

KYRIE



WEDNESDAY, MARCH 16, 7pm

SUNDAY, MARCH 20, 7pm

Karolina Wojteczko, mezzo-soprano

Julian Revie, organ / arranger

Miriam Liske-Doorandish, cello

Katherine Arndt, violin

Michael Ferri, violin



SAINT THOMAS MORE CATHOLIC CHAPEL AND CENTER
AT YALE UNIVERSITY

KYRIE

A Musical Vigil for Peace to benefit Ukraine

PROGRAM

15th-century Ukrainian Orthodox chant

Recently recovered and transcribed by the Kyiv Chamber Choir from an original manuscript

Kyrie Eleison

J.S. Bach (1685-1750)

Sarabande from Cello Suite No. 4 in E-flat

Erbarme dich, mein Gott (*Have mercy, my God*) from St. Matthew Passion

O Mensch, bewein' dein' Sünde gross (*O man, bewail thy sins so great*)

Samuel Barber (1910-1981)

Sure on This Shining Night

St. Ita's Vision

The Crucifixion

Jules Massenet (1842-1912)

Méditation from the opera Thaïs

Maurice Duruflé (1902-1986)

Pie Jesu from Requiem

Hans Leo Hassler (1564-1612), arr. J.S. Bach

O Sacred Head, Now Wounded

Ukrainian Orthodox Chant

The Sorrowful Mother

Plainchant, arr. Julian Revie (1979 -)

Ave Maria

Hans Leo Hassler, arr. Max Reger (1873-1916) / Julian Revie

O Sacred Head, Now Wounded

Felix Mendelssohn (1809-1847)

O Rest in the Lord from the oratorio Elijah

Traditional Ukrainian-Russian-Polish folksong

Moja matko, ja wiem (*Dear mother, I know*)

TEXTS AND TRANSLATIONS

UKRAINIAN ORTHODOX CHANT

Kyrie Eleison

Kyrie eleison. Christe eleison. Kyrie eleison. *Lord, have mercy. Christ, have mercy. Lord, have mercy.*

J.S. BACH

Erbarme dich, mein Gott

Erbarme dich, mein Gott, um meiner Zähren Willen!

Have mercy, my God, for the sake of my tears!

Schaue hier, Herz und Auge weint vor dir bitterlich.

Look here, heart and eyes weep bitterly before you.

SAMUEL BARBER

Sure on this Shining Night

Text: James Agee

Sure on this shining night of star-made shadows round,
Kindness must watch for me this side the ground.
The late year lies down the north. All is healed, all is health.
High summer holds the earth. Hearts all whole.
Sure on this shining night I weep for wonder
Wandering far alone Of shadows on the stars.

St. Ita's Vision

Text: attributed to St. Ita; recorded by an anonymous Irish monk of the 8th-13th centuries.

Translated by Chester Kallman

“I will take nothing from my Lord,” said she, “unless He gives me His Son from Heaven in the form of a Baby that I may nurse Him.” So that Christ came down to her in the form of a Baby, and then she said:
“Infant Jesus, at my breast, nothing in this world is true save, O tiny nursling, You. Infant Jesus at my breast, by my heart every night, you I nurse are not a churl but were begot on Mary the Jewess by Heaven's light. Infant Jesus at my breast, what King is there but You who could give everlasting good? Wherefore I give my food. Sing to Him, maidens, sing your best! There is none that has such right to your song as Heaven's King who every night is Infant Jesus at my breast.”

The Crucifixion

Text: Anonymous Irish monk of the 8th-13th centuries. Translated by Howard Mumford Jones

At the cry of the first bird they began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne by the body of Mary's Son,
But sorer still to Him was the grief which for His sake came upon His mother.

MAURICE DURUFLE

Pie Jesu

Pie Jesu, Domine, dona eis requiem.
Pie Jesu, Domine, dona eis requiem sempiternam.

Blessed Jesus, Lord, give them rest.
Blessed Jesus, Lord, give them eternal rest.

UKRAINIAN ORTHODOX CHANT

The Sorrowful Mother

Скорбная мати під хрестом стояла
Гірко ридала в словах промовляла
Ой сину, мій сину, за яку провину
Переносиш нині тяжкую годину
На хресті

A sorrowful mother stood under the cross.
She cried and spoke through the tears:
Oh, son, my son, for what sin
You endure this pain now
On the cross.

Я тебе купала дрібними сльозами,
Як малим ховала перед ворогами,
А нині плачу, бо тебе вже трачу,
Вже тебе, мій сину, більше не побачу
Сину мій

I was bathing you in small tears,
Hiding you from the enemies when you were small,
But now I'm crying, for I am already losing you,
I will never see you anymore, my son
O son of mine.

Моя ти опоро, мій ти світе ясний
Гаснеш заскоро, в'янеш завчасно,
А що зі мною стане, сиротою,
Я сама на світі, як билина стою
Під хрестом

You are my support, you're my clear light,
You are fading and withering early.
But what will happen to me, a poor orphan?
I'm standing alone in this world, lonely as a blade of
grass, Under the cross.

Мій Боже милий, усердно тя молю
Подай мені сили у нещаснім болю.
Тебе благаю, як сама лиш знаю
І тобі десь сина мого доручаю
На хресті

My dear God, I beg you wholeheartedly,
Give me strength in unhappy pain.
I beg you, as I only know how,
And I commend my son to you
On the cross.

Ти обіцявся всіх людей спасати,
Та за те діждався невинно вмирати
За світ лукавий, злобний і не правий,
Що сповнив на тобі свій засуд кривавий
На хресті

You promised to save all people,
And for that you waited innocently to die,
For this world that is wicked, spiteful and unrighteous
Has executed its bloody sentence on you,
On the cross.

Мій ти Боже милий, усердно тя молю
Подай мені сили у нещаснім болю
Тебе благаю, як сама лиш знаю
І тобі десь сина мого доручаю
На хресті

My dear God, I beg you wholeheartedly,
Give me strength in unhappy pain.
I beg you, as I only know how,
And I commend my son to you
On the cross.

PLAINCHANT

Ave Maria

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

FELIX MENDELSSOHN

O Rest in the Lord

Text: from Psalm 37

O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires.
Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers.

TRADITIONAL UKRAINIAN-RUSSIAN-POLISH FOLKSONG

Moja matko, ja wiem (sung in Polish)

Moja matko ja wiem: wiele nocy nie spałaś,
Gdym opuszczał swój dom, aby iść w obcy świat.
I na szczęście dalekie, skromny dar, lniany ręcznik mi dałaś,
Haftowany przez ciebie i barwny jak kwiat.

Na nim kwitną do dziś tulipany i wiśnie,
Żywa wciąż zieleń łąk, śpiew słowika wśród bżów.
I jedyny na świecie drogi mi, trochę smutny twój uśmiech.
Nade wszystko kochane, twe oczy są tu.

Gdy mi smutno i źle, idę w leśną gęstwinię,
W szumie dębów i traw wspomnę te dawne dni.
Na zwałonym przez burzę, starym pniu barwny ręcznik rozwinię,
Wtedy wraca twa miłość i szczęście i łzy.

English translation:

Dear mother, I know: you haven't slept many nights
Since I left my home to face an unknown world.
And for my future good luck you gave me a modest gift, a linen towel,
embroidered by you and colorful like a flower.

Until today, tulips and cherries blossom on it;
It recalls green meadows and a song of a nightingale among the lilacs.
And your smile, unique in the world, a little sad and so precious to me,
And your beloved eyes are here.

When I feel sad and blue, I go into the forest thicket,
among the rustle of oaks and grass I recall the bygone days.
On an old tree trunk felled by a storm I unfurl the colorful towel,
and then your love, happiness and tears come back to me.

ABOUT THE PROGRAM

UKRAINIAN ORTHODOX CHANT

Kyrie Eleison

This Kyrie comes from a 15th-century manuscript in a Ukrainian Orthodox archive in Kyiv. Musicologists working with the Kyiv Chamber Choir were recently able to interpret and transcribe this manuscript, which was written in a long-forgotten regional form of musical notation. It is a beautiful example of Ukraine's rich cultural heritage.

JOHANN SEBASTIAN BACH (1685-1750)

Sarabande from Cello Suite No. 4

Bach's six beloved cello suites, written while he was *Kapellmeister* in Köthen, are the examples *par excellence* of a great musical paradox: models of ultimate artistic simplicity, with just a single unaccompanied melodic line, they are revered as soul-touching expressions of deepest emotion.

The Sarabande from the fourth suite, in the dark key of E-flat, outwardly follows the form and rhythm of this typically slow dance, while seeming to extend its hand in invitation to gracefully step into its inward world of contemplative meditation.

Erbarme dich, mein Gott (*Have mercy, my God*) from St. Matthew Passion

While the High Priest Caiaphas interrogates Jesus, his disciple Peter is outside in the courtyard. He denies knowing Jesus three times, and then he hears the cock crow. Remembering this sign, he flees, "weeping bitterly." In the alto aria *Erbarme dich, mein Gott*, Peter pleads that his tears may bring forgiveness for his faithlessness. Reflecting his solitary heartache, we hear the violin seeming to weep along with him. Beauty and tragedy intertwine in this emotionally charged aria, which violinist Yehudi Menuhin called "the most beautiful piece of music ever written for the violin."

O Mensch, bewein' dein' Sünde gross (*O man, bewail thy sins so great*)

This organ piece is a pinnacle of Bach's signature technique of embellishing well-known hymn tunes of his time, ornamenting and expanding them into highly expressive lyrical melodies. Bach wrote several arrangements of this hymn, including the opening chorus of an early version of his St. John Passion and an extended choral fantasia to conclude the first half of his St. Matthew Passion.

Matthäus Greiter composed the original hymn melody around 1524. The text was written by Sebald Heyden in 1530 as a reflection on the Passion of Christ in 23 stanzas, concluding with: "The dead He raised to life again, the sick He freed from grief and pain, until the time appointed, that He for us should give His Blood, should bear our sins' o'erwhelming load, the shameful Cross enduring."

SAMUEL BARBER (1910-1981)

Sure on This Shining Night

Based on an untitled poem from James Agee's first published collection, *Sure on This Shining Night* has become one of Barber's most-loved songs. Its long, gently unfolding melody is quintessential of Barber's warm lyricism, while the canonic layering of the melody in the accompaniment is reminiscent of Brahms and Schumann. It is presented tonight in a new arrangement for voice, piano and violin.

St. Ita's Vision and The Crucifixion

These are from Hermit Songs, a ten-song cycle with texts by anonymous Irish monks of the 8th to 13th centuries. Barber wrote the cycle in 1953 on a grant from the Elizabeth Sprague Coolidge Foundation. They were premiered that year by Leontyne Price at the Library of Congress, with Barber at the piano.

St. Ita was a 5th-century Irish nun. She cared for the sick and is credited with miraculously curing a blind man. She prayed for the gift of nursing the infant Jesus – a common prayer by Irish nuns at that time – and was said to have been granted her desire in a vision.

In contrast to the luminous lullaby of St. Ita's Vision, The Crucifixion starkly presents Mary's pain at the foot of the cross: "Sore was the suffering borne by the body of Mary's Son, but sorer still to Him was the grief which for His sake came upon His mother."

JULES MASSENET (1842-1912)

Méditation from the opera *Thaïs*

This gem of romantic lyricism is often performed as a standalone concert work. However, it takes on elevated meaning in its context within Massenet's celebrated opera, set in Roman-occupied Egypt. The Cenobite monk Athanaël takes on the mission of converting the pagan *Thaïs* to Christianity. We hear the *Méditation* at the midpoint of the opera, the crucial turning point when *Thaïs* meditates on Athanaël's proposition. She immediately abandons her life, burns her house down, and follows him into the desert. In the ensuing psychological drama of her conversion experience, Massenet expands and develops the musical theme of the *Méditation*, as *Thaïs*'s journey brings her to a convent, where she dies with a vision of angels welcoming her into heaven.

MAURICE DURUFLE (1902-1986)

Pie Jesu from Requiem

Maurice Duruflé was Professor of Harmony at the Paris Conservatory, a virtuoso organist, and a meticulous composer who toiled over countless revisions of his music. Though he published only 14 works, some of which are short organ pieces, most of his music has now entered the mainstream classical canon. His masterpiece is his Requiem, written in memory of his father.

From Duruflé's own notes to a 1980 performance:

"This Requiem is composed entirely on the Gregorian themes of the Mass for the Dead. Sometimes the musical text has been respected in full, the orchestra intervening only to sustain or to comment on it; sometimes I was simply inspired by it or sometimes removed myself from it altogether... It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope, or terror, just as the words of the Scripture themselves which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny. It represents the idea of peace, of Faith, and of Hope."

HANS LEO HASSLER (1564-1612), arranged by J.S. Bach

O Sacred Head, Now Wounded

Commonly known as the Passion Chorale, this hymn was composed by Hans Leo Hassler in 1525, with text by Paul Gerhardt (1607-1676) adapted from the Latin poem *Salve mundi salutare* (*Hail, World's Savior*) by Arnulf of Leuven (c.1200-1250). The poem is a series of seven meditations addressed to the various parts of Christ's body hanging on the Cross, culminating with Christ's head: *Salve caput cruentatum...* – adapted by Gerhardt as *O Haupt voll Blut und Wunden* (*O Head full of blood and wounds*).

Known as a Lutheran hymn in Bach's time, O Sacred Head has endured as one of the best-known hymns common to Catholic and Protestant churches. Bach used it as an ongoing motif in his St. Matthew Passion, weaving five different arrangements of the hymn throughout the work.

UKRAINIAN ORTHODOX CHANT

The Sorrowful Mother

This is a traditional Ukrainian Orthodox chant normally sung on Good Friday. The poignant text expresses Mary's heartbreaking agony as she laments her son's crucifixion. She recognizes the role of his sacrificial death in fulfilling his promise to "save all people," despite the "wicked, spiteful and unrighteous" nature of this world that has "executed its bloody sentence" on him. She concludes by pleading with God to give her strength in her "unhappy pain," as she commends her dying son to God.

PLAINCHANT, arranged by Julian Revie (1979 -)

Ave Maria

An early version of this melody occurs in a manuscript from the year 870, when the prayer consisted only of the first half of the version we know today. This half links proclamations of the angel Gabriel at the Annunciation and of Elizabeth at the Visitation, both from Luke's Gospel:

“And in the sixth month, the angel Gabriel was sent from God... to a virgin espoused to a man whose name was Joseph... and the angel being come in, said unto her: **Hail, full of grace, the Lord is with thee: blessed art thou among women**” (Luke 1:26-28, DRV).

“And [Mary] entered into the house of Zachary and saluted Elizabeth... When Elizabeth heard the salutation of Mary, the infant leaped in her womb.... And she cried out...: **Blessed art thou among women and blessed is the fruit of thy womb**” (Luke 1:40-42, DRV).

This new arrangement adds a gentle layer of harmonic support and color to the expressive vocal line, sung in its complete form, which seems to have entered common usage only in the 15th century.

HANS LEO HASSLER, arranged by Max Reger (1873-1916) / Julian Revie (1979 -)

O Sacred Head, Now Wounded

Max Reger took the tradition of hymn-based instrumental writing to new heights of fiery romantic expanse and chromatic expression. This short work was written for solo organ and is presented tonight in a new arrangement for organ and strings. Its focused intensity and probing harmonic excursions are exemplary of Reger's hymn-based oeuvre.

FELIX MENDELSSOHN (1809-1847)

O Rest in the Lord from the oratorio *Elijah*

Mendelssohn's final major work presents the evolution of the Jewish faith through the life of the prophet Elijah, from worship of the Babylonian idols to a monotheistic faith. In the dramatic climax of the oratorio, Elijah cries out that all his efforts have been in vain – he has failed to bring the people of Israel to accept God. Elijah's faith falters as he asks God why He created His own adversaries and hardened their hearts against Him. Then the angel of the Lord returns to comfort Elijah, gently telling him in a beautiful aria to “rest in the Lord, wait patiently for Him,” “trust in Him,” and not to concern himself with “evil-doers.”

TRADITIONAL UKRAINIAN-RUSSIAN-POLISH FOLKSONG

Moja matko, ja wiem (*Dear mother, I know*)

This poignant folksong is universally known and shared by three countries whose histories and cultures have long been intertwined: Ukraine, Russia and Poland. It is the song of a young man who knows his mother must not be sleeping since he has “left [his] home to face an unknown world.” He treasures the “modest gift” of the linen towel she embroidered with flowers: “tulips and cherries blossom on it... and your beloved eyes are here. When I feel sad and blue, I go into the forest... I recall the bygone days... and then your love, happiness and tears come back to me.”

We offer this song as a closing prayer for unity and peace.

Program notes by Julian Revie

ABOUT THE ARTISTS

Karolina Wojteczko, mezzo-soprano

Karolina Wojteczko has been called “the real knockout vocally with a clear, wide-ranging, attractive instrument, expressively used” (OperaNews, 2018). Ms. Wojteczko has been singing in Connecticut churches since shortly after immigrating to the US at age 12 from the small town of Bagny, Poland. She holds a Bachelor of Music in Vocal Performance from Western Connecticut State University and Master's from the Yale School of Music and Yale Institute of Sacred Music. She is currently Interim Director of Music at Saint Thomas More Chapel at Yale.

Ms. Wojteczko has recently performed solo roles in Mozart's *Requiem*, Mendelssohn's *Elijah*, Brahms's *Alto Rhapsody*, Vaughan Williams' *Serenade to Music*, Paweł Łukaszewski's *Ascensio Domini* (world premiere), and several Bach Cantatas, as well as the operatic roles of Cherubino (*Marriage of Figaro*), Zita (*Gianni Schicchi*), Abbess (*Suor Angelica*), and Mother (*Amahl and the Night Visitors*). She is currently working on recording Humperdinck's children's opera *Hansel and Gretel*.

Julian Revie, organ / piano / arranger

Lithuanian-Canadian composer Julian Revie writes music for soloists, choirs, and orchestras, often inspired by plainchant and other early chant traditions. His music has been performed at Lincoln Center, Carnegie Hall, Walt Disney Concert Hall, and the Sydney Opera House, as well as for Papal Masses in the US and in Rome. He has served as Organist at Notre-Dame Cathedral in Ottawa and Director of the Robinson College Choir at Cambridge University. He has won first prize in the Canadian Music Competition in organ performance and the Vatican's Francesco Siciliani competition for the composition of sacred music.

Mr. Revie holds degrees in Biochemistry and Molecular Biophysics from Yale and Caltech and a Master's in Composition from Cambridge University. He is currently using biocomputational tools to analyze plainchant melodies and developing a technique to translate genetic sequences into musical patterns.

Miriam Liske-Doorandish, cello

Miriam Liske-Doorandish firmly requested her first cello at age 2. Raised in Virginia's Blue Ridge Mountains, Miriam is motivated by a love of collaboration which has led her into traditional chamber settings as well as fiddling sessions. She has worked with members of the Juilliard, Emerson, Brentano, and Doric quartets. Currently a Yale School of Music MMA candidate, she has studied with Bartholomew LaFollette (Royal College of Music), Amir Eldan (Oberlin) and Paul Watkins (YSM). A member of Trio Ondata and a regular participant in Yale's Baroque Ensemble and Versicolor New Music, she is particularly interested in contemporary and historical performance. Alongside her musical studies, Miriam is dedicated to social justice work, community organizing and arts advocacy.

Katherine Arndt, violin

Katherine Arndt is pursuing her Master's of Music at Yale, studying with Ani Kavafian. A Boston native, she graduated from the New England Conservatory of Music under teacher Miriam Fried. An avid chamber musician, her former group, the Isolde Quartet, was featured on NPR's From the Top for the 15th anniversary taping in Jordan Hall. Ms. Arndt performed with the Borromeo String Quartet as winner of their chamber music competition. She is a regularly featured artist at Saint Thomas More Chapel and has also recently performed in the UK and Germany.

Michael Ferri, violin

Born in Treviglio, Italy, Mr. Ferri began violin studies at age three with the Suzuki Method. He graduated from the Cleveland Institute of Music's Young Artists Program under the tutelage of Paul Kantor and Jaime Laredo, winning the Jack Kent Cooke Young Artist Award. Mr. Ferri received a Bachelor of Music degree with Paul Kantor at the Shepherd School of Music, Rice University, and a Master of Music degree with Ani Kavafian at Yale. Currently, Mr. Ferri continues his studies at Yale, pursuing a Master of Musical Arts degree.

THANK YOU

Thank you to all who generously donated their time and talents
to make tonight's program possible:

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