

# *FRENCH EVOLUTION*

*Houston Masterworks Chorus  
and Members of the Rice Chorale*

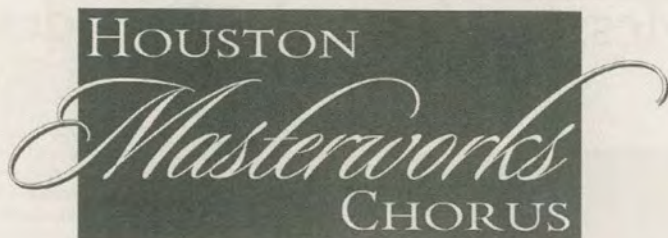
*Thomas Jaber,  
Music Director and Conductor*

*Kristin Sampson, Soprano  
Andrea Jaber, Mezzo-soprano  
Cameron Schutza, Tenor  
Calvin Griffin, Bass-baritone  
Guest Orchestra*

*Sunday, February 19, 2012*

*6:00 p.m.*

*Stude Concert Hall*



## PROGRAM

### **Gloria**

*Francis Poulenc*

(1899-1963)

#### *Gloria*

*Glory to God in the highest, and on earth peace, good will toward men.*

#### *Laudamus Te*

*We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give Thee thanks for Thy great glory.*

#### *Domine Deus*

*O Lord God, heavenly king, God the Father almighty.*

#### *Domine Fili Unigenite*

*O Lord Jesus Christ, the only-begotten Son!*

#### *Domine Deus, Agnus Dei*

*O Lord God, Lamb of God, Son of the Father. Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer.*

#### *Qui Sedes Ad Dexteram Patris*

*Who sittest at the right hand of the Father, have mercy upon us, for Thou alone art holy. Thou alone art Lord. Thou alone art most high, O Jesus Christ, together with the Holy Ghost in the glory of God the Father. Amen.*

*Kristin Sampson, soprano*

### **Duet from "Les Pecheurs des Perles"**

*George Bizet*

(1838-1875)

*Nadir – Cameron Schutza, tenor*

*Zurga – Calvin Griffin, bass-baritone*

### **Duet from "Lakmé"**

*Léo Delibes*

(1836-1891)

*Lakmé – Kristin Sampson, soprano*

*Mallika – Andrea Jaber, mezzo-soprano*

### **Messe Solennelle de Sainte Cécile for Soli, Chorus, and Orchestra**

*Charles Gounod*

(1818-1893)

#### *Kyrie eleison*

*Lord, have mercy. Christ, have mercy. Lord, have mercy.*

#### *Gloria in excelsis*

*Glory to God in the highest, and on earth peace to men of good will. We praise You, we bless You, we adore You, we glorify You, we give thanks to You for Your great glory, Lord God, heavenly King, almighty God the Father. Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father, who taketh away the sins of the world, Have mercy on us; You who take away the sins of the world, hear our prayers. Who sits at the right hand of the Father, have mercy upon us. For You are the only Holy One, the only Lord, the only Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father, Amen.*

## Credo

*We believe in one God, the Father Almighty, the maker of heaven and earth, of things visible and invisible. And in one Lord Jesus Christ, the Son of God, the begotten of God the Father, the Only begotten, that is of the essence of the Father. God of God, Light of Light, true God of true God, begotten and not made; of the very same nature of the Father, by Whom all things came into being, in heaven and on earth, visible and invisible. Who for us humanity and for our salvation came down from heaven, was incarnate, was made human, was born perfectly of the holy virgin Mary by the Holy Spirit. By whom He took body, soul, and mind, and everything that is in man, truly and not in semblance. He suffered, was crucified, was buried, rose again on the third day, ascended into heaven with the same body, [and] sat at the right hand of the Father. He is to come with the same body and with the glory of the Father, to judge the living and the dead; of His kingdom there is no end. We believe in the Holy Spirit, in the uncreated and the perfect; Who spoke through the Law, prophets, and Gospels; Who came down upon the Jordan, preached through the apostles, and lived in the saints. We believe also in only One, Holy, Catholic, and Apostolic Church; in one baptism in repentance, for the remission, and forgiveness of sins; and in the resurrection of the dead, in the everlasting judgement of souls and bodies, and the Kingdom of Heaven and in the everlasting life.*

## Offertorium

### Sanctus

*Holy, holy, holy, Lord God of Hosts, heaven and earth are full of Thy glory. Hosanna in the highest.*

### Benedictus

*Blessed is He who comes in the name of the Lord.*

### Agnus Dei

*Lamb of God, that takes away the sin of the world, have mercy upon us. Lord, I am not worthy that You enter under my roof, but speak one word, and my soul is healed.*

*Lamb of God, that takes away the sin of the world, grant us peace. Amen.*

### Domine salvam fac rem publicam nostram

*Lord keep our country safe.*

## PROGRAM NOTES

### Gloria

Francis Poulenc

Composed in 1959 after a trip to the United States, Francis Poulenc's *Gloria* was premiered in 1961 by the Boston Symphony. Arguably the most joyous part of the Latin mass, the *Gloria* is the only subject matter for the roughly twenty-five minute-long work. The *Gloria* is divided into six movements and embodies Poulenc's playful but sophisticated writing style. Featuring attractive melodies, varied harmonic structures, colorful orchestral timbres, and lush textures, the *Gloria* is characteristically Poulenc.

The first movement of the *Gloria* begins in G major with the introduction of the commanding main theme in the style of a fanfare. As the choir emphatically declares the text of the *Gloria*, the orchestra begins a gradual escalation of excitement that culminates in a passionate *fff* declaration of "Gloria." The *Laudamus Te* movement sparked much controversy in the religious community regarding the perceived irreverence in Poulenc's setting of the text. Its playfulness conveyed through short, detached vocal lines, high and low register manipulation in the orchestration, and rhythmic language with pronounced offbeats, was considered inappropriate, and Poulenc stated that when he wrote the movement, he had in mind the Gozzoli frescoes in which the angels are sticking out their tongues, but also the serious Benedictines he had once wit-

nessed playing soccer. The solemn third movement, *Domine Deus*, is led by soprano solo, with an expressive melody that begins in the upper register and dramatically drops a minor sixth at the end of the short phrase. It concludes with a picardy third in preparation for the more cheerful *Domine Fili Unigenite*, which is the shortest movement of the *Gloria* and is comprised of pentatonic melodies and light, jocular phrases. The soprano soloist returns in the fifth movement, *Domine Deus, Agnus Dei*, with a stirring melody characterized by an augmented fourth and diminished fifth. The soprano and choir both share and exchange the lyrical phrases of the movement. The final movement, *Qui Sedes ad Dexteram Patris*, incorporates material from the opening movement, but completes the work with a more contemplative tone with a serene, almost ethereal conclusion on "Amen."

### *Messe Solennelle de Sainte Cécile* . . . . . Charles Gounod

Before his operatic successes *Faust* (1859) and *Roméo et Juliette* (1867), Charles Gounod's *Messe Solennelle de Sainte Cécile* (1855) solidified Gounod's reputation as a prominent composer of the nineteenth century. Although it is a sacred work, the *Saint Cecilia Mass* features many stylistic elements evocative of Gounod's operatic writing, as it balances both grand, dramatic flourishes and moments of straightforward, simplistic expression.

The Kyrie begins the mass with a chant-like motive of seven notes, which the choir repeats as it joins the orchestra. The stately opening breaks into an arpeggiated accompaniment under weaving vocal lines that quickly settle into a homophonic setting. The Kyrie concludes with a thoughtful final petition for mercy. The orchestra introduces a gentle melody to start the *Gloria*, which is subsequently sung by solo soprano and elaborated upon by the choir. After an emphatic pause, the choir and orchestra launch the *Allegro pomposo* section, which features powerful dynamics and a variety of textures to offer praise and thanksgiving. A lyrical section featuring bass, tenor, and soprano soloists leads into the return of *Tempo I*, where ascending chromatic vocal lines propel the music to a passionate conclusion. In the *Credo*, a motor-like rhythm in the bass is the driving force underneath a melody in choral unison. The middle section splits into layered voices before an enthusiastic reprise of the initial motive closes the movement. The lyrical *Offertory* is a richly textured orchestral interlude, evocative of Mendelssohn's compositional style. The *Sanctus* begins with a short, sweet melody sung by solo tenor. The choir joins in singing the melody before introducing harmonic variety that is expanded upon in the *Benedictus*. This simplistic hymn setting, governed by diatonic triads, suddenly generates harmonic interest, creating a moving effect with the text "Hosanna in excelsis." The lighthearted but warm character of the *Agnus Dei* captures the overarching spirit of Gounod's sublime work.

— Notes by Maria Murphy

## BIOGRAPHIES

Soprano KRISTIN SAMPSON most recently appeared as Annina in Menotti's *The Saint of Bleeker Street* to great critical acclaim. Additionally, this season with the Rome Opera, she covered the role of Beatrice in *A View from the Bridge* and was seen as Masha in Thomas Pasatieri's *The Seagull* both in New York and in Szeged, Hungary. Concert work included performances of the soprano solos in the Mozart *Requiem* in Avery Fisher Hall, New York. Currently a student of Diana Soviero, Ms. Sampson completed her Master of Music Degree from the Shepherd School of Music where she studied with Dr. Joyce Farwell.

ANDREA JABER, mezzo-soprano, holds the Doctor of Musical Arts Degree (2002) from the Shepherd School of Music, where she studied with Dr. Joyce Farwell. She has appeared in operatic productions, oratorios and concerts in a wide variety of roles and venues. She has appeared with the Houston

*Symphony Orchestra with Hans Graf, the Breckenridge Festival Orchestra and the North Carolina Symphony Orchestra with Gerhardt Zimmerman, and the Philadelphia Pops Orchestra with Peter Nero. Since 2003, Dr. Jaber has been the Assistant Chair of Fine Arts/Music at Houston Community College Southwest where she oversees a thriving music program that currently has a music student population of over 200.*

*Tenor CAMERON SCHUTZA recently appeared in concerts with the Houston Masterworks Chorus and Orchestra. He has been heard in concerts and in a wide variety of operatic roles with the Arizona Opera, the Green Mountain Opera Festival, the Santa Fe Opera, Palm Beach Opera, Houston Grand Opera, and Opera in the Heights. He has performed with the Austrian American Mozart Academy in both the US and Austria. Noted for his lovely lyric tenor quality, he will be heard as Pinkerton in Puccini's **Madama Butterfly** in April.*

*CALVIN GRIFFIN, a native of Columbus, Ohio, is a first year graduate student in the Master of Music in Voice degree where he studies with Dr. Stephen King. Mr. Griffin was recently graduated from Ohio State University where he performed in several operatic roles. He has participated in the Janiec Opera Company at Brevard, NC as well as the Des Moines Metro Opera and the Wolf Trap Opera Studio programs. He returns to the Des Moines Metro Opera this coming summer season. Earlier this season, he appeared as a guest soloist with the Houston Masterworks Chorus.*

## HOUSTON MASTERWORKS CHORUS and MEMBERS OF THE RICE CHORALE

George Bamberg	Kimberly Gamble	Keith Jones	Alberto Ramirez
Sandy Bartlett	Debbie Ganjavi	Carole Kloves	*Christina Randall
Emily Batchelor	Ismael Garza	Rita R. La Rue	Laurie Reynolds
*Charlie Behr	*Vlad Ghita	Richard A. Lawson	Randy Riddell
Yvonne Bennett	Dale Gibble	Sharon Ledgerwood	*Eliot Rivers
Dawn Bilsten	Kathleen Gillmore	*Deborah Loughry	Allen Roberts
Paula Blackmon	Velma Gleason	Tanya Lovetro	*Mariel Rodriguez
Cynthia Bollinger	*Melissa Glueck	Fredna Manney	Karen Russ
*Emily Boudreaux	*Gina Goff	Paul Mapes	Alan Sexton
Betty Ann Bough	John Grady	*Rachel Marzen	John Sherer
Kenneth Bourghs	Steve Green	Verlene Masters	*Carter Spires
Kay Boyd	*Golnaz Habibi	*Kimberly M'Carver	Veronica A. Stevens
Wayne Boyd	Diane Hackem	Richard G. McKinney	*Ryan Stickney
Steve Bransom	Deborah Hamilton	John Meehan	Carol Strawn
Nancy Bridgewater	Gaynelle Hardwick	Kathleen Mensing	*Elaine Sulc
*Eric Brighton	*Nick Hartley	*Molly Mohr	Lori Jo Svrcek
Pat Brown	Ferrell Hays	*Maria Murphy	Barbara Tilson
Ewald Burckhardt	*Jessica Heimann	*Mary Nelson	Cathy Troisi
*Trey Burns	Vicky Hemme	*Amanda Nokleby	Matthew Wait
Nancy Christopherson	Linda Herron	Sue Noel	Nikki Watson
Daniel Cleveland	Marsha Holleman	Jessica Nute	Elaine C. Watson
Barbara Clinton	*Michael Hollis	Edwin O'Brien	Ann E. Webb
Kelly Comfort	Susan Hoover	Carol Ogle	Leo Dale West
Rochella Cooper	David Hudson	*Nicki Pariseau	*Megan White
Kathy Couch	Yukiko Iwata	Anne Patterson	Linda Wilhelm
Pam Cramer	Andrea H. Jaber	*Marisa Peralta	Lee Williams
Corita DuBose	Susan A. Jeter	Tom Pierson	Kris Wolody
Karen Ellis	*Peter Johannigman	*Paula Platt	Paul Wolody
Judy Farley	*Hope Johnson	Teresa Podlipny-Kirk	Reed Young
Mary Alice Fields	*Alena Jones	Sarah Pruett	*Jaclyn Youngblood
Karen Fowler	Lori Jones	*Fahad Punjwani	*Lauren Zook

\*members of the Rice Chorale

ORCHESTRA  
contracted by Richard Brown

**Violin I**

Denise Tarrant,  
concertmaster  
Rasa Kalesnylaite  
Miriam Belyatsky  
Mary Reed

**Violin II**

Erica Robinson,  
principal  
Carrie Kauk  
Mila Neal

**Viola**

James Dunham,  
principal  
Gayle Garcia

**Cello**

Steve Estes,  
principal  
Wendy Smith-  
Butler

**Double Bass**

Paul Ellison,  
principal  
Carla Clark

**Flute**

Melissa Suhr,  
principal  
Mercedes Smith

**Piccolo**

Izumi Miyahara

**Oboe**

Robert Atherholt,  
principal  
Elizabeth Priestly-  
Siffert

**English Horn**

Linda Gilbert

**Clarinet**

Richard Hawley,  
principal  
Carol Stinson

**Bass Clarinet**

Molly Mayfield

**Bassoon**

Benjamin Kamins,  
principal  
Galina Kiep

**Horn**

Sarah Cranston,  
principal  
Kim Minson  
James Wilson  
Kevin McIntyre

**Trumpet**

Logan Kavanaugh,  
principal

**Trumpet (cont.)**

Jeffrey Northman  
Ian Kivler  
Alexander Pride

**Trombone**

Thomas Hulten,  
principal  
Travis Sheaffer  
Richard Reeves

**Tuba**

Mark Barton

**Harp**

Laura Witt

**Timpani**

Richard Brown

**Percussion**

Tim Tull

NOTE FROM THE CONDUCTOR

*It is a great honor to lead a concert with two of the wonderful ensembles that I lead. This meaningful opportunity also includes spectacular soloists and orchestral musicians, many of whom are long-term friends of mine. Our presentation is a collaborative effort of large proportions, and we are all the beneficiaries of the sounds and sentiments of this glorious music.*

*The Houston Masterworks Chorus and I sincerely express our appreciation to Dr. Robert Yekovich, the faculty, the staff, and the members of the Rice Chorale from Rice University's Shepherd School of Music for their generous contributions to this evening's program.*

*The Houston Masterworks Chorus is funded in part by grants from the City of Houston through the Houston Arts Alliance and gratefully acknowledges the support of Texas Commission of the Arts, The Wortham Foundation, Houston Endowment, Catherine Merchant, and the Brown Foundation. We are also very grateful for in kind support from Rita La Rue, Diane Hackem, Paula Blackmon, Grace Presbyterian Church, Houston's First Presbyterian Church and the Co-Cathedral of the Sacred Heart, Hansen Partners, WhatProductions, Sovereign Investment Group, LLC and Kay Boyd, Suzanne Womack, Randy Ranton, and Martha Knotts.*

*Sincerely, Tom Jaber*

