



Presents

A Doctoral Conducting Recital

Desheng Huang, *conductor*

Petite Messe solennelle

Gioachino Rossini
(1792-1868)

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

Margaret Slavinsky, *soprano*
Joy Yelenosky, *alto*
Sam Ary, *tenor*
Jeff Dean, *bass*
Ellis Anderson, *piano I*
Chloe Li, *piano II*
Gabriella Lindhurst, *harmonium*

LaBar Recital Hall, University of Notre Dame
Sunday, February 18, 2024, 6:00 pm

This is a degree recital for the Doctor of Musical Arts

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Concordia Vocal Ensemble

Soprano

*Margaret Slavinsky
Regina Scime
Uche Aghulor
*Vivian Ng

Tenor

*Sam Ary
Evan Schlicht
A. J. Lyon
Hyowon Chun
Nico Tjoelker

Alto

*Joy Yelenosky
*Ginikachukwu Ohaji
Maria-Viktoria Kovalsky
Sienna Stribling

Bass

*Jeff Dean
Preston Harrell
Jongsoo Hwang
Owen Peck

*soloist

Desheng Huang is a student of Dr. Mark Doerries

Texts and Translations

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.

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.

Gratias agimus tibi propter
magnam gloriam tuam.

We give You thanks
for Your great glory.

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.

For You alone are holy,
You alone are Lord,
You alone are the Most High, Jesus Christ.

Cum Sancto Spiritu
in gloria Dei Patris, Amen.

With the Holy Spirit
in the glory of God the Father, Amen.

Credo

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,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri;

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,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father;

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

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.

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

O Salutaris

O salutaris Hostia,
Quae caeli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.

Agnus Dei

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.

O saving Victim,
who expands the door of heaven,
Hostile armies press,
Give strength; bear aid
To the One and Triune Lord,
May there be everlasting glory;
who life without end
gives us in the homeland.
Amen.

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.

Program Notes

Gioachino Rossini (1792-1868) composed the *Petite Messe solennelle* (Little Solemn Mass) in the summer of 1863 in Passy, France. Dedicating it to the Countess Louise Pillet-Will, the work was first performed in March 1864 at a private salon concert. Despite its title, listeners could declare that this work is neither little nor solemn in a liturgical context, as it is structured in several extended movements with numerous operatic arias. The word *petite* could be referring to the unusual scoring of the original instrumentation – two pianos and a harmonium. Given its context of being performed in concert, not as liturgical music, this scoring does not seem strange after all.

Although the *Petite Messe solennelle* was composed 34 years after Rossini's last opera, theatrical elements can be found within the composition. The work opens with the ternary-form *Kyrie* which juxtaposes the solemn mood of the chorus with funky rhythms in the pianos; the middle section of this movement, "Christe," is in the style of an archaic canon. The second movement *Gloria* is like an opera by itself. Introduced by sequences of three chordal motives, which represent the rise of curtains in the French theater tradition, the movement starts with a short four-part harmonization from the chorus leading into various grandiose soli sections. The chordal motives appear again near the end of the movement announcing the long choral fugue.

Being the central statement of the Catholic liturgy, the *Credo* expresses dramatic contrast between the text "Credo" ("I believe") and all other texts; after the middle part, "Crucifixus," illustrated by soprano solo on an ostinato-style accompaniment, this movement continues its theatric vividness in "Et resurrexit" and finishes with another lengthy fugue, "Et vitam," before closing with one last statement of "Credo." After the jubilant atmosphere of the *Sanctus*, Rossini inserted the text *O Salutaris hostia* (not part of the liturgy) into the work which contains another soprano aria. The final movement, *Agnus Dei* for alto solo and chorus, brings the work to a dramatic end.