



Presents
Precious Lord
Conducting Recital

Maria - Viktoria Kovalsky, Wai Hang Vivian Ng, Regina Scimé, *conductors*
Accompanists: Ellis Anderson, A.J. Lyon, Nico Tjoelker

Concordia Vocal Ensemble

Byzantine Paschal Troparion

Traditional Greek Orthodox
Hymn

As One Who Has Slept

John Tavener
(1944-2013)

Ellis Anderson, *organ*

Georgian Paschal Troparion

Georgian Svaneti Variant

As Many as Have Been Baptized

Henry Brink
(b. 1998)

Russian Paschal Troparion

Nikolai Bakhmetev
(1807-1891)
arr. Peter Jermihov (b. 1954)

тебе поем (We Praise Thee)
from *Литургия Иоанна Златоуста (Liturgy of St. John Chrysostom)*

Sergei Rachmaninoff
(1873-1943)

Margaret Slavinsky, *soprano soloist*

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Cantate Domino

Claudio Monteverdi
(1567-1643)

Ellis Anderson, *continuo*

Reyes Organ & Choral Hall, DeBartolo Performing Arts Center
Sunday, April 7th, 2024, 3:00 pm

Ms. Kovalsky, Ms. Ng, and Ms. Scimé are students of Dr. Mark Doerries.

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

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Jauchzet dem Herrn (Der Psalm 100)

Felix Mendelssohn
(1809-1847)

Regina Scimé, Erin Taylor, Maria-Viktoria Kovalsky, Scottie Rogers,

Sam Ary, Hyo-Won Chun, Jongsoo Hwang, Jeffrey Dean

SSAATTBB soli octet

Hymn to St. Cecilia

Herbert Howells
(1892-1983)

A.J. Lyon, *organ*

天主經 - 天下萬國 (*The Lord's Prayer - Doxology*)

Doming Lam
(1926-2023)

Sam Ary, *tenor solo*

A.J. Lyon, *organ*

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Angelus Domini

Gregorian Chant

Victimae paschali

Giovanni Pierluigi da
Palestrina
(1525-1594)

Regina coeli K.276

Wolfgang Amadeus Mozart
(1756-1791)

Erin Taylor, *soprano soloist*

Scottie Rogers, *alto soloist*

Sam Ary, *tenor soloist*

Jongsoo Hwang, *bass soloist*

Nico Tjoelker, *organ*

Precious Lord, Take My Hand

Thomas Dorsey (1899-1993)
arr. Arnold Sevier (b. 1949)

Personnel

Maria - Viktoria Kovalsky, Wai Hang Vivian Ng, Regina Scimé, *conductors*
Chloe Li, *rehearsal pianist*

Concordia Vocal Ensemble

Soprano

Erin Taylor
Margaret Slavinsky

Alto

Gabriella Lindhurst
Ginika Ohaji
Scottie Rogers

Tenor

Sam Ary
Hyo-Won Chun
Cristian Ortega
Evan Schlicht
Nico Tjoelker

Bass

Desheng Huang
Jongsoo Hwang
Stephen Drendall
Jeffrey Dean

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Jeffrey Dean, and Dr. Mark Doerries

Acknowledgements

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Program Notes

Byzantine Paschal Troparion

Great Pascha, or Easter, is the most important holiday celebrated by Orthodox Christians across different national, cultural and musical traditions. Orthodox spend many days fasting during Great Lent until Holy Saturday night when they celebrate the coming of Pascha in song with a troparion. A troparion is a hymn sung to remind congregants of the church's liturgical season. What makes the resurrectional or paschal troparion unique is its numerous repetitions throughout the Easter service and for multiple Sundays thereafter. The Great Paschal troparion reminds congregants of Christ's triumph over death and the salvation for all Christians.

Byzantine religious music holds a revered place amongst Eastern Orthodoxy including Byzantine Catholic liturgical traditions. It was this style of chant that was heard in Hagia Sophia in Constantinople before its fall in 1453. This style continues to proliferate in the religious music of Greeks, Arabs, Turks, Slavs, and others. Byzantine chant is unique as it divides the choir into two parts. The drone, *ison* or the *isoncrátema*, is sung to a simple and largely static line while the *melos*, the *canonárchema*, is the primary melody. The two choirs, often separated by men and women, are each led by a chief cantor.

The chant begins when the lead cantor sings the *apichema* or the call (“ah-neh-ah-nes”) that identifies the mode of the chant. Byzantine music has its own system of notation where the neumes dictate pitch direction, emphasis, and rhythm all without measure lines. Today, Byzantine chant is most often performed in Greek and Antiochian Orthodox churches.

As One Who Has Slept

Deeply inspired by the traditions of the Orthodox Church, Sir John Tavener took the emotions of the Great Liturgy of St. Basil and musically recreated it in *As One Who Has Slept*. Drawing from antiphonal traditions, a two-choir system, the first choir sings the melody line; the *melos*. The second choir, the organ in this performance, performs the ‘shadow,’ reminiscent of the *isoncrátema* in Byzantine chant. The beginning of the Great Liturgy starts in near total darkness. Suddenly, candle light is seen from behind the iconostasis from where the clergy sing. The clergy exit and lead a procession outside of the church as the congregation declares, “Christ is Risen.” Tavener writes in his performance notes that the mood of the piece is to be “...full of awe, silence, and expectation. The atmosphere is deeply solemn as we stand before the greatest mystery of our salvation.”

Georgian Paschal Troparion

Georgia is a small country nested between Europe and Asia. Despite its size, each region of the country has its own rich musical traditions. Svaneti is part of the mountainous region of Georgia. Lakhushdi is a small village located within this region that sings this particular Georgian paschal troparion. Most Georgian liturgical music is split into three vocal parts that signify the trinity and contain dissonances while staying within a homophonic texture. Much of their music is learned

aurally as there is no formal Georgian music notation system. However, Western music notation is utilized today in an effort to preserve their music. Georgians proudly maintain the unique vocal timbre of Georgian Orthodox liturgical music, yet when it comes to American Orthodox liturgical music, such a distinctive ‘American’ sound is still in the making.

As Many as Have Been Baptized

With inspiration from the Georgians in Lakhushdi, Henry Brink, a Notre Dame Master’s student studying Early Christian Studies, composed his own American Orthodox music. “Georgian music has a sound,” he writes in the introduction to his website (americanorthodoxliturgy.com), “After witnessing this continuity of culture (Georgia), I turned back to various bits of American folk music and started to see similarities between them and Georgian, Russian, and Greek Orthodox music, and I began to weave them together and experiment with singing liturgical texts.”

As Many as Have Been Baptized came from this desire to create uniquely American Orthodox music that is approachable for all to sing. Baptisms of new-comers, or catechumens, occur around Easter time. The music is relatively simple, sung in three-part harmony, and has a limited range such that an average church parishioner may sing and be an active part of a longstanding and joyous tradition.

Russian Paschal Troparion

Znamenny chant developed in Russian liturgy and is rooted in the Byzantine chant tradition. It was sung primarily in unison within liturgical settings, yet the practice would be thrown out during the reforms of Patriarch Nikon in the 17th century. Gradually, contemporary Russian composers like Nikolai Ivanovich Bakhmetev transformed these unison melodies into four-part harmony to fit the musical tastes of the time. This is the origin of the Russian paschal troparion heard this afternoon in which the alto line sings the original znamenny chant melody and all other parts harmonize around it.

‘We Praise Thee’ from *Liturgy of St. John Chrysostom*

Immersed in the Russian Orthodox choral tradition, Sergei Rachmaninoff composed some liturgical music. He wrote music for the entire Литургия Иоанна Златоуста (Liturgy of St. John Chrysostom) from which тебе Поем (*We Praise Thee*) comes. The text is heard while the priest is praying over the Gifts for the Eucharist. The work premiered on November 25th, 1910 where it met rejection from clerical authorities and church musicians, including Bakhmetev himself, for being too ‘modern.’ Today, Rachmaninoff’s *Liturgy of St. John Chrysostom* remains largely a concert piece as it is too challenging for most parishes to practically use liturgically. The work is composed for a large choir with wide dynamic and vocal ranges capable of producing haunting melodic lines and rich harmonies.

— Maria-Viktoria Kovalsky

Throughout the ages, humanity has incorporated singing into worship as a way of offering praise to the Divine; this practice dates back centuries in the Christian tradition. My repertoire is a selection of four compositions that are all connected to the theme of “songs in praise of God.”

Cantate Domino

Claudio Monteverdi, an Italian composer of the late Renaissance and early Baroque era, wrote numerous choral works setting sacred and secular texts. His *Cantate Domino* for six voices is a setting of extracts of Psalms 96 and 98 (95 and 97 in the Vulgate Bible). The work contains “sub-sections” that are characterized by distinct musical moods and text painting, but remain connected by their expressions of praise and joy.

Jauchzet dem Herrn

Felix Mendelssohn’s setting of the first five verses of Psalm 100 “*Jauchzet dem Herrn*” is another song of praise. The work begins with a burst of joyful cries that engage the full sound of the choir. This opening phrase with its military and declarative characteristics fittingly portrays the text, “Shout joyfully to the Lord.” The vivid tutti opening is then contrasted by the gentleness of the middle section, which features a soli octet that sings, “Enter his gates with thanksgiving, and his courts with praise! Give thanks to him; bless his name!” The juxtaposition in character and mood of the full chorus and semichorus sections creates a variety of vocal timbres, contrasting a definitive and articulate sound quality with one that is more soothing and lyrical. The last verse of the Psalm excerpt is set for the tutti chorus again, connecting the opening and ending passages of the work with musical unity. While the harmonic language is primarily diatonic, elaborate hints of Romantic lyricism are consistently suggested through strategic chromaticism throughout the entire work.

Hymn to St. Cecilia

Herbert Howells, a prominent composer of the English choral tradition in the 20th century, wrote a prolific number of choral works for use in the Anglican liturgical tradition. *Hymn to St. Cecilia* is an SATB anthem setting of Ursula Vaughan Williams’ eponymous poem. Howells varies the vocal forces for each stanza: stanza one begins in unison, stanza two is SATB largely unaccompanied, and stanza three concludes with unison lower voices and a soprano descant. The text praises St. Cecilia (the patron saint of musicians) for the singing she offers, alluding to heavenly joys and celestial beauty in the acclamation of the glories of God. The work is highly text-driven with floating melodies that defy discrete phrases.

The Lord’s Prayer

Doming Lam, known as the “Father of New Music in Hong Kong,” was a Macau-born composer who spent much of his later life working in Hong Kong. Profoundly influenced by the Catholic faith in his musical life and work, Lam wrote a substantial number of works for use in Chinese-speaking Roman Catholic liturgies. His setting of *The Lord’s Prayer* is one of the most widely sung settings of the prayer text used in Chinese Catholic communities around the world. Lam’s prominent use of Chinese musical elements is prominent in many of his liturgical works, as is apparent in this one. The

Lord's Prayer features a memorable melody, which can be easily followed by a congregation, spiced with dissonances and unpredictable harmonic movements in the organ part (particularly in its solo moments). A sense of 'Orientalism' unifies the composition most exemplified by Lam's deliberate borrowing of a pentatonic sound world. This performance also features the composer's setting of the doxology of the prayer, which is a celebratory conclusion with further harmonic and motivic traits associated with music of the Far East.

— Wai Hang Vivian Ng

Angelus Domini

The Angelus Domini chant is the offertory proper for today, the Second Sunday of Easter, also known as White Sunday or Quasimodo Sunday. The Gospel today commemorates the moment after the resurrection that Jesus appears to Thomas and says, "Put your finger here, and see my hands; and put out your hand, and place it in my side; do not be faithless, but believing... Have you believed because you have seen me? Blessed are those who have not seen and yet believe."¹ This offertory chant occurs at the beginning of the Liturgy of the Eucharist and accompanies the preparation of the altar. These chants are often more melismatic and musically intricate than other propers of the Mass.

The Angelus Domini is composed in the eighth mode. Dom Saulnier in *The Gregorian Modes* writes : "[...] we can say, like the ancients, that the 8th mode is 'perfect' ... it appears as sumptuous, opulent and of a very great plenitude. Sumptuous and solemn it is also sonorous ... The 8th mode, affirms its (own) profound prayer, but without having an air of meditation ... It seems to take flight, but always masters itself in an equilibrium and a serene force, both of which are instinctive to it." The gentle sound of the choir reflects the mode's solemnity while also allowing for moments of subtle joy. Reflecting the text of the offertory, the melody winds downward on the word "descendit" and soars upwards on the word "caelo." Listen for how the word "surrexit" rises and falls, perhaps referring to Christ's resurrection and His descent into hell.

Victimae paschali

Victimae paschali is the Easter sequence from the Roman Catholic liturgical music tradition. It is one of only four sequences that is still sung in Mass after the Council of Trent. Palestrina composed four settings of the Victimae paschali, but all of them were published posthumously. This specific setting was found in the Library of Palazzo Barberini.

Composed for two choirs, Palestrina musically depicts the story of Christ's Resurrection. Choir I, comprised of higher voices, embodies the angels telling the women at the tomb that Jesus is no longer there. Choir II, the lower voices, polyphonically sing of death and life contending until homophony returns on the words "Prince of Life." The higher voices return when Mary Magdalen speaks of what she has seen, with more text painting on the word "resurgentis" or "rising". As she

¹ John 20: 27, 29

speaks of Christ who rose from the dead, the music shifts into a joyous compound meter. The piece then ends with a broad and regal “Amen. Alleluia!”

Regina coeli, K. 276

This text of Mozart’s *Regina coeli*, K. 276 is from the Marian antiphon for the liturgical season of Easter. Marian antiphons are typically sung after Compline, or night prayer, in the Liturgy of the Hours. Mozart composed this setting of the *Regina Coeli* when he returned to Salzburg in the late 1770s. At the same time, he composed his famous Coronation Mass K.317, *Missa Solemnis* K337, and Vespers settings K321 and 339.

This exuberant piece in C major portrays the joy of Eastertide. One may notice a thrice-repeated “Alleluia” that sounds similar to a well-known chorus. Although Mozart was aware of Handel and his music, he did not arrange his German language edition of the *Messiah* until 1789. It is unlikely that he knew of the *Messiah* when he was writing the *Regina coeli*. The work was originally scored for two oboes, two trumpets, timpani, strings, and basso continuo. Mozart also uses soloists and the chorus in alternation. Listen for the text and music to repeat as a modified recapitulation.

Precious Lord, Take My Hand

Thomas Dorsey was considered the Father of Gospel Music and *Precious Lord, Take My Hand* is his most known work. He grew up in the church; his father was a minister and his mother the organist. After moving to Chicago to join the Blues scene, his mother encouraged him to move home and “serve the Lord.” After a short visit, he ignored his mother’s advice and returned to Chicago. In August 1932, he was at a revival meeting in St. Louis when he received a telegram that his wife had died. He went home to find that Nettie had given birth to a boy, who died later that night. At first, he was angry with God and no longer wanted to write gospel music but a friend took Dorsey to a local music school and made him sit at the piano. Dorsey recalled a pentatonic melody from a hymn from his childhood and the words from “Must Jesus Bear the Cross Alone.” He began to add his own words and *Precious Lord, Take My Hand* was born.

Arnold Sevier beautifully takes the listener on a journey through grief. Through stormy seas and a long road, the singers reach their destination (heaven), symbolized by the Jordan River, at the climactic “at the river I stand.” The music then reaffirms the plea “Take my hand, Lord, and lead me home.” These words are purported to have given solace to the Rev. Martin Luther King Jr. during his campaign for civil rights and continue to comfort many today.

— Regina Scimé

Texts and Translations

Original Text

Paschal Troparion

Χριστὸς ἀνέστη ἐκ νεκρῶν,
θανάτῳ θάνατον πατήσας,
καὶ τοῖς ἐν τοῖς μνήμασι,
ζωὴν χάρισάμενος!

ქრისტე აღსდგა მკვდრეთით,
სიკვდილითა სიკვდილისა დამთრგუნველი
და საფლავების შინათა
ცხოვრების მიმნიჭებელი

Христос воскрес из мертвых,
смертию смерть поправ,
и сущим во гробех живот даровав!

тебе поем

тебе поем, тебе поем, тебе благословим, тебе
благодарим, господи, и молим, и молимтися
боже наш.

Translation

(sung in Greek, Georgian, and Slavonic)

Christ is risen from the dead, trampling down
death by death and upon those in the tombs
bestowing life!

We Praise Thee

We praise thee, we bless thee, we give thanks to
thee; and we pray unto thee our God.

Cantate Domino

Cantate Domino canticum novum,
Cantate et benedicite nomini ejus:
Quia mirabilia fecit.
Cantate et exultate et psallite
in cythara et voce psalmi:
Quia mirabilia fecit.

Jauchzet dem Herrn (Der Psalm 100:1-5)

Jauchzet dem Herrn alle Welt!

Dienet dem Herrn mit Freuden, kommt vor
sein Angesicht mit Frohlocken.

Erkennet, dass der Herr Gott ist. Er hat uns
gemacht und nicht wir selbst zu seinem Volk
und zu Schaafen seiner Weide.

Gehet zu seinen Thoren ein, mit Danken, zu
seinen Vorhöfen, mit Loben danket ihm, und
lobet seinen Namen.

Denn der Herr ist freundlich und seine Gnade
währet ewig, und seine Wahrheit währet für und
für.

天主經 - 天下萬國

我們的天父，
願祢的名受顯揚；
願祢的國來臨；
願祢的旨意奉行在人間，
如同在天上。
求祢今天賞給我們日用的食糧；
求祢寬恕我們的罪過，
如同我們寬恕別人一樣；
不要讓我們陷於誘惑；
但救我們免於兇惡。

天下萬國，普世權威，一切榮耀，永歸於祢。

Sing to the Lord

Sing to the Lord a new song,
Sing and give praise to his name:
for he has done marvelous deeds.
Sing and exult and praise.
in songs with the harp and the voice:
for he has done marvelous deeds.

(Psalm 100:1-5)

Make a joyful noise to the Lord, all the earth!

Serve the Lord with gladness!
Come into his presence with singing!

Know that the Lord, he is God! It is he who
made us, and we are his; we are his people, and
the sheep of his pasture.

Enter his gates with thanksgiving, and his
courts with praise! Give thanks to him; bless his
name!

For the Lord is good; his steadfast love endures
forever, and his faithfulness to all generations.

(ESV)

The Lord's Prayer (with doxology)

Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come,
thy will be done
on earth as it is in heaven.
Give us this day our daily bread,
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

For the Kingdom, the Power, and Glory are all
Yours, now and forever.

Angelus Domini

Angelus Domini descendit de caelo,
et dixit mulieribus:
Quem quaeritis, surrexit, sicut dixit, alleluia.

The Angel of the Lord came down from
heaven and said to the women:
“The One whom you seek has risen, as he said
he would.” Alleluia.

Victimae paschali

Victimae paschali laudes immolent Christiani,
Agnus redemit oves, Christus innocens:
Patri reconciliavit peccatores.
Mors et vita duello confluxere mirando,
Dux vitae mortuus regnat vivus.
Dic nobis Maria, quid vidisti in via?
Sepulchrum Christi viventis, et gloriam vidi
resurgentis.
Angelicis testes, sudarium et vestes.
Surrexit Christus spes mea,
Praecedet vos in Galilaeam.
Scimus Christum surrexisse a mortuis vere,
Tu nobis victor, Rex miserere.
Amen. Alleluia!

Let Christians offer sacrificial praises to the
Passover Victim. The Lamb has redeemed the
sheep, the innocent Christ has reconciled the
sinners to the Father.
Death and life contended in a spectacular battle.
The Prince of Life, who died, reigns alive. Tell
us, Mary, what did you see on the way? “I saw
the tomb of the living Christ, and the glory of
His rising. The angelic witnesses, the cloths, and
the shroud. Christ, my hope, is arisen:
into Galilee, He will go before His own.” We
know Christ is risen truly from the dead: to us,
victorious King, have mercy! Amen. Alleluia!

Regina coeli

Regina coeli, lactare, alleluia!
Quia quem meruisti portare, alleluia!
Resurrexit, sicut dixit, alleluia!
Ora pro nobis Deum, alleluia!

Queen of Heaven, rejoice, alleluia!
For He whom you did merit to bear, alleluia!
Has risen as He said, alleluia!
Pray for us to God, alleluia!

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