



# Sacred Music at Notre Dame

**Kola Owolabi**

**Organ Recital**

**Reyes Organ and Choral Hall**

**DeBartolo Performing Arts Center**

**Friday October 27, 2023, 7pm**

## **PROGRAM**

Toccata prima del primo tuono finto Giovanni Salvatore  
(ca. 1610-1688)

Improvisation: Intonation in the 8<sup>th</sup> tone Kola Owolabi

Ecce annuntio vobis (1642) Chiara Margarita Cozzolani  
(1602-ca.1677)

*Anne Slovin, soprano*

Tiento 16, de quarto tono, a modo de cancion (1626) Francisco Correa de Arauxo  
(1584-1654)

Veni Sancte Spiritus Peter Philips  
(1561-1628)

Praeludium in E, BuxWV 141 Dieterich Buxtehude  
(1637-1707)

Audience Hymn: Christ lag in Todesbanden (*Please remain seated and sing Verses 1, 2 & 4*)

Intonation: Victimae paschali laudes (*Joe Balistreri, cantor*)

Introduction: Chorale Prelude by J. S. Bach, BWV 625 (1685-1750)

Verse 1: Unison

Verse 2: SATB

Verse 3: Organ solo: Setting by Heinrich Scheidemann (1595-1663)

Verse 4: Unison

Christ lag in Todesbanden Franz Tunder  
(1614-1667)

Sonata No. 2 in Bb Major, from Six Prussian Sonatas, Wq.48 (1742) Carl Philipp Emanuel Bach  
(1714-1788)

Vivace

Adagio

Allegro assai

# Christ lag in Todesbanden

Martin Luther, 1524

Harmonized by J. S. Bach

1. Christ Je - sus lay in death's strong bands For our of - fens - es  
2. It was a strange and dread - ful strife When life and death con -  
3. [Organ solo]  
4. Then let us feast this Eas - ter Day On the true bread of

giv - en; But now at God's right hand Christ stands And  
tend - ed; The vic - to - ry re - mained with life; The  
hea - ven; The Word of grace hath purged a - way The

brings us life from heav - en; There - fore let us  
reign of death was end - ed. Ho - ly Scrip - ture  
old and wick - ed leav - en. Christ a - lone our

10

joy - ful be And sing to God right thank - ful - ly Loud  
 plain - ly saith That death is swal - lowed up by death; Its  
 souls will feed; Christ is our meat and drink in - deed; Faith

13

songs of al - le - lu - ia! Al - le - lu - ia!  
 sting is lost for - ev - er! Al - le - lu - ia!  
 lives up - on no oth - er! Al - le - lu - ia!

## Texts and Translations

Ecce annuntio vobis gaudium magnum;  
Quia natus est nobis hodie Salvator mundi,  
qui est Christus.

Behold, I announce to you a great joy;  
For to us is born today the Savior of the world,  
Who is Christ.

Ecce natus est nobis hodie angelus consilii,  
Ecce natus est nobis hodie pater future saeculi,

Behold, born to us today is the angel of counsel,  
Behold, born to us today is the father of the  
world to come,

Ecce natus est nobis hodie princeps pacis,  
qui est Christus. Alleluia.

Behold, born to us today is the Prince of Peace,  
Who is Christ. Alleluia.

Audite, quia facta est multitudo caelistis exercitus  
laudantium et dicentium gloriam parvulo,  
qui est Christus.

Listen, for there was a multitude of the heavenly  
host, praising and saying "Glory to the infant,  
Who is Christ."

Videte, quia pastores currunt venerari natum de  
Virgine, qui est Christus.

See how the shepherds run to adore the virgin's  
child, Who is Christ.

Venite ergo, venite gentes,  
Adoremus infantem pannis involutum et  
positum in praesepio, adoremus infantem,  
qui est Christus.

So come, you peoples,  
Let us adore the infant wrapped in swaddling  
clothes and lying in the manger; let us adore the  
infant, Who is Christ.

Venite gentes mecum, properate, et vestris  
suspiriis calefacite membra tenella pueri,  
qui est Christus. Alleluia.

So come, you peoples, with me, hurry, and with  
your breath warm the delicate limbs of the baby  
boy, Who is Christ. Alleluia.

## Anne Slovin

An “[e]nchanting soprano” (*Opera News*), Anne Slovin joins the University of Notre Dame faculty in fall 2023 as a studio voice and voice science professor. Slovin is currently completing her doctoral work at Indiana University’s Jacobs School of Music, where she taught courses in voice pedagogy and the history of the American musical.

Slovin’s performing work ranges from early music to newly-composed opera, and encompasses multiple genres. She has most recently premiered the title role in Shulamit Ran and Charles Kondek’s *Anne Frank* at IU Opera Theater, where she also sang the role of Clara in Jake Heggie and Gene Scheer’s *It’s a Wonderful Life* in 2017. In 2015, Slovin originated the role of Mica Segal in *The Property*, a klezmer opera with a score by Wlad Marhulets and libretto by Stephanie Fleischmann, at the Lyric Opera of Chicago. A Gilbert & Sullivan enthusiast, Slovin has performed roles in *The Sorcerer*, *The Yeomen of the Guard* and *Iolanthe* at the International Gilbert & Sullivan Festival in the UK, garnering prizes for her singing and overall performance from the festival adjudicator.

Slovin has distinguished herself as a solo concert performer with both classical recitals and multi-genre cabarets. Slovin is currently exploring Jewish art song repertoire, ranging from Yiddish art song of the early 20<sup>th</sup> century to contemporary interpretations of Ashkenazi and Sephardic folk music. She performs across the Midwest as a vocalist with the University of Chicago’s New Budapest Orpheum Society, and will be featured singing Darius Milhaud’s *Poèmes Juifs* on their upcoming album. As a cabaret singer, Slovin considers what it means to be a Jewish woman in her show *Does a Goat Have a Soul? And Other Questions from Jewish Women of Stage and Screen*. She is an alumna of the prestigious St. Louis Cabaret Conference, where she studied with legendary performers Marilyn Maye, Karen Mason, Jeff Harnar, and Faith Prince.

Slovin’s scholarly work focuses largely on topics in the area of voice studies, with an emphasis on musical theater and operetta. Her article “Beyond ‘Poor Wand’ring One’: Lesser-Known Gilbert & Sullivan for the Voice Studio” was published in the New York Singing Teachers’ Association (NYSTA) journal *VoicePrints* in fall 2022. Slovin’s research exploring the voice and career of Ethel Merman through the lens of trauma studies has been accepted for publication in the forthcoming *Oxford Handbook of Music, Sound and Trauma*. She will also present original research on nostalgic elements in the cinematic works of Molly Picon, Barbra Streisand and Rachel Bloom at the Great American Songbook Foundation’s annual StageStruck! conference. Slovin’s dissertation research zooms in on the intersection between voice pedagogy and disability studies as a way to make collegiate voice programs more inclusive.

## Kola Owolabi

Kola Owolabi is Professor of Organ at the University of Notre Dame. There he teaches the graduate organ performance majors in the sacred music program, as well as courses in hymn playing and improvisation. He previously held faculty appointments at the University of Michigan from 2014 to 2020, and at Syracuse University from 2006 to 2014.

Dr. Owolabi has had an active career as a solo recitalist, including performances at St. Thomas Church Fifth Avenue in New York, St. James Episcopal Church in Los Angeles, The Memorial Art Gallery in Rochester, NY, St. Paul's Anglican Church in Toronto, Cornell University, Pacific Lutheran University and Yale University. International venues include Klosterneuburg Abbey, Austria, Holy Trinity Church in Gdańsk, Poland, Église du Bouclier in Strasbourg, France and the University of the West Indies in Mona, Jamaica. He has performed at the American Guild of Organists National Conventions in Boston in June 2014 and Seattle in July 2022. He also performed a concert for the Organ Historical Society Convention in Syracuse in August 2014. He has performed numerous concerts as organist and harpsichordist with the Grammy-nominated vocal ensemble Seraphic Fire and Firebird Chamber Orchestra, based in Miami, FL. His most recent solo recording, released by Acis Productions, features Georg Muffat's *Apparatus musico-organisticus*, performed on the C. B. Fisk and Richard, Fowkes & Company organs at Christ Church Cathedral in Cincinnati. He also has two solo CD recordings on the Raven label: "Sacred Expressions: Twentieth-Century Music for Organ" featuring works by Olivier Messiaen, Petr Eben and Calvin Hampton performed on the historic Holtkamp organ at Syracuse University; and Jacques Boyvin: Four Suites from the Second Livre d'Orgue (1700), performed on the 1732 Andreas Silbermann organ in Saint-Maurice Abbey, Ebersmunster, France.

Dr. Owolabi is a published composer and has received commissions from the Royal Canadian College of Organists and the Catholic Archdiocese of Toronto. His solo organ composition Dance was selected for the Royal Canadian College of Organists National Competition in August 2013, where all of the finalists performed this composition. His choral works have been performed internationally by ensembles such as the Santa Cruz Chorale, CA, Nashville Chamber Singers, Illinois Wesleyan University Choir and the Elmer Isler Singers in Toronto.

In 2002, Dr. Owolabi was awarded second prize and audience prize at the American Guild of Organists National Young Artists Competition in Organ Performance. He holds degrees in organ performance and choral conducting from McGill University, Montreal, Yale University and Eastman School of Music. His former teachers have included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidsson and William Porter.

## PROGRAM NOTES

**Giovanni Salvatore** (ca.1610-1688) was a Roman Catholic priest and musician who was active in Naples, serving as organist and music director at Santi Severino e Sossio and later at San Lorenzo Maggiore. He also taught at the Conservatorio della Pietà dei Turchini and ended his career as rector and music

director of the Conservatorio dei Poveri di Gesù Cristo. His toccatas continue the *seconda pratica* tradition established in Naples in the late 16<sup>th</sup> and early 17<sup>th</sup> centuries by Giovanni de Macque and Ascanio Mayone with their daring chord progressions, chromatic harmonies and virtuosic keyboard figuration. While Girolamo Frescobaldi (1583-1643) incorporated similar features into his toccatas, written in Rome, the Neapolitan works stand apart from the Roman tradition in their inclusion of a central section based on imitative counterpoint. Tonight, we hear Salvatore's toccata on a chamber organ built near Naples towards the end of his lifetime.

**Chiara Margarita Cozzolani** (1602-ca.1677) entered the convent of Santa Radegonda in Milan at age 17 and took her vows as a nun three years later. She spent the rest of her career at this convent, serving as abbess at several different times. She published four volumes of music between 1640 and 1650, containing sacred motets for one to five voices and sacred concertos for up to eight voices with violins. The Christmas motet *Ecce annuntio vobis* belongs to the collection *Concerti sacri*, Opus 2 (1642), dedicated to Prince Matthias de Medici, of the ducal family from Florence. Prince Matthias had recently visited Milan and was impressed with the strong musical traditions at the convent, which travelers and visiting dignitaries considered to be more spectacular than those at Milan Cathedral, across the street.

**Francisco Correa de Arauxo** (1584-1654) was ordained as a Roman Catholic priest and held various clerical and musical appointments at churches in Seville, was organist at the cathedral in Jaen for 4 years, and ended his career in Segovia, where he held an administrative appointment at the cathedral. His major publication was *Facultad organica* (1626), a collection of 69 pieces for organ. Almost all of these pieces were *tientos*, written in a conservative polyphonic style strongly influenced by the Renaissance motet. *Facultad organica* was written for pedagogical purposes, and Correa provides an extensive preface in which he discusses the modes, rhythm, ornamentation, fingering, and other aspects of performance. He grades each piece according to difficulty, with 1 being the simplest pieces to play and 5 being the most virtuosic. Tiento 16 is written "in the manner of a song" and features some very expressive writing alongside folk music and dance rhythms.

**Peter Philips** (1561-1628) sang as a boy chorister at St. Paul's Cathedral in London and was a pupil of William Byrd. He later became Roman Catholic and moved to Italy where he studied music in Rome before settling in the Spanish Netherlands. He worked in Antwerp, teaching boys to play the virginals, and then became organist at the court of the archduke in Brussels. Most of his 32 extant keyboard works were written in Antwerp and they include dance-based pieces (almandes, pavans and galliards) and intabulations (keyboard arrangements) of vocal madrigals by Orlando di Lasso, Luca Marenzio and Giulio Caccini. Although Philips was a prolific writer of sacred vocal motets, *Veni Sancte Spiritus* is his only extant keyboard work based on a sacred melody. It is a setting of the Gregorian chant sequence for Pentecost. The chant melody appears plainly in the bass, above which a variety of diminutions appear in the upper voices.

**Dieterich Buxtehude** (1637-1707) spent most of his career as organist at St. Mary's Church in Lübeck, Germany. His many prelude for the organ are characterized by their alternation of free, improvisatory sections with fugal sections. The choice of E major is quite unusual for a 17<sup>th</sup> century North German organ work, since the instruments were typically tuned in  $\frac{1}{4}$ -comma meantone, which emphasizes pure major thirds, so that certain pitches (such as D# and A#) were not playable on many instruments. Based on the research of Kerala Snyder, it was commonly believed that the instruments at St. Mary's Church were re-tuned in a well-tempered system in 1683, making it possible to play in most, if not all of the 24 major and minor keys. Thus, a composition like the *Praeludium in E major*, BuxWV 141, was conjectured

to be a late work. However, account books for Saint Mary's Church were found in 1988 and clearly mention that the organ was re-tuned into equal temperament in 1782. The accounts are silent about the specific repairs made to the organ in Buxtehude's lifetime. It is entirely possible that Buxtehude only knew the instrument with some kind of meantone tuning. In such a case, 17<sup>th</sup> century organists could have experimented with keys such as E major when playing on the pedal clavichord or harpsichord, and may have risen to the challenge of transposing such pieces to make them playable on the organ. There is in fact a manuscript version of J. S. Bach's *Praeludium in E major*, BWV 566 that transposes the piece to C major. Buxtehude's *Praeludium in E major* alternates free sections with 3 fugues, each based on a different subject. Buxtehude's unusual choice of key inspires him to write music which is cheerful and at times poignantly expressive.

**Franz Tunder** (1614-1667) served as organist at the court of Duke Frederick III in Gottorf from 1632 until 1641, when he became organist at St. Mary's Church in Lübeck, a post he held until his death, when he was succeeded by Dieterich Buxtehude. Shortly after arriving in Lübeck, Buxtehude married Tunder's second daughter, Anna Margaretha. As part of Buxtehude's contract, he was obliged to forfeit his first year's salary to Tunder's widow!

Tunder's choral fantasia on *Christ lag in Todesbanden* is one of his longest organ works, lasting about 14 minutes. The text and tune of the chorale *Christ lag in Todesbanden* were written by Martin Luther in 1524. The text is a paraphrase of the 11<sup>th</sup> century sequence for Easter, *Victimae paschali laudes*, and the first line of the chorale has the same melody as the opening of the Gregorian chant melody. Tunder's setting follows the conventions of the 17<sup>th</sup> century North German chorale fantasia in which each phrase of the chorale is developed extensively, with a different compositional technique for each section. The standard techniques of this tradition included imitative counterpoint, embellishing the chorale with florid diminutions, breaking a chorale phrase into short fragments which are then treated as echoes between different manuals, and filling in the notes of the chorale melody with chromatic passing tones. The chorale fantasia represents the height of the 17<sup>th</sup> century North German tradition of musical rhetoric, with the structure of the piece being analogous to a sermon in which a biblical passage is broken down, explaining each line carefully, before moving on to the next line.

**Carl Philipp Emanuel Bach** (1714-1780) was the second son of J. S. Bach. He held positions at the court in Berlin as harpsichordist to King Friedrich II, and as Director of Sacred Music in Hamburg, where he was responsible for coordinating the music in the city's five principal churches. He wrote more than 150 keyboard sonatas, which were novel in that they reached a new level of melodic and harmonic expressivity, with irregular phrase lengths, striking rhythms, changes in dynamics, and unexpected changes of mood. C. P. E. Bach wrote six organ sonatas for Princess Anna Amalia, sister of King Friedrich II, which she would have performed on the organ built for the Berlin palace in 1755. Yet the 6 Prussian Sonatas, Wq. 48, his first published collection of keyboard sonatas, were intended for the harpsichord, clavichord or fortepiano. Both Haydn and Beethoven owned copies of the Prussian Sonatas. Speaking of these pieces, Haydn commented "I did not come away from my clavier till I had played through them, and whoever knows me thoroughly must discover that I own a great deal to Emanuel Bach."