

Concerts at the Cathedral Basilica

PRESENTS

From the CHOIR LOFTS of PARIS



*Archdiocesan Choirs
of Philadelphia*

SUNDAY, JUNE 9, 2013 3:00 PM
CATHEDRAL BASILICA of SAINTS PETER AND PAUL
PHILADELPHIA, PENNSYLVANIA

From the CHOIR LOFTS of PARIS

ARCHDIOCESAN CHOIRS of PHILADELPHIA

DR. JOHN ROMERI, DIRECTOR

LA BASILIQUE DE SAINTE CLOTILDE



Designed by architect F. C. Gau of Cologne, this neo-gothic style basilica was constructed in 1846. Unfortunately, architect Gau passed away in 1853 and the project was completed by Théodore Ballu, a prominent French Architect who's other works include Église de la Sainte-Trinité. The basilica was completed in 1857 and was elevated to a minor basilica by Pope Leo XIII in 1896.

César Franck was the first musician when Sainte Clotilde opened in 1857 followed by organists Charles Tournemire and Jean Langlais.

DEXTERA DOMINI (1861)

CÉSAR FRANCK

1822-1890

Orchestrated by Joshua M. Hartman

Marcelle McGuirk, Soprano
Michael Hogue, Tenor
Jeff Chapman, Baritone

The third of his Trois offertoirs of 1861, this relatively short, but grand work is the offertory antiphon for Easter Sunday.

-Sung in Latin, with English Translation-

Dextera Domini fecit virtutem,
dextera Domini exaltavit me.

The right hand of the Lord hath wrought strength;
the right hand of the Lord has exalted me.

Non moriar, sed vivam,
et narrabo opera Domini.

I shall not die, but live,
and declare the works of the Lord.

PANIS ANGELICUS (1872)

CÉSAR FRANCK

Although included in his *Messe à 3 voix* (Mass for 3 voices) which premiered at Sainte Clotilde on April 2, 1861, the famous setting of this sacred text was not composed until 1872 and added to the earlier work.

-Sung in Latin, with English Translation-

Panis angelicus
fit panis hominum;
Dat panis coelicus
figuris terminum:
O res mirabilis!
Manducat Dominum
Pauper, servus et humilis.

The angelic bread
becomes the bread of men;
The heavenly bread
ends all prefigurations:
What wonder!
The body of God
for a poor and humble servant.

Te trina Deitas
unaque poscimus:
Sic nos tu visita,
sicut te colimus;
Per tuas semitas
duc nos quo tendimus,
Ad lucem quam inhabitas.
Amen.

Triune God,
We beg of you:
visit us,
just as we worship you.
By your ways,
lead us where we are heading,
to the light in which you dwell.
Amen.

L'ÉGLISE DE LA MADELEINE



Originally the site of a synagogue, Bishop Maurice de Sully seized the synagogue from the Jews of Paris in 1182, and consecrated it a church dedicated to Mary Magdalene. Between 1750-1805, many plans about the location and temple were debated. Many projects began and were halted due to indecision, death or lack of funds; however, in 1806 Emperor Napoleon wanted to erect a memorial, a Temple de la Gloire de la Grande Armée or Temple to the Glory of the Great Army. The existing foundation was wiped clean and construction began. After the fall of Napoleon, King Louis XVIII determined that the structure would be used as a church, dedicated to Mary Magdalene. Gabriel Fauré and Camille Saint-Saëns were among the famous music directors.

TANTUM ERGO, OP 55

GABRIEL FAURÉ

1865-1924

Fauré composed multiple settings of this text. The Opus 55 setting calls for a Soprano or Tenor solo, however the solo at this concert will be sung by the Archdiocesan Girls Choir.

-Sung in Latin, with English Translation-

Tantum ergo sacramentum	Down in adoration falling,
veneremur cernui,	Lo! the sacred Host we hail,
et antiquum documentum	Lo! o'er ancient forms departing
novo cedat ritui;	Newer rites of grace prevail;
praestet fides supplementum	Faith for all defects supplying,
sensuum defectui.	Where the feeble senses fail.
Genitori Genitoque	To the everlasting Father,
laus et iubilatio,	And the Son who reigns on high
salus, honor, virtus quoque	With the Holy Ghost proceeding
sit et benedictio;	Forth from each eternally,
procedenti ab utroque	Be salvation, honor, blessing,
compar sit laudatio.	Might and endless majesty.
Amen.	Amen.

AVE VERUM, OP 34 NO. 1 (1936)

GABRIEL FAURÉ

ARCHDIOCESAN GIRLS CHOIR of PHILADELPHIA

-Sung in Latin, with English Translation-

Ave verum corpus, natum	Hail, true Body, born
de Maria Virgine,	of the Virgin Mary,
vere passum, immolatum	who having truly suffered, was sacrificed
in cruce pro homine,	on the cross for mankind,
cuius latus perforatum	whose pierced side
fluxit aqua et sanguine:	flowed with water and blood:
esto nobis praegustatum	May it be for us a foretaste [of the Heavenly banquet]
in mortis examine.	in the trial of death.
O Iesu dulcis, O Iesu pie, O Iesu, fili Mariae.	O sweet Jesus, O pious Jesus, O Jesus, son of Mary,
Miserere mei. Amen.	have mercy on me. Amen.

CANTIQUE DE JEAN RACINE, OP. 11 (1865)

GABRIEL FAURÉ

Fauré was awarded a premiers prix in composition for this piece upon the conclusion of his studies at the École Niedermeyer. It was originally written for chorus and organ, and was later orchestrated in 1906.

-Sung in French, with English Translation-

Verbe, égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!

Word, equal to the Almighty, our only hope,
Eternal light of the earth and the Heavens;
We break the peaceful night's silence,
Divine Saviour, cast your eyes upon us!

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

Spread the fire of your mighty grace upon us
May the entire hell flee at the sound of your voice;
Disperse from any slothful soul the drowsiness
Which induces it to forget your laws!

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé!

Oh Christ, look with favour upon this faithful people
Which has now gathered to bless you.
Receive its singing, offered to your immortal glory,
And may it leave with the gifts you have bestowed upon it!

ROMANCE, OP.36

CAMILLE SAINT-SAËNS
1835-1921

Karen Banos, Violin
André Tarantiles, Harp
Zachary Hemenway, Organist

L'ÉGLISE DE LA SAINT-SULPICE



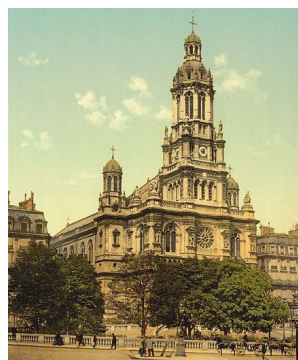
Saint Sulpice, the second largest church in Paris, is actually the second church to be built on the same location. Construction began in 1646 but underwent many changes over the next 150 years. Among the latest of these changes was a redesign of the towers at the front of the church that was cut short by the French Revolution. To this day, the north and south towers are mismatched.

The organ was reconstructed in the 19th century by Aristide Cavaillé-Coll and is of considerable renown. The church can trace the lineage of their musicians from 1603 including Nivers, Clérambault, Lefébure-Wély, Widor, Dupré and the current Titulaire Organist is Daniel Roth.

AVE VERUM

MARCEL DUPRÉ
1886-1971

L'ÉGLISE DE LA SAINTE-TRINITÉ



The Église de la Sainte-Trinité, constructed between 1861-67, was the architectural vision of Théodore Ballu and was part of the reconstruction and beautification of Paris and under Baron Haussmann.

Much controversy surrounds Haussmann's city planning and his 2.5 Billion Franc budget, however, much of his planning remains a focal point of French architecture and beauty today. The Church reported a cost of 5 Million Francs to be constructed and boasts a bell tower 63 metres high topped by a dome.

Olivier Messiaen was the Titular Organist from 1930-1992. Alexandre Guilmont, famous concert organist, was the Titulaire Organist from 1871-1901.

This choral motet showcases Messiaen's musical ideals in both how it deals with its subject matter as well as the musical rules that can be gleaned from even a first hearing. Messiaen being a very devout Catholic, this very introverted and personal setting of O Sacrum Convivium seems to be the type of musical expression best experienced alone while lost in thought. The basic experimental building block of this piece is the advanced idea of what defines tonic. The effectiveness of this technique is most keenly felt at the reprise of the original chord after experiencing the more extreme dissonant harmonies in the center of the piece. It is through these radical harmonies that Messiaen forces the brain to accept the traditionally dissonant opening chord as an example of purity.

-Sung in Latin, with English Translation-

O sacrum convivium, in quo Christus sumitur;	O sacred banquet, wherein Christ is received;
recolitur memoria passionis ejus;	the memorial of his passion is renewed;
mens impletur gratia;	the soul is filled with grace;
et futurae gloriae nobis pignus datur.	and a pledge of future glory is given to us.
Alleluia	Alleluia

L'ÉGLISE DE SAINT-EUSTACHE



Although a parish Church since 1223, the current church on site was constructed starting in 1532 and was not fully completed until 1637. Its name, Saint Eustace is in reference to a Roman general of the second century AD who was burned, along with his family, for converting to Christianity.

The architects are unknown, however, the church features French Gothic style with Renaissance details. The impressive Organ has over 8,000 pipes, making it the largest organ in Paris surpassing that of Saint Sulpice and Cathedral de Notre Dame.

SANCTUS

MESSE SOLENNELLE

CHARLES GOUNOD

1818-1893

Although Gounod was not the Musician at Saint Eustache, Gounod's Mass was premiered there on November 22, 1855, on Saint Cecilia Day, giving it the nickname "St. Cecilia Mass".

Michael Hogue, Tenor
Brandon Motz, Tenor

-Sung in Latin, with English Translation-

Sanctus, Sanctus, Sanctus,	Holy, holy, holy
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.
Hosanna in excelsis.	Hosanna in the highest.

-Brief Intermission-

LA CATHÉDRALE DE NOTRE DAME DE PARIS



The Cathédrale Notre Dame de Paris was commissioned by Bishop Maurice de Sully, after deeming the previous Cathedral, Saint-Étienne, not lofty to fulfill its role. Cathédrale Notre Dame de Paris, meaning "Our Lady of Paris" was constructed between 1163 and 1345. It would become one of the largest cathedrals in the world.

The Towers of the Notre Dame hold 10 bells. The heaviest, or Bourbon Bell, known in the cathedral as Emmanuel, is located in the South Tower and weighs just over 13 tons. The remaining 9 bells, which were newly installed at the beginning of this year, are located in the North tower.

The first performance of this High Mass was heard at Sainte Sulpice under the direction of Charles-Marie Widor on December 8, 1901. It consists of 5 sections typically found in a mass setting, but Vierne did not set the Credo. The work was completed soon after his first organ symphony and still retains a highly romantic sentiment, with only brief moments of extreme melodic dissonance to foreshadow the almost atonal melodies that would be heard in some of his late works. The first published edition in Paris in 1906 by Jacques Hamelle shows a dedication to Théodore Dubois, a composer who would take over from Saint-Saëns as organist at the Church of the Madeleine as well as become director of the Paris Conservatory.

KYRIE

-Sung in Latin, with English Translation-

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

GLORIA

Gloria in excelsis Deo.	Glory be to God on high,
Et in terra pax hominibus bonae voluntatis.	and on earth peace, good will towards men.
Laudamus te. Benedicimus te.	We praise thee, we bless thee,
Adoramus te. Glorificamus te.	we worship thee, we glorify thee,
Gratias agimus tibi propter magnam gloriam tuam.	we give thanks to thee for thy great glory,
Domine Deus, Rex caelestis, Deus Pater omnipotens.	O Lord God, heavenly King, God the Father Almighty.
Domine Fili unigenite, Iesu Christe.	O Lord, the only-begotten Son, Jesus Christ;
Domine Deus, Agnus Dei, Filius Patris.	O Lord God, Lamb of God, Son of the Father,
Qui tollis peccata mundi, miserere nobis.	Thou that takest away the sins of the world, have mercy upon us.
Qui tollis peccata mundi, suscipe deprecationem nostram.	Thou that takest away the sins of the world, receive our prayer.
Qui sedes ad dexteram Patris,	Thou that sittest at the right hand of God the Father,
miserere nobis.	have mercy upon us.
Quoniam tu solus Sanctus. Tu solus Dominus.	For thou only art holy; thou only art the Lord;
Tu solus Altissimus, Iesu Christe.	thou only, O Christ, with the Holy Ghost,
Cum Sancto Spiritu, in gloria Dei Patris.	art most high in the glory of God the Father.
Amen.	Amen.

SANCTUS

Sanctus, Sanctus, Sanctus,	Holy, holy, holy
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.
Osanna in excelsis.	Hosanna in the highest.
Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

BENEDICTUS

Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

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.

Lamb of God, who take away the sins of the world, have mercy on us.
 Lamb of God, who take away the sins of the world, have mercy on us.
 Lamb of God, who take away the sins of the world, grant us peace.

ARCHDIOCESAN GIRLS CHOIR OF PHILADELPHIA

DR. JOHN A. ROMERI, DIRECTOR

WILLIAM ROSLAK, ACCOMPANIST

LIZ FOLGER, MICHAEL ZUBERT, ASSISTANT DIRECTORS

Angela Mangano	Immaculate Heart of Mary	Victoria Gauntner	St. Basil the Great
Helen Poley	Immaculate Conception	Karina Cordova-Cubano	St. Peter the Apostle
DeOvionne Brown	St. Peter the Apostle	Eva Elizabeth Kraus	Cathedral & St. Matthias
Juliana Bernaudo	Holy Innocents	Sophia Burgess	Holy Cross
Sofia Farrell	Saint Mary, Schwenksville	Mandi Gurecki	St. Stanislaus, Lansdale
Alexis Sharp	St. Therese	Willow Swidler Notte	
Kathleen Timberlake	SS. Cosmas & Damian	MaryRita Gies	St. Thomas More
Lucy Hritzo	St. Bede the Venerable	Emma Poley	Immaculate Conception, Jenkintown
Jillian Reifsnyder	St. Charles Borromeo	Beatrix Poley	Immaculate Conception, Jenkintown
Corinne Manley	St. Bridget	Grace MacLacklin	Our Lady of Lourdes
Mary Franchetti	St. Richard	Trinity Heyward	St. Barnabas
Emma Markley	St. Madeline	Grace Brazunas	St. Margaret
Allison McCrea	Epiphany of Our Lord, Plymouth		

ARCHDIOCESAN CHOIR OF PHILADELPHIA

DR. JOHN A. ROMERI, DIRECTOR

ZACHARY HEMENWAY, ACCOMPANIST

Charlene Angelini	Our Lady, Help of Christians	Elizabeth Holt	Cathedral Basilica
Jeremiah Belocura	St. Paul, Philadelphia	Lucy Hritzo	St. Bede the Venerable
Nancy Biedermann	St. Catherine of Siena, Horsham	Maria Innocenti, OFS	St. Thomas More, Pottstown
Cormac Brady	Our Lady of Lourdes	Sr. Mary Daniel Jackson, SSCJ	Sacred Heart Oratory
Toni Bruno	Cathedral Basilica	Helen Jauregui	Christ the King Parish
Nancy Capizzi	Cathedral Basilica	Ali Javaheri	Cathedral Basilica
Catherine Cappelletti	St. Monica, Berwyn	Mary Eileen Johnston	Annunciation BVM, Brookline
Rosita Carosella	St. Donato's	Kristina Jones	Mary, Mother of the Redeemer
Ronald Chanler	St. Joseph the Worker	Margaret Kane	St. Laurence
Jeff Chapman	Cathedral Basilica	David Kimock	St. Andrew, Newtown
Katherine Chmelko	Our Lady, Help of Christians	Louise Lamb	Cathedral Basilica
Anne Coneghen	St. Timothy	Esther Leecan	Christ the King Parish
Sally Cranney		William Lim	St. Paul, Chestnut Hill
Jennifer Dabovich	Cathedral Basilica	Donald Logan	St. Martin of Tours, Oxford Circle
Domenico DiMartino	Our Mother of Good Counsel	Jean E. Madden	St. Frances Cabrini
Erin Doolittle	Cathedral Basilica	Wanda Marshall	Corpus Christi
Michael Doolittle	Cathedral Basilica	Sean McElwee	Saint Agnes
Pete Douglass	St. James	Marcelle McGuirk	Cathedral Basilica
Jackie Dunleavy	Cathedral Basilica	John W. Moser	St. Helena's - Blue Bell
Gayle Erdosy	Cathedral Basilica	Brandon Motz	Cathedral Basilica
Liz Folger	Cathedral Basilica	Jack Norsworthy	Corpus Christi
Sierra Fox	Cathedral Basilica	Sean O'Connor	St. Mathias
Stephen Fritsch	St. Paul, Chestnut Hill	Claire O'Leary	Cathedral Basilica
Julie Gamino	Cathedral Basilica	Lisa Pachucki	St. Christopher
Theresa J. Gilliam	Our Lady of Lourdes	Mary Pennington	Sacred Heart, Royersford
Kathleen Glickman	Mary, Mother of the Redeemer	Peter Rawson	St. Bridget
Thomas Glorioso	Old St. Joseph Church	Betsy Richards	Maternity BVM
Normand Gouin	Old St. Joseph Church	Karen Romeri	St. Patricks Church, Philadelphia
Marybeth Haberstick	St. Joseph the Worker	William Roslak	Cathedral Basilica
Christina Hansen	Sacred Heart	Jenifer Smith	
Josh Hartman	Cathedral Basilica	Sarah Smith	Cathedral Basilica
Nick Hay	Cathedral Basilica	Ginna Stringer	St. Matthew
Zach Hemenway	St. Paul, Chestnut Hill	Evelyn Walsh	Our Lady of Mt. Carmel
Donna Heron	St. Philip Neri	Vince Walsh	Our Lady of Mt. Carmel
Gisela High	Cathedral Basilica	Rylanda Wilson	St. Madeleine Sophie/Holy Cross
Michael Hogue	Cathedral Basilica	Sarah Worth	St. Margaret
Aaron Hoke	St. Paul, Chestnut Hill	Michael Zubert	Cathedral Basilica
Rebecca Hoke	St. Paul, Chestnut Hill		

INSTRUMENTALISTS

Karen Banos, Violin
David DiGiacobbe, Flute
Dan Hudson, Bass
Marc Seidenberg, Bass

André Tarantiles, Harp
Zachary Hemenway, Organist
William Roslak, Organist

SPECIAL THANKS TO
Dennis Grafton
Grafton Piano and Organ Co, Inc.

COMPOSER NOTES

CÉSAR FRANCK 1822-1890



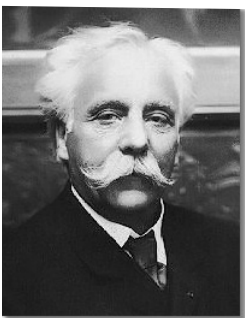
Born in what is today Belgium, Franck had difficulty becoming an established composer. He had several isolated successes early in life, but he was unable to replicate them often enough to make a name for himself. He began musical training very young and attended the Paris Conservatory for several years before being taken away by his father. After leaving his family after disagreements with his father, he supported himself through teaching and organ playing. In 1858 he secured the position of organist at St. Clotilde, which is where he began to be recognized for his work with his composed service music and performances after the conclusion of mass.

His reputation as a teacher was excellent if the devotion of his students stands as a good measure. Several of his early students, including Duparc, created a group known as the “bande à Franck”. When Faure formed the Société Nationale de Musique, Franck’s pupils ensured that his music would be pro-

grammed for the first concert.

In 1871, Franck applied for French citizenship in order to accept the position of organ professor at the Conservatoire where he effectively taught composition with his emphasis on improvisation. This was the beginning of the final and most successful stage of his life. The last two decades saw his creativity surge as he filled each summer with furious composition. After hearing Wagner’s *Tristan und Isolde* in November of 1874, he gave his own attempts at this intense chromaticism with his works *Béatitudes* and *Les Eolides*.

GABRIEL FAURÉ 1845-1924



In 1854, Fauré was taken to Paris to be enrolled in the École Niedermeyer, to prepare for a life as a professional musician. It was during the 11 years he spent here that he met Saint-Saëns as a teacher. It was through Saint-Saëns that he was first exposed to the modern music of Wagner, Schumann, and Liszt. After leaving school, he became organist at St Sauveur in Rennes, but remained here for only a few years before returning to Paris. Back in the capital he was appointed assistant organist at Notre Dame, but he stayed in this position only briefly. After the Franco-Prussian war, Fauré began to teach composition at the École Niedermeyer as well as becoming the assistant organist at St Sulpice. His connection with Saint-Saëns also allowed him access to the musical elite of Parisian society. Some of the people he met in this circle of influence would go on to help him form the Société Nationale de Musique.

After Saint-Saëns resigned as organist at the Church of the Madeleine, Théodore Dubois became the organist and Fauré worked with him as the choirmaster there. He was promoted to chief organist at the Madeleine in June of 1896. That same year he began teaching composition at the Paris Conservatory. Following Dubois again in 1905, he succeeded him as director of the Conservatoire.

At the end of his life, Fauré focused on composition and supported the modern music that would begin to take the world by storm, especially the music of Honneger and the rest of Les Six. Although he was always encouraged to write larger works and had dreams of writing more thematic and operatic music, he is most remembered for his songs for solo voice and his Requiem.

CAMILLE SAINT-SAËNS

1835-1921



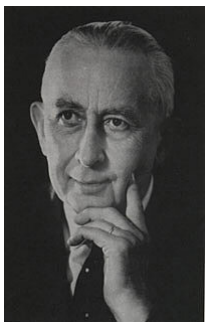
His most well known work may be *Carnival of the Animals*, but this child prodigy was a prolific composer as well as teacher. His many works are mostly noteworthy not by being innovative, but by fitting their genre so well. He took the very best of all the styles and forms that came before him and put them together. He was a quintessentially French composer who helped define the period in which he lived.

He entered the Conservatoire de Paris at 13 years old in 1848, but unlike many of the other composers on the concert, he would never teach there. Saint-Saëns' teaching position was at the *Ecole Niedermeyer*, which is where he met his protégé, Gabriel Fauré. From 1857-1877 he was organist at the Church of the Madeleine, a position that would eventually be taken over by Fauré.

Although he began his career promoting the works of new and cutting edge composers around Europe like Liszt and Wagner, the final stage in his life saw him resisting the newest developments in music. He had a distaste for the music of Debussy and walked out of a performance of Stravinsky's *Rite of Spring* in 1914.

MARCEL DUPRÉ

1886-1971



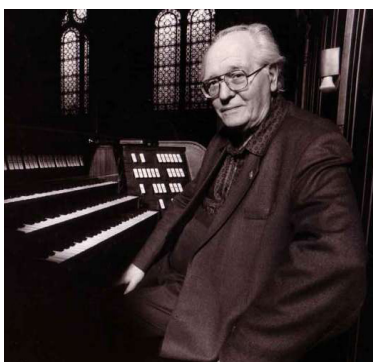
Marcel Dupré came from a musical family in Rouen. Being trained early, he became organist at St Vivien at 12. Shortly after this, in 1902, he attended the Paris Conservatory where he studied with Vierne and Widor. He won several first place prizes at the Conservatoire as well as the Prix de Rome in 1914. In 1925, he was made organ professor at the Conservatoire where he had several famous students, including Messiaen.

As an organist in Paris he was assistant to Widor at Sainte Sulpice in 1906 and assistant to Vierne at Notre Dame from 1916-1920. Fourteen years after finishing the position at Notre Dame, he was made organist at Sainte Sulpice with the departure of Widor.

Like Vierne, he was highly prized as an improviser and toured several countries to play concerts. Also similar to Vierne, one of these tours brought him to Philadelphia in 1921 to play the Wanamaker organ.

OLIVIER MESSIAEN

1908-1992



Messiaen's love of music developed at a very early age, and he was similarly enrolled into the Conservatoire in 1919 at only 11 years of age. He was strongly influenced by Stravinsky and Debussy, who were at the time the major voices of new music in Paris. He was familiar with Schönberg's *Pierrot Lunaire*, but otherwise did not investigate or care to emulate the new Viennese composers in his youth. A year after he left the Conservatoire in 1930, he was appointed as organist at La Trinité, a post he held until his death.

He began to teach harmony at the Conservatoire in 1941, under Nazi rule in occupied Paris. His most famous student during this time was undoubtedly Pierre Boulez, a student with whom his relationship would suffer after differences of opinion on Messiaen's large orchestral work *Turangalîla*.

As he explored his compositional style, Messiaen employed a wide range of musical philosophies. While at the Conservatoire, he employed small examples of serialism, particularly for rhythmic values. Most unique among his experiments with musical styles was his fascination with birdsong. Although he had always been interested in ornithology, during a certain period in his life, Messiaen travelled the world listening to different species of birds in order to notate the melodies they sang to use them later in his compositions. It is this characteristic that solidifies his place in the time line of western music's history. Messiaen, along with Debussy, began to pull their inspiration from things other than the European men who had come before them. The world was a place full of new and interesting sounds that could be found anywhere one looked. This philosophy of sound proved to be one of the most influential and ground breaking features of all 20th century music.

CHARLES GOUNOD
1818-1893



Gounod was born the child of two artists and enjoyed many artistic pursuits throughout his life. He won the prix de Rome in 1839 which gave him the chance to come into close contact with the contemporary Italian opera composers like Donizetti, as well as the historical heavyweights in the church such as Palestrina. Gounod is probably most well known in the classical world today for his opera *Faust*, but he also wrote a vast amount of sacred music. Sacred music appealed to him in part because of his faith. His philosophy in music was one of idealism and hope. This did not gain him favour with Wagner or his disciples and was often dismissed toward the end of his life for writing music that was too simple and appealed only to the masses. Gounod rejected the idea that music should necessarily be an expression of realism and complication, and he strove for purity in all of his compositions.

He suffered many critical failures in his premiers, but still was counted as the leading figure in French opera in the mid 19th century. After his death, French composers of the early 20th century such as Ravel appreciated the important impression he made on French music even if they did not necessarily adhere to his principles.

LOUIS VIERNE
1870-1937



Louis Vierne was born with a cataract condition that rendered him almost completely blind. His sight was good enough only to read large print that was very close. It was from a young age that Vierne became enamoured with the sounds of the organ, and his family fostered his musical talents by having him trained in solfège and piano. While enrolled at the Institution Nationale des Jeunes Aveugles, a school for blind students, Vierne met César Franck, who invited him to his organ master-class at the Paris Conservatory. In 1888 Vierne began to study composition privately with Franck. After Franck's death, Vierne became assistant to Charles-Marie Widor, principal organist at Sainte Sulpice. Vierne worked with Widor at the Conservatory and later became substitute organist at Sainte Sulpice. He would also become Widor's assistant at the Conservatory

and worked there for 19 years without officially joining the faculty. During this time he taught several of France's most famous musicians including Marcel Dupré and Nadia Boulanger. For income, Vierne was successful in 1900 by being appointed as the titular organist at the Cathedral of Notre Dame. Despite his impressive record and history with the school, when the position of organ professor opened in 1911, the job went to Eugène Gigout, an old friend of the then director, Gabriel Fauré. The negative emotions Vierne experienced from this disappointment were multiplied when the position opened again in 1926, and his former student Dupré was selected instead of him.

One of the most prominent composers of organ music in the 20th century, his most important works are his six symphonies for organ. He composed by writing in large print on an easel that was then copied down by his family members. When working with music, he would also utilize Braille.

Vierne was highly praised for his abilities in improvisation, some of which are preserved on rolls. Plagued with personal, professional, and health related problems, the last period of his life was marked by a loss in some of his technical skills. Nevertheless he toured England and the United States in the late twenties, during which he played the Wanamaker Organ in Philadelphia. His infamous death came a decade after his overseas trip where he suffered a heart attack at the conclusion of his 1750th organ recital in Notre Dame while still sitting at the organ console.

Program notes by Joshua M. Hartman

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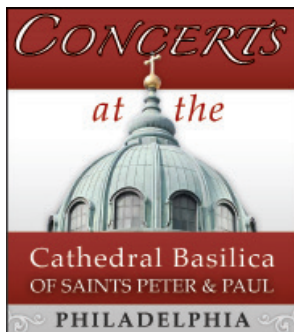
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TALLIS SCHOLARS
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The Philadelphia Singers
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Mozart Vespers and Schubert Mass
SUNDAY, MAY 18, 2014 3:00 PM

