

# TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

## Monteverdi 1610

*In memoriam Joyce Messina-Garrison*

### ~ Programme ~

#### Vespro della Beata Vergine (Vespers of 1610)

*Claudio Monteverdi, 1567-1643*

I. Psalm 69 (70):2 ~ Versicle & Response: Deus in adiutorium meum

*All*

II. Psalm 109 (110): Dixit Dominus

*All*

III. Motet: Nigra sum (Song of Songs 1:5; 1:4; 2:10-12)

*Ryland Angel, soloist*

IV. Psalm 112 (113) ~ Laudate pueri

*Choir & Continuo*

V. Motet: Pulchra es (Song of Songs 6:4-5)

*Gitanjali Mathur & Jenifer Thyssen, soloists*

VI. Psalm 121 (122) ~ Lætatus sum

*Choir & Continuo*

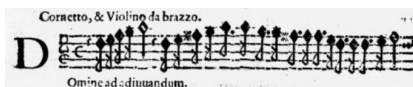
VII. Motet: Duo Seraphim (Isaiah 6:3 & 1 John 5:7)

*Temmo Korisheli, Jeffrey Jones-Ragona, & Ryland Angel, soloists*

VIII. Psalm 126 (127) ~ Nisi Dominus

*Choir & Continuo*

### ~ Intermission ~



IX. Motet: Audi cælum

*Temmo Korisheli & Brett Barnes, soloists*

X. Psalm 146 (147):12-20 ~ Lauda, Ierusalem

*Choir & Continuo*

XI. Sonata sopra Santa Maria

*Sopranos & Instruments*

XII. Hymn: Ave maris stella

*Sean Lee, Shari Alise Wilson, & Brett Barnes, soloists*

*All*

### **XIII. Magnificat (Luke 1:46-55)**

Magnificat (*All*)

Et exultavit (*Ryland Angel & David Lopez, soloists*)

Quia respexit (*Ensemble*)

Quia fecit (*Tim O'Brien & Peter Walker, soloists*)

Et misericordia (*Ensemble*)

Fecit potentiam (*Ensemble*)

Deposuit (*Ensemble*)

Esurientes (*Ensemble*)

Suscepit Israel (*Jenifer Thyssen & Shari Alise Wilson, soloists*)

Sicut locutus (*Ensemble*)

Gloria Patri (*Ryland Angel & Temmo Korisheli, soloists*)

Sicut erat (*All*)

❧ *Finis* ❧

## **Monteverdi 1610**

### **TEXAS EARLY MUSIC PROJECT**

#### **SPECIAL GUESTS & SOLOISTS**

Ryland Angel, *tenor*  
Nathaniel Cox, *cornetto*  
Stephen Escher, *cornetto*

Douglas Kirk, *alto cornetto*  
Temmo Korisheli, *tenor*  
Phillip Rukavina, *chitarrone*

#### **Singers**

Brett Barnes, *baritone*  
Erin Calata, *mezzo-soprano*  
Cayla Cardiff, *mezzo-soprano*  
Tom Crawford, *alto*  
Don Hill, *tenor*  
Jenny Houghton, *soprano*  
Eric Johnson, *bass*  
Jeffrey Jones-Ragona, *tenor*  
Robbie LaBanca, *tenor*  
Sean Lee, *alto*  
David Lopez, *tenor*  
Gitanjali Mathur, *soprano*

Tim O'Brien, *bass*  
Steve Olivares, *bass*  
Michael Patterson, *tenor*  
Stephanie Prewitt, *alto*  
Susan Richter, *alto & recorders*  
Meredith Ruduski, *soprano*  
Thann Scoggin, *bass*  
Lisa Solomon, *soprano*  
Jenifer Thyssen, *soprano*  
Peter Walker, *bass*  
Shari Alise Wilson, *soprano*  
Gil Zilkha, *bass*

#### **Instrumentalists**

Philip Arno, *bass sackbut*  
Elaine Barber, *Renaissance harp & triple harp*  
Nathaniel Brickens, *tenor sackbut*  
Bruce Brogdon, *theorbo*  
Bruce Colson, *violin*  
David Dawson, *bass*  
Steven Hendrickson, *tenor sackbut*  
Scott Horton, *chitarrone*

Jane Leggiero, *cello*  
Stephanie Raby, *violin*  
Frank Shirley, *recorders*  
Mary Springfels, *tenor viola da gamba*  
Billy Traylor, *harpsichord*  
John Walters, *cello*  
Keith Womer, *portative organ*

Please visit [www.early-music.org](http://www.early-music.org) to read the biographies of TEMP artists.

## DIRECTOR'S NOTES

With this, our final concert of our 18<sup>th</sup> season, we once again highlight our “impetus” theme of movement, change, and development throughout the centuries. Our opening concert of the season, Pathways to Bach, was about the musical transition from the early Baroque to the late Baroque; our final concert is about the transition from the Renaissance to the Baroque. Claudio Monteverdi was a major figure in this transition and to celebrate his 450<sup>th</sup> birthday (May 9, 1567), we are fortunate to perform his *Vespro della Beata Vergine*, also known as the *1610 Vespers*. A work that includes elements of both musical eras, the *Vespers* is a monumental powerhouse of diverse styles from beginning to end, exhibiting a glorious fusion of the best of late Renaissance and early Baroque styles.

It is not surprising, then, that Monteverdi is ubiquitous in discussions of late Renaissance and early Baroque music. He absorbed the musical style of the late Renaissance and helped bring it to its highest expression; he was also a major influence in the early stages of the Baroque, leaving his imprint on a generation of subsequent composers. Beginning around 1590, he worked as a vocalist and viol player at the court of Vincenzo I of Gonzaga in Mantua. Some of the finest performers and composers of the time were also there, including the Flemish composer Giaches de Wert, who was *maestro di cappella* until 1592 and was especially influential on Monteverdi's compositional evolution. Monteverdi succeeded Benedetto Pallavicino as master of music at the Gonzaga court in 1602. As *maestro di cappella* under Duke Vincenzo, he wrote mostly secular music to entertain courtiers at the ducal palace, but also provided sacred music for the court church of Santa Barbara.

Despite the fame and rank he enjoyed, Monteverdi was frustrated with the drama and political strife within the Gonzaga court. He had financial quarrels with his employer, and the death of his wife in 1607 had left him a widower with two young children and in a state of depression. In his despair, he nonetheless created some of his finest works, including the opera *L'Arianna*, lost except for the opening recitative, which is known as the *Lamento d'Arianna*, and later the five-voiced madrigal set based on *L'Arianna*. He also began working on some sacred music in a more dynamic style, which were probably meant to serve as “audition” pieces. He was looking to secure a post in Rome or Venice, the most likely places that could possibly offer him a position better than the one in Mantua. This sacred music was published in Venice in 1610, and it included a mass in the old style along with a set of *vespers* music demonstrating his mastery of the new style with figured bass, voices and instruments in combination, dance forms, virtuoso solo singing, and declamation in the style of the Florentine *camerata*. He also used elements of the old style, such as *cantus firmus* technique, double choirs, and moderate imitative polyphony, instead of the flowing, seamless counterpoint of the preceding generation.

It is unclear whether the *1610 Vespers* was actually performed in Mantua or even if it was performed in the composer's lifetime; there is speculation about possible performance dates in Mantua and Venice. There is even the question whether it is, in fact, a complete work to be used at a specific service or if it is just a fantastic collection from which churches and courts could select a movement or two as their needs dictated. In any case, it seems to have served Monteverdi well when he applied for and eventually won the prestigious post of *maestro di cappella* at the Basilica of St. Mark in Venice in 1613. He remained in service there until he died in 1643.

The term *vespers* (from Greek *hespera* and Latin *vespera* meaning “evening”) refers to a set of daily evening prayers composed around several Biblical texts traditionally used for Marian feasts in the Roman Catholic church. The liturgy for the Vespers service consists of the introductory *Deus in adjutorium*, five Psalm settings, sacred motets (called *concerti*) between the psalms, a traditional hymn, and a setting of the *Magnificat*. Monteverdi did not specify a set of plainchant antiphons to insert before each psalm and the concluding *Magnificat*. This allows the performers the flexibility to tailor the music according to the date of the performance: A particular feast day's liturgy would have suggested specific antiphons to be chanted before the settings of the psalms. We have opted to omit the chanted antiphons in keeping with the ambiance of our concert setting. There is debate whether the solo motets are intended as substitutes for the plainchant antiphons, or as independent, non-liturgical additions that could be used separately for any number of occasions. For our purposes, the motets alternate with the psalms to create an enchantingly varied program, suitable for a modern concert.

Monteverdi's orchestra consists of three more or less equal sections. The string section contains violins, cellos, tenor viol (standing in for the *viola da brazzo*) and violone (bass); the winds are three *cornetti*, three *sackbuts* (early trombones), and Renaissance recorders. The continuo section, which plays the entire piece unlike the strings and winds, is responsible for playing the bass line and improvising the harmonic accompaniment. For this, our performance uses an organ, a harpsichord, a triple harp, and three large lutes: two *chitarroni* and one *theorbo*.

The *1610 Vespers* can vary greatly from one ensemble to another, as there is actually much that is not specifically designated in the score. Each ensemble or music director must determine the orchestration (exact instrumentation is noted in very few of the movements) and whether to double voice parts with instruments and, if so, where to double. Other considerations include whether to assign some passages in the choral movements to solo singers and how to distribute the continuo group in each piece for maximum efficiency. Rather than having the orchestra double the vocal lines in the psalms, our cornetti, sackbuts, and bowed strings play only where specifically called for by Monteverdi, allowing the texts of the psalms to maintain priority. (The one exception to this is in *Nisi Dominus*, where two tenor sackbuts double the tenor *cantus firmus* line, one for each of the choirs.)

After more than 400 years, there is still much to learn from and about Monteverdi's *1610 Vespers*: It is a fascinating work not only in what it unambiguously presents, but also in the many questions it raises. There are multitudes of articles, some very helpful books, and a wide variety of recordings to turn to in trying to answer some of these questions that, beguilingly, generate still more questions and puzzles in their place. Nevertheless, there is nothing that compares to performing Monteverdi's enthralling masterpiece. We are fortunate to have this opportunity and to have your patronage.

On a more personal note, this work wasn't something I studied in undergraduate or post-graduate studies; I knew about it mostly through its kinship with *Orfeo* and Monteverdi's troubles in the Mantuan court. I became aware of its brilliance by way of Douglas Kirk (of the UT Early Music Ensemble and Clearlight Waites) in 1985-86, when he was touring the *Vespers* with a Canadian ensemble. He had plenty of insights about both the beauty and the dilemmas inherent in the work. I'm tickled that Douglas could join us for our performances this weekend; it's a happy homecoming.

We'll now take a brief intermission for the summer, but please join us in September for the start of our enchanting and *timely* concert season: Time Pieces: A Journey Through Musical Memories!

Daniel Johnson  
May, 2017



For more TEMP news, check out this article written by Sherry Cheng in Arts + Culture Texas Magazine: <http://artsandculturetx.com/texas-early-music-project-bridges-past-and-present/>

And if you would like a hard copy, this is a link to distribution points in the Austin area and elsewhere: <http://artsandculturetx.com/distribution2/>

## TEMP FOUNDER & ARTISTIC DIRECTOR



**Daniel Johnson** has performed and toured both as a soloist and ensemble member in such groups as the New York Ensemble for Early Music, Sotto Voce (San Francisco), and Musa Iberica (London). He has been the artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996–2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson serves on the faculty, staff, and the Executive Advisory Board of the Amherst Early Music Festival and has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.

## NOTES, TEXTS & TRANSLATIONS

### I. Psalm 69 (70):2 ~ Versicle ~ Response: Deus in adiutorium meum

In this opening movement, while the instruments play music that is reworked from the opening of Monteverdi's 1607 opera *Orfeo*, the chorus chants the text on one chord (*falsobordone*). This mixture of sacred and secular styles is present during the entire *Vespers* and it is not the only reference to *Orfeo*.

#### *Versicle*

Deus in adiutorium meum intende.

#### *Response*

Domine ad adiuvandum me festina.  
Gloria Patri, et Filio,  
Et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper,  
Et in sæcula sæculorum. Amen. Alleluia.

#### *Versicle*

O God make speed to save me.

#### *Response*

O Lord make haste to help me.  
Glory be to the Father and to the Son  
And to the Holy Spirit.  
As it was in the beginning, now and forever,  
World without end. Amen. Alleluia.

### II. Psalm 109 (110) ~ Dixit Dominus

The chant for *Dixit Dominus* is present through most of this opening psalm in the form of variations and alterations. The use of chanted declamation on a single chord (*falsobordone*) and the use of instrumental *ritornelli* (interludes) emphasizes the sectional divisions and the mixture of sacred and secular elements. This is the last movement that Monteverdi indicated for the *obbligato* instruments until the *Sonata sopra Sancta Maria*.

Dixit Dominus Domino meo:  
Sede a dextris meis, donec ponam inimicos  
Tuos scabellum pedum tuorum.

Virgam virtutis tuæ emittet Dominus ex Sion:  
Dominare in medio inimicorum tuorum.  
Tecum principium in die virtutis tuæ;  
In splendoribus sanctorum ex utero  
Ante luciferum genui te.

Iuravit Dominus et non pænitebit eum;  
Tu es sacerdos in æternum  
Secundum ordinem Melchisedech.  
Dominus a dextris tuis confregit  
In die iræ suæ reges.

Iudicabit in nationibus, implebit ruinas:  
Conquassabit capita in terra multorum.  
De torrente in via bibet:  
Propterea exaltabit caput.

Gloria Patri, et Filio,  
Et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper,  
Et in sæcula sæculorum. Amen. Alleluia.

The Lord said unto my Lord:  
Sit thou at my right hand, until I make  
Thine enemies thy footstool.

The Lord shall send the sceptre of thy strength from Zion:  
Rule thou in the midst of thine enemies.  
Thine is the foundation in the day of thy power;  
In the splendor of holiness I have born thee  
From the womb before the morning star.

The Lord hath sworn and will not relent;  
Thou art a priest for ever  
After the order of Melchizedek.  
The Lord at thy right hand destroys  
Kings on the day of his wrath.

He will judge the nations, he will fill them with ruins:  
He crushes the skulls in many lands.  
He shall drink of the stream on the way;  
Therefore he shall lift up his head

Glory be to the Father and to the Son  
And to the Holy Spirit.  
As it was in the beginning, now and forever,  
World without end. Amen. Alleluia.

### III. Motet: Nigra sum (Song of Songs 1:5; 1:4; 2:10-12)

In 1601, Giulio Caccini published his book of songs (*Le nuove musiche*) that revolutionized the solo song through the use of *basso continuo* as accompaniment. The solo motets (*concerti*) in the *Vespers* are the first that Monteverdi published in this new avant-garde style. Monteverdi's setting of this sensual poem from the *Song of Songs by Solomon* is a striking example of monody, a solo motet of recitative-like lines with ornamented and compelling musical phrases to bring out the words.

Nigra sum sed formosa filia Ierusalem.  
Ideo dilexit me rex, et introduxit  
In cubiculum suum et dixit mihi:  
Surge, amica mea, et veni.  
Iam hiems transiit, imber abiit et recessit,  
Flores apparuerunt in terra nostra;  
Tempus putationis advenit.

I am dark, but comely, O daughters of Jerusalem.  
So the king loved me, and led me  
To his chambers and said unto me:  
Arise, my love, and come away.  
Now winter has passed, the rains are over and gone  
And flowers have appeared in our land;  
The time of pruning has come.

### IV. Psalm 112 (113) ≈ Laudate pueri

The chant for this psalm opens the movement and is heard throughout; in our performance, it is sung by duets against the more elaborate music of the soloists. There is an innovative recapitulation of the opening music at the words *Sicut erat in principio* ("As it was in the beginning") and a truly unusual closing in which the voices of the eight-voice choir successively drop out, leaving only two tenor soloists to finish the piece with a quiet but virtuosic filigree.

Laudate pueri Dominum:  
Laudate nomen Domini.  
Sit nomen Domini benedictum,  
Ex hoc nunc, et usque in sæculum.  
A solis ortu usque ad occasum,  
Laudabile nomen Domini.  
Excelsus super omnes gentes Dominus,  
Et super cælos gloria eius.  
Quis sicut Dominus Deus noster,  
Qui in altis habitat et humilia  
Respicit in cælo et in terra,  
Suscitans a terra inopem  
Et de stercore erigens pauperem,  
Ut collocet eum cum principibus,  
Cum principus populi sui?  
Qui habitare facit sterilem in domo,  
Matrem filiorum lætantem.

Praise the Lord, ye servants,  
Praise the name of the Lord.  
Blessed be the name of the Lord,  
From this time forth for evermore.  
From sunrise to sunset,  
The Lord's name is worthy of praise.  
The Lord is high above all nations  
And his glory above the heavens.  
Who is like the Lord our God,  
Who dwells on high and looks down on  
The humble things in heaven and earth,  
Raising the helpless from the earth  
And lifting the poor man from the dunghheap  
To place him alongside princes,  
With the princes of his people?  
He makes a home for the barren woman,  
A joyful mother of children.

Gloria Patri, et Filio,  
Et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper,  
Et in sæcula sæculorum. Amen. Alleluia.

Glory be to the Father and to the Son  
And to the Holy Spirit.  
As it was in the beginning, now and forever,  
World without end. Amen. Alleluia.

## V. Motet: Pulchra es (Song of Songs 6:4-5)

Like the previous motet, this duet is from the *Song of Songs* and is full of sensual intimacy emphasizing the emotional words with ornaments or dissonance, expanding each phrase, giving the melody to one voice, then bringing in the second to place a new ornamental counterpoint against it. In style and technique, this duet is much like Monteverdi's later solo and duet madrigals, especially the ones from 1619: *Concerto: Settimo libro di madrigali*.

Pulchra es amica mea, Suavis et decora filia Ierusalem. Pulchra es, amica mea, suavis Et decora sicut Ierusalem, Terribilis sicut castrorum acies ordinata. Averte oculos tuos a me, Quia ipsi me avolare fecerunt.	You are beautiful, my love, A sweet and comely daughter of Jerusalem. You are beautiful, my love, sweet And comely as Jerusalem, Awesome as bannered hosts. Turn your eyes from me, For they overwhelm me.
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## VI. Psalm 121 (122) ∞ Lætatus sum

Monteverdi sets this psalm as a series of highly ornamented duets and trios interspersed with passages for full chorus. The brilliant “walking bass” at the opening returns periodically to form structural sections in this movement.

Lætatus sum in his quæ dicta sunt mihi: In domum Domini ibimus. Stantes erant pedes nostri in atriis tuis Ierusalem; Ierusalem quæ ædificatur ut civitas Cuius participatio eius in idipsum, Illuc enim ascenderunt tribus, Tribus Domini, testimonium Israel Ad confitendum nomini Domini. Quia illic sederunt sedes in iudicio, Sedes super domum David. Rogate quæ ad pacem sunt Ierusalem Et abundantia diligentibus te. Fiat pax in virtute tua Et abundantia in turribus tuis. Propter fratres meos et proximos meos Loquebar pacem de te. Propter domum Domini Dei nostri Quæsivi bona tibi.	I rejoiced when they said unto me: We shall go into the house of the Lord. Our feet stood within thy gates, O Jerusalem; Jerusalem built up, a city That is knit together, To which tribes would make pilgrimage, The tribes of the Lord, as was enjoined upon Israel, To praise the name of the Lord. For there are the seats of judgment, The seats over the house of David. O pray for the peace of Jerusalem And may prosperity attend those who love thee. Peace be within thy strength, And prosperity within thy towers. For my brothers and my neighbors' sake, I will ask for peace for thee; For the sake of the house of the Lord our God I seek blessings for thee.
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Gloria Patri, et Filio, Et Spiritui Sancto. Sicut erat in principio, et nunc et semper, Et in sæcula sæculorum. Amen. Alleluia.	Glory be to the Father and to the Son And to the Holy Spirit. As it was in the beginning, now and forever, World without end. Amen. Alleluia.
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## VII. Motet: Duo Seraphim (Isaiah 6:3 & 1 John 5:7)

Again, we have a mixture of sacred and secular styles in this dazzling bit of virtuosity that has much in common with the stunning tenor soli in *Orfeo*. The same ornaments, scales, and *roulades* (a string of notes sung on one syllable) are reworked here for three tenors, as two seraphim are calling to each other across the heavens. When the text turns to the Trinity, a third tenor joins them.

*Isaiah 6:3*

Duo Seraphim clamabant alter ad alterum:  
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
Plena est omnis terra gloria eius.

*Isaiah 6:3*

Two Seraphim were calling one to the other:  
Holy, holy, holy Lord God of Hosts:  
The whole earth is full of His glory.

*1 John 5:7*

Tres sunt qui testimonium dant in caelo:  
Pater, Verbum et Spiritus Sanctus:  
Et hi tres unum sunt.

*1 John 5:7*

There are three who give testimony in heaven:  
The Father, the Word and the Holy Spirit:  
And these three are one.

*Isaiah 6:3*

Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
Plena est omnis terra gloria eius.

*Isaiah 6:3*

Holy, holy, holy Lord God of Hosts:  
The whole earth is full of His glory.

## VIII. Psalm 126 (127) & Nisi Dominus

This exuberant psalm is for two choirs of five voice parts each. Throughout the movement, one tenor part (here doubled by a tenor sackbut) in each choir sings the plainchant *cantus firmus* in longer notes. The offbeat and delayed entrances of the voices in the opening section and its recapitulation contrasts delightfully with the fast but homophonic interior sections and the changes in meter from duple to triple.

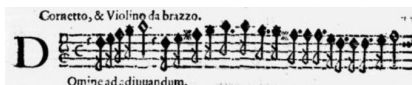
Nisi Dominus aedificaverit domum,  
In vanum laboraverunt qui aedificant eam.  
Nisi Dominus custodierit civitatem,  
Frustra vigilat qui custodit eam.  
Vanum est vobis ante lucem surgere,  
Surgite postquam sederitis,  
Qui manducatis panem doloris.  
Cum dederit dilectis suis somnum.  
Ecce hereditas Domini, filii:  
Merces, fructus ventris.  
Sicut sagittae in manu potentis,  
Ita filii excussorum.  
Beatus vir qui implevit desiderium suum  
Ex ipsis: non confundetur  
Cum loquetur inimicis suis in porta.

Unless the Lord builds the house,  
The builders labour in vain that build it.  
Unless the Lord watches over the city,  
The watchman waketh but in vain.  
It is vain for you to rise before dawn,  
To sit up late,  
To toil for the bread you eat,  
For so he giveth to those he loves while they sleep.  
Behold, children are an inheritance of the Lord,  
A reward, the fruit of the womb.  
Like arrows in the hand of a warrior,  
Are children born to a man in his youth.  
Blessed is the man who hath his quiver  
Full of them: they shall not be put to shame  
When they contend with the enemies at the gate.

Gloria Patri, et Filio,  
Et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper,  
Et in saecula saeculorum. Amen. Alleluia.

Glory be to the Father and to the Son  
And to the Holy Spirit.  
As it was in the beginning, now and forever,  
World without end. Amen. Alleluia.

## Intermission





## IX. Motet: Audi cœlum

This is really two movements-in-one that combine old and new, sacred and secular. The opening solo section is again very much in the vein of *Possente spirito*, the amazingly ornamented tenor solo from *Orfeo*, but the echo effect was an older device used frequently in madrigals, chansons, Renaissance pastoral plays, and quite brilliantly in *La Pellegrina* from 1589. The opening section also features a wonderful word-play in which the echo replies with only a part of the soloist's last word, forming a new word as an answer to the first tenor. In the rubrics for the original part-books, the indication was for the echo to be performed from the same position as the principal solo, with the performer turning away from the listeners to allow the acoustic to create a natural echo effect. The full chorus enters on the word *omnes* ("all") with two more phrases from the soloist and echo.

Audi cœlum verba mea,  
Plena desiderio et perfusa gaudio. (Eco: Audio.)

Hear, o heaven, my words,  
Full of desire and suffused with joy. (Echo: I hear.)

Dic, quæso, mihi: Quæ est ista  
Quæ consurgens ut aurora,  
Rutilat, ut benedicam? (Eco: Dicam.)

Tell me, I pray: who is she  
Who rising like the dawn,  
Shines, that I may bless her? (Echo: I shall tell you.)

Dic, nam ista pulchra ut luna,  
Electa ut sol replet lætitia  
Terras, cœlos, maria. (Eco: Maria.)

Tell, for she is beautiful as the moon,  
Exquisite as the sun which fills with joy  
The earth, the heavens and the seas. (Echo: Mary.)

Maria Virgo illa dulcis,  
Prædicata de prophetis Ezechiel  
Porta orientalis. (Eco: Talis!)

Mary, that sweet Virgin  
Foretold by the prophet Ezekiel,  
Gate of the rising sun. (Echo: Such is she!)

Illa sacra et felix porta  
Per quam mors fuit expulsa,  
Introduxit autem vita. (Eco: Ita!)

That sacred and joyful portal  
Through which death was driven out,  
But life brought in. (Echo: Even so!)

Quæ semper tutum est medium  
Inter homines et Deum,  
Pro culpis remedium. (Eco: Medium.)

Who is always a sure mediator  
Between man and God,  
A remedy for our sins. (Echo: A mediator.)

Omnes!  
Omnes hanc ergo sequamur,  
Qua cum gratia mereamur  
Vitam æternam.  
Consequamur. (Eco: Sequamur.)

All!  
So let us all follow her,  
By whose grace we gain  
Eternal life.  
Let us seek after her. (Echo: Let us follow.)

Præstet nobis Deus Pater  
Hoc et Filius et Mater,  
Cuius nomen invocamus,  
Dulce miseris solamen. (Eco: Amen.)

May God the Father grant us this,  
And the Son and the Mother,  
On whose name we call,  
Sweet solace for the unhappy. (Echo: Amen.)

Benedicta es, Virgo Maria,  
In sæculorum sæcula.

Blessed art thou, Virgin Mary,  
World without end.

## X. Psalm 146 (147):12-20 Lauda, Ierusalem

This psalm has two separated choirs of three voice parts each and a tenor section that sings the plainchant as a lively and syncopated melody. The dialogue between each of the choirs begins slowly but speeds up in response time so that eventually both choirs sing at the same time. This piece (along with the *Magnificat*) involves the *chiavette* controversy in the *Vespers*: the high-pitch clefs that indicate that these movements are to be transposed downwards to the standard late Renaissance vocal levels (and so that the instrumental pieces in the *Magnificat* actually fit the instruments that were supposed to play them.)

Lauda, Ierusalem, Dominum:  
Lauda Deum tuum, Sion.  
Quoniam confortavit seras portarum tuarum;  
Benedixit filiis tuis in te.  
Qui posuit fines tuos pacem,  
Et adipe frumenti satiat te.  
Qui emittit eloquium suum terræ:

Velociter currit sermo eius.  
Qui dat nivem sicut lanam:  
Nebulam sicut cinerem spargit.  
Mittit crystallum suum sicut buccellas:  
Ante faciem frigoris eius quis sustinebit?  
Emittet verbum suum, et liquefaciet ea:  
Flabit spiritus eius, et fluent aquæ.  
Qui annuntiat verbum suum Iacob:  
Iustitias et iudicia sua Israel.  
Non fecit taliter omni nationi:  
Et iudicia sua non manifestavis eis.

Gloria Patri, et Filio,  
Et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper,  
Et in sæcula sæculorum. Amen. Alleluia.

Praise the Lord, O Jerusalem:  
Praise thy God, O Zion. For He hath  
Strengthened the bars of your gates:  
He hath blessed thy children within thee.  
He maketh peace in thy borders,  
And filleth thee with the finest of the wheat.  
He sendeth forth his commandment upon earth:

His word runneth very swiftly.  
He giveth snow like wool:  
He scattereth the cloud like ashes.  
He tosses down hail like cumbs:  
Who can endure His cold?  
He issues a command; it melts them:  
He breathes, and the water flows.  
He issued His commands to Jacob,  
His statutes and judgments unto Israel.  
He hath not dealt so with any other nation:  
And he has not shown his judgments to them.

Glory be to the Father and to the Son  
And to the Holy Spirit.  
As it was in the beginning, now and forever,  
World without end. Amen. Alleluia.

## XI. Sonata sopra Santa Maria

In this, the only primarily instrumental piece in the *Vespers*, the virtuosic *obbligato* soloists perform passages that unfold slowly and then with accelerating speed and variation. The sopranos of the chorus repeat a phrase of plainchant eleven times, itself with rhythmic variations. The changes of meter and the proportional results in this piece are complex and problematic, as there are inconsistencies in notation style and in the printing process.

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

## XII. Hymn: Ave maris stella

Monteverdi sets the first and last verses of the plainsong hymn in sixteenth-century style homophony for double choir and sets the others as a triple-meter song with *hemiola* accentuation for quartet or soloist with continuo. Monteverdi does not specify which instruments should play the instrumental *ritornelli*, which is repeated several times, allowing us to vary the orchestration.

Ave maris stella, Dei mater alma  
Atque semper virgo, felix cœli porta.

Hail, star of the sea, life-giving mother of God  
And perpetual virgin, happy gate of heaven.

Sumens illud Ave Gabrielis ore,  
Funda nos in pace mutans Evæ nomen.

Receiving that *Ave* from the mouth of Gabriel,  
Keep us in peace, reversing the name *Eva*.

Solva vincla reis,  
Profer lumen cæcis,  
Mala nostra pelle, bona cunctis posce.

Loosen the chains from the guilty,  
Bring forth light to the blind,  
Drive out our ills, ask for blessings for all.

Monstra te esse matrem:  
Sumat per te preces,  
Qui pro nobis natus, tulit esse tuus.

Show yourself to be a mother:  
May he accept prayers through you  
Who, born for us, deigned to be yours.

Virgo singularis, inter omnes mitis,  
Nos culpis solutos  
Mites fac et castos.

Peerless virgin, gentle above all others,  
When we are pardoned for our sins,  
Make us gentle and pure.

Vitam præsta puram, iter para tutum,  
Ut videntes Iesum, semper collætetur.

Grant us a pure life, prepare a safe journey,  
So that seeing Jesus, we may rejoice forever.

Sit laus Deo Patri,  
Summo Christo decus,  
Spiritus Sancto, tribus honor unus. Amen.

Praise be to God the Father,  
Glory to Christ most high,  
And to the Holy Spirit, triple honor in one. Amen.

### XIII. Magnificat (Luke 1:46-55)

Monteverdi divides the final movement into twelve sections unified with *cantus firmus* on the plainsong of the *Magnificat* throughout. In each short section, the chant is sung in long notes, while solo singers and instruments perform faster notes around it. This clash of styles shows an astonishing variety of “modern” music superimposed upon the ancient technique of the *cantus firmus*. For this restrained finale, there are vocal duets for pairs of tenors, basses, or sopranos, instrumental duets for pairs of cornetti, violins, sackbuts, and flutes, and various dancelike *ritornelli*. In the final *Sicut erat*, Monteverdi employs the full choral counterpoint with instrumental doubling of all seven voices.

Magnificat anima mea Dominum.	My soul doth magnify the Lord.
Et exultavis spiritus meus in Deo salutari meo.	And my spirit hath rejoiced in God my saviour.
Quia respexit humilitatem Ancillæ suæ: ecce enim ex hoc beatam Me dicent omnes generationes.	For He hath regarded the humility Of his handmaiden: for behold from Henceforth all generations shall call me blessed.
Quia fecit mihi magna qui potens est Et sanctum nomen eius.	For He that is mighty hath magnified me And holy is His name.
Et misericordia eius a progenie In progenies timentibus eum.	And his mercy is on them that fear Him Throughout all generations.
Fecit potentiam in brachio suo; Dispersit superbos mente cordis sui.	He hath shewed strength with His arm; He hath scattered the proud in the imagination of their hearts.
Deposuit potentes de sede Et exaltavit humiles.	He hath put down the mighty from their seat And hath exalted the humble.
Esurientes implevit bonis, Et divites dimisit inanes.	He hath filled the hungry with good things And the rich he hath sent empty away.
Suscepit Israel puerum suum, Recordatus misericordiæ suæ,	He has helped His servant Israel Mindful of His mercy,
Sicut locutus est ad patres nostros, Abraham et semini eius in secula.	As He promised to our forefathers, To Abraham and his seed forever.
Gloria Patri, et Filio, Et Spiritui Sancto.	Glory be to the Father, and to the Son, And to the Holy Spirit.
Sicut erat in principio, et nunc, et semper Et in sæcula sæculorum. Amen.	As it was in the beginning, is now and Ever shall be, world without end. Amen.

Finis



From the title page of a book of commemorative poems for Monteverdi's funeral  
Giovanni Battista Marinoni, *Fiori poetici raccolti nel funerale del... signor Claudio Monteverdi*, Venetia: Presso F. Miloco, 1644

## SPECIAL GUEST ARTISTS



Born on St Cecilia's day, the Grammy-nominated British counter-tenor **Ryland Angel** has built an international reputation on both the opera and concert stage, in repertoire ranging from the Baroque to new operatic commissions at major opera houses, concert halls and festivals throughout Europe and the USA. He has performed in Monteverdi's *Orfeo*, Gavin Bryars's *Doctor Ox's Experiment* (English National Opera), *Fairy Queen* (Barcelona), Gluck's *Orfeo* (Koblenz), *Amadigi* (Karlsruhe), *Venus and Adonis* (Flanders Opera), *Dido and Aeneas* (Opera Comique), *The Play of Daniel* (Spoleto), and *Ballet Comique de La Royne* (Geneva). Angel has sung on over 70 recordings including music of Buxtehude, Charpentier, Scarlatti, Stradella, Spears, O'Regan, Handel, Monteverdi, Purcell, Bach and on the film soundtracks of *Jack Reacher: Never Go Back*, *Zoolander 2*, *Freedom*, *Le Petit Prince*, *La Peau*, *Henry 4th*, *Macbeth*, *The Mystery of Dante* and the PBS TV special *Heavenly Voices*. Recent engagements include *Doux Mensonges* (Opera National de Paris), *Agrippina* (NYCO), *A Midsummer Night's Dream* (Florentine and Kansas Opera), *Julius Caesar* (Utah and Colorado Opera, Boston Baroque), *Sant Alessio* (Paris, London, New York), *Carmina Burana* (Lincoln Center/Prague Proms with CNSO), *St. John Passion* (Saint Thomas/Worcester Chorus), *Classics and Rock* (Seoul Philharmonic), *Tesla* (Dartmouth), *Striggio Mass* (Edinburgh Festival), *Acis and Galatea* (Houston) and *Messiah* (Handel and Haydn Society/Masterworks Chorus/Musica Sacra). Recent recordings include *The Flaming Fire* (MSR), *Heart and Soul* (Centaur), *La Sposa* (Solo Luminus) and *Now Fatal Change* (NMC). Ryland is a fellow at the Institute for Advanced Study at the University of Minnesota.



Cornettist and lutenist **Nathaniel Cox** enjoys a varied career as a multi-instrumental early music specialist. After earning Bachelor degrees in trumpet performance and Russian literature from Oberlin College and Conservatory, Nathaniel was awarded a Fulbright scholarship to study cornetto with Bruce Dickey at the Schola Cantorum in Basel, Switzerland. While in Basel, he also taught himself to play theorbo, and was quickly in high demand as a continuo player. In 2012 he founded, with soprano Agnes Coakley, the ensemble In Stile Moderno, a group dedicated to performing rarely-heard works from the 17th century. Since moving back to the United States in 2014 he has performed with some of North America's leading early music ensembles, including Apollo's Fire, The Toronto Consort, Ensemble Caprice, Bach Collegium San Diego, and the Dark Horse Consort. He is now based in Boston where he has regularly appeared with such groups as Les Enfants d'Orphée, The Boston Camerata, Ensemble Origo, Sarasa Chamber Ensemble, and Seven Times Salt among many others. His most recent solo recital was performed at the Metropolitan Museum of Art as part of their exhibit "Valentin de Boulogne: Beyond Caravaggio." Nathaniel teaches cornetto privately and at the Amherst Early Music Festival.



After receiving a B.A. degree at Luther College, cornettist **Stephen Escher** did post-graduate work at the University of Iowa. In Europe, Mr. Escher studied in Bologna with cornettist Bruce Dickey and performed with the Taverner Players and The Whole Noyse. He is a founding member of The Whole Noyse and has performed with numerous ensembles in the U.S., Canada and Mexico including performances with Tesseræ Baroque Ensemble of Los Angeles and His Majestys Sagbutts and Cornetts. Stephen has made two recordings in London with Andrew Parrott and the Taverner Players for EMI and can also be heard on recordings with the Vancouver Cantata Singers, American Bach Soloists, Magnificat, Anglicum de Puebla, and The Whole Noyse.



**Douglas Kirk** studied musicology at The University of Texas at Austin (M.M.) and McGill University (Ph.D.), and early music performance practice at the Royal Conservatorium of Music in The Hague, Holland. He is a well-known cornettist and shawm player, and has concertized widely throughout the Americas and Europe and can be heard on numerous recordings of seventeenth-century Venetian, Spanish, and German music with professional ensembles from London, England, Boston, and Montreal. Dr. Kirk taught music history at Concordia University and McGill University and directed early music performance projects at The University of Texas and McGill University for many years, as well as teaching cornetto and other early wind instruments at those institutions and also at summer early music festivals in the US, Canada, and Spain.



**Temmo Korisheli** has performed frequently throughout the United States and Canada with such early music groups as the Renaissance wind band Ciaramella (Los Angeles), Ensemble La Monica (Berkeley), the Los Angeles Baroque Orchestra, Liber unUsualis (Boston), the New York Collegium under Andrew Parrott, and Texas Early Music Project, as well as guesting with the collegiums at UC Berkeley, USC, and UT-Austin. He also has sung in several productions by Opera Santa Barbara and conducted the recent UC Santa Barbara's Opera Workshop production of Monteverdi's *Orfeo* from the harpsichord. He is the artistic director of the 16-voice *a cappella* Adelfos Ensemble of Santa Barbara, and is a longtime program annotator and member of the

Quire of Voyces, another *a cappella* chamber choir based there. Mr. Korisheli holds degrees in historical musicology and chemistry from UC Santa Barbara, where he is a supervisor and cataloguer in the Music Library and directs an off-the-books early-music ensemble.



**Phillip Rukavina** performs nationally and internationally as a lute and vihuela soloist, ensemble performer, and as a continuo lutenist. He has appeared at many early music festivals including the Utrecht Early Music Festival (2013) and the Boston Early Music Festival (2015). Phillip is a founding member of the Venere Lute Quartet and has performed with many prominent ensembles and individuals, including the Newberry Consort, the Rose Ensemble, and the sopranos Dame Emma Kirkby and Ellen Hargis. Phillip has served on the faculty of the Lute Society of America's Summer Seminars and the Lute Program at the Amherst Early Music Festival. Phillip studied lute with Hopkinson Smith at the Academie Musical in Villecroze, France and in Basel, Switzerland. In addition to his many ensemble recordings, Phillip has three highly acclaimed solo recordings to his credit, including his most recent Studio395 release *Italian Lute Music 1508-1517* (2015).



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Vespero della B. Vergine da concerto, composto sopra canti fermi.

Domine ad adiuuandum me festina Gloria  
 in excelsis deo & in terra pax hominibus bonae voluntatis  
 Et in spiritu sancto Et in principibus  
 Et in omnibus sanctis Et in spiritu sancto Et in omnibus sanctis

Partitura del Monte verde B

I. Domine ad adiuuandum me festina (Bassus Generalis)

*Vespero della Beata Vergine, 'composti sopra canti fermi', 1610, dedicated to Pope Paul V  
 Originally published in Sanctissimae Virgini missa senis vocibus ad ecclesiarum choros ac vesperae pluribus decantandae cum nonnullis sacris  
 concentibus, ad sacella sive principum cubicula accommodata, Venezia: Ricciardo Amandino, sv205-6 [1610]*