

First Fridays at St. Mary's

presents

St. Mary's in Concert

Religious music performed by members of
the St. Mary's Choir

Sofia Scattarreggia, soprano

Simone Picciolo, tenor

James McCarthy, bass

Accompanied by Associate Music Director

Margaret-Mary Owens, piano and organ

October 2, 2020, 7:30pm

Concert and more information available
[at serccmusiccorner.weebly.com](http://serccmusiccorner.weebly.com)

Program

Ave Maria	Charles Gounod (1818-1893) and J.S. Bach (1685-1750)
	<i>Sofia Scattarreggia</i>
Pieta', Signore!	Alessandro Stradella (1639-1682)
	<i>Simone Picciolo</i>
“Hostias” from <i>Requiem</i>	Gabriel Fauré (1845-1924)
	<i>James McCarthy</i>
Panis Angelicus	César Franck (1822-1890)
	<i>Simone Picciolo</i>
“Advent” from <i>Songs Sacred and Profane</i>	John Ireland (1914-1992)
	<i>Sofia Scattarreggia</i>

Singers accompanied by Margaret-Mary Owens on piano and organ

Program Notes

Ave Maria

Ave Maria
Gratia plena
Dominus tecum
Benedicta tu in mulieribus
Et benedictus fructus ventris
Tui Jesus

Sancta Maria, Sancta Maria

Maria
Ora pro nobis
Nobis peccatoribus
Nunc et in hora
Mortis nostrae
Amen.

Hail Mary
Full of grace
The Lord is with thee.
Blessed art thou among women
And blessed is the fruit of thy womb,
Jesus.

Holy Mary, Holy Mary

Mary
Mother of God
Pray for us sinners
Now and at the hour
Of our death
Amen.

Our concert opens with a Hail Mary, one of the most powerful and beautiful prayers we can pray as Catholics. The prayer directly quotes the words of the Angel Gabriel when he appeared to Mary and said “Hail Mary, full of grace, the Lord is with thee,” and Elizabeth’s words on hearing Mary’s greeting: “Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.” The second part of this famous prayer asks our Lady to pray for us on our behalf, now and at the hour of our death.

The piano part of this musical setting was originally a prelude written and published by Johann Sebastian Bach in 1722 as the first piece in a collection of short study pieces. French composer Charles Gounod improvised a melody over the prelude in 1853, and later set the Hail Mary to his melody at the request of his future father-in-law.

Pieta', Signore!

Pietà, Signore,
Di me dolente!
Signor Pietà,
se a te giunge
il mio pregar,
non mi punisca,
il tuo rigor.
meno severi,
clementi ognora,
volgi I tuoi squardi
sopra di me, ecc.

Non fia mai
che nell'inferno
sia dannato
nel fuoco eterno
dal tuo rigor.

Pietà, Signore,
Di me dolente, Signor Pietà,
etc.

Have mercy, Lord
in my remorse,
Lord, have mercy.
If my prayer
rises to you,
do not chastise me
in your severity,
less harshly,
always mercifully,
look down on me, etc.

Never let me
be condemned
to Hell
in the eternal fire
by your severity.

Have mercy, Lord
In my remorse, Lord, have mercy
etc.

Alessandro Stradella was an Italian composer of the Baroque period who played violin, sang, and wrote over three hundred works. He is most known for his cantatas, or sacred works for ensemble and voices, of which he wrote over 170. Today, *Pieta' Signore!* is one of his most famous “aria di chiesa,” or church arias, but the piece is actually only traceable as far back as 1833. As was common for many well-known composers, another composer likely used Stradella’s name and popularity in the 19th century to guarantee publication and sales. The words, nevertheless potent, relate to our readings from the past few weeks of Ordinary Time, when we have focused on faith, humility, and the infinite goodness of the Lord.

“Hostias” from *Requiem*

Hostias et preces tibi Domine, laudis
offerimus ta suscipe pro animabus illis
quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad
vitam quam olim Abrahae promisisti et
semini ejus.

Sacrifices and prayers to you, Lord,
with praise we offer receive them for
those souls whom today we remember.

Make them, Lord, from death cross
over to life as once to Abraham you
promised and to his seed.

Gabriel Fauré, a highly influential French twentieth-century composer, wrote his Requiem sometime between 1887 and 1890, though he continued to revisit and edit his piece until 1900. The work follows the traditional form of a Requiem Mass with an Introit and Kyrie, Offertory, Sanctus, Pie Jesu, Agnus Dei, Libera Me, and an In Paradisum. Fauré did not define himself as a highly religious man however, and instead he wrote the *Requiem*, to paraphrase Fauré’s own words, as a way to capture the universal human feeling of having faith in eternal rest. As he later said to an interviewer, he regarded his *Requiem* as being a reflection of happiness and peace rather than of sorrow.

“Hostias” was added in 1899 for solo baritone and falls in the middle of the Offertory movement.

Panis Angelicus

Panis angelicus
Fit panis hominum
Dat panis coelicus
Figuris terminum
O res mirabilis
Manducat dominum
Pauper, pauper
Servus et humilis

May the Bread of Angels
Become bread for mankind;
The Bread of Heaven puts
All foreshadowings to an end;
Oh, thing miraculous!
The body of the Lord will nourish
the poor, the poor,
the servile, and the humble.

Along with Bach/Gounod's *Ave Maria*, *Panis Angelicus* might be the most famous piece included on tonight's program. The name translates to "Bread of Angels" and is the sixth strophe in the hymn "Sacrī solemniis" (solemn feast) written by St. Thomas Aquinas for the Feast of Corpus Christi. Although the words belong to the larger litany written by St. Thomas Aquinas upon request of Pope Urban IV at the establishment of the Solemnity in 1264, this single strophe has taken on a life of its own and has been set by many composers inspired by the beauty of the words. César Franck's setting is the most recognizable setting of the prayer and is the one you hear tonight.

Born in Belgium, Franck was one of the leading organists, improvisors, and teachers in France in the second half of the nineteenth century. He composed this piece in 1872 for tenor, organ, harp, cello, and double bass, though he would later add it to a Mass and make other arrangements for different instruments following its popularity.

“Advent” from *Songs Sacred and Profane*

No sudden thing of glory and fear
Was the Lord’s coming; but the dear
Slow Nature’s days followed each other
To form the Saviour from his Mother
One of the children of the year.

The earth, the rain, received the trust
The sun and dews, to frame the Just.
He drew his daily life from these,
According to his own decrees
Who makes man from the fertile dust.

Sweet summer and the winter wild,
These brought him forth, the Undefiled.
The happy Springs renewed again his daily bread, the growing grain,
The food and raiment of the Child.

We close with a message of hope and growth. “Advent” is one of six songs written by British composer John Ireland between 1929 and 1931 using poems by various people. Ireland focused primarily on writing piano and vocal music to find new ways to combine sound, words, and meaning through personal and individual expression. His style of composing by around 1930 could be compared to Ravel and Stravinsky. The “Advent” is one of his most colorful pieces for piano and voice, written to highlight every single word of Alice Meynell’s poem.

The words of the poem focus on the birth and growth of Jesus, celebrating the beauty of His life as a man living among us on earth.

About the Performers

James McCarthy is a 5th year undergrad studying Vocal Performance at the Eastman School of Music and Audio/Music Engineering at the University of Rochester. Originally from Pleasantville, NY, James has been singing at St. Mary's Church since his Freshman year in 2016. At Eastman, James studies under Dr. Jonathan Retzlaff and has appeared in many Eastman Opera Theatre performances including *Don Giovanni*, *L'Incoronazione di Poppea*, and *Prima la musica, e poi le parole*.

Simone Picciolo was born in Gaeta, Italy but has lived in Rochester most of his life. Singing has been his passion for many years. He is a former member of the Rochester Oratorio Society on which he also served on its board of directors and was production manager for a number of years. He is currently a member of the Eastman Rochester Choir and has sung with various ensembles such as Kodak Total Sound and Rezonance. Coming from St. Theodore's Church where he cantored for many years, he is now a parishioner of St. Mary's since 2018. As part of a lifelong dream he is currently studying piano.

Sofia Scattarreggia is an Italian and American soprano from Barcelona, Spain. She moved to the United States in 2014 to pursue higher education in Vocal Performance and is currently enrolled as a master's student at the Eastman School of Music. She loves to interact with music any way she can: she is an avid piano player with 13 years of training and has been a member of the Saint Mary's choir for just over a year now. She is particularly fond of opera and plans to pursue a career in performance after getting her Doctorate degree.

Margaret-Mary Owens is a 2nd year doctoral student at the Eastman School of Music studying organ with Prof. Anne Laver. She has been the Associate Director of Liturgical Music at the Southeast Rochester Catholic Community since 2018. Margaret started piano lessons at age 5, played French horn for three years, managed her own piano studio in high school, started organ at age 16, and enjoys playing all kinds of music on all manner of keyboard instruments. In the rare moments when she's not practicing music or working on classwork, you can find Margaret exploring Rochester's many trails, trying out new recipes, or listening to lectures.