



Sacred Music at Notre Dame

Presents

A Masters Conducting Recital

Jeffrey Dean, Owen Peck, and Cristian Ortega, *conductors*

‘Heilig,’ from *Die Deutsche Liturgie*, WoO 27, (1846) Felix Mendelssohn
(1809–1847)

O Holy Lord (1916) Robert Nathaniel Dett
(1882–1943)

Shirei Shabbat (1993) Theodore Morrison
(b. 1938)
I. Yom Zeh M’Chubad
II. Yism’chu

III. Yih’yu l’ratson
Sam Ary, *tenor*

Joseph Oparamanuike, *tenor*
Loren Masánqué, *organ*

Sanctus (2018) Ethan McGrath
(b. 1990)
David Stultz, *organ*
Jeffrey Dean, *conductor*

Xeruvimskaya Pjesn, from *Divine Liturgy*
of *St. John Chrysostom*, Op. 42 (1914) Pavel Chesnokov
(1877–1944)

Ave Regina Caelorum (1559) Cipriano de Rore
(1516–1565)
Scott Rogers, *alto*, Sam Ary, *tenor*, Jongsoo Hwang, *baritone*

O sing unto the Lord (2019) Cecilia McDowall
(b. 1951)
Michelle Sacco, *organ*
Owen Peck, *conductor*

Pause

Reyes Organ and Choral Hall
Sunday, March 26, 2023, 2:30 p.m.

This is a degree recital for the Master of Sacred Music.
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silence all electronic devices.*

Requiem aeternam, from Requiem

John Rutter
(b. 1945)

Loren Masánqué, *organ*

Sanctus, from Requiem

Maurice Duruflé
(1902–1986)

Joseph Balistreri, *organ*

Agnus Dei, from Officium Defunctorum

Tomás Luis de Victoria
(1548–1611)

In paradisum, from Requiem in D Minor

Gabriel Fauré
(1845–1924)

David Stultz, *organ*
Cristian Ortega, *conductor*

Personnel

Soprano

Madeleine Boyle
Nicole Gerdes
Jessica Roberts
Michelle Sacco

Alto

Carlee Baldwin
Loren Masánqué
Scott Rogers
Sienna Stribling

Tenor

Sam Ary
Joseph Oparamanuike
Cristian Ortega
Owen Peck

Bass

Brooks Chupp
Jeffrey Dean
Richard Gress
Jongsoo Hwang
David Stultz

Organ

Joseph Balistreri
Loren Masánque
Michelle Sacco
David Stultz

Jeffrey Dean, Cristian Ortega, and Owen Peck are all students of Dr. Mark Doerries.

Texts and Translations

Heilig - Deutsche Messe

*Heilig, heilig, heilig ist Gott, der Herr Zebaoth!
Alle Lande sind seiner Ehre voll.
Hosianna in der Höh'!
Gelobt sei, der da kommt im Namen des Herrn!
Hosianna in der Höh'!*

Holy, holy, holy is God, the Lord Sabaoth!
Every nation proclaims his glorious praise.
Sing Hosanna in the heights.
O blest is he that comes in God's holy name.
Sing Hosanna in the heights.

O Holy Lord - Negro Spiritual

O holy Lord, Done with sin and sorrow;
Holy, holy is the Lord!

Yom Zeh M'Chubad

*Yom zeh m'chubad mikol yamim,
Ki vo shavat tsur olamim.
Sheishet yamim aseï m'lachtecha.
V'yom hash'vii leilohecha,
Shabat lo taaseh vo m'lacha,
Kichol asa sheishet yamim.*

This day is the most blessed of all days,
The day of the Creator's rest.
Six days are for your labor;
The seventh devote to your G-d.
On the Sabbath, you should not work for gain,
but rather, celebrate the work of creation.

*Hashamayim m'sap'rim k'vodo,
R'u kol eileh as'ta yado,
Ki hu hatsur p'olo tamim.*

The heavens declare His glory
and the earth is full of His mercy,
See all his handiwork.

Yism'chu

*Yism'chu b'mal-chu-techa
shom'rei Shabat v'korei oneg.
Am m'kad'shei sh'vii
kulam yisb'u v'yit an'gu mituvecha.*

Those who keep the Sabbath and call it a delight
will rejoice in Your realm.
All people who keep the seventh day holy
will be made glad by Your goodness.

*V'hash'vii ratsita bo v'kidashto,
Chemdat yamim oto karata, zeicher;
L'maasei v'rei shit.*

The seventh day is the festival of the spirit,
made holy and blessed by You.
It is the most precious of days, a symbol
of the joy of creation.

Yih'yu l'ratson

*Yih'yu l'ratson im rei fi
v'hegyon libi l'fanecha,
Adonai tsuri v'goali.*

May the words of my mouth and the meditations
of my heart be acceptable to You,
Lord, my rock and my redeemer.

Sanctus

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

Holy, holy, holy
Holy is God the Lord Sabaoth,
Heaven and earth are full of your glory
Hosanna in excelsis.
Blessed is he who comes in the name of the Lord.

Xeruvimskaya Pjesn

Иже хероувимы тайно вбразоующе,
и животворящей Троицѣ
трисвѣтую пѣснь припѣвающе,
Всѣмъ нынѣ житейское отложимъ попеченіе.

We who mystically represent the Cherubim,
and to the life-giving Trinity
sing the thrice-holy hymn,
let us now lay aside all earthly cares.

Ave Regina Caelorum

*Ave regina caelorum,
Mater regis angelorum.*

Hail, Queen of Heaven,
Mother of the King of angels.

*O Maria, flos virginum,
Velut rosa vel lilium,
Funde preces ad Dominum,
Pro salute fidelium.*

O Mary, flower of virgins,
Like a rose or a lily,
Pour out prayers to the Lord,
For the salvation of the faithful.

O sing unto the Lord

O sing unto the Lord a new song; for He hath done marvelous things: His right hand, and his holy arm, hath gotten him the victory.

The Lord hath made known His salvation: His righteousness hath He openly shewed in the sight of the heathen.

He hath remembered His mercy and His truth toward the house of Israel: all the ends of the earth have seen the salvation of our God.

Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise. Sing unto the Lord with the harp; with the harp, and the voice of a psalm.

With trumpets and sound of cornet make a joyful noise before the Lord, the King.

Let the sea roar, and the fulness thereof; the world, and they that dwell therein. Let the floods clap their hands: let the hills be joyful together.

Before the Lord; for He cometh to judge the earth: with righteousness shall He judge the world, and the people with equity.

-Psalm 98, King James Version

Requiem & Kyrie

Requiem aeternam dona eis Domine Et lux perpetua luceat eis requiem aeternam Dona eis Domine Et lux perpetua luceat eis Te decet hymnus Deus in Sion Et tibi redetur votum in Jerusalem Votum in Jerusalem Exaudi, exaudi, Exaudi orationem meam Ad te omnis caro veniet Kyrie eleison, Christe eleison, Kyrie eleison

Eternal rest Give them, Lord And let perpetual light shine upon them Eternal rest Give them, Lord And let perpetual light shine upon them A hymn befits you God in Zion And the vow will be returned to you in Jerusalem Voting in Jerusalem From hear, from hear From hear my prayer all will come to you Lord have mercy Christ have mercy Lord have mercy

Sanctus

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

Holy, Lord God of hosts. The heavens and the earth are full of Thy glory. Hosanna in the highest. Blessed is He Who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, Who takest away the sins of the world: grant them eternal rest

In Paradisum

In Paradisum deducant Angeli in tuo adventu suscipiant te Martyres et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipit et cum Lazaro quondam paupere aeternam habeas requiem.

May the angels receive them in Paradise, at thy coming may the martyrs receive thee and bring thee into the holy city Jerusalem. There may the chorus of angels receive thee, and with Lazarus, once a beggar, may thou have eternal rest

Program Notes

Jeffrey Dean: Sanctity in Song

Agios o Theos, or Holy God, is the facet of God's identity through which we consider the first set of songs. Like the sentiment of the Trisagion, an ancient prayer that translates to "Holy God, Holy Strong, Holy Immortal, have mercy on us," the Sanctus in the Roman Rite also employs a tripartite structure to symbolize the Godhead. This program, entitled "Sanctity in Song," will explore traditional liturgical texts, sanctity of time, and the symbolism of numbers.

The program begins with *Heilig* (Holy), a setting of the Sanctus from the Ordinary of the Lutheran Mass

by Felix Mendelssohn (1809-1847). The word “heilig” emanates down from each voice in the double choir as they enter in succession. This cascade-like opening fuses both choirs as they sing in harmonic tandem to usher up praise to a triumphant God: “Holy, Holy, Holy is God, the Lord Sabaoth.” However, after the close of this homophonic phrase, Mendelssohn enlists the forces of the double choir to sing antiphonally: “All lands are full of your glory.” The change in texture naturally propels the feeling of jubilation forward into the next section: “Hosanna in the highest.” The dotted-rhythms convey a sense of celebration in themselves as Mendelssohn leads to the glorious final cadence. *Heilig* was composed one year before Mendelssohn’s death and was published posthumously. This a capella miniature is a testament to Mendelssohn’s skill in writing for double choir.

The program continues with *O Holy Lord*, a Negro Spiritual arranged by Robert Nathaniel Dett (1882-1943), published amidst the first World War. Contained in the text of the Spiritual we find a disciplined prayer seeking holiness - to be “done with sin and sorrow.” These words could well have been a mantra of the slave who birthed the melody. Being a direct descendant of escaped slaves, Dett’s rendering of the text is resolute and contemplative, which he aptly sets using a theme-and-variation form. The first iteration is four-part tenors and basses, the second iteration adds the altos, the third iteration finally uses all eight parts by bringing in the sopranos. In the next variation, Dett alludes to the song of the six winged angels in which they sing “Holy Holy Holy,” before interjecting the spiritual motif. The next repetition varies slightly with a descant-like melody above the choral texture. The piece then briefly explores the mediant key for a C major climax before slowly reducing the texture and returning to E minor. Dett closes the piece with a final statement of “Holy, Holy, Holy” and then a poignant harmonized setting of “Done with sin and sorrow.”

The program thus far has declared the holiness of God and defined holiness as being free from sin and sorrow. The characteristic of holiness that the next composition expounds upon is time. In the Old Testament the Lord consecrated the hours from Friday sunset to Saturday sunset, marking them off as the Sabbath. In 1993, Theodore Morrison (b. 1938) set a collection of four traditional Jewish texts from the Sabbath Evening liturgy, of which we will perform the first three. The first movement, *Yom Zeh M’chubad*, regards this day of the Creator’s rest as the “most blessed of days.” Morrison mimics the blast of the shofar with his dramatic fortissimo opening arpeggio. What ensues is an exciting retelling of the commandment to keep the Sabbath holy. The content of the text and the musical setting portray that the Sabbath is to be a day of celebration. Morrison employs the use of mixed meters, syncopation, and variations on a theme to keep the sense of the text light and joyful. The second movement, *Yism’chu*, further compels the audience to delight in this holy time. The Sabbath is described as a “festival of the spirit... the most precious of days, a symbol of the joy of creation.” This movement is composed in ternary form and opens with a soloist in the first section, who is joined by chorus on the repetition. The middle section hearkens to the Klezmer tradition with dancelike interjections exchanged between choir and organ. In the organ part, the firm and short bass line is contrasted in the right hand by playful, scalar passages. The text for third movement *Yih’yu l’ratson* is taken directly from Psalm 19, a passage often set to music in both Hebrew and English. The melody begins in the organ with a chromatic underpinning in the pedal. The melody is then taken over by a soloist and concluded by chorus in meditative supplication.

The program concludes as it began, with a setting of the Sanctus text - this time in Latin. This setting by Ethan McGrath (b. 1990) won second place in the 2018 International Composer’s Competition *Musica Sacra Nova* and was premiered by Trinity College Choir, Cambridge. *Sanctus* evokes a sense of detachment from the act of praise and instead takes the vantage point of an onlooker. The music is to be presented “straightforwardly” and “always steady,” like being detached from the liturgy while watching it flow like a current. The harmonic, rhythmic, and formal structure of the music is quasi-minimalistic and spiritually symbolic. The piece may veer harmonically, but it is anchored by bright, open thirds in the key of C major. McGrath intentionally uses parallel thirds melodically in the choral writing to further emphasize the holy quality of the number three. The form is a tripartite structure that mirrors the three

repetitions of the word Sanctus at the beginning of the liturgical text. The manner in which McGrath makes use of mixed and asymmetrical meters allow the music to flow stoically, uninterrupted in time. Any emotional expression is restricted to harmonic choices. At times there can be great tension which can be resolved by removing a single, displaced note in the chord. Other times, it is the cadential ambiguity; the choir resolves out of obscurity into what feels like E minor but as the organ part enters, it is apparent we have really cadenced in E phrygian. Ultimately, the tonal anchor is still the shining major third with which McGrath ends the piece and with which we conclude the set.

Owen Peck

Christians have long recognized the centrality of singing to our faith and worship life. For my program, I have selected pieces from the Orthodox, Catholic, and Anglican traditions that in some way make reference to singing: songs of prayer and praise.

Pavel Chesnokov (1877-1944) was a Russian and Soviet composer best known for his sacred choral works in the Eastern Orthodox tradition. *Xeruvimskaya Pjesn* ("Cherubic Hymn"), from his Divine Liturgy of St. John Chrysostom (Op. 42), sets the text of the *Cherubikon*, the hymn sung during the Great Entrance in the Orthodox liturgy. The text of the hymn, sung here in Old Church Slavonic, dates back to the early Church, when it was added to the liturgy under Emperor Justin II in the late 6th Century. The hymn is a prayer for the worshippers to embody the Cherubim and set aside earthly cares. In this haunting minor-key setting, Chesnokov follows the tradition of generations of Russian composers by setting the text at such a slow tempo and with such extensive melismas that individual words are mostly obscured, creating instead a sort of mystical soundscape.

Cipriano de Rore (1516-1565) was a Franco-Flemish composer of the Renaissance, belonging to the generation after Josquin. Rore moved to Italy and became one of the foremost innovators in secular madrigals, strongly influencing later madrigalists such as Lassus. While his sacred music is more conventional for the time, it contains no less marvelous craftsmanship. *Ave Regina Caelorum* is a seven-voice polyphonic motet in honor of the Blessed Virgin Mary. Rore's contrapuntal prowess is on full display, as four voices sing with complete part independence whilst three voices sing an exact canon from beginning to end. The canon is layered into the other four voices of the motet so seamlessly that one would be hard pressed to realize such rigorous counterpoint is at play. In this performance, I have chosen to have the three canon parts sung by soloists, so as to highlight their unique place in the texture. The resultant piece is a rich tapestry of overlapping voices that conjures an image of the celestial choirs of angels, praising the name of the Virgin.

Cecilia McDowall (b. 1951) is a British composer best known for her many church anthems in the Anglican choral tradition. *O sing unto the Lord* is a recent work (2019) that provides a striking and fresh interpretation of the popular Psalm 98. The musical language of the piece combines joyful exuberance with an affect of awe and trembling, perhaps drawn from the last verse of the psalm: "For He cometh to judge the earth." The harmony has a Phrygian inflection, with the characteristic lowered second scale degree, but it is also characterized by the free mixture of the major and minor third, adding an air of mystery. In addition, the energetic organ accompaniment does not merely provide support to the choir, but rather is placed in dialogue with the singers, perhaps as a representation of the "joyful noise" referred to in the text. *O sing unto the Lord* makes a fitting end to this section of the program, as the text encourages all of us to add our own voices to the song of praise to God.

Cristian Ortega

My repertoire explores something that all living beings on earth are sure of, death. I have selected requiem mass movements from a variety of composers across over 400 years of history from the Renaissance to the present to illustrate how composers across time have interpreted the implications of death.

Contemporary composer John Rutter's 'Requiem aeternam' movement from his Requiem Mass introduces us in the gloomy atmosphere of death with repeated notes in the lowest register of the organ. The choir's initial entrance creates a sense of confusion by not revealing a clear tonal center, for example: C minor chords clash harshly against C# diminished chords in the opening measures of the movement. Rutter carries this same texture and atmosphere until almost halfway through the movement where he finally introduces a major chord on the word *Lux* (light) to connote the ideal of hope and that at the end of life there is resurrection. A similar emotional upwelling happens during the final "kyrie" section where the major key melody sung by the voices connotes a sense of comfort in death.

Early 20th-century French composer Maurice Duruflé composed his setting of the Requiem Mass by weaving ancient plainchant melodies into the choral parts. These flowing lines are accompanied by the organ in the French Impressionistic style that avoids strong cadences to create a melody that sounds eternal. Duruflé uses a greater dynamic and rhythmic palette during the *Hosanna*. The wide range of dynamics in this movement create contemplative and praising atmospheres.

Exploring the music of the Eucharist, you will hear Tomas Luis de Victoria's 'Agnus Dei' from his Officium Defunctorum mass. Victoria, a composer of the Renaissance period, is considered by some experts to be the king of polyphony. Victoria composed his requiem for 6 voices and employs a *cantus firmus* in the upper voices while the other voices move in independent counterpoint. Victoria's 'Agnus Dei' is a calm interpretation of the liturgical text. The music repeats three times with an extension of the final repetition.

To close the recital, we return to early 20th-century France with Gabriel Fauré's 'In Paradisum' from his Requiem mass. Fauré sought to capture a calm moment of introspection and return to the promise of happiness of eternal life and resurrection.

This movement is characterized by long, highly singable melodies in the soprano line emulating a child's voice or a choir of angels. In this movement, the alto, tenor and bass voices provide an accompaniment to the soprano's long lines that are full of energy. Fauré uses the organ to emulate the sound of the harp. In its last measures, the movement makes a simile of the last breath of the human being before leaving on a joyful eternal journey through the promise of the resurrection.

Across cultures and time, composers have set the text of the requiem to symbolize anguish, comfort, and joy using wide textural contrasts and choral colors. The common message is to wait for death, like an old friend, with faith in the eternal life to come.

"To the well-organized mind, death is just the next big adventure." – J.K.Rowling