



HANDEL'S
MESSIAH
by Candlelight

SAINT CLEMENT CHURCH • CHICAGO • DECEMBER 2009

WITH PERIOD INSTRUMENTS

HANDEL'S
MESSIAH
by Candlelight



CHOIR & ORCHESTRA
OF SAINT CLEMENT

Randall Swanson
MUSIC DIRECTOR

WITH SPECIAL GUESTS

Ellen Hargis
SOPRANO

Ryan Belongie
COUNTERTENOR

William Watson
TENOR

Benjamin LeClair
BASS

CHOIR & ORCHESTRA
OF SAINT CLEMENT

December 2009

There will be one intermission following Part One of the oratorio.

Restrooms are located at the south end of the building on the lower level.

Photographing or tape recording this concert is strictly forbidden.

For the enjoyment of all concertgoers, please turn off all audible watch alarms, paging devices, and cellular phones. Thank you.

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NOTES

THE CHOIR AND ORCHESTRA

The **Saint Clement Choir** has a distinguished history of presenting great musical works in performances that have been consistently hailed for their precision and vigor as well as their musical maturity. The choir brings this same level of musicianship to its singing of the choral treasures of the church, from Gregorian chant and Renaissance polyphony through the most contemporary repertoire of the new millennium, presented weekly for liturgies here at Saint Clement. The choir has toured Europe twice in recent years under the direction of Randall Swanson, presenting concerts in many of the great cathedrals and monuments of Italy and France. In 2006 the choir performed two formal concerts for the National Convention of the American Guild of Organists. In its review of the latter, *The American Organist* magazine proclaimed: "The choir consists mostly of volunteers drawn from St. Clement's parish, but they exhibit a level of discipline and control rarely found in an amateur group . . . their youthful sound, clean performance, and fine blend stand as a model of what a fine parish choir can achieve." • Our *Messiah* orchestra encompasses many of North America's brightest and best young professional musicians, many of them noted specialists in playing music of the baroque and classical eras using period instruments. The attentive ear will notice the distinctive sound of the stringed instruments, which use gut strings, resulting in a warmer, more vocal tone than their modern counterparts. The baroque oboes are also warmer and more full-bodied, and the trumpets are valveless. Saint Clement's fine Taylor & Boody organ is used throughout the performance in combination with harpsichord and cello continuo. The choir and orchestra both attend to the details and possibilities of historic performance practice, including pure tuning, limitation of vibrato, and observance of original pitch (one half-step lower than modern pitch).

CONDUCTOR AND SOLOISTS

Randall Swanson celebrates 20 years as Director of Music and Organist here at Saint Clement Church this year. He has conducted concerts in many of the musical centers of Europe, including Paris, Florence, and Rome. His 1995 CD recording of Mozart's *Requiem* with the Choir and Orchestra was released world-wide on the Amadis label and is featured in 1998's critically acclaimed film "Happiness." He is featured as organist on "The Last Song of Summer," a CD of quiet music for organ and cello recorded with Chicago Symphony Orchestra cellist Donald Moline and released on the Dorian classical label. In 2006 Randall conducted the Saint Clement Choir in concerts for the National Convention of the American Guild of Organists. In reviewing the concerts, *The Diapason* magazine said "I enjoyed this choir the most. . . Randall Swanson, conductor, was energetic, clearly understood, connected, and at all times sensitive to the music and text."

Soprano **Ellen Hargis**, acclaimed as “a national musical treasure” by *Continuo*, has built a remarkable career specializing in 17th- and 18th-century music, ranging from ballads to opera and oratorio. She has performed with many of the foremost early music conductors of the world, including Andrew Parrott, Gustav Leonhardt, Paul Goodwin, Monica Huggett, Jane Glover, Simon Preston, Daniel Harding, Paul Hillier, Harry Bicket, Craig Smith and Jeffrey Thomas. She has appeared at many of the world’s leading festivals, including the Adelaide Festival (Australia), Utrecht Festival (Holland), Resonanzen Festival (Vienna), Festival Vancouver, Tanglewood, the Berkeley Festival, and the New Music America Festival. She has been featured in successive seasons of the Boston Early Music Festival, where she has sung Aegle in Lully’s *Thésée*, the title role in Luigi Rossi’s *L’Orfeo*, Queen Pasiphae in Conradi’s *Ariadne*, and Irina in Johann Mattheson’s 1710 opera *Boris Goudenow*. Conradi’s *Ariadne* and Lully’s *Thésée* were recorded for CPO and were nominated for 2006 and 2007 Grammy Awards respectively. Ellen has a longstanding musical partnership with the great lutenist Paul O’Dette, with whom she records and tours regularly. They have performed together throughout the United States, Canada, Austria, France, and Spain, with recent tours in Russia and Asia. Two recent recordings, released in 2005 on the new Noyse Productions label — *The Power Of Love* and *A Christmas Album* — have been met with critical acclaim. She is also featured on a dozen Harmonia Mundi recordings, including a critically acclaimed solo recital disc of music by Jacopo Peri, and in Arvo Pärt’s *Berlin Mass* with Theatre of Voices, as well as several recordings for BMG Classics, Vanguard Classics, Virgin Classics, Erato, Dorian Classics, and Berlin Classics. Her recording of *Tristan et Iseult* with The Boston Camerata was winner of the highly coveted *Grand Prix du Disque*. Ellen is on the vocal faculty of Case Western Reserve University in Cleveland, and teaches numerous summer courses in early music, including the Longy International Baroque Institute in Cambridge, The Lute Society of America Seminars, and the Vancouver Baroque Vocal Programme.

Countertenor **Ryan Belongie** is an Adler Fellow with the San Francisco Opera. He was the first prize winner of the 2008 and 2009 Metropolitan Opera National Council Auditions in the central region, and has gone on to be a national semi- finalist. The Chicago Sun-Times has noted him as a countertenor with “...a sunny high tone that moved effortlessly...” Ryan has just completed the Merola Opera Program where he performed the title role in scenes from *Orfeo ed Euridice*, Arsemene in scenes from *Xerxes*, and Toby in *The Medium*. San Francisco Classical Voice wrote, “Belongie sang a gorgeous Orfeo...” Of the Merola Grand Finale, the Bay City News Service noted, “There were many champagne moments: Countertenor Ryan Belongie’s raging song of love from Handel’s *Xerxes* tops the list...” Having begun his career on the concert stage, Ryan has appeared as a soloist with the Grant Park Music Festival in Bernstein’s *Missa Brevis* under the baton of Christopher Bell, and with Music of the Baroque as Secresie in *The Fairy Queen* under the baton of Jane Glover. He has been heard on WFMT radio network in numerous performances and performed a solo recital on the network’s series, “Live from WFMT.” Ryan is a graduate of the Vocal Honors Program at Northwestern University.

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Tenor **William Watson** has been a frequent guest of orchestras and opera houses throughout the United States. William performed with Chicago Opera Theater in back-to-back critically acclaimed productions: the role of Amon in Philip Glass' contemporary opera *Akhnaten*, followed by the role of Apollo in Monteverdi's *Orfeo*. At short notice, he also took on the world première production of Philip Glass' challenging opera, *In the Penal Colony*, performing the lead role of the Visitor. William has appeared in numerous other productions with Lyric Opera of Chicago, Chicago Opera Theater, Palm Beach Opera, Texas Opera Theater, Pennsylvania Opera Theater, and Central City Opera. In addition he has been guest soloist with major symphony orchestras throughout the United States and Canada, including those in Chicago, St. Louis, Montréal, Milwaukee, Cincinnati, Rochester, Buffalo, and New York's Orchestra of St. Luke's, with which he made his Carnegie Hall début. Other concert appearances have included Carmel Bach Festival, Baltimore Choral Arts, Grant Park Music Festival, Vancouver Chamber Choir, Les Violons du Roy (Québec), Choral Arts Society of Philadelphia, Bach Society of St. Louis, Berkshire Choral Institute, and New York's St. Cecilia Chorus at Carnegie Hall.

Bass **Benjamin LeClair** recently completed his second summer residency at the prestigious Merola Opera Program in San Francisco where he sang Don Alfonso in *Così fan tutte* and Superintendant Budd in Britten's *Albert Herring*. Other recent operatic performances include the 2nd Soldier in *Salome* with Florentine Opera, and Banquo in *Macbeth* and Pistolo in *Falstaff*, both at Opera in the Heights. A popular concert and oratorio soloist as well, Ben has recently been heard in several Chicago venues, performing the bass solos in *Messiah* with the Baroque Band, and bass solos in a concert with the Callipygian Players in music by Giovanni Legrenzi. Upcoming performances include Frank in *Die Fledermaus* with Salt Marsh Opera and Don Alfonso in *Così fan tutte* at St. Petersburg Opera. A repeat engagement with Opera in the Heights during its 2010-11 season will feature Ben as the Four Villains in *Les Contes des Hoffmann*. His repertoire also includes the title role in *Don Giovanni*, Raimondo in *Lucia di Lammermoor*, Basilio in *Il Barbiere di Siviglia*, Mephistopheles in *Faust*, Seneca in the *L'Incoronazione di Poppea*, Gremin in *Eugene Onegin*, Colline in *La Bohème*, Ferrando in *Il Trovatore*, Sparafucile in *Rigoletto*, Figaro and Bartolo in *Le Nozze di Figaro*, Oroveso in *Norma*, Verdi's *Requiem*, and Jesus in both Passions of Bach, among numerous other roles and concert works.

HANDEL AND MESSIAH

Though German by birth, George Frideric Handel (1685-1759) established his home in England beginning in 1712, for it was there that he found lifelong patrons in Queen Anne and King George I. He had come to London after a period of study in Italy where he perfected his musical craft writing operas and solo cantatas. In the late 1730s, in the midst of a very distinguished career writing and producing Italian opera in London, Handel turned to English oratorio as his creative avenue, a move which coincided with a shift in the public taste of the time.

At the low ebb of his career and, as a consequence of a stroke, suffering partial paralysis on his left side, Handel composed *Messiah* in the incredibly short time period of 21 days in the late summer of 1741. The composer had been invited to give a series of concerts in Dublin, some of which would benefit various charities. The Dublin premiere of *Messiah* was met with considerable success and served to boost Handel's spirits for a return to London. While it is true that George II stood during the singing of the mighty "Hallelujah" chorus at the second London performance, *Messiah* did not enjoy the popularity of many of Handel's other oratorios during the composer's lifetime. In fact, it was only through Handel's annual Eastertime performances to benefit his favorite charity, the Foundling Hospital, that *Messiah* was heard at all!

Robert Manson Myers wrote that, in the case of *Messiah*, "for the first time in musical history the mighty drama of human redemption was treated as an epic poem." Music historian R. A. Streatfield similarly cited *Messiah* as "the first instance in the history of music of an attempt to view the mighty drama of human redemption from an artistic viewpoint." While narrative only in a general sense, the libretto prepared for Handel by Charles Jennens and taken from both the Old and New Testaments considers the whole of human experience — hope and fulfillment, suffering and death, resurrection and redemption.

In the words of Dr. Charles Burney, 18th-century music historian, *Messiah* "has fed the hungry and clothed the naked, fostered the orphan, and enriched succeeding managers of oratorios more than any single musical production in this or any other country." For nearly 270 years, this great and most popular of oratorios has survived and endured numerous revisions and re-orchestrations in performances ranging from casts of thousands to today's emphasis on historic performance practice employing period instruments and small choral ensembles.

What Handel achieved in *Messiah* was a wonderful blend of elegant Italianate melody alternating with virtuosic vocalism for the soloists and, for the chorus, unmatched choral sonorities ranging from madrigalesque lightness to the composer's characteristic ceremonial style which endeared him to the British public. Across the span of two and a half centuries, *Messiah* still holds its extraordinary grip on musicians and audience members alike. It reaches us with its directness of expression and its infinite capacity for self-renewal, bestowing on us the special gift of aesthetic and spiritual grace.

Notes on Handel and *Messiah* by Henley Denmead
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THE STRUCTURE OF HANDEL'S MESSIAH

The libretto for *Messiah* — masterfully compiled by Charles Jennens entirely from scripture — celebrates the whole of Christ's work, from its anticipation in the prophecy of the Old Testament, through his birth, life, suffering, death, and resurrection, to his future second coming in glory. PART ONE corresponds with the Advent and Christmas seasons of the church year, setting out the major prophecies of the coming Messiah, telling of his birth into the world and of his healing ministry. PART TWO progresses from passion and crucifixion, through resurrection, ascension and the spreading of the gospel by the apostles at Pentecost, through the world's initial rejection of the Word, to the eventual vision of Christ triumphant celebrated in the "Hallelujah" chorus. PART THREE is a consideration of his future return, the second coming, as well as the Christian promise of resurrection and eternal life, opened to all humanity by Christ's conquest of death. It concludes with the great sequence of choruses depicting Christ as the Lamb of God sitting upon the throne of heaven for all eternity.

**Come home to Christmas at Saint Clement Church,
a diverse community where all are genuinely welcome.
Join us for services on Christmas Eve and Christmas Day.**

CHRISTMAS EVE — December 24

4:00pm Family Mass *(with carols beginning at 3:40pm)*

6:00pm Vigil Mass *(with carols beginning at 5:50pm)*

12:00am Midnight Mass *(with carols from 11:30pm)*

CHRISTMAS DAY — December 25

9:30am Mass *(with carols beginning at 9:20am)*

11:15am Mass *(with carols beginning at 11:05am)*

Visit us online for more information

www.stclementchurch.org



LIBRETTO

Part One

Prophecy of God's saving grace

SINFONIA

ACCOMPAGNATO (TENOR)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Isaiah 40:1-3

ARIA (TENOR)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain.

Isaiah 40:4

CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it.

Isaiah 40:5

Prophecy of the Messiah's coming and consequent judgment

ACCOMPAGNATO (BASS)

Thus saith the Lord of Hosts: Yet once, a little while, and I will shake the heavens and the earth, the sea and the dry land, and I will shake all nations, and the desire of all nations shall come.

Haggai 2:6-7

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the Covenant, whom ye delight in; behold he shall come, saith the Lord of Hosts.

Malachi 3:1

ARIA (ALTO)

But who may abide the day of his coming, and who shall stand when he appeareth? For he is like a refiner's fire.

Malachi 3:2

CHORUS

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. *Malachi 3:3*

Prophecy of the Messiah's incarnation

RECITATIVE (ALTO)

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, "God with us." *Isaiah 7:14, Matthew 1:23*

ARIA (ALTO) and CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid, say unto the cities of Judah: Behold your God! *Isaiah 40:9*

O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. *Isaiah 60:1*

ACCOMPAGNATO (BASS)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the gentiles shall come to thy light, and kings to the brightness of thy rising. *Isaiah 60:2-3*

ARIA (BASS)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. *Isaiah 9:2*

CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon his shoulder, and his Name shall be called: Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace. *Isaiah 9:6*

Announcement of the Messiah's nativity

RECITATIVE (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flock by night.
Luke 2:8

ACCOMPAGNATO (SOPRANO)

And lo, the angel of the Lord came upon them and the glory of the Lord shone round about them and they were sore afraid.
Luke 2:9

RECITATIVE (SOPRANO)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord.
Luke 2:10-11

ACCOMPAGNATO (SOPRANO)

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:
Luke 2:13

CHORUS

Glory to God in the highest, and peace on earth, good will toward men! *Luke 2:14*

The Messiah's healing ministry

ARIA (SOPRANO)

Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold, thy King cometh unto thee.
He is the righteous Savior, and he shall speak peace unto the heathen. *Zechariah 9:9-10*

RECITATIVE (ALTO)

Then shall the eyes of the blind be opened, and the ears of the deaf unstoppèd; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.
Isaiah 35:5-6

ARIA (ALTO, SOPRANO)

He shall feed his flock like a shepherd, and he shall gather the lambs with his arm; and carry them in his bosom, and gently lead those that are with young.
Come unto him all ye that labor, come unto him that are heavy laden, and he will give
Isaiah 40:11

you rest. Take his yoke upon you, and learn of him, for he is meek and lowly of heart, and ye shall find rest unto your souls.

Matthew 11:28-29

CHORUS

His yoke is easy, his burthen is light.

Matthew 11:30

INTERMISSION

(15 minutes)

Part Two

The Messiah's passion

CHORUS

Behold the Lamb of God, that taketh away the sin of the world.

John 1:29

ARIA (ALTO)

He was despised and rejected of men, a man of sorrows, and acquainted with grief.

Isaiah 53:3

He gave his back to the smiters, and his cheeks to them that pluckèd off the hair; he hid not his face from shame and spitting.

Isaiah 50:6

CHORUS

Surely he hath borne our griefs and carried our sorrows; he was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him. And with his stripes we are healed.

Isaiah 53:4-5

All we like sheep have gone astray, we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

Isaiah 53:6

ACCOMPAGNATO (TENOR)

All they that see him, laugh him to scorn: they shoot out their lips, and shake their heads, saying:

Psalms 22:7

CHORUS

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

Psalms 22:8

ACCOMPAGNATO (TENOR)

Thy rebuke hath broken his heart; he is full of heaviness. He looked for some to have pity on him, but there was no man, neither found he any to comfort him. *Psalm 69:21*

ARIOSO (TENOR)

Behold, and see if there be any sorrow like unto his sorrow! *Lamentations 1:12*

Crucifixion, death, and resurrection

ACCOMPAGNATO (SOPRANO)

He was cut off out of the land of the living; for the transgressions of thy people was he stricken. *Isaiah 53:8*

ARIA (SOPRANO)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. *Psalm 16:10*

Ascension into heaven

CHORUS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in! Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in! Who is this King of Glory? The Lord of Hosts, he is the King of Glory. *Psalm 24:7-10*

Glorification in heaven

RECITATIVE (TENOR)

Unto which of the angels said he at any time: Thou art my Son, this day have I begotten thee? *Hebrews 1:5*

CHORUS

Let all the angels of God worship him. *Hebrews 1:6*

Pentecost, the gift of tongues, and the spreading of the gospel

ARIA (ALTO)

Thou art gone up on high; thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them. *Psalm 68:18*

CHORUS

The Lord gave the word; great was the company of the preachers. *Psalm 68:11*

ARIA (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. *Isaiah 52:7, Romans 10:15*

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world. *Romans 10:18, Psalm 19:4*

The world's initial rejection of the Word

RECITATIVE (BASS)

Why do the nations so furiously rage together? And why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed. *Psalm 2:1-2*

CHORUS

Let us break their bonds asunder, and cast away their yokes from us. *Psalm 2:3*

Divine destruction of the enemies of the Word

RECITATIVE (TENOR)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. *Psalm 2:4*

ARIA (TENOR)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. *Psalm 2:9*

The Messiah's eternal triumph

CHORUS

Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah!

Revelation 19:6

The Kingdom of this world is become the Kingdom of our Lord and of his Christ, and he shall reign for ever and ever, Hallelujah!

Revelation 11:15

King of Kings, and Lord of Lords, and he shall reign for ever and ever, Hallelujah!

Revelation 19:16

Part Three

Faith in personal resurrection and redemption

ARIA (SOPRANO)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth.
And though worms destroy this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, the first fruits of them that sleep.

Job 19:25-26

1 Corinthians 15:20

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

1 Corinthians 15:21-22

The resurrection of all

RECITATIVE (BASS)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.

1 Corinthians 15:51-52

ARIA (BASS)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

1 Corinthians 15:52-53

Victory over sin and death

RECITATIVE (ALTO)

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.
1 Corinthians 15:54

DUET (ALTO, TENOR)

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.
1 Corinthians 15:55-56

CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
1 Corinthians 15:57

The Messiah's intercession at the last judgment

ARIA (SOPRANO)

If God is for us, who can be against us?
1 Corinthians 15:52

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.
Romans 8:33-34

Heavenly adoration of the Messiah

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.
Revelation 5:12-14

CHOIR AND ORCHESTRA

SOPRANO

Kelly Barrett
Betsy Brown
Amparo García
Mary-Louise Hengesbaugh
Sarah Klusak
Susan Mizanin
Jamie Revord
Mandy Sawilchik

ALTO

Kristen Berndt
Maureen Davies
Mary Deck
Lillian Del Pilar
Tanya Komblevitz
Gloria Kot
Sarah McHugh
Elizabeth Mulligan
Annie Peoples
Katie Tran
Alexandria Vernasco

TENOR

Michael Brown
John Castañeda
Scott Dahlin
Armando Jay Dela Cruz
Micah Dinger
Judy Marshall
Matthew Newlin
J. R. Tomkinson

BASS

Kyle Aberle
Ian Bonner
Timothy Jarzembowski
Jonathan Logemann
Daniel Maloney
Alan Robinson
Steve Stapleton
Kevin Webb

VIOLIN

Martin Davids*
concertmaster
David Douglass*
principal second violin
Anne Kolb
Mark Agnor
Beth Bistrow
Anne Duggan

VIOLA

Liz Hagen*
Susan Rozendaal

CELLO

Craig Trompeter*
Anna Steinhoff

BASS

Jerry Fuller

ORGAN

Eric Budzynski*

HARPSICHORD

James Janssen*

OBOE

Graham St. Laurent*
Anne Bach

TRUMPET

Robert Rieder
Sharon Stine

TIMPANI

Robert Everson

** Principal Player*

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Renea Placinski and Charese David, **PUBLICITY**
Lillian Del Pilar, Gabriel Mayhugh, and Gabriel Giella, **LIGHTING AND CANDLELIGHT**
Audrey Riley, **HOUSE MANAGER**
Lynn and Chuck Werner, **HEAD USHERS**
Tom Bak, Eileen Lauer, Walter McFall,
Barbara Pierce, Tony Riley, and Alex Tobin, **USHERS**
Kim Carter, Katie Nolan, Neal Tosi,
Deborah Bogaert, and Audrey Riley, **TICKET SALES**
Mary Ellen Blanchard, **DATABASE MANAGER**
Joanna Krynski, **WEBMASTER**

SPECIAL CONTRIBUTORS

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in memory of James N. Perry, Sr.

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VOLUNTEERS

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SAINT CLEMENT ART & ARCHITECTURE

Saint Clement Parish was founded in 1905, taking as its patron Saint Clement, who was the third successor of Peter as Bishop of Rome and an early Doctor of the Church. Saint Clement is known particularly for his letter to the Corinthians. After imprisonment and exile to the marble quarries near the Black Sea (Crimea), he was martyred by being cast into the sea tied to an anchor. The anchor is therefore the symbol of Saint Clement.

In the early years of the 20th century, Fr. Francis Rempe, Saint Clement Church's first pastor (who served for 41 years until 1946!) visited St. Louis, Missouri, and admired the Byzantine-Romanesque style of that city's then-new cathedral. He was so taken by the magnificence of Saint Louis Cathedral that he engaged the same architect, George Barnett, to build a miniature duplicate here in Lincoln Park. The style is called Byzantine because of the large central dome so common in Greek and other early eastern Christian churches. It is here combined with the Romanesque style, evident in the twin towers outside, the building's general cruciform shape, and rounded arches particular to that architectural era. Saint Clement Church remains one of the best examples of this combined style in the Chicago area. The church was dedicated by George Cardinal Mundelein in September 1918.

In 1930, a Russian priest, Gleb Werchovsky, who had been trained in St. Petersburg before the revolution, designed and painted the interior walls of the church in time for the parish's 25th anniversary. His style is very reminiscent of Byzantine and Russian art. The Tree of Life, in the apse or north end of the church, is a nearly exact copy of the mosaic in the apse of the Basilica of San Clemente in Rome. The cross in the center is surrounded by streams of water gushing forth, symbolizing baptism and the desire of all to be united with God. The Latin inscription around the base freely translated reads, "We compare the church to a vine which withers when rooted in the law but flourishes when rooted in the cross." Below are portraits of the twelve apostles as the foundation of the church.

Under the dome, the front arch shows Christ as king, with Mary and Clement honoring him. Note that Clement holds in his hand a small replica of Saint Clement Church. The two lateral arches (east and west) picture two miracles attributed to Saint Clement. The eastern arch depicts Clement in exile. When his fellow laborers were tormented by thirst, Clement prayed for them. As he looked up, he saw a lamb from under whose feet water flowed and refreshed the rejoicing people. The western arch depicts the story of a young boy who visited the shrine of Saint Clement near the seashore where Clement was drowned (note the anchor). According to legend, the boy fell asleep and the tide covered the entire shrine. A ship sails over the shrine and a whale cavorts above the boy. Miraculously through the intercession of Saint Clement, the lad is restored to his mother amidst a procession of clergy coming from the town. Both scenes have an indescribable charm and beauty.

The rear arch under the dome symbolically depicts the Trinity and the reverence of many of the great saints, founders of religious orders, and angels around the throne of God. Above the arches and supported by them rises the great dome. In Christian symbolism the heavens are signified by the signs of the zodiac, angels, or stars. All three are seen in this dome. In the four corners or pendentives supporting the dome, we see the four Evangelists

sitting, pens in hand, writing their Gospels. Each is depicted with the ancient symbol relating to his station: Matthew (the face), Mark (the lion), Luke (the ox), and John (the eagle).

The stained glass windows in Saint Clement Church were made by the Gorham Company of New York. The three great rose windows bear symbols of God the Father (south, behind the organ), Son (east), and Holy Spirit (west). The seven windows in the apse depict angels holding symbols of the seven sacraments. The six windows in the east and west transepts are in the style of Sir Edward Burne-Jones and depict the six days of creation. Higher up, in the nave of the church extending back from the dome to the choir loft, there are three stained glass windows on either side depicting great figures from scripture: Adam, Noah, and Abraham (west); and David, Jeremiah, and Jesus (east). The lower windows along the side aisles represent the passion and death of Jesus (west) and symbols of Mary (east).

Another of the outstanding features of Saint Clement Church are its beautiful mosaics. Between the windows in the apse are the six ancient doctors or writers of the Church. Saint Clement is placed just to the left of center. The eight mosaics under the dome are all women saints: Elizabeth of Hungary (with roses), Mary Magdalene, Clare, Catherine of Siena, Rose of Lima, Teresa of Avila, Barbara, and Agnes (with a sword). And the mosaic on the front of the altar depicts Christ as the Lamb of God.

In the 1980s, a major renovation and restoration effort was undertaken to update the floor plan of the church for the modern post-Vatican II liturgy, as well as to restore the beauty of the painting and mosaics, which had deteriorated significantly during the previous half-century. The restoration of the interior was done by DaPrato Rigali with Angelo Gherardi as master painter. The rich gold background used throughout was created by shellac over aluminum foil. New stencils were cut and patterns were reproduced in the original colors and designs. The main piers were restored to the original *trompe l'oeil* depiction of tan marble, and the nave and apse columns were restored to a *verde antigua* (sea green) to symbolize Clement's martyrdom by drowning. Because of these efforts, an exquisite unity of design and color are once again visible in the building.

The pipe organ in the rear gallery was built and installed in 1983 by Casavant Frères of Québec, and its case is reflective of the Italianate-Romanesque features throughout the building. The instrument comprises 20 stops over two manuals and pedal. In early 2005 the church dedicated a new 5-stop portable pipe organ by Taylor & Boody Organbuilders of Virginia. The Taylor & Boody organ is used primarily at the front end of the building to accompany cantors, choirs, and instrumentalists in the apse, and it is heard in our *Messiah* concerts this weekend. Both organs feature suspended mechanical key action and unequal temperament.

No discussion of the art and architecture of Saint Clement Church would be complete if we did not also mention the beauty of sound in this magnificent building. Because of hard surfaces on the walls, ceiling, dome, and floor — and perfect architectural proportions throughout — the building resounds with a near-perfect acoustic unparalleled in the Chicago area. Indeed, the building itself sings whenever music is made within it!