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Tota pulchra es Maria

A Masters Conducting Recital

Jeffrey Dean, *conductor*

Salve Regina – solemn tone
O Maria maris stella (1997) 11th century plainchant
William Hawley (b. 1950)

Dejligste blandt Kvinder from *Mannsang* (1878) Edvard Grieg (1843–1907)
Hyo-Won Chun, *tenor*

Vasilissa ergo gaude (1421) Guillaume Dufay (1397–1474)

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I. Stabat Mater dolorosa

Joy Yelenosky, *mezzo-soprano*

Ritornello Ensemble, *strings*; Owen Peck, *organ*

Regina caeli laetare (1698) Michel Richard Delalande (1657–1726)

I. Regina caeli laetare

II. Quia quem meruisti

III. Resurrexit

IV. Ora pro nobis

Samuel Ary, *tenor*; Reece Connors, *bass-baritone*; Joy Yelenosky, *mezzo-soprano*

Ritornello Ensemble, *strings*; Ellis Anderson, *organ*

Ave Maria (1994) David MacIntyre (b. 1952)

Quatre Motets sur des thèmes grégoriens (1962) Maurice Duruflé (1902–1986)

II. Tota pulchra es

Bogoroditse Devo from *Three Sacred Hymns* (1984) Alfred Schnittke (1934–1998)

Rosa mystica from *A. M. D. G.* (1939) Benjamin Britten (1913–1976)

Tuttarana (2015) Reena Esmail (b.1983)

Otche nash (1916) Nikolai Golovanov (1891–1953)

LaBar Performance Hall

Wednesday, April 10, 2024, 7:30 p.m.

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

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Personnel

Concordia Vocal Ensemble

Soprano

Uche Aghulor
Faith Fleming
Nicole Gerdes

Alto

†Kari Francis
Molly Mendenhall
Sienna Stribling
Maria Alejandrina Tinta-Segovia
Joy Yelenosky

Tenor

Ellis Anderson
Joseph Balistreri
A.J. Lyon
Maxwell Trochlil

Bass

Reece Connors
Richard Gress
†Owen Peck
Nicholas Schefstad

Organ

*Ellis Anderson
Owen Peck

Ritornello Ensemble

Jameson Cooper, *violin I*
Jessica Bennett, *violin II*
Nora Frisk, *viola I*
Sarah Churchill, *viola II*
Justin Goldsmith, *cello*

* rehearsal accompanist

† assistant conductor

Jeffrey Dean is a student of Dr. Nancy Menk.

Texts and Translations

Salve Regina (11th century hymn)

*Salve, Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules, filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.*

*Eia ergo, Advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens: O pia: O dulcis Virgo Maria.*

Hail, Queen, Mother of Mercy,
Our life, our sweetness, and our hope.
To thee do we cry, banished children of Eve.
To thee do we send up our sighs
mourning and weeping in this valley of tears.

Turn then, our most gracious advocate,
Thine eyes of mercy toward us;
And show unto us the the blessed fruit
of thy womb, Jesus, after this, our exile.
O clement: O pious: O sweet Virgin Mary.

O Maria maris stella (13th century hymn)

*O Maria maris stella plena gratie,
Mater simul et puella, vas mundicie,
Templum nostri redemptoris, sol iusticie,
Porta celi, spes reorum, thronus glorie,*

*Sublevatrix miserorum vena venie,
Audi servos terogantes, mater gratie,
Ut peccata sint ablata, per te hodie,
Qui te puro laudant corde in veritate.*

O Mary, star of the sea, full of grace,
Mother, yet maiden, vessel of charity,
Temple of our Redeemer, sun of justice,
Heavenly portal, hope of the guilty, throne of
glory,
Come to the relief of the poor,
Hear thy servants beseech thee, Mother of grace,
That the sins may be taken away, by thee today,
Those who praise thee with a pure heart in truth.

Dejligste blandt kvinder (Hans Adolph Brorson)

*Dejligste blandt Kvinder!
Giv os derom fuld Besked,
hvi så hart du binder os ved Elskovs Ed.
Hvad er, sig os Sanden,
din da fremfor anden,
mens du går så öm og ve ad Længsels Sår?*

Most beautiful among women!
Give us a full account of it—
why so harshly you bind us by the oath of love.
What, tell us the truth,
is yours above all others,
while thou walk'st sore and wounded with
longing?

Vasilissa ergo gaude

CANTUS 1 AND 2

*Vasilissa, ergo gaude,
Quia es digna omni laude,
Cleophe, clara gestis
A tuis de Malatestis,
In Ytalia principibus
Magnis et nobilibus.*

*Ex tuo viro clarior,
Quia cunctis est nobilior:
Romeorum est despotus,
Quem colit mundus totus.
In porphyro est genitus,
A Deo missus celitus.*

*Iuvenili etate
Polles et formositate
<Ingenio> multum fecunda
Et utraque lingua facunda
Ac clarior es virtutibus
Pre aliis hominibus.*

TENOR

*Concupivit rex decorem tuum,
Quoniam ipse est dominus tuus.*

Regina coeli laetare (12th century)

*Regina celi, laetare, alleluia;
Quia quem meruisti portare, alleluia;
Resurrexit, sicut dixit, alleluia;
Ora pro nobis Deum, alleluia.*

Stabat mater dolorosa (attr. Pope Innocent III)

*Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.*

Ave Maria

Ave Maria

CANTUS 1 AND 2

Empress, therefore rejoice,
for you are worthy of all praise,
Cleofe, glorious from the deeds
of your Malatesta kin,
leading men in Italy,
great and noble.

More glorious from your husband,
for he is nobler than all;
he is the despot of the Rhomaioi,
he whom the whole world reveres;
he was born in the purple,
sent by God from heaven.

In youthful bloom
you abound in beauty,
very fertile <in your wits>
and eloquent in both tongues,
and you are more glorious for your virtues
above all other human beings.

The King hath conceived desire for thy beauty;
for he is your lord.

– trans. Leofrance Holford-Stevens

Queen of heaven, rejoice, alleluia;
The Son whom you worthily bore, alleluia;
Has risen as he said, alleluia;
Pray to God for us, alleluia.

The sorrowful mother
was standing beside the Cross weeping,
while the Son was hanging.

Hail, Mary

Tota pulchra es (4th century prayer)

*Tota pulchra es, Maria.
Et macula originalis non est in Te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol,
Tu gloria Ierusalem.
Tu laetitia Israel.
Tu honorificentia populi nostri.*

Most beautiful of all, Mary.
And original sin is not in you.
Your shining vestments are white like snow,
And your face is like the sun,
You, the glory of Jerusalem.
You, the joy of Israel.
You, the most-honored of our people.

Bogoroditse Devo (The Gospel of Luke)

*Bogoroditse Devo, raduyisia,
blagodat na ya Mariye, Ghospod s To boyu;
blagoslovenna Ti v zhenah,
i blagosloven Plod chreva Tvoyego,
yako Spasa rodila yesi dush nashih.*

Rejoice, O Virgin Mother of God,
Mary full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the Fruit of thy womb,
for thou hast borne the Savior of our souls.

Rosa mystica (Gerard Manley Hopkins)

‘The Rose is a mystery’ – where is it found?
Is it anything true? Does it grow upon ground?
It was made of earth’s mould, but it went from men’s eyes,
And its place is a secret, and shut in the skies.
In the Gardens of God, in the daylight divine,
Find me a place by thee, Mother of mine.

But where was it formerly? Which is the spot
That was blest in it once, though now it is not?
It is Galilee’s growth; it grew at God’s will
And broke into bloom upon Nazareth Hill
In the Gardens of God, in the daylight divine
I shall look on thy loveliness, Mother of mine;
I shall keep time with thee, Mother of mine.

Tell me the name now, tell me its name:
The heart guesses easily, is it the same?
Mary, the Virgin, well the heart knows,
She is the Mystery, she is that Rose
In the Gardens of God, in the daylight divine,
I shall come home to thee, Mother of mine.

Rosa mystica (Gerard Manley Hopkins) cont'd.

Is Mary that Rose, then? Mary, the Tree?
But the Blossom, the Blossom there, who can it be?
Who can her Rose be? It could be but One:
Christ Jesus, our Lord – her God and her Son.
In the Gardens of God, in the daylight divine,
Shew me thy Son, Mother, Mother of mine.

Does it smell sweet, too, in that holy place?
Sweet unto God, and the sweetness is grace;
The breath of it bathes the great heaven above,
In grace that is charity, grace that is love.
To thy breast, to thy rest, to thy glory divine,
Draw me by charity, Mother of mine.

Otche nash (The Gospel of Matthew)

*Otche nash, Izhe yesi na nebeseh,
da sviatitsia imia Tvoye,
da priidet Tsarstviye Tvoye,
da budet volia Tvoya,
yako na nebesi i na zemli.
Hleb nash nasushchniy dazhd' nam dnes',
i ostavi nam dolgi nasha,
yakozhe i mi ostavliayem dolzchnikom nashim:
I ne vvedi nas vo iskusheniye,
no izbavi nas ot lukavago.*

Our Father, Who are 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 debts,
as we forgive our debtors;
and lead us not into temptation,
but deliver us from the Evil One.

Program Notes

Tota pulchra es Maria

The celebration and worship of the Blessed Virgin Mary can be traced to the inception of Christianity itself. In 431, The Council of Ephesus sanctioned the cult of the Virgin as Mother of God. Through the centuries, Mary has been the muse of artists from every region of the world. I am not a practicing Catholic, and for this reason, have not had cause to perform some of the most beautiful texts in the canon devoted to Our Lady. As a final salute to the University of Notre Dame, I decided to present this program, entitled “Tota pulchra es Maria,” which explores various settings of Marian texts in an array of music for women’s chorus, men’s chorus, mixed chorus, and solo voice.

The program begins with *Salve Regina*, an ancient prayer traditionally attributed to Bishop Hermannus Contractus (also known as Hermann of Reichenau) in the eleventh century, though the prayer in its current form comes from the Cluny Abbey in France. The simple tone was composed in the 17th century, however it is the older solemn tone that will be sung, antiphonally, tonight. Liturgically, it is the last prayer in the rosary, and it is sung at the close of Compline, from the Saturday before Trinity Sunday until Friday before the first Sunday of Advent. Though this prayer is often used as a conclusion, tonight this chant is given an unlikely position in the program - the concert opener. In this first set, the choir has slowly begun to expand – first from one single voice intoning the *Salve Regina*, to sections of similar-ranged voices singing antiphonally, and then to true unison singing with all voices joining together. The choir continues to expand its texture gradually with the next piece. Holding fast to an entirely homophonic texture, William Hawley’s *O Maria maris stella* cloaks ancient poetry in rich harmonies. While Hawley writes for an expansive eight parts, he allows the words to be intelligibly understood through the unity of the rhythm. The piece was premiered in Ely Cathedral by the New London Singers, having been commissioned by Michael Paine. Hawley writes, “The Latin poem, existing in manuscript in several 13th Century codices, constitutes the text of a celebrated anonymous Marian motet. My setting of this text is for unaccompanied choir, composed of voices in eight parts, and taking the form of a hymn to The Blessed Virgin Mary. As I have done in setting other ancient texts, I have allowed the verse to speak through the centuries and have clothed the words in new harmonies, while endeavoring to maintain the timeless, universal aspects of the poetry.”

The program continues in the next set, featuring the rich sonorities of the tenor and bass voices of the choir. First, they sing a Marienlied in Danish. Written for five solo voices, *Dejligste blandt Kvinder* is the ninth in Edvard Grieg’s cycle of twelve songs for male choir. Though most of the collection contains Norwegian folk and childrens’ songs, Grieg chose to set two Danish texts by Hans Adolph Brorson, the famed Danish hymn writer and clergyman. *Dejligste blandt Kvinder* contemplates the commingling of love and sorrow as experienced by Our Lady of Sorrows. The opening motif is a descending five-note minor scale given to the lowest basses. The baritones intercept the bass line, always at the interval of a ninth (or second). Each iteration is just slightly higher than the preceding one, and by the time the tenors enter the tension comes to a head. The choir builds up the tension for the soloist, who provides release by touching the upper neighbor of the parallel major mode and resolving to a B major sonority. The low basses create a syncopated drive for the B section of the piece, which ultimately resolves in a V7 to I

cadence in the parallel major. With the conclusion of the piece, the tenors and basses of the choir continue with something entirely different: an isorhythmic motet. Among the music of proto-Renaissance visionary, Guillaume DuFay, his isorhythmic motets display some of his most mathematically calculated structures. He was a pivotal force in shaping the emerging Renaissance style while retaining full dexterity to compose in Medieval idioms. *Vasilissa* is perhaps the earliest surviving work attributed to DuFay. The piece was written for the marriage of Cleofe Malatesta to Theodore II Palaiologos, son of the Byzantine emperor Manuel II, in January 1421. The piece opens with a canon for two upper voices: glorifying the princess bride. After the canonic introduction, the lower two voices enter and begin the isorhythm. The Cantus firmus line upon which the piece is constructed is taken from Psalm 44, whose theme is royal marriage: *Concupivit rex decorem tuum, quoniam ipse est dominus tuus*. This text is often associated with the Virgin Mary, as this verse traditionally occurs in the Gradual of various feasts dedicated to her honor. The first verse and the second verse follow the same rhythm, a compositional technique called “isorhythm.” The rhythms in the two upper voices are quick and move swiftly, while the lower two voices more gradually. Both voices move through complex mensural (measured) polyphony and unite at the end for a cadence. It was hoped that the diplomatic and strategic marriage of Cleofe and Theodore would ward off competing interests from Italians and Ottomans – an imminent threat for financially struggling emperors of the Christian East.

As the choir takes a step back, the program forges ahead with the addition of a string quartet and organ. They accompany the soloist who narrates one of the Seven Sorrows of Mary from the perspective of an onlooker at the scene of the crucifixion. Commonly attributed to Jacopone da Todi, this thirteenth century Latin poem inspired many famous musical works, perhaps none more famous than Pergolesi’s setting in 1736. This program seeks, even if in a retroactive way, to amplify the voice of a budding talent, given that Vivaldi’s setting of *Stabat Mater* is his earliest datable sacred work and Pergolesi’s was composed the year before his death. Though authorship cannot be validated due to a missing autograph on the manuscript, it does come from his personal musical archive. It can be inferred that it was commissioned by the Church of Santa Maria della Pace in Brescia, seeing as his name is on the account books of the church’s record of payment. Furthermore, he and his violinist father performed at the church the year prior for the Feast of the Purification of the Blessed Virgin Mary. While Pergolesi sets the text for the full sequence, Vivaldi sets the reduced version – a hymn.

At the center of this program is a rarely-performed setting of an often-performed text. This performance of *Regina caeli laetare* is being performed on modern instruments with a modern edition that I prepared from facsimile. This French Baroque setting of the Easter antiphon by Michel Richard Delalande is set somewhat atypically as a “grand motet.” This is actually Delalande’s shortest “grand motet,” and it flaunts his mastery over techniques he had long since cultivated as part of his career, working as a composer and revisionist for the court of King Louis XIV in Versailles. The motet begins with a brief “simphonie” from the orchestra – a string quintet (an added viola) and organ continuo. This joyful introduction is taken over by the bass soloist, who is soon joined by the tenor soloist in an imitative and florid “duo,” full of sparkling French Baroque coloratura. The choir then takes the opening bass motif and embellishes on it in contrapuntal fashion. Tempo relationships stitch together all of the disjunct pieces of a “grand motet,” and Delalande uses this technique to honor the literary form from

which the text is derived. The bass soloist begins the “récitatif” in a slower tempo, marked “gravement.” He is joined briefly by the tenor soloist, but the tenor quickly gives way for the soprano in the “trio” proper. This movement moves quicker, in a “legerement” tempo. The “trio” concludes in an abrupt manner, with a sudden affect shift. Entreating the Virgin Mother to pray for us, Delalande calls for a slower and gentler affect by means of a “doucement” tempo indication. The plaintive petition erupts into an effervescent final *alleluia* section for which Delalande reprises the sprightly “legerement” tempo. The final statement of the work is a big, bright trill in the lower tenor part.

As the orchestra clears for the remainder of this a cappella program, so do the tenors and basses of the choir. It is the treble voices alone who are featured for the next set. Their set celebrates the Divine Feminine. *Ave Maria* is a late twentieth century composition by Canadian composer, David MacIntyre. Interestingly enough, the title of the piece contains the only portion of the text he chose to set! Though *Ave Maria* was commissioned in 1994, the piece broke onto the international choral scene when Elektra Women’s Choir performed it at the 1996 World Choral Symposium in Sydney, Australia. While the piece is alluring for its steady, rhythmic drive and lush harmonies, MacIntyre’s own concept for the music comes from a place of celebrating women. He dedicated the piece to his mother, and “all the extraordinary women who do all of the work – day after day... In all cultures, the repetitive work of women is endless, yet they do it with a love that knows no bounds... one can understand why I have rejected many entreaties to arrange *Ave Maria* for mixed choir. It’s sung by women or children – both of which suit my original inspiration. I’m happy this way.” Though the piece was commissioned by Elektra, the choice to use six voices stems from an earlier opera project MacIntyre had been writing about visitations from the Blessed Virgin Mary to six real children in war-torn Bosnia. The repetitive “Hail Marys” represent a clamor of voices praying the Rosary while the six children approach the chapel where they are visited by Mary. The sustained silence at the end is supposed to signify her arrival. *Tota pulchra es*, the titular piece of the program, was set by Maurice Duruflé in his collection of four motets, based on plainchant melodies. *Tota pulchra es* is a fourth century prayer that is sung at the Marian Feast of the Immaculate Conception. Duruflé’s setting is polyphonic and eases in and out of asymmetrical meters to accommodate the freedom of the chant rhythm. Unlike the other three motets in this collection, Duruflé aptly chose to use only women’s voices for this Marian text. At times, the divisi expands to five voices. The scope of the harmony is both vast and dense. Though Duruflé inserts his colorful harmonic language, there are passages that sound clearly modal, and he ultimately concludes the piece with a stark open fifth.

The final set begins with another setting of the Hail Mary, this time sung in Church Slavonic. Alfred Schnittke’s *Bogoroditse Devo* comes from his setting of Three Sacred Hymns in 1984. All three choruses in the collection draw from the tradition of Orthodox chant. The structure of the first hymn, *Bogoroditse Devo*, is for double choir. The tenors and altos in each choir form a pedal point, emulating a reciting tone. The sopranos and basses both have parallel, stepwise melodies, clearly evoking chant. The choirs essentially sing in canon the entire way through, the only difference being that the first choir is in the major key while the second choir is in the relative minor. The result is a wash of sound – modern and yet familiar. Next, the poetry of Gerard Manley Hopkins explores another title given to Our Lady: Rosa Mystica. Benjamin Britten’s *Rosa mystica* is the second piece from his setting of seven Hopkins poems entitled “Ad majorem Dei gloriam” (a famous motto of the Jesuits, a sect to which Hopkins belonged). The

poetry explores associations between Mary and the rose and the tree. Britten's setting was originally intended for performance by his partner Peter Pears' "Round Table Singers," but was never performed in the composer's lifetime. Britten sets this poem in a waltz with an ostinato pedal point formed by the tenors and basses, while the sopranos and altos are given melodic importance, often in parallel thirds. The cyclic nature of the waltz tempo and the repetition of the refrain "Mother of mine" engender a sense of praying the Rosary. Coming out of this prayerful meditation is an expression of jubilation! Reena Esmail's *Tuttarana* is a creative project that fuses a cappella choral singing with an ancient Hindustani musical form. It was commissioned by the oldest women's college in the country, Mount Holyoke College Glee Club, in 2014. Its title describes its unique genre – a fusion of the words "tutti" and "tarana," the idea is to bring the Hindustani musical form into an ensemble setting. A tarana can be likened to "scatting" in jazz and is a virtuosic display of rhythm. The piece uses onomatopoeic syllables to emulate Indian percussion instruments. *Tuttarana*'s place on the program inhabits the space of a Magnificat without words. The program concludes with a benediction. Nikolai Golovanov's setting of the Lord's Prayer, *Otche nash*, was written in 1916 and illustrates the text in a solemn manner. His use of parallel harmonies, chains of syncopation, and extreme ranges of tessitura and dynamics all coalesce in a Neo-Romantic rendering of this revered prayer. It is with this benediction, and Golovanov's misterioso marking, that we conclude the concert.

Thank yous

This project is the fruit of many labors! Thanks to all involved in collaboration. Thank you to my family and friends who traveled here from out of town to support me! I know there are many who are supporting me from afar as I have roots all over the world – thank you to all of my supporters. A special thanks to my major conducting professor, Dr. Menk, for her preparation and feedback throughout the process. I would also like to thank the rest of the conducting faculty for their influence over the course of this program: thank you Dr. Doerries, Dr. Katsarelis, Dan Stowe, and Dr. Franklin. There was an array of wealth to glean from your collective experiences, and that's to say nothing of the world class masterclass clinicians you brought in to work with us. I'd also like to acknowledge that the beautiful Marian artwork for the poster/postcard was painted by my friend, Sarah Tullock. Thank you to Dr. Blachly, Loren, and Joe for your respective coachings. I would like to thank Ellis for his accompanying in both lessons and rehearsals. Thanks to Kari and Owen for assisting with sectionals. I'd like to thank Janet, Carl, and Christine for all of their help behind the scenes. Thanks to Daniel Stein and Matt Haines for the preparation and coordination of all facility logistics. Thank you to Dr. Jeffery and Dr. Maloy and all of my esteemed professors here in the Sacred Music program. Thanks to Sam, Reece, Joy, and Hyo-Won for going above and beyond with their beautiful solos! I am grateful for all of the players in the Ritornello Ensemble. Above all, I thank the singers in the choir for sharing their spirits and voices. I especially thank Faith, Molly, and Reece who personally joined me for this project. S.D.G. - jeff

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