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Baritone Glenn Gehr has performed a variety of roles as both a singer and an actor in venues ranging from Sondheim to Mozart and Verdi. He has performed on stage with the Pacific Northwest Ballet, Tacoma Opera, Kotsi Opera, Theatre Factory St. Louis and others in such roles as Papageno (The Magic Flute), Ford (Falstaff), Cagliostro (Così fan tutte), Grovitien (Poussin), Frank Mauthner (Street Scene), and Zuni (Carmen). In September, he created the role of Bernad in the premiere of Shan Hoffmann's Metropolitan Opera regional finalist, a Bel Canto Foundation award winner and a semi-finalist in both the MacAllistair voice competition and the Irish Adamstown Festival. In Italy, he sang musical theatre for 20th century, he has sung the world première of Corigliano’s La Fatale D'orjoe, in 1967.

As a youth, Montessori studied with the Director of Music at Cremona Cathedral. He composed a book of madrigals in 1597 which was published in his own lifetime. Three hundred books of madrigals and madrigals before he went to Mantua at age 24 to serve as a string player at the court of Duke Vincenzo Gonzaga. In 1599 he married his first wife, a young nun who bore him three children, and two years later he was appointed Mantua’s Director of Music, writing madrigals, ballet music, and theatre music. By his mid-40s, he was the most celebrated composer in Italy. He succeeded Peri as Music Director at St. Mark’s, Venice, in 1613, and remained there for the rest of his life.

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An extra-dimensional connection of music of different styles, vocal and instrumental sonorities. The image of Montessori’s orchestra, almost every kind of church music known in Montessori’s day appear in this work; the Vespers certainly offers a dramatic and colorful exploitation of that counterpoint and orchestration of possibilities could produce in the great basilicas of St. Mark. The musical forces required to perform the Vespers were wildly extravagant for the time and provide a sumptuous early example of a musical genre. On hearing Montessori could have woven such diverse elements into what has been called "a truly universal unity, a supreme summation of the musical creation of the church’s music in the sixteenth century. The Vesper‘’s The Mantua Passion represents the culmination of the late Baroque.”

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Ref: "Soloists" (Concerto) in this illustrative text from Isaia 6, Montessori begins by using two tenors. A third vocalist is added at the words Tres... and Omnia salva (three or one), two voices are added on the three soloists sing the three notes of a chord, and at the words umnum (umnum = "one") they join on a unison pitch. The printing almost excludes the limits of human vocal virtuosity, requiring at the same time for the first time allowed by vocal agility and the slowest allowed by breathing technique.

Psalm 126: Nisi Dominus

In this motet for ten-part double choir, the Gregorian plainsong appears throughout in the most characteristic of the three solos an adagio chorus - the Venetian two-voice. Here, the Venetian twovoice style of Monteverdi’s predecessors takes on astounding rhythmic difficulties. The key changes at the Gloria, and both choirs are divided between four and five-five part setting of the text.

9. Audel coeclum (Concerto)

Another element of Venetian style, the echo effect, is prominent here. The first tenor begins singing in the new monodic ("speech-song") style. Then the echoing tenor that answers the ensuing coloraturas plays on the echo word to produce a new meaning. For

PROGRAM NOTES

His contemporaries called Claudio Monteverdi a "prophet of music and a creator of figures in the history of Western classical music, he stood astride the Renaissance and Baroque style periods. He was a master of the older polyphonic style of composition and the more advanced music of his time. He was also the progenitor of the new musical style characteristic of the early Baroque period: the so-called "seconda pratica" that featured single-line melodies with chordal accompaniment, and words that the text was set with a correlation of personal feelings. He was an important pioneer in the development of the new musical form, opera, which developed from the combining of music, spoken dialogue, and scenic settings. Gifts for characterizing personality and emotion to life, he produced what is generally considered the first "true opera," La Fatale D'orjoe, in 1607.

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1. Introduction: Domine ad aduanum

This short orchestral toccata is a rereverting of the overture from Monteverdi’s opera, Orfeo. Against the same D-Adim arpeggios of the violins Monteverdi sounded a brilliant fanfare.

2. Psalm 109: Dixit Dominus

The first of the great psalm movements is filled with contrasts: sopranos and tenor solos, chattering by the six-part choir on a single choral text. A striking feature of this section are the parallel orchestral interludes. The Gregorian chant to which this psalm is traditionally sung appears throughout the solo sections.

3. Nigra sum (Song of Solomon Solo Motet)

In this love song, the agitated style of recitation characteristic of early Baroque music is used to depict the feelings of love and the slowest allowed by breathing technique.

4. Psalm 112: Laudate pueri

The Gregorian chant as forms the basis of the setting, and the soloists, choral and solo sections. An upward-moving scale sung by the chorus in triple meter at the words "sacramentum" (takeup) and "ergone" ("life") illustrates the text. The Gloria is penned in the "modern style" and would impress the officials of St. Mark’s. The work might not be “self-contained,” but might instead be a collection of various pieces of church music written for the liturgy of the Vesper. It is known if the pieces comprising the work were meant to be performed only in a religious service, what the correct pitch of the music might be, or exactly which instruments were to be used.

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Terenf. Tenor Glendalasheh did his undergraduate studies at the prestigous Washington University and received a Master’s degree from the prestigous Indiana University, where he prestigously performed a variety of roles as both a singer and an actor in venues ranging from Sondheim to Mozart and Verdi. He has performed on stage with the Pacific Northwest Ballet, Tacoma Opera, Kotsi Opera, Theatre Factory St. Louis and others in such roles as Papageno (The Magic Flute), Ford (Falstaff), Cagliostro (Così fan tutte), Grovitien (Poussin), Frank Mauthner (Street Scene), and Zuni (Carmen). In September, he created the role of Bernad in the premiere of Shan Hoffmann’s Metropolitan Opera regional finalist, a Bel Canto Foundation award winner and a semi-finalist in both the MacAllistair voice competition and the Irish Adamstown Festival. In Italy, he sang musical theatre for 20th century, he has sung the world première of Corigliano’s La Fatale D’orjoe, in 1967.
example, the first tenor sings gaudioso ("joy"), and the echoing tenor repeats audio ("I hear"). Monteverdi thus builds a dialogue between the soloist and his echo. The six-part chorus joins this song of praise to the Virgin, which ends gently and peacefully.

10. Psalm 147: Lauda Jerusalem
In setting this psalm to music, Monteverdi turned to his role as a Humanist. His motet, "Lauda Jerusalem," celebrates the peace of the Holy Land. He employs a homophonic texture, with a clear and direct melody, and a rich, full harmonization. The text is set in a manner that emphasizes the Words of God, creating a powerful and inspiring piece.

11. Hymn: Ave maris stella
Monteverdi's setting of the plainsong hymn as a type of song cantata. Some of the hymn's seven verses are chorales, and others are set for soloists. The movement begins and ends with settings for eight-part double choir. Five-part, variously colored, rhythmically contrasted, dance-like instrumental interludes (interludio) appear after each of verses 2, 3, 4, and 5.

12. Sonata on "Sancta Maria ora pro nobis"
The strings and winds join in an eight-part virtuoso orchestral dance that serves as a structural parallel to the introductory toccatas. Above this dance, Monteverdi adds the chant "Holy Mary, pray for us" as a litany that is repeated eleven times in ever-varying rhythms by union voices.

13. Magnificat
The closing movement of the Vespers is an elaborate setting of Mary's own canticle. The Magnificat's plainsong melody is repeated in each of the canticle's twelve verses, thus uniting a single chorus cantata and the earlier "miniature concerto" settings of the verses, which display different musical forms, keys, and instrumental and vocal combinations. In the Gloria Patri, two virtuoso tenors echo one another at the accompaniment of the sopranos' ethereal chanting of the four-part choir and all of the instruments at last combine for the Vespers' glorious conclusion.

Monteverdi's Vespers of 1610 certainly show him to be both a master of the established musical forms and techniques and a prophet of musical styles to come. We wish to share with you our delight in the glittering musical treasures that the composer lavishes upon us in this work.

-- Lorello Knowles

At first hearing, the sound of Monteverdi's sacred music overwhelmed the listener with its sensual beauty. It seems to be a kind of drug, 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 interwoven vines, vined canopies, laced with light from the invisible sun. Brilliantly hued flowers, scarlet and purple, gleam like jewels in the lower twilight, and slanted snakes slither from the branches. Some listeners will find the sensuous richness of this music overwhelming, secure their enjoyment for the duration of the work. Others, however, will find themselves thinking, "Well, it's pretty, but sure there 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 liturgical form of the 1610 Vespers serves to support a mythic drama expressed through the structure of the work and by erotic allusions in the texts and 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 Concorso, "Pulchra eras."

It was not uncommon in the piety of 12th-17th century Catholicism to represent Christ as a bridegroom and the Church as a bride, with the Song of Songs as a symbol of this union. The union of God, heaven, 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 Christmas is "Tomorrow shall be my dancing day, I would true love did so 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 early (2nd century) association between Dionysus and the Greek god of wine and his consort.
LIBRETTO

Introduction

Deus ex adoratorum incendit

Deo gratias et victoria.

Praise be to the God of hosts!

Glory be to the Father, and to the Son,

Sicut est in principio,

As it was in the beginning,

Amen. Alleluia.

Antiphon

Luna sapientiae capite, et

The moon is the wisdom's head,

in fine cantico.

in the final chorus.

Psalms 100

Deus lex regum

God is the law of kings

Deus non est in virutum

God is not in strength

Deus non est et eis et semper

God is not with them, and ever.

Et in saecula saeculorum.

And in eternity.

Amen.

Antiphon

Intercessio

Intercession

Hymnus

Hymn

Annuntiatus

Announcement

Missa in diebus ejus

Mass in his days

Deus misericordiae

God of mercy

Deus ex adoratorum incendit

God of adoration is incensed

Deus non est et eis et semper

God is not with them, and ever.

Et in saecula saeculorum.

And in eternity.

Amen.

Antiphon

Intercessio

Intercession

Agnus Dei

Lamb of God

Regnum

Kingdom

Pax

Peace

Pax in terris

Peace on earth

Et in saecula saeculorum.

And in eternity.

Amen.

Antiphon

Psalms 147

Lauda, filius Deus

Praise, son of God

Dominus tuus

The Lord is your God

Dominus Deus

The Lord is God

Dominus Deus tuus

The Lord is your God

Dominus Deus tuus

The Lord is your God

Dominus Deus tuus

The Lord is your God

Amen.

Beneficia et voto Mariae

Benefits and Mary's vow

In omne annum.

In every year.

Antiphon

Deus exultat in saeculo

God rejoices in eternity

in fine cantico.

in the final chorus.

Psalms 147

Lauda, filius Deus

Praise, son of God

Dominus tuus

The Lord is your God

Dominus Deus

The Lord is God

Dominus Deus tuus

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10. Psalm 147: Lauda Jerusalem

In setting this psalm, Monteverdi, for Christmastide, Monteverdi places the plainsong melody in the tenor part. Two alternating 3-part choirs (soprano, alto, and bass) join in a linking lit. 11. Hymn: Ave maris stella
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The image of Christ as lover and dancer has its roots in the very early (2nd century) association between the Greek god of music with the Greek goddess of love. Monteverdi uses his setting for this ancient inscription, 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. A carol music has its origin in dancing, and its liturgical 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 whole setting of the Vespers is a meditation upon Mary, the beloved bride of God. Her arrival is heralded in the fourth coro, "Audi corum." "Tell me: who is she who rises bright as the dawn?"

With Mary present, the final 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 than the association of Christ with Orpheus. The pre-patriarchal goddess of the ancient Near East is known by many names, one of them being "Ashtarot." From her name the 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 emergers here full of beauty and power.

The comparative simplicity of the seven hymn verses, and the dance-like instrumental interludes between them, strengthen the dramatic and mythic thrust of the work. This is the dancing and the singing of the people, the Christmas merrymaking 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 is to lift Mary 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 Mary singing her song as she hears Elizabeth, also pregnant (with John the Baptist). Her story and song are prefigured in the Old Testament by Hannah, whose canticle in 1 Samuel 2:1 is a theme. As a whole, the mythic drama of the 1610 Vespers is a movement from longing to greeting, from absence to presence, from waiting to fulfillment.

--- Rebecca Parker

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Soprano  
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Wendy Boyce  
Kerstin Bruce  
Sue Cobb  
Carolyn Denn  
Kyla DeRemer  
Susan Dier  
Daniela Dibles  
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Penny Dey  
Laura Dooley  
Deanna Fryhle  
Christine Hackenberg  
Ralph Cobb  
Adrienne McCoy  
Suzi Means  
Laurea Mill  
Patrick Rice  
Nancy Robinson  
Debra Schilling  
Nedra Starnes  
Annie Thompson  
Kristin Zimmerman  
David Zapolsky

Tenor  
Alex Chun  
Andrew Danilchik  
Steve Gorrige  
Alvin Kroon  
Ivan Lisowski  
Daniel Lee  
Timothy Lunde  
Thomas Nesbit  
Vic Roynt  
Jery Sam  
Carolyn Zolkwy  
Carla Sand

Orchestra Seattle  
Viola  
Josephine Hansen*  
Chris Simion  
Jeff Eldridge  
Judith Lawrence*  
Trent Reedy  
Joe Cooper  
Gordon Ullman*  
Matthew Walsh  
Trombone  
Moe Sommers  
David Holmes  
Chad Kirby*  
Organs  
Joseph Siedentopf  
Organs  
Benjamin Thomas  
Robert Kechley  
Assistant Conductor  
Justin Cole

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**principal**

Harpischord  
Douglas Duroff  
Peter Henry  
Bob Klime  
Leslie Wilson  
Philip Roborgh  
John Storis  
Richard Wyckoff  
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Assistant Conductor  
Sarah Carol

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AECKNOWLEDGMENTS

The Most Reverend Alexander J. Brunett, Archbishop of Seattle  
The Very Reverend Michael G. Ryan, Pastor of St. James Catholic  
The Very Reverend Thomas E. Savage, Director of Liturgy and Music  
Joseph Adam, Cathedral Organist  
Clint Kraus, Assistant Cathedral Organist, Concert Manager  
Dorene Agnew, Secretary, Liturgy and Music Office  
Corinna Laughlin, Coordinator of Jubilee Year Activities,  
Assistant Sacristan  
Patrick Marin, Coordinator of Ushers  
Kay Kaiser  
Maria Laughlin  
Linda Carr

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Sacred Music: J. S. Bach, Beethoven, Brahms, Mozart, Chopin, 
Delaunay, Agnew, Stephens, and others.

Remarking his memory, he hath helped 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.

Amen.

Antiphon  
Holy Mary, 
full of grace, 
the Lord is with thee, 
Blessed art thou among women. 
Let us praise the Lord. 
Thanks be to God.
Baritone Glenn Gahr has performed a varied role as both a soloist and actor in venues ranging from Seattle to Sondemberg and to Mozart to Verdi. He has performed on stage with the Pacific Northwest Ballet, Tacoma Opera, Ktesias Opera, Theatre Factory St. Louis and others in such roles as Papageno (The Magic Flute), Ford (Falstaff), Cagliostro (Così fan tutte), Gouverneur (Pénélope), Frank Marmount (Street Scene), and Zaniga (Carmen). In September, he created the role of Arnold in a new opera in Prague. Gahr was also a singer for the Metropolitan Opera's regional opera finalist, a Bel Canto Foundation winner and a semi-finalist in both the Macallistair voice competition and the Iris Adamson Competition in Italy. An advocate for music of the 20th century, he has sung the world premieres of Corigliano's Of Ruga and Remembrance and McGar's St. Mark's Passion. Later this month, he will be singing in Seattle as Pro Musica in a program of French music as well.

Soprano Terri Richter came to the Northwest in 1995 from Tennessee, where she received her Master's degree from Middle Tennessee State University, and taught in the Memphis public school system. After her arrival in Seattle, she has sung in numerous young opera and concert artist. In October of 1997, she made her debut with Seattle Opera as Barbarina in The Marriage of Figaro, and returned this fall to sing the role of Poppaea in The Magic Flute. In January she will appear as Xena in Boris Godunov. She has been featured twice as a guest artist with the Seattle Symphony, most recently in a concert version of Don Giovanni. She made her debut with the Pacific Northwest Ballet, as a guest soloist in Romeo and Juliet. Last fall, Ms. Richter was one of twelve young singers to be chosen to appear in the Great Britain Artist Program. Great Britain Art Project has received critical acclaim and a scholarship for her portrayal of Despina in Così fan tutte. This year she returned to the program as a guest artist to repeat the role of Barbarina. Earlier this year, the Seattle Times named her as one of Seattle's "Rising Stars." Ms. Richter is equally at home singing concert repertoire. In March she was featured at Benaroya Hall in the Northwest Choral Festival of Seattle's L'Allegro, il Penseroso ed il Moderato, and again in April with OSSCS in Bach's St. Matthew Passion. She has also appeared with the Spokane Symphony, Bellevue Philharmonic, Northwest Philharmonic, and with the St. Louis Symphony in the Brandenburg Concertos. This month she performs Messiah with the Northwest Sinfonietta and the Bellevue Philharmonic. In the spring of 2000, she will be featured with the Pacific Northwest Seabird Festival, as well as with the Pacific Symphony Orchestra, as soloist with the Pacific Symphony Orchestra, and as soloist with concert works such as Messiah, Carmen, Barusa, the Mozart Requiem, and Bach's Magnificat. After receiving her Master's degree in music from the University of Washington in 2000, he plans to pursue a performance career.

Tenor Steven Wall has performed frequently with Opera Seattle since 1985, when he performed as a soloist in Bach's St. Matthew Passion. He has been featured in leading and supporting roles with the Seattle Opera, Washington Opera, and Tacoma Opera, and soloed with the symphonies of Seattle, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Seattle Opera. He is in demand as a recitalist and on Opera Seattle's new CD release of Handel's Messiah and will perform that work in concert with OSSCS later this month. In January, he will appear in a supporting role in a workshop performance of Boras Godunov at the Seattle Opera. Steven Wall rejoins OSSCS in June for a performance of Mendelssohn's great oratorio Elijah in Benaroya Hall.

PROGRAM NOTES

His contemporaries called Claudio Monteverdi "a prophet of music" and "the father of opera." Among other things, he was the first to write baroque music, the predominant form of the musical culture of the 17th century, and the composer of the first major opera. From a hymn and a cantata Mr. Gahr was involved in singing a variety of music, including opera, concerts, chamber music, and religious music. His work was characterized by the use of new musical forms and techniques, such as the solo sonata, the sonata da chiesa, and the cantata. Monteverdi was a leading figure in the development of the Baroque style, and his work had a significant influence on the development of music in the Baroque period.

1. Introduction: Domine ad adiuvandum

This short orchestral overture is a rewriting of the overture from Monteverdi's Orfeo. It should be played with a strong, dramatic style, and in a manner that reflects the dramatic and emotional nature of the opera. The overture should be performed with great expressiveness and with a sense of urgency, to reflect the intense dramatic Events. There is a need for a clean, precise performance with a strong sense of rhythm and a sense of the dramatic events. The overture should be performed with a strong, dramatic style, and in a manner that reflects the dramatic and emotional nature of the opera. The overture should be performed with great expressiveness and with a sense of urgency, to reflect the intense dramatic Events. There is a need for a clean, precise performance with a strong sense of rhythm and a sense of the dramatic events.

2. Psalm 109: Dixit Dominus

The first of the great psalm movements is filled with contrasts: some slow and some fast, some quiet and some loud. In this piece, the contrast between the slow and the fast is particularly striking. The slow movements are often accompanied by a string quartet, while the fast movements are accompanied by a full orchestra. The contrast is further highlighted by the use of different instrumental colors, with a prominent role for the violins in the fast movements and the cellos and basses in the slow movements.

3. Nigra sum (Song of Solomon Solo Motet)

In this love song, the agitated style of recitative and expressive gestures are characteristic of early 17th-century church music. Scored simply for solo tenor and accompaniment, this setting of a text from the Song of Solomon is intensely emotional.

4. Psalm 112: Laudate pueri

The Gregorian chant forms the basis of the setting, and the words are sung in the usual Gregorian chant style. The words are sung in the usual Gregorian chant style.

5. Pulchra es (Sacred Concerto)

This tender and intimate duet for two sopranos features richly ornamented repetitions by the second voice of the melody of the first voice in a manner typical of the "modern style," and anticipates the development of the aria.

6. Psalm 121: Laetatus sum

An eight-measure repeated bass figure serves as a counterpart to the Gregorian chant in this movement, which also contains a combination of violeto solos with the sopranos. A simple, restrained and dignified style is maintained.

7. Duo seraphim (Concerto)

In illustrating this text from Isaiah 6, Monteverdi begins by using a treble. A third vocal line is added as words Tesaunt... and the three soloists join in unison on a unison pitch. The writing almost excludes the limits of human vocal virtuosity, requiring at the same time some degree of agility and vocal agility, and the slowest allowed by breathing technique.

8. Psalm 126: Nisi Dominus

In this motet for tenor-duple choir, the Gregorian plainsong appears throughout in the tenor and soprano parts. Here, the Venetian contrapuntal technique modeled on the famous double-church choir works of Monteverdi's predecessors takes on astounding rhythmic difficulties. The key changes at the Gloria, and both choirs are used with a one-voice five-part setting of the text.

9. Audite coelestes (Concerto)

Another element of Venetian style, the echo effect, is prominent here. The first tenor begins singing in the new monodic ("speech-song") style. Then the echoing tenor that answers the enunciating coloraturas plays on the echo to produce a new meaning. For
ORCHESTRA SEATTLE ● SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
1999-2000 SEASON

Monteverdi Vespers
Sunday, December 5, 1999 7:30 PM
St. James Cathedral

Catherine Haight, soprano
Terri Richter, soprano
Stuart Lutzenhiser, tenor
Stephen Wall, tenor
Glen Guhr, baritone
Keith A. Harris, baritone
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

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Bobbie & Elise Carr

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Restrooms, including family restroom, baby-changing room, and wheelchair-accessible facilities, are located in the northeast vestibule.

INTERMISSION
Hymnus: Ave Maris Stella
Sonata sopra Sancta Maria ora pro nobis

M. Gail Crouch

Annette Crowley

Kyla De Ram

Mary Virginia Donbrzykowski

Robert Donovan

Todar Foy

Jeff Fried

Erica & Jennifer Fry

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