



COLLEGE OF MUSIC

# University of North Texas College of Music

Faculty Recital | Tuesday, March 4, 2025 | 8:00 p.m. | Paul Voertman Concert Hall

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**Sungji Hong, composer**

**with Trio Medicæval**

**Anna Maria Friman, voice**

**Linn Andrea Fuglseth, voice**

**Jorunn Lovise Husan, voice**

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Missa Ichthys (2024)..... Sungji Hong  
I. Kyrie (b. 1973)  
II. Gloria  
III. Credo  
IV. Sanctus/Benedictus  
V. Agnus Dei

*World Premiere*

O nata lux (2015)..... Sungji Hong

University of North Texas Camerata

Kathryn Davidson, conductor

*Texas Premiere*

Missa Lumen de Lumine (2002) ..... Sungji Hong

I. Kyrie  
II. Gloria  
III. Sanctus/Benedictus  
IV. Agnus Dei

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**Program three hundred twenty-three of the 2024–2025 season**  
**Photography and videography are prohibited**

## Program Notes and Texts

The recital features the premiere of Hong's latest composition, *Missa Ichthys* (2024), alongside her earlier work, *Missa Lumen de Lumine* (2002), both of which were written for and dedicated to Trio Mediaeval. *Missa Lumen de Lumine* was released on the ECM New Series (ECM 1929) to critical acclaim, reaching the top ten on both the *Billboard* Classical Chart and *iTunes* Classics.

The premiere of *Missa Ichthys* marks the culmination of Hong's six-week residency at Civitella Ranieri in the summer of 2024, where she composed the work at a 15th-century castle in the Umbria region of Italy. Both Mass settings reflect her commitment to exploring vocal textures and tessituras, drawing on her personal and spiritual experiences as key sources of inspiration. Hong invites listeners to contemplate the interplay of history, spirituality, and innovation, offering a profound musical journey that bridges the ancient and the contemporary.

This recital is made possible by the generous support of the Scholarly and Creative Activity Award (SCA) and the Global Venture Fund (GVF) from the University of North Texas.

### **Missa Ichthys (2024)**

A trip to Ephesus, Turkey, in 2022 left an indelible impression on me. Among the ruins of this ancient city, I encountered an early Christian inscription with the Greek letters 'ΙΧΘΥΣ' (Ichthys) carved into marble. The term, meaning 'fish' in Greek, is an acronym for 'Jesus Christ, God's Son, the Savior.' This symbol, steeped in historical and spiritual significance, became the foundation for this composition, inspiring reflections on transformation, transcendence, and devotion.

*Missa Ichthys* was composed during a residency at Civitella Ranieri in Italy, where the serene environment of the Umbrian countryside allowed for deep introspection. The piece explores the interplay of ancient symbolism and contemporary expression. Its musical language seeks to embody the quiet power and enduring resonance of the Ichthys symbol, offering a contemplative experience for performers and listeners alike.

*(Program note by Sungji Hong)*

### **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

## **Gloria**

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te.

Benedicimus te.

Adoramus te.

Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

## **Credo**

Credo in unum Deum,

Patrem omnipotentem, factorem caeli et terrae,

Visibilem omnium, et invisibilem.

Et in unum Dominum Iesum 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:

Per quem omnia facta sunt.

Qui propter nos homines,

Et propter nostram salutem

Descendit de caelis.

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 caelum: sedet ad dexteram Patris.

Et iterum venturus est cum gloria,

Iudicare vivos et mortuos:

Cuius 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 exspecto resurrectionem mortuorum.

Et vitam venturi saeculi.

Amen.

## **Sanctus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus  
Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

## **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 nata lux (2015)**

The text of *O nata lux* comes from an anonymous 10th-century hymn associated with the *Feast of the Transfiguration*. This hymn venerates Christ as the divine Light, born of light, who took on human flesh to redeem the lost and invites the faithful to become part of His sacred body. The text's imagery of illumination and transformation has inspired composers for centuries.

The piece is written for unaccompanied voices and scored for three female voices. Throughout the work, sections of polyphonic writing alternate with homophony in varying tempi and moods, reflecting the contrast between the mystical and the intimate qualities of the text.

*O nata lux* was composed in the summer of 2015 for Trio Artemisia and was first performed by the ensemble at the Church of the Ascension in Chicago on January 10, 2016.

*Program note by Sungji Hong)*

### **O nata lux**

O Nata Lux de lumine  
Jesu redemptor saeculi  
Dignare Clemens supplicum  
Laudes preces que sumere.  
Qui carne quondam contegi  
Dignatus est pro perditis  
Nos membra confer effici  
Tui beati corporis.

### **O Light born of light**

O Light born of light,  
Jesus, Redeemer of the world,  
Mercifully deem us worthy  
To offer prayers and praise.  
You who once deigned to become flesh  
For the sake of your lost ones,  
Grant that we become members  
Of your holy Body.

– Anonymous, *The Feast of the Transfiguration*

## **Missa Lumen de Lumine (2002)**

Missa Lumen de Lumine creates exquisite sonorities by exploring different vocal tessituras and textures. Hong's Kyrie is mainly polyphonic – the texture operates in a linear way rather than in blocks of sound - but the voices come together homophonically in each of the three sections for the last syllables. In the Gloria, the melodic lines are more chromatically inflected and the rhythms more subtly nuanced; the declamatory style at the opening soon becomes punctuated by enormous changes of tessitura and texture. Here, Sungji Hong sets a major 9th in a dramatic style to create a sense of open space, underlying the words "Tu solus Altissimus". In the Sanctus, subtle word painting at "Pleni sunt caeli et terra" stands out to the listener. Here, the space between heaven and earth is depicted by the two of the three voices singing at the limits of their ranges. The Agnus Dei is in simple, rather static homophony that echoes the Gloria's "Qui tollis peccata mundi, miserere nobis": the voices are marked "bell-like" and sing in open-sounding harmonies. Hong's music, complex and subtle, always remains accessible – partly because the ever-changing textures direct listeners so effectively towards what she really wants us to hear, and partly because she is constantly exploring different colours, images and timbres.

*(Program note by Nicky Losseff)*

### **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### **Gloria**

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te.  
Benedicimus te.  
Adoramus te.  
Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex caelestis, Deus Pater omnipotens.  
Domine Fili unigenite, Iesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.  
Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Iesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

## **Sanctus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus  
Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

## **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.

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## **Biographies**

**Sungji Hong**'s music has been described as "a work of iridescent freshness" (BBC Music Magazine), "the sound is utterly luminous" (Fanfare Magazine), and "the harmonies and fluid dynamics were modern" (The New York Times). Her music has been performed in over 48 countries and 258 cities throughout Europe, the United States and Asia.

Her honors include a Guggenheim Fellowship, a Charles Ives Fellowship from the American Academy of Arts and Letters, commissions from the Fromm Music Foundation, the National Flute Association, the MATA Festival, the Tongyeong International Music Festival, Kumho Asiana Cultural Foundation, Lorelei Ensemble, iSing Silicon Valley, Ensemble TIMF, and the Seoul Philharmonic Orchestra. Her *Missa Lumen de Lumine* on the ECM New Series (ECM 1929), performed by the vocal ensemble Trio Mediaeval, received critical acclaim and reached the top ten on the Billboard Classical Chart and iTunes classics. Sungji Hong holds degrees from Hanyang University, the Royal Academy of Music, and the University of York in the United Kingdom. She was the Manson Fellow of Composition at the Royal Academy and was made an Associate of the Royal Academy of Music (ARAM) in London. Sungji Hong is an Assistant Professor of Music Composition at the University of North Texas.

**Kathryn Davidson**, a Dallas native, is a conductor, educator, singer, and flutist dedicated to creating community through the choral arts. Kathryn is currently pursuing a Doctor of Musical Arts degree at the University of North Texas. Along with serving as a Teaching Assistant at UNT, she is the Associate Conductor of the Dallas Symphony Chorus and Chorus Master for Opera Arlington in Arlington, Texas.

Kathryn earned the Master of Music degree in Choral Conducting from Indiana University's Jacobs School of Music. During her time in Bloomington, IN, Kathryn was also the Choir Director at St. Thomas Lutheran Church. Kathryn holds a Bachelor of Music Education degree and Bachelor of Music in Flute Performance degree from UNT.

As a singer, Kathryn has performed both nationally and internationally as a soloist and choral singer. She has sung in professional and semi-professional ensembles in Texas; North Carolina; Indiana; Washington; Tuscany, Italy; and Stuttgart, Germany. Prior to her graduate studies, Kathryn was the music teacher at Great Hearts Academy in Irving, Texas where she taught choir, music theory, and music history. A strong advocate for music education, Kathryn believes that musical experiences should be a societal priority and accessible for all people.

**Trio Mediæval**, with impeccable technique and emotive connections to both ancient and modern works, has been at the forefront of early and contemporary vocal music for over two decades. This remarkable versatility has allowed them to embrace a broad spectrum of musical styles and traditions, which is reflected in the trio's dynamic approach to performance.

Hailed as a "fascinating journey with music of timeless beauty", Trio Mediæval's highly acclaimed first disc "Words of the Angel" (2001) launched the group into the elite circles of early music ensembles and introduced them to a broad international audience. A typical Trio Mediæval programme combines their many varied strands of musical exploration: historically informed performance of medieval sacred music, folk music (adapted and arranged by members of the group); contemporary Nordic jazz; specially commissioned works; improvisation with or without instruments. Attracted by the Grammy nominated trio's unique sound, composers and performers have stood in line to work with the group, resulting in commissions and premieres of works by Helena Tulve, Tõnu Kõrvits, Anders Jormin, Tord Gustavsen, Mats Eilertsen, Trygve Seim, Anna Clyne, Gavin Bryars, Ivan Moody, Sungji Hong and Andrew Smith, among many others. A 2005 collaboration with the Ensemble Musikfabrik in Cologne featured the work Shelter by Julia Wolfe, Michael Gordon and David Lang of the New York-based Bang on a Can composers' collective. More recently the trio has collaborated with musicians and orchestras such as Arve Henriksen, John Potter, Sinikka Langeland Ensemble, Mats Eilertsen Trio, Bang on a Can All-Stars, the Norwegian Chamber Orchestra, Norwegian Radio Orchestra, Oslo Philharmonic Orchestra and Stavanger Symphony Orchestra. (<https://www.triomedieval.no/>)

**Anna Maria Friman** from Gothenburg, Sweden, works as a freelance singer in project based chamber music ensembles as well as with choirs and orchestras. Many of her ensemble engagements include performances of different musical styles, crossing borders between early, folk, improvisation and contemporary music. With her regular groups Trio Mediaeval, Friman-Ambrosini-Vicens Trio and Alternative History Quartet she has recorded 12 albums for ECM Records. In 2010 Friman completed a Doctor of Philosophy in Music at the University of York, UK where she researched the modern performance of medieval music by women. She also taught singing and coached vocal ensembles at the University and further through the years she has enjoyed giving vocal masterclasses and choir/ensemble workshops at different academic institutions in Europe and USA, teaching at summer courses as well as coaching individuals and groups. From 2001-2015 she was a jury member at the vocal ensemble competition the Tampere International Choral Festival in Finland. Friman also plays the Hardanger fiddle and writes vocal arrangements of folk- and medieval songs, published by Wessmans Musikförlag.

**Linn Andrea Fuglseth** is originally from Sandefjord, but lives in Oslo, Norway. She has a Masters Degree in vocal performance from the Norwegian Academy of Music and Diploma in Advanced Solo Studies in Early Music from the Guildhall School of Music and Drama in London. In October 1997 Fuglseth founded Trio Mediaeval and is touring extensively with the group, as well as recording and coaching. Fuglseth's solo engagements include performances with the Norwegian Radio Orchestra, Stavanger Symphony Orchestra, the Norwegian Baroque Orchestra, Norwegian Soloists' Choir and Rolf Lislevand Ensemble. Fuglseth started, and has since 2004 conducted Bolteløkka Jentekor in Oslo, a school choir for girls aged 6-13. For this work she has received several prizes, including Childrens' Choir Conductor of the year by Ung i Kor Norway in 2015. Since 2020 Fuglseth is the conductor of Oslo International Womens Choir, focusing on international folk music. She writes vocal arrangements of folk songs, published by Norsk Musikkforlag. Fuglseth has received Government Grants for Artists from Arts and Culture Norway for a period of three years.

**Jorunn Lovise Husan** joined the Trio Mediaeval in June 2018. Husan has an extensive experience as an ensemble singer and chamber music performer. In addition to Trio Mediaeval she regularly performs with the Stavanger based vocal octet Valen Vokalensemble. For many years she was a member of the Norwegian Soloists' Choir as well as the renowned Norwegian vocal sextet Pust, that focuses on their own compositions and arrangements inspired by ballads, jazz and folk music. Her interest in folk - and contemporary music resulted in a Masters degree in vocal performance at the Norwegian Academy of Music (2010) where she specialized in the art of interpretation of folk music elements in Norwegian contemporary music. In addition to her solo appearances touring with contemporary music ensembles such as BIT20 Ensemble and premiering Marcus Paus opera "Heksene", she regularly performs alto solo parts from the main church music repertoire. Jorunn Lovise Husan is originally from Rennebu, but lives in Stavanger where she is a teacher at the music department at Stavanger Katedralskole, and conducts the Stavanger Cathedral Girls' Choir.