Orchestra Seattle
George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, therefore personnel are listed alphabetically in each section.

VIOLIN
Susan Abrams
Kristen Fletcher
Sue Herrig
Deb Kirkland, concert master
Fritz Klein, principal 2nd
Pam Kummert
Janet Showalter
Michelle Stearns

CELLO
Julie Reed, principal
Valerie Ross
Matthew Wyant

BASS
Kerry Fowler, principal
Jay Wilson

OBUE
M. Shannon Hill, principal

RECORDER
Huntley Beyer, principal
Sally Weak

BASSOON
Judith Lawrence, principal

TRUMPET
Matthew Dalton, principal

TROMBONE
David Brewer
Cuahtemoc Escobedo, principal
David Holmes
Kevin Kames

ORGAN/HARP/SICHORD
Robert Kechley

25 years ago Randall Jay McCarty was one of the founding members of the Seattle Chamber Singers. Five years ago Randy played the keyboard continuo in our performance of the 1610 Vespers here at St. Alphonsus Church. It was the final concert Randy performed before he was taken from us by AIDS. We lovingly dedicate today's concert to Randy McCarty, beloved friend and fine musician.

Seattle Chamber Singers
George Shangrow, music director

SOPRANO
Belle Chenault
Sue Cobb
Elizabeth Chriswell
Crissa Cugini
Mildred Culp
Kyla DeFeenner
Dani Dusartoff
Rachel Effont
Tina Fairweather
Denise Fredrickson
Lucinda Freece
Meg Harrison
Patricia Hokanson
Jill Kraakmo
Sharon Lawrence
Alexandra Mitella
Jennifer Mitella
Paula Rimmer
Meryl Seely
Nancy Shasteen
Pamela Stiller
Barbara Stevens
Liesel Van Cleef
Kelly Verrier
Gwen Ver
Margaret Wright

ALTO
Sharon Agnew
Margaret Alsop
Kay Benningfield
Luna Biter
Cheryl Blackburn
Jane Blackwell
Marta Chaloupka
Penny Deputy
Jane Fox
Korcaighre Hake
Mary Beth Hughes
Jane Lund
Suzanne Means
Laurie Medill
Ann Minze
Janet Ellen Reed
Neda Slauson
Vicky Thomas

BASS
Andrew Danichik
Doug Durasoff
Dick Etherington
G. Tim Goyo
James MacCormack
Robert Fincus
Robert Platt
Bob Schilperoort
John Stenseth
Rick Wyckoff

2005 years ago Randall Jay McCarty was one of the founding members of the Seattle Chamber Singers.

Monteverdi 1610 Vespers

December 3rd & 5th, 1993
Saint Alphonsus Church

Featured soloists:
Catherine Haight soprano
Thomas Eckert soprano
Steven Wall tenor
Paul Karaitis tenor
Robert Schilperoort baritone
Peter Kechley bass

Intonation: Dominiun ad adiuvandum me
Psalm 109: Dixit Dominus
Concerto: Nigra sum
Psalm 112: Laudate pueri Dominum
Concerto: Pulchra es
Psalm 121: Laetatus sum
Concerto: Duo Seraphim
Psalm 126: Nisi Dominus
Concerto: Audi caelum
Psalm 147: Laudate Jerusalem Dominus

INTERMISSION

Hymnus: Ave maris stella
Sonata sopra: Sancta Maria ora pro nobis
Magnificat

This concert sponsored by Cafe Appasionata, Classic KING FM 98.1, MagnaColor Press, and Western Pianos

HOLIDAY GOSPEL CONCERT
Pat Wright and the Total Experience Gospel Choir

December 16th and 18th, 9:00 p.m.
University Methodist Temple, 11th Ave. N.E. and N.E. 43 St.
Tickets $8-12, Elliott Bay Bookstore, Red and Black Books, Folk Art Gallery, or by Phone 623-8632 (9-5 P.M.)
Listener's Guide to Monteverdi's 1610 Vespers

At first hearing the sound of Monteverdi's sacred music overwhelms the listener with its sensual beauty. It seems to be some kind of gourmet treat for the ears, a combination of flavors smooth, mellow, rich, pungent, and rare. Or, it is like walking into a tropical jungle, you are surrounded by an intricate maze of intertwining green branches, vines, leafy canopies, lace with light from an invisible sun. Brilliantly hued flowers, scarlet and purple, gleam like jewels in the lower twilight, and snapped snakes slither from the branches.

Some listeners will find that the sensual richness of this music suffices to secure their enjoyment for the duration of the work. Others, however, will soon find themselves thinking, “Well, it’s pretty, but there sure is a lot of green.”

There is more to listen to in this music than the colors of the sound. The structure of the work as a whole is dramatic. The text is full of fascinating mythic threads. The individual pieces are highly varied in style, form, and musical techniques, and we find here musical innovations that prepared the way for later developments in Western music.

The Structure of the Work

The work is organized in the traditional format of an evening “Vespers” service, and was most probably intended as a divine office, not simply a performance piece. In keeping with this view of the Vespers this performance includes “service music” that would accompany the singing of the psalms, hymns, and canticle that constitute the main body of the work. The service music includes the antiphons framing each psalm, the capitulum concluding the psalms, the versicle concluding the hymn, and the antiphon-benedicamus-deo gracious concluding the whole work. All of the service music is simple plainchant.

The liturgy for a Vesper service has three main parts:
I. Five Psalms
II. A Hymn
III. A Canticle

In these Vespers the five psalms are texts traditionally associated with Advent and Christmas, and the commemoration of Mary’s visit to Elizabeth (Psalm 112). The hymn here is “Ave maris stella,” a prayer addressed to Mary, and the Canticle is “The Magnificat,” Mary’s song of praise to God.

This basic, 3-part liturgical form is elaborated in the 1610 Vespers by the inclusion of four “concertos,” which follow each of the first four psalms, and by the addition of the “Sonata sopra” following the Hymn.

The Mythic Drama

The liturgical form of the 1610 Vespers serves to support a mythic drama expressed through the structure of the work and by exotic allusions in the texts and the music. The drama has three parts, corresponding to the three primary sections of the liturgy. In Part I we are introduced to two lovers searching for one another. Their longing and anticipatory joy are presented through the antiphons with texts from the Song of Songs, and the Concerto, “Pulchra e.”

It was not uncommon in the piety of 12-17th century Catholicism to represent Christ as a bridegroom and the Church as a bride, with the Songs of Songs as support. The union of God and human beings, heavens and earth, spirit and flesh, was dramatized in poetry, liturgy, and song as a sacred wedding, or lovers’ trust. The medieval carol, “My Dancing Day,” reveals this tradition. In that carol Christ sings:

“Tomorrow shall be my dancing day, I would my true love do chance. To see the legend of my play, To call my true love to my dance.”

The image of Christ as lover and dancer has its roots in the very early 2nd century? association of Christ with the Greek god of music, Orpheus, who, in search of his beloved, journeyed into hell to rescue her from death, using the power of music to still the monsters guarding the gates of the underworld. It is interesting, in light of this ancient association, to note that Monteverdi uses for his opening orchestral accompaniment instrumental music from his opera “Orfeo.” It is also interesting to observe that a “carol” was originally a circle dance. All Carol music has its origin in dancing, and its theological reference is to Christ/Orpheus, the dancing master. But here, in the 1610 Vespers the pair of lovers do not appear as Christ and the Church, but as Mary and the Church. The waiting congregation is the bridgegroom searching for the beloved one, Mary. Her arrival is heralded in the fourth concerto, “Audia caelum.”

“Tell me: who is she who rises bright as the dawn?”

With Mary’s advent the first section of the drama concludes. The love play is over, the beloved has arrived. The bridegroom then addresses her in the hymn, “Ave maris stella.”

The title given to Mary, “O Star,” has roots more ancient even than the association of Christ with Orpheus. The pre-patriarchal great mother goddess of the ancient Near East was known by many names, one of them being “Astarte.” From her name the and his word runneth very swiftly. He giveth snow like wool: and scattereth the hoar-frost like ashes. He casteth forth his ice like morsels: who is able to abide his frost? He sendeth out his word, and melteth them: He bloweth with his wind, and the waters flow. He showeth his word unto Jacob: His statutes and ordinances unto Israel. He hath not dealt so with any nation: neither have the heathen knowledge of his laws. Glory be to the Father and to the Son: and to the Holy Ghost. As it was in the beginning, is now and ever shall be: world without end. Amen. As long as the king is at his table, My squireman giveth forth sweet perfume. From the beginning, before all time was I created, and in eternity I shall not perish; in his holy dwelling I served before him, Thanks be to God.

INTERMISSION

Hymnus: Ave maris stella

Hail, star of the sea, ever Virgin Mother of God, happy gateway to Heaven.

By that Ave from the mouth of Gabriel establish our peace by changing the name of Eve.

Break our mortal chains, bring light to the blind; banish our wickedness, plead for all good things and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath shewed strength with his arm; he hath scattered the proud in the imagina-

Show yourself a mother: He will accept our prayers through you, who for us deigned to be born your Son. O peerless and most gentle Virgin, make us meek, pure and free from sin. Through your perfect life prepare for us a safe journey hence: that, seeing Jesus, we may rejoice for ever. Praise be to God the Father, glory to Christ the Lord, honour to the Holy Spirit, three in one. Amen. Make me worthy to praise you, Holy Virgin. Give me strength against your enemies. Sonata sopra: Sancta Maria era pro nobis Holy Mary, come to the aid of us poor ones, strengthen the faint-hearted, console those who weep, pray for you people, be a help to the priests, intercede for pious women, may all feel your aid who celebrate your holy festival. Magnificat! My soul doth magnify the Lord: And my spirit hath rejoiced in God my Saviour, For he hath regarded the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israeli: As he promised to our forefathers, and Abraham and his seed, for ever. Glory be to the Father and to the Son; and to the Holy Ghost. As it was in the beginning, is now and ever shall be: world without end. Amen. Holy Mary, come to the aid of us poor ones, strengthen the faint-hearted, console those who weep, pray for you people, be a help to the priests, intercede for pious women, may all feel your aid who celebrate your holy festival. Let us praise the Lord. Thanks be to God.
Concerto: Duo Seraphim
The two seraphim cried one to the other:
Holy is the Lord God of Sabaoth.
The whole earth is full of His glory:
there are three that bear record in Heaven:
the Father, the Word and the Holy Spirit;
and these three are one:
Holy is the Lord God of Sabaoth:
the whole earth is full of His glory.

Where has your beloved gone to,
you fairest of women?
Which way has your beloved turned?
We will seek him with you.

Psalm 126: Nisi Dominus
Except the Lord build the house:
their labour is but lost that build it.
Except the Lord keep the city:
the watchman waketh but in vain.
It is but lost labour that ye haste to rise
up early, and so late take rest, and eat
the bread of carefulness.
For so be giveth his beloved sleep:
Lo, children and the fruit of the womb,
are an heritage and gift that cometh in Heaven:
and the young children.
Happy is the man that hath his quiver
full of them: he shall not be ashamed
when he speaketh with their enemies in the gate:
Glory be to the Father and to the Son:
and to the Holy Ghost.
As it was in the beginning, is now and ever shall be:
world without end. Amen.

Where has your beloved gone to,
you fairest of women?
Which way has your beloved turned?
We will seek him with you.

Concerto: Audi caelum
Heaven hear my words, full of desire
and suffused with joy.
Tell me: who is she who rises
bright as the dawn.
That I should bless her?
Say if this one,
beautiful as the moon
and chosen as the sun,
fills with joy earth, heavens and sea.
This sweet Virgin Mary,
foretold by Ezekiel,
The Prophet from the East,
this holy and happy portal
through whom death was driven out
and who established that life,
who is ever the perfect and sure link
between God and man
for overcoming sin.
Let us all therefore strive,
with what grace we can,
to attain this eternal life.
Let us all therefore strive,
and may God
the Father, Son and Mother
give comfort to the afflicted
And may the Father,
Son and Mother
whose sweet name we invoke,
give comfort to the afflicted.
Blessed art Thou, O Virgin Mary,
world without end.

As long as the king is at his table,
my spikenard gives forth sweet perfume.

Psalm 147: Laudata Jerusalem
Dominus
Praise the Lord, O Jerusalem:
praise thy God, O Sion.
For He hath made fast the bars of thy gates:
and hath blessed thy children within thee.
He maketh peace in thy borders:
and filleth thee with the flour of wheat.
He sendeth forth his commandment
upon the earth.

word "star" derives. The Great Mother Goddess was associated
with the night, and with the stars. She was
said to have given birth to all beings,
life as plentiful as the points of light
in the night sky. Her symbols, the
crown of stars and the crescent moon,
and her title, "Queen of Heaven,"
became ascribed to Mary. Throughout
the history of Christian piety
Mary has carried the ambivalence of the
Great Mother's story. Has she
been assimilated into a patriarchal
religion, or is she about to "take back
the night"? Monteverdi's Vespers,
like many of the great cathedrals,
centers the focus of piety on Mary
who emerges here full of beauty
and power.

The comparative simplicity of the
seven hymn verses, and the dancelike
instrumental interludes between each
verse, strengthen the dramatic posture
of Part II of the mythic drama.
This is the singing and dancing of
the people, the Christmas nymhmaking
of the congregation welcoming Mary
with joy.

Finally, the climax of the drama
comes as Mary herself speaks. Her
words are the Magnificat canticle,
"a song of praise to God whose creative
purpose it is to lift up the oppressed
and throw down the high and mighty,
to fill the hungry with good things,
and send the rich empty away.
The original setting for the Magnificat
was in the Gospel of Matthev
pictures the pregnant Mary singing her
joy when she greets Elizabeth, also
pregnant (with John the Baptist).
Her story and song are prefigured by
Hannah in the Old Testament,
whose canticle in I Samuel 2 carries the
same themes.
As a whole, the mythic drama of
the 1610 Vespers is a movement from
longing to greeting, from absence
from presence, from waiting to fulfillment.

Musical Highlights
1. "Domine ad aduvandum" This
opening movement is an orchestral
tocata with the chorus singing
masterful D major chords. The
instrumental sections are
transcendent sections. Monteverdi is using music
from the overture to his opera
"Orfeo."
2. Psalm 109 As with each of the
Psalms in the Vespers, this
movement is built around a plainsong
melody which is heard in its entirety
at the beginning. Note the dramatically
contrasting sections.
Monteverdi juxtaposes an archaic
church style (monastic polyphony)
with free, madrigal solo parts.
3. "Nigra sum" In this solo "concerto"
Monteverdi makes an innovation
in sacred music by using an
agitated style of recitation hereforever
heard in Florentine opera.
4. Psalm 112 An example of word
painting can be heard in this
movement. At "suscitatius" (raising up)
the chorus sings a rising line in triple
time that soars aloft in the
plainsong melody.
5. "Pulchra es" A beautiful duet,
anticipating the development of the
aria, with richly embellished,
extended lines.
6. Psalm 121 More word painting!
The text speaks of going up to
Jerusalem, and the bass line consists of a repeated "walking bass" (a
ground bass).
7. "Duo Seraphim" Considered
some to be the most exquisite move
ment in the Vespers, this duet then
trio (following the words) involves
extremely difficult, dramatic vocal
techniques. Notice that the elaborate
colouratura subsides into simple unity
on the words "unum sum," the Three
"are one."
8. Psalm 126 The Gregorian
plainsong is sung throughout in
the tenor line. The middle section uses
double chorus, each in 5 parts.
9. "Audi caelum" Beginning with
a solo first section, combining nomodic
speech-song and virtuoso coloratura passages, other voices join in
the words "let all" (omnes), to create
a beautiful, delicate contrast to the
preceding and following Psalm
settings. Listen to how the second
tenor enters as an echo of the first
soloist.
10. Psalm 147 The fifth and final
Psalm is a setting of one of the
Psalms for Christmastide. It contains
sections in a gay, secular style, but
concludes with churleslike propriety,
to close Part I of the work.
11. Hymn: "Ave maris stella" Part II of
the Vespers is comprised of the
Hymn and the Sonata. The seven

Special Request
Since our formation in 1969, Orchestra Seattle and Seattle Chamber Singers has been a community group. OS/SCS was formed by interested, local musicians and continues to be supported by committed
musicians and the music-loving public.
Throughout our 25 year history, OS/SCS has striven to keep ticket
prices at an affordable rate while offering innovative, high-quality perfor
mances. However, ticket prices cover only about half of the cost of
presenting the music we enjoy so much. In honor of our silver annivers
ary, we are asking that you consider a gift to Orchestra Seattle/Seattle
Chamber Singers. We are counting on your support to keep the music
playing for another 25 years!
verses of the hymn are set first slowly for the full chorus in motet-style, then simply and more quickly (2 verses) as a four-part hymn, then for solo voices (3 verses) ornamented at will, and finally with a repeat of the opening slow full chorus. Between each verse of the hymn there is an orchestral interlude (riornella). The dance-like music is the same each time, but the orchestration changed and occasionally the instrumentalists are innovated. Listen for the time when the violins take a riff.

12. Sonata This dancing instrumental piece, balancing the opening movement’s orchestral flourishes, is dramatically punctuated by the plain chant line hummed in the voices, “Sancta maria ora pro nobis” (Holy Mary, pray for us). Each time the chant occurs it is sung with a different rhythm.

13. Magnificat The climaxing section of the Vespers is this elaborate setting of the 12 verses of Mary’s song. The plainsong melody, repeated in each verse, forms the basis for mini-

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**Concerto: Ngira sum**
I am black but comely,
O ye daughter of Jerusalem;
Therefore the King hath loved me,
and hath brought me into his chambers,
and hath said unto me:
Arise up my love and come away.
For lo, the winter is past,
the rains are over and gone,
the flowers appear in our land.
The time of pruning is at hand.
For lo, the winter is past,
the rains are over and gone.
Arise, my love, and come away.

---

**Concerto: Pulchra es**
Thou art fair, my love, beautiful and comedy,
O daughter of Jerusalem,
Terrible as an army set in array.
Turn thine eyes from me,
for they have made me flee away.

---

**Orchestra Seattle & Seattle Chamber Singers**
**George Shargow, music director**

**Our 25th Anniversary Season Continues!**

- **December 17 & 19**
  - J.S. Bach: Christmas Oratorio
  - Friday concert 8:00 pm
  - Sunday concert 3:00 pm
  - First Free Methodist Church

- **January 23**
  - 3 Piano Concerto/I Soliste Mozart concerto, Beethoven concerto
  - No. 4, Kechley World Premier
  - Arthur Barnes, Judith Cohon, Pator Mack
  - Shirecore Performing Arts Co 3:00 pm

- **February 6**
  - Baroque Court Concert featuring: Bach, Telemann, Vivaldi & Geminiani
  - Lakeside Chapel 7:00 pm

- **March 20**
  - Bach’s Birthday Party
  - Cantata 60 & Orchestral Suite #3
  - University Lutheran Church 7:00 pm

- **April 24**
  - Sam: 3 One-Art Operas
  - Shirecore Performing Arts Center 3:00 pm

- **May 13**
  - All-Choir Program
  - Cantissim Jephte
  - Brahms: Double Chorus Moots
  - English Folk Song Settings
  - University Congregational 6:00 pm

- **May 22**
  - Orchestra Grand Finale
  - Mozart: Symphony No. 25
  - Stravinsky: Symphony in 3 Movements
  - Brahms: Symphony No. 2
  - Shirecore Performing Arts Center 3:00 pm

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**Text Translation**

**Intonation: Dominus ad adivandum me**
O God make speed to save me.
O Lord make haste to help me.
Glory be to the Father
and to the Son,
and to the Holy Ghost.
As it was in the beginning
is now and ever shall be:
world without end.
Amen.

**Alleluia**

His left hand is under my head
and his right hand embraces me.

---

**Psalm 109: Dixit Dominus**

The Lord said unto my Lord:
Sit thou on my right hand,
until I make thine enemies thy footstool.
The Lord shall send the rod of thy power out of Zion:
Be thou ruler, even in the midst among the rising up of the sons of God.
In the day of thy power shall the people offer thee free-will offering with an holy worship:
the dew of thy birth is of the womb of the morning.
The Lord spake and it was done:
Thou art a Priest for ever
after the order of Melchisedech.
The Lord upon thy right hand shall wound even kings in the day of his wrath.
He shall judge among the heathen:
he shall fill the places with the dead bodies:
and smile in under the heads over divers countries.
He shall drink of the brook in the way:
therefore shall he lift up his head.
Glory be to the Father and to the Son:
and to the Holy Ghost.
As it was in the beginning,
is now and ever shall be:
world without end.
Amen.

---

**Psalm 121: Laetatus sum**
I was glad when they said unto me:
We will go into the house of the Lord:
Or feet shall stand in thy gates:
O Jerusalem.

Jerusalem is built as a city:
that is at unity in itself.
For thither the tribes go up,
even the tribes of the Lord:
to testify unto Israel,
to give thanks unto the name of the Lord.
For there is the seat of judgment:
even the seat of the house of David.
O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls:
and plenteousness within thy palaces.
For my brethren and companions’ sakes:
I will wish thee prosperity.
Yea, because of the house of the Lord our God:
I will seek to do thee good.
Glory be to the Father and to the Son:
and to the Holy Ghost.
As it was in the beginning,
is now and ever shall be:
world without end.
Amen.

---

**My beloved is radiant white and ruddy:**
the hair of his head is like the crimson of the king,
bound in little plait.
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George Shangrow, music director

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  - Mozart concerto, Beethoven concerto
  - Nov. 4, Koscheck World Premiere
  - Arthur Barnes, Judith Cohon, Paton Mack
  - Shreiner Performing Arts Co/3:00 pm

- **February 6**
  - Baroque Court Concert
  - Featuring: Bach, Telemann, Vivaldi & Gluck
  - Lakeside Chapel/3:00 pm

- **February 27**
  - Handel's Birthday Party
  - Handel: Ode to Saint Cecilia
  - Handel: Balladen A Duin
  - First Free Methodist Church/3:00 pm

- **March 20**
  - Bach's Birthday Party
  - Cantata 80 & Orchestral Suite #3
  - University Unitarian Church/7:00 pm

- **April 1**
  - Good Friday
  - J.S. Bach: St. John Passion
  - First Free Methodist Church/7:00 pm

- **April 24**
  - Semi: 3 One-Ar Act Operas
  - Shreiner Performing Arts Center/3:00 pm

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  - All-Choir Program
  - Carissimi: Jepthe
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**Psalm 109: Dixit Dominus**
The Lord said unto my Lord:
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The Lord shall send the rod of thy power out of Zion:
Be thou ruler, even in midst among the rising up of the morning.
In the day of thy power shall the people offer thee free-will offering with an holy worship: the dew of thy birth is of the womb of the morning.
The Lord awes and will not repent:
The Lord is a Priest for ever after the order of Melchizedech.
The Lord upon thy right hand shall wound even kings in the day of his wrath.
He shall judge among the heathen: he shall fill the places with the dead bodies: and amaze in under the heads over divers countries.
He shall drink of the brook in the way: therefore shall he lift up his head.
Glory be to the Father and to the Son: and to the Holy Ghost.
As it was in the beginning, is now and ever shall be:
world without end. Amen.

**Concerto: Negra sum**
I am black but comely,
O ye daughter of Jerusalem.
Therefore the King hath loved me,
and hath brought me into his chambers,
and hath said unto me:
Arise up my love and come away.
For lo, the winter is past,
the rains are over and gone,
the flowers appear in our land.
The time of pruning is at hand.
For lo, the winter is past,
the rains are over and gone.
Arise, my love, and come away.

**Psalm 121: Latetias sum**
I was glad when they said unto me:
We will go into the house of the Lord;
Our feet stand in thy gates:
O Jerusalem.
Jerusalem is built as a city:
that is at unity in itself.
For thither the tribes go up, even the tribes of the Lord;
to testify unto Israel, to give thanks unto the name of the Lord.
For there is the seat of judgment:
even the seat of the house of David.
O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls:
and pleasantness within thy palaces.
For my brethren and companions' sakes:
I will wish thee prosperity.
Yea, because of the house of the Lord our God:
I will seek to do thee good.
Glory be to the Father and to the Son:
and to the Holy Ghost.
As it was in the beginning, is now and ever shall be:
world without end. Amen.
Concerto: Duo Seraphim
The two seraphim cried one to the other:
Holy is the Lord God of Sabaoth.
The whole earth is full of His glory:
there are three that bear record in Heaven:
the Father, the Word and the Holy Spirit,
and these three are one:
Holy is the Lord God of Sabaoth:
the whole earth is full of His glory.

Where has your beloved gone to,
you fairest of women?
Which way has your beloved turned?
We will seek him with you.

Psalm 126: Nisi Dominus
Except the Lord build the house:
their labour is but lost that build it.
Except the Lord keep the city:
the watchman waketh but in vain.
It is but lost labour that ye haste to rise
up early, and so late take rest, and eat
the bread of carefulness.
For so he giveth his beloved sleep:
Lo, children and the fruit of the womb,
are an heritage and gift that cometh in Heaven:
like as the arrows in the hand of the giant,
even so are the young children.
Happy is the man that hath his quiver full of them:
he shall not be ashamed when he speaks with his enemies in the gate.
Glory be to the Father and to the Son:
and to the Holy Ghost.
As it was in the beginning, is now and ever shall be:
world without end. Amen.

Where has your beloved gone to,
you fairest of women?
Which way has your beloved turned?
We will seek him with you.

Concerto: Audi caelum
Heaven hear my words,
full of desire
and suffused with joy.
Tell me:
who is she who rides
bright as the dawn,
That I should bless her?
Say if this one,
beautiful as the moon
and chosen as the sun,
fills with joy earth, heavens and sea.
This sweet Virgin Mary,
foretold by Ezekiel,
the Prophet from the East,
this holy and happy portal
through whom death was driven out
and who established that life,
who is ever the perfect and sure link
between God and man
for overcoming sin.
Let us all therefore strive,
with what grace we can,
to attain this eternal life.
Let us all therefore strive,
and may God
the Father, Son and Mother
give comfort to the afflicted
And may the Father,
Son and Mother
whose sweet name we invoke,
give comfort to the afflicted.
Blessed art Thou, O Virgin Mary,
world without end.

As long as the king is at his table,
my spikenard gives forth
sweet perfume.

Psalm 147: Laudae Jerusalem
Dominus
Praise the Lord, O Jerusalem:
praise thy God, O Sion.
For He hath made fast the bars of thy gates:
and hath blessed thy children within thee.
He maketh peace in thy borders:
and filleth thee with the flour of wheat.
He sendeth forth his commandment upon the earth
word “star” derives. The Great
Mother Goddess was associated
with the night, and with the stars.
She was
to have given birth to all beings,
life as plentiful as the points of light
in the night sky. Her symbols, the
crown of stars and the crescent moon,
and her title, “Queen of Heaven,”
became ascribed to Mary. Through-
out the history of Christian piety
Mary has carried the ambivalence of the
Great Mother’s story. Has she
been assimilated into a patriarchal
religion, or is she about to “take back
the night?”
Monteverdi’s Vespers,
like many of the great cathedrals,
centers the focus of piety on Mary
who emerges here full of beauty
and power.

The comparatively simplicity of the
seven hymn verses, and the dance-like
instrumental interludes between each
verse, strengthen the dramatic posture of Part II of the
dramatic opera. This
is the singing and dancing of the
people, the Church’s joymaking
of the congregation welcoming Mary
with joy.

Finally, the climax of the drama
comes as Mary herself speaks.
Her words are the Magnificat canticle,
a song of praise to God whose creative
purpose it is to lift up the oppressed
and throw down the high and mighty,
to fill the hungry with good things,
and send the rich empty away.
The original setting for the Magnificat
text in the Gospel of Matthew
pictures the pregnant Mary singing her
joy when she greets Elizabeth, also
pregnant (with John the Baptist).
Her story and song are prefaced
by Hannah in the Old Testament,
whose canticle in I Samuel 2 carries the
same themes.
As a whole, the mythic drama of the
1610 Vespers is a movement from
longing to greeting, from absence
of presence, from waiting to fulfillment.

Musical Highlights
1. “Domine ad adiuvandum” This
opening movement is an orchestral
overture with the chorus singing
massive D major chords. The
instrumental music has dancing stroment
sections. Monteverdi is using music
from the overture to his opera
“Orfeo.”
2. Psalm 109 As with each of the
Psalm settings in the Vespers, this
movement is built around a plainsong
melody which is heard in its entirety
at the beginning. Note the dramati-
cally contrasting sections.
Monteverdi juxtaposes an archaic
church style (monastic polyphony)
with free, madrigal solo parts.
3. “Nigra sum” In this solo “con-
certo” Monteverdi makes an innova-
tion in sacred music by using an
agitated style of recitation herefore
seen only heard in Florentine opera.
4. Psalm 112 An example of word
painting can be heard in this move-
ment. At “sustineus” (raising up)
the choir sings a rising line in triple
time that soars aloft in the
plainsong melody.
5. “Pulchra es” A beautiful duet,
anticipating the development of the
aria, with richly embellished, ex-
tended lines.
6. Psalm 121 More word painting!
The text speaks of going up to
Jerusalem, and the bass line consists of a
repeated “walking bass” (a ground bass).
7. “Duo Seraphim” Considered
some to be the most exquisite move-
ment in the Vespers, this duet then
trio (following the words) involves
exceptionally difficult, dramatic vocal
movements. Notice that the elaborate
colored texts simplify into simple unity
on the words “unum sunt,” The Three
“are one.”
8. Psalm 126 The Gregorian
plainsong is sung throughout in the
ten line. The middle section uses
double chorus, each in 5 parts.
9. “Audi caelum” Beginning with
a solo first section, combining monodic
speech-song and virtuoso coloratura
passages, other voices join in the
words “let all” (omnes), to create a
beautiful, delicate contrast to the
preceding and following Psalm
settings. Listen to how the second
tenor enters as an echo of the first
soloist.
10. Psalm 147 The fifth and final
Psalm is a setting of one of the
Psalms for Christmastide. It contains
sections in a gay, secular style, but
with churchly propriety, to close Part I of the
work.
11. Hymn: “Ave maris stella” Part II of
the Vespers is comprised of the
Hymn and the Sonata. The seven

Special Request
Since our formation in 1969, Orchestra Seattle and Seattle Chamber
Singers has been a community group. OS/SCS was formed by inter-
ested, local musicians and continues to be supported by committed
musicians and the music-loving public.
Throughout our 25 year history, OS/SCS has striven to keep ticket
prices at an affordable rate while offering innovative, high-quality perfor-
mances. However, ticket prices cover only about half of the cost
of presenting the music we enjoy so much. In honor of our silver anni-
vary, we are asking that you consider a gift to Orchestra Seattle/Seattle
Chamber Singers. We are counting on your support to keep the music
playing for another 25 years!
Listener's Guide to Monteverdi's 1610 Vespers

At first hearing the sound of Monteverdi's sacred music overwhelms the listener with its sensual beauty. It seems to be some kind of gourmet treat for the ears, a combination of flavors smooth, mellow, rich, pungent, and rare. Or, it is like walking into a tropical jungle, you are surrounded by an intricate maze of intertwining green branches, vines, leafy canopies, lace with light from an invisible sun. Brilliantly hue flowers, scarlet and purple, gleam like jewels in the lower twilight, and splayed snakes slither from the branches.

Some listeners will find that the sensual richness of this music suffices to secure their enjoyment for the duration of the work. Others, however, will soon find themselves thinking, “Well, it's pretty, but there sure is a lot of green.”

There is no more to listen to in this music than the colors of the sound. The structure of the work as a whole is dramatic. The text is full of fascinating mythic threads. The individual pieces are highly varied in style, form, and musical techniques, and we find here musical innovations that prepared the way for later developments in Western music.

The Structure of the Work

The work is organized in the traditional format of an evening "Vespers" service, and was most probably intended as a divine office, not simply a performance piece. In keeping with this view of the Vespers this performance includes "service music" that would accompany the singing of the psalms, hymn, and canticle that constitute the main body of the work. The service music includes the antiphons framing each psalm, the capitulum concluding the psalms, the versicle concluding the hymn, and the antiphon- benedictus-deo gratias concluding the whole work. All of the service music is simply plainchant.

The liturgy for a Vesper service has three main parts:

I. Five Psalms
II. A Hymn
III. A Canticle

In these Vespers the five psalms are texts traditionally associated with Advent and Christmastide, and the commemoration of Mary's visit to Elizabeth (Psalm 112). The hymn here is "Ave maris stella," a prayer addressed to Mary, and the Canticle is "The Magnificat," Mary's song of praise to God.

This basic, 3-part liturgical form is elaborated in the 1610 Vespers by the inclusion of four "concertos," which follow each of the first four psalms, and by the addition of the "Sonata sopra" following the Hymn.

The Mythic Drama

The liturgical form of the 1610 Vespers serves to support a mythic drama expressed through the structure of the work and by exotic allusions in the texts and the music. The drama has three parts, corresponding to the three primary sections of the liturgy. In Part I we are introduced to two lovers searching for one another. Their longing and anticipatory joy are presented through the antiphons with texts from the Song of Songs, and the Concerto, "Pulchra et." It was not uncommon in the piety of 12-17th century Catholicism to represent Christ as a bridegroom and the Church as a bride, with the Songs of Songs as support. The union of God and human beings, heavens and earth, spirit and flesh, was dramatized in poetry, liturgy, and song as a sacred wedding, or lovers’ tryst. The medieval carol, "My Dancing Day," reveals this tradition. In that carol Christ sings:

"Tomorrow shall be my dancing day, I would my true love do chance. To see the legend of my play, To call my true love to my dance."

The image of Christ as lover and dancer has its roots in the very early (2nd century?) association of Christ with the Greek god of music, Orpheus, who, in search of his beloved, journeyed into hell to rescue her from death, using the power of music to still the monsters guarding the gates of the underworld. It is interesting, in light of this ancient association, to note that Monteverdi uses for his opening orchestral accompaniment instrumental music from his opera "Orfeo." It is also interesting to observe that a "carol" was originally a circle dance. All carol music has its origin in dancing, and its theological reference is Christ/Omphisa, the dancing master.

But here, in the 1610 Vespers the pair of lovers do not appear as Christ and the Church, but as Mary and the Church. The waiting congregation is the bridegroom searching for the beloved one, Mary. Her arrival is heralded in the fourth concerto, "Audi caelum;"

"Tell me, who is she who rises bright as the dawn?"

With Mary's advent the first section of the drama concludes. The love play is over, the beloved has arrived. The bridegroom then addresses her in the hymn, "Ave maris stella."

The title given to Mary, "O Star," has roots more ancient even than the association of Christ with Orpheus. The pre-patriarchal great mother goddess of the ancient Near East was known by many names, one of them being "Astarte." From her name the and his word runneth very swiftly. He giveth snow like wool: and scattereth the hoar-frost like ashes. He casteth forth his ice like morsels: who is able to abide his frost? He sendeth out his word, and melteth them:

He bloweth with his wind, and the waters flow.

He showeth his word unto Jacob: His statutes and ordinances unto Israel.

He hath not dealt so with any nation: neither have the heathen knowledge of his laws. Glory be to the Father and to the Son: and to the Holy Ghost. As it was in the beginning, is now and ever shall be: world without end. Amen.

As long as the king is at his table, my spikenard giveth forth sweet perfume.

From the beginning, before all time was I created, and in eternity I shall not perish; in his holy dwelling I served before him, Thanks be to God.

INTERMISSION

Hymnus: Ave maris stella

Hail, star of the sea, ever Virgin Mother of God, happy gateway to Heaven.

By that Ave from the mouth of Gabriel establish our peace by changing the name of Eve,

Break our mortal chains, bring light to the blind; banish our wickedness, plead for all good things.

Show yourself a mother: He will accept our prayers through you, who for us deigned to be born your Son.

O peerless and most gentle Virgin, make us meek, pure and free from sin.

Through your perfect life prepare for us a safe journey hence: that, seeing Jesus, we may rejoice for ever.

Praise be to God the Father, glory to Christ the Lord, honour to the Holy Spirit, three in one. Amen.

Make me worthy to praise you, Holy Virgin. Give me strength against your enemies.

Sonata sopra: Sancta Maria ora pro nobis Holy Mary, come to the aid of us poor ones, strengthen the faint-hearted, console those who weep, pray for your people, be a help to the priests, intercede for pious women, may all feel your aid who celebrate your holy festival.

Magnificat

My soul doth magnify the Lord: And my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his handmaid.

For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me:

and holy is his Name. And his mercy is on them that fear him throughout all generations.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever. Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever shall be: world without end. Amen Holy Mary, come to the aid of us poor ones, strengthen the faint-hearted, console those who weep, pray for your people, be a help to the priests, intercede for pious women, may all feel your aid who celebrate your holy festival.

Let us praise the Lord. Thanks be to God.
Orchestra Seattle

George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, therefore personnel are listed alphabetically in each section.

VIOLIN
Susan Abrams
Kristin Fletcher
Sue Herrig
Deb Kirkland, concert master
Fritz Klein, principal 2nd
Pam Kummert
Janet Showalter
Michelle Steams

CELLO
Julie Reed, principal
Valerie Ross
Matthew Wyant

BASS
Kerry Fowler, principal
Jay Wilson

OBUE
M. Shannon Hill, principal

RECORDER
Huntley Beyer, principal
Sally Weak

BASSOON
Judith Lawrence, principal

TRUMPET
Matthew Dalton, principal

TROMBONE
David Brewer
Cuauhhtemoc Escobedo, principal
David Holme
Kevin Kernes

ORGAN/HARPSICHORD
Robert Kechley

25 years ago Randall Jay McCarty was one of the founding members of the Seattle Chamber Singers. Five years ago Randy played the keyboard continuo in our performance of the 1610 Vespers here at St. Alphonsus Church. It was the final concert Randy performed before he was taken from us by AIDS. We lovingly dedicate today’s concert to Randy McCarty, beloved friend and fine musician.

Seattle Chamber Singers

George Shangrow, music director

SOPRANO
Belle Chernault
Sue Cobb
Elizabeth Chiswell
Crisa Cugini
Milbied Culp
Kyla Daffer
Dana Dureifoff
Rachel Effort
Tina Fairweather
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Lucinda Freece
Meg Hammon
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Sharon Lawrence
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Paula Rimmer
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BASS
Andrew Danischek
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James Maceron
Robert Pincus
Robert Platt
Bob Schlipper
John Stenseth
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Tenor
David Adams
John P. Armstrong
Ralph Cobb
Dexter Day
Bradley A. Estelha
Douglas Mackie
John Muldown
Thomas Nesbit
Paul Radle

Monteverdi
1610 Vespers

December 3rd & 5th, 1993
Saint Alphonsus Church

Featured soloists:
Catharine Haight * soprano
Thomasa Eckert * soprano
Steven Wall * tenor
Paul Karaitis * tenor
Robert Schlipser * baritone
Peter Kechley * bass

Intonation: Dominum ad adivandum me
Psalm 109: Dixit Dominus
Concerto: Nigra sum
Psalm 112: Laudate pueri Dominum
Concerto: Pulchra es
Psalm 121: Laetatus sum
Concerto: Duo Seraphim
Psalm 126: Nisi Dominus
Concerto: Audi caelum
Psalm 147: Lauda Jerusalem Dominus

INTERMISSION

Hymnus: Ave maris stella
Sonata sopra: Sancta Maria ora pro nobis
Magnificat

This concert sponsored by Cafe Appassionata,
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