of
sins.

And I await 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 Thy glory.
Hosanna in the highest.

Blessed is He that cometh in the name of the
Lord. Hosanna in the highest.

Lamb of God who takest away the sins of the
world, have mercy upon us.
Lamb of God.
Grant us peace.

Special Thanks

I am deeply indebted to my colleagues in the Sacred Music Program: current students, staff, faculty, and community members who have contributed significant time, energy, and talent to the realization of this repertoire. Their everyday displays of compassion and support are the lifeblood of this cohort, and for these I am extremely grateful.

Erin Taylor, Jessica Mattiace, and Joseph Balistreri generously shared their knowledge of chant to help the choir learn the Lenten introits featured in the opening piece. Joseph lent his skills on many occasions in leading sectionals, brainstorming solutions to musical challenges, and offering incisive feedback throughout the rehearsal process. I am also thankful for Dallin Baldwin's leadership, and for Desheng Huang's bowing recommendations for preparing the string parts.

The members of Voix du Lac kindly shared their voices for the Byrd, shaping the work over many weeks prior to the official start of the rehearsal cycle. The quintet also benefited from input from Jongsoo Hwang, whose expertise in renaissance polyphony added much to the performance.

Ellis Anderson is a wonderful musician and friend; I have been lucky for his thoughtful collaboration in rehearsals as both a singer and pianist. Ellis further shared his sensibilities as a composer to bring a fresh and imaginative orchestration of Erik Satie's Kyrie to life for this recital, joining a longstanding tradition of esteemed composers creating new versions of this work.

Alex Christie is a phenomenal artist and human whose work and ideas have transformed this concert and my own thinking about the potential interplay of light and music in ritual contexts. I am thankful to Dr. and Mrs. Lyman, whose generous support made Alex's participation in this recital possible, and to Theo Reed, Kayla Hurd, and Anna Dolezal for their patience and thoughtful guidance throughout the process of applying for funding.

Performing Media Festival is a fierce supporter of new intermedia work, and I am thankful for the efforts of Ryan Olivier and the festival's organizers for their commitment to bringing inventive and thought-provoking artists to South Bend. I am grateful to Ryan and the talented students of Audio Visual Collective—Trinnis Morrow, Noah Pelton, William Singer, and Benjamin Ward—for sharing their skills in creating interludes for this concert, and for Ryan's openness to incorporating this concert in this year's PMF programming.

Little would be possible without the efforts of Janet Rudasics, Christine Trail, Carl Sporleder, Rachel Goff, and our conducting studio head, Dr. Mark Doerries, who managed the budget, rentals, hiring, permissions, and countless other unseen logistical details necessary for this recital. Dr. Daniel Stein and Matt Haines have done much to ensure that streaming, lighting, and many other technical aspects relating to the White Box run smoothly.

This recital in many ways encapsulates my coursework and lessons from the last two years, owing much to Drs. Calvin Bower, Heather Wiebe, Gabriel Radle, John Liberatore, Jonathan Hehn, Nancy Menk, Jeshua Franklin, Kiera Duffy, Stephen Lancaster, Mark Doerries, Peter Jeffery, and the inimitable Margot Fassler. I am grateful for their boundless and unwavering support for students and for the Sacred Music program.

Lastly, much gratitude to my conducting teacher, the fabulous Dr. Nancy Menk, for sharing an abundance of expertise, patience, and encouragement in allowing me to explore this concert concept.