

MUSICAL PRAYER

CLARICE ALFONSO

soprano

JOSEPH ADAM

organ

Ave verum corpus (1926)

Joseph Guy Ropartz
(1864–1954)

Ave verum corpus
natum de Maria Virgine,
Vere passum, immolatum
in cruce pro homine:
Cujus latus perforatum
Unda fluxit cum sanguine.
Esto nobis prægustatum
mortis in examine.
O Jesu dulcis!
O Jesu pie!
O Jesu fili Mariæ,
Tu nobis miserere. Amen.

*Hail, the true body
born of the Virgin Mary,
You who truly suffered and were sacrificed
on the cross for the sake of mankind:
From whose pierced side
Flowed water and blood.
Be a foretaste for us
in the trial of death.
O sweet Jesus!
O merciful Jesus!
O Jesus, Son of Mary,
have mercy on us. Amen.*

After completing initial studies in law in his native Brittany, Ropartz entered the Paris Conservatoire in 1885 and joined the organ class of César Franck. In 1894, he was appointed Director of the Conservatoire in Nancy, where he did much to elevate the musical life of the city. In 1929 he assumed a similar position in Strasbourg. He was a prolific composer whose works still await wide-spread rediscovery.

Notre Père, op. 14 (1977)

Maurice Duruflé
(1902–1986)

Notre Père qui es aux cieux,
que ton nom soit sanctifié,
que ton règne vienne,
que ta volonté soit faite
sur la terre comme au ciel.
Donne nous aujourd'hui pain de ce jour,
pardonne nous nos offenses
comme nous pardonnons aussi
à ceux qui nous ont offensés,
et ne nous soumetts pas à la tentation,
mais délivre nous du mal.

*Our Father, who art 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 trespasses
as we forgive those
who trespass against us,
and lead us not into temptation,
but deliver us from evil.*

Maurice Duruflé was Organist of the Church of St. Étienne-du-Mont in Paris from 1930 until his death. This simple setting of the Lord's Prayer was written as an attempt to supply a setting in the vernacular for the celebration of Mass at St. Étienne-du-Mont in the years following the Second Vatican Council. Duruflé is best remembered for his 1947 setting of the Requiem Mass.

Ave Maria, op. 9, no. 3 (1917)

Marcel Dupré
(1886–1971)

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui Jesu.
Sancta Maria, Mater Dei
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostræ.

*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.*

This setting of the Ave Maria is one of four sacred motets written by Dupré in the early years of his career. He went on to a long and distinguished career as perhaps the greatest organ virtuoso in 20th century France, and served as the organist of the Church of St. Sulpice from 1934 until his death.

“Pie Jesu” from *Requiem*, op. 48 (1892)

Gabriel Fauré
(1845–1924)

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

*O merciful Lord Jesus,
give them rest,
eternal rest.*

Though principally remembered as one of the greatest French composers, it is less widely known that Fauré began his career as a church organist, and served the Church of the Madeleine from 1874, first as assistant to his teacher Camille Saint-Saëns, later as choir master and organist until 1905. Fauré composed his beloved Requiem for use at the Madeleine in 1888.

Pièces de fantaisie, op. 51 (1926)
Andantino

Louis Vierne
(1844–1937)

In 1926-27, Louis Vierne, organist of the Cathedral of Notre-Dame, Paris, composed four sets of these “Fantasy Pieces,” each suite containing six character pieces of enormous variety. This simple yet charming piece is from the first set, completed shortly before Vierne embarked upon an extensive concert tour of North America, with concerts in various cities from coast to coast and throughout Canada.

“Domine Deus, Agnus Dei” from *Gloria* (1960)

Francis Poulenc
(1899–1963)

Domine Deus, Agnus Dei,
Filius Patris, Rex cœlestis.
Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostrum.

*Lord God, Lamb of God,
Son of the Father; [heavenly King].
You take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer.*

When Francis Poulenc returned to his Catholic faith in 1936 after the death of a close friend in an automobile accident, he turned more and more to the composition of sacred music, though in a style that certainly was unique. The Gloria is a joyous, almost riotous work, inspired by the frescoes by Gozzoli in Florence “in which the angels are seen sticking out their tongues.” Though his description isn’t exactly 100% accurate, it is a good representation of the nature of Poulenc’s faith – “I have the faith of a country priest.”

Symphonie gothique (1895)
Andante sostenuto

Charles-Marie Widor
(1844–1937)

In 1894, Widor was invited to give the inaugural recital on the new Cavallé-Coll organ at the Church of St. Ouen in Rouen. Widor was inspired not only by Cavallé-Coll’s newest masterpiece, but also the soaring architecture of the church, one of the highest Gothic naves in France. He completed this ninth symphony less than a year later. The “Andante sostenuto” is a reflective meditation that makes extensive use of the harmonic flute stops of the organ.

Repentir (1893)

Charles Gounod
(1818–1893)

Ah! ne repousse pas mon âme pécheresse!
Entends mes cris et vois mon repentir.
À mon aide, Seigneur, hâtetoi d'accourir,

et prends pitié de ma détresse!
De la justice vengeresse
Détourne les coups, mon Sauveur!
O divin Rédempteur!
Pardonne à ma faiblesse!
Dans le secret des nuits je répandrai mes pleurs,
je meurtrirai ma chair sous le poids du cilice;

et mon cœur altéré du sanglant sacrifice,
bénira de ta main les clémentes rigueurs!

*Ah! turn me not away, receive me, though unworthy.
Hear thou my cry and behold my distress.
Answer me from thy throne,
haste thee, Lord, to mine aid,
Thy pity show in my deep anguish!
Let not the sword of vengeance smite me,
though righteous thine anger, O Lord!
O divine Redeemer!
I pray Thee grant me pardon and remember not my sins!
Night gathers round my soul; fearful, I cry to Thee;
Come to mine aid, O Lord!
Haste Thee, Lord, haste to help me!
Hear my cry, hear my cry! Save me, Lord, in Thy mercy;
Hear my cry! Come and save me, O Lord!*

Now remembered chiefly for his operas *Faust* and *Romeo et Juliette*, Charles Gounod composed an enormous amount of sacred music, including twenty-three masses, numerous motets, and more than forty sacred songs. Near the end of his life and in contemplation of his death, he set to music his own text, commonly titled with the French word “Repentir.” This song became enormously popular and was in the repertoire of every self-respecting church soloist for decades – including Seattle’s leading contralto of years past, Mme. Mary Louise Clary, who sang it on the inaugural organ recital at St. James Cathedral on December 15, 1907, with Dr. Franklin S. Palmer at the new Hutchings-Votey organ, the first public event in the new cathedral.

Praised for her musical elegance and passion, soprano **CLARICE ALFONSO** recently made her Chicago Orchestra Hall debut as the soloist in the North American premiere of Jacob TV’s *Mountaintop*. Recent engagements include Pamina with Northwest Opera in Schools, Gretel in *Hansel and Gretel* with Engage Opera, and Samuel Barber’s *Knoxville: Summer of 1915* at the Seattle Art Museum. Past feats include Rosina in *The Barber of Seville* with Northwest Opera in Schools, Sister Genovieffa in *Suor Angelica* with Puget

Sound Concert Opera, Donna Anna in Don Giovanni with Seattle Operamuse, First Lady in *Die Zauberflöte* with Chicago Chamber Opera, Julia Jellicoe in Gilbert and Sullivan's *The Grand Duke*, and Silvia in the world premiere of Philip Seward's *Sincerely Yours*. An avid singer of not just classical music, Clarice is one of the founders of Forte! Chicago, an all-women's opera improv ensemble, and frequently performs concerts consisting of art song, jazz, and cabaret. At St. James Cathedral, Clarice sings as a Cantor, section leader with the Cathedral Choir, and as a member of the Cantorei.

In concert, Clarice has performed as the soprano soloist in Mahler's *Resurrection Symphony* at St. James Cathedral with organist David Briggs, Schubert's *Mass in G Major* with the Salt Creek Symphony, Mozart's Mass in C Minor with the Columbia Singers, *Carmina Burana* with the Chicago College of Performing Arts Orchestra, and Beethoven's *Symphony No. 9* and Prokofiev's *Alexander Nevsky* in both Chicago and Carnegie Hall with the Chicago Symphony Chorus. Clarice received her Master of Music from the Chicago College of Performing Arts.

JOSEPH ADAM was first appointed Cathedral Organist at St. James Cathedral in 1993, and was named Director of Music in 2018. There he leads a program that includes three adult choirs and three youth choirs that provides music for nearly 600 services annually, as well as an extensive concert series that presents a wide range of choral and organ programs.

A dedicated educator, for twenty years he taught organ and harpsichord as a faculty member at the University of Puget Sound in Tacoma. Continuing this work, he was recently named Artist in Residence in Organ at the University of Washington for the 2019-2020 academic year. As Resident Organist of the Seattle Symphony Orchestra since 2003, he performs regularly as a member of the keyboard section of the orchestra, undertaking organ, harpsichord, piano and celesta parts, as well as annual solo recitals.

His playing received international attention when he was awarded the First Prize in the St. Albans International Organ Competition in 1991, one of the most prestigious organ competitions in the world. His subsequent performances have included recitals in notable venues throughout Europe and America. During the coming year, he will be a part of a series of recitals at St. James Cathedral that will present performances of the complete organ works of Louis Vierne in celebration of the 150th anniversary of the composer's birth. His performances this season include recitals at St. Mark's Cathedral in Seattle, St. Cecilia Cathedral in Omaha, and Stanford University. He recently gave performances of the Poulenc *Concerto* and Respighi *Suite for Organ and Strings* with the North Carolina Symphony at the new Cathedral of the Holy Name of Jesus in Raleigh.

Joseph Adam was educated at The University of Iowa, the Eastman School of Music, and the University of Washington, and concertizes as a member of the Windwerk Artists cooperative.