ITALIAN ADVENT CELEBRATION
SUNDAY, DECEMBER 1, 2002 – 8:00 PM
TOWN HALL

Catherine Haight, soprano
Kathryn Weld, mezzo-soprano
Stephen Wall, tenor

SEATTLE CHAMBER SINGERS
George Shangrow, conductor

ARCANGELO CORELLI (1653-1713)
Concerto Grosso in G minor (Per la notte di Natale), Op. 6 No. 8

Vivace – Grave
Allegro
Adagio – Allegro – Adagio
Vivace
Allegro
Pastorale: Largo

ANTONIO VIVALDI (1678-1741)
Gloria, RV 599

Gloria in excelsis Deo
Et in terra pax
Laudamus te
Gratias agimus tibi
Propter magnam gloriam
Dominus Deus
Domine filii unigeniti
Dominus Deus, Agnus Dei
Quot tollis
Quae sedes ad dexteram Patris
Quoniam tu solus sanctus
Cum sancto spiritu

Catherine Haight, soprano
Kathryn Weld, mezzo-soprano

— Intermission —

OTTORINO RESPIGHI (1879-1936)
Lauda per la Nativit di Signore, P. 166

Catherine Haight, soprano
Kathryn Weld, mezzo-soprano
Stephen Wall, tenor

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Use of cameras and recording equipment is permitted but not permitted in the concert hall.

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Mary
O car dolce mio figlio, da me se nato al poverello
Joseph e vecchialier, qui ch'te tuo ballo, qui s'adomata.
figliuol, giudice povero, ch't sei sentie a la tua natività
Strengendome tal pecto, non me curava de nulla poverate,
tanta suscitare tu se ma de à quell gaiuto eterno.
O figliuol tonerello!
O fonte de' alimento co' tanta povertà te se inchinato.
figliuol, 'n parròtico!
En tanta poverba te aggio nato
Toglie nostre mantelegg... Te se 'l Edio enfinito,
che per l'umanà gena se 'ncamata.
O Madre santa, non te fari scifi, vestiri de poverté...
Non ho du sia fiascato: te vo' lo fiascari con quisto mio pancello,
figliuolo poverello.
co l'Homauso il pate tuo biato.
...che stiamo in svela colla greggia tanta.
figliuolo ammanata, che non alita il feiano, sua carne pure.
Chorus (Angel)
Gloria, laude e onore ad te, Sire del cielo onnipotente.
Shepherds
Segui, po'chi ha' dettagli a nascere oggi si poveramente
da lume a tutta gente chi nell'omo sia de tal dono enratato.
To Mary:
Contenti d'andremo se un poco nole lo podessemo toccare.
E però te ne pregamo quando nole sian pastori,
siam pastori de poco affare.
Mary
Voglio ve consolare perché tostate lieti a vostre gregge,
che non è fatto legge acciò che ilserv sia recompensato.
Chorus
Laude, gloria e onore a te. Gloria a te, o Sire del cielo (onnipotente). Gloria! Gloria in excelsis Deo!
In terra pace a chi ha il bon volere.
Al mondo tanto reo tu se donato, nono per tro douviero,
ma sol per tuo piacer. Noi te laudiamo, Signore, glorificando la tua maestà.
Mary
Tenuta soo a Dio patre rendere onore e gloria in sempiterno, pensando ch'so mai à se du figliuolo, el quale è Dio eterno.
E tanti a t'è gaudio eterno, basciando e abbracciando sì caro figlio, bello sovvalenre giglio che a me è caro e à de stempesato. Io sento un gaudio nuovo, e tutta renovata se à ono ferver. Il Angel
Or ecco ch'è nato il Salvatore! Amen.

Arkangelo Corelli
Corelli was born on 27, 1715 in Rozzano, Italy, and died January 8, 1719 in Rome. His twelve concerti grossi were likely composed during the last two decades of his life and first performed at the composer's weekly concerts in Rome. Corelli began revising and preparing them for publication in 1718; the premiere is dated December 3, 1712.
They were published posthumously, in 1747. Each concerto is scored for a solo concerto of two violins and cello, or viola, with violins I and II.

Arcangelo Corelli was known in his day as an extraordinary violinist, but as the son of a wealthy landowner he was able to limit his compositional output to those types of works that interested him. Corelli's comparatively small body of work is largely restricted to three genres: the solo sonata, the trio sonata and the concerto grosso. He was the first composer to achieve widespread fame purely for instrumental music, never composing an opera (as far as we know) for the theatre.

Corelli's Op. 6 set of twelve concerti grossi are often considered pinnacle of the Italian concerto grosso style, synthesizing and refining what had come before and setting the stage for those who would follow. Handel used them as a model for his own famous Op. 6 set of concerti. Although Corelli assembled these works at the end of his life for publication, he had composed many of them much earlier, polishing and refining them through repeated performances.

Among the dozen works in his Op. 6, the first eight are in the sonata da chiesa (church sonata) style, while the last four follow the sonata da camera (chamber sonata) format. By far the most famous is No. 8, dubbed the "Christmas Concerto" because of its final movement, marked Pastorale. This term is derived from the Italian word pastorale, referring to the legends of the shepherds who gathered at the manger in Bethlehem.

Corelli's time had become an Italian tradition for rural shepherds to journey into a nearby town on Christmas Eve and play their pipes in front of native scenery. The music most associated with this tradition was a gentile, lifting siciliana in 12/8 meter. Corelli may have been the first composer to use this type of tune in a concerto work in order to depict the nativity scene, but he would certainly not be the last: both Handel (the "Pastoral Symphony" in Messiah) and Bach (the opening sinfonia of the second cantata in the Christmas Oratorio) adopted the technique.

Jeff Eldridge
Antonio Vivaldi
Gloria, RV 589
Vivaldi was born March 4, 1678 in Venice and died July 28, 1741 in Vienna. In addition to vocal soloists and choruses, his Gloria was scored for two trumpets, timpani and continuo.
Antonio Vivaldi's father was a professional violinist in the orchestra of the prestigious Basilica di San Marco in Venice, and Antonio proved to be a highly talented violinist himself. Indeed, his instrumental music marks one of the peaks in Italian violin composition. According to his own account, within a year of his ordination to the priesthood in 1703, Antonio Vivaldi no longer wished to celebrate mass, possibly due to physical ailments ("light-headedness"). In a letter to his brother, however, that Vivaldi called the "Red Priest" because of his hair color, he was feigning illness—he is said to have left the altar at times in order to write down a musical idea that had suddenly come to him. In the same year as his ordination, Vivaldi was appointed maestro di violino at the Ospedale della Pietà, one of the Venetian girls' "orphans." (This "hospital" was in fact a home for the illegitimate children of noblemen and their numerous mistresses, which is reputed to have housed as many as 4,000 girls; it was generously endowed by the girls' "anonymous" fathers; the young girls were well cared for, and musical training was a central part of the curriculum. Many of Vivaldi's hundreds of concerti were exercises that he would play with his talented students.) He was associated with the Printo violin as music director, until 1715, teaching violin, composing oratorios and concertos for weekly concerts, and establishing a shining reputation both at home and abroad. During the years in which he composed operas (1725-1750), the Venetian theaters staged no works of Vivaldi's than of any other composer, and he also traveled to Rome, Mantua, and elsewhere to supervise his operas' performances. About 1740 he took a position at the court of Emperor Charles VI in Vienna, where he died.

Vivaldi was a composer who was both unbelievably speedy (he is said to have completed the opera Tito Manlio in five days, and he prided himself on being able to write a concerto faster than a copyist could write it out) and incredibly prolific (approximately 500 concertos exist, as well as 23 sinfonias, 75 solo or trio sonatas, 49 operas, about 40 cantatas, some 50 motets, and many oratorios). Although he is known today for only a few instrumental works (chiefly the cycle of violin concertos known as the Four Seasons), Vivaldi's influence is clearly evident in the forms of later Baroque music, notably in the original compositions of Bach and his German contemporaries, and also in Bach's transcriptions for harpsichord and organ of Vivaldi's concertos. Indeed, Vivaldi was one of the most significant figures in the transition from late Baroque to early Classical style because of the economy of his writing for string orchestra, his theatrical conception of the role of the instrumental soloist; the conciseness of his themes, the grace and clarity of his forms, the driving energy of his rhythms, the continuity of the flow of his musical ideas, and his emphasis on the sonic contrasts and tensions between soloists and larger ensembles.

The Gloria, a joyful hymn of praise and worship, is part of the Roman Catholic Mass. Its opening phrases have their origins in the song, recorded in St. Luke's account of Christ's birth, that the angels sang to the shepherds. Between 1733 and 1750, Vivaldi kept the Ospedale dei baffi supplied with sacred music, and this setting of the Gloria, one of two which he composed in D major, is probably the most famous and best known. It is commonly employed throughout the world.
among the earliest of these works. It is divided into twelve relatively brief movements contrasting in mood, musical texture, and instrumental and vocal color, yet still coherent in overall musical structure.

Gloria in excelsis Deo

The first movement of Vivaldi's best-known sacred work opens with octaves leaped and repeated patterns of notes that establish the triumphant key of D major and set a mood of pomp, grandeur, and anticipation. Trumpet and oboe add regal color to the orchestral palette, and the declamatory entries of the chorus maintain rhythmic momentum.

Et in terra pax hominibus

The tonality changes to B minor in this meditative movement, which features a gently throbbing string accompaniment to the chorus coupled with poignant chromaticism.

Laudamus te

In this joyful G-major duet, a recurring instrumental refrain separately the vocal sections. At first the voices imitate each other and then they join to sing together in thirds.

Gloria in excelsis Deo

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Ottorino Respighi

Lauda per la Natività del Signore, P. 166

Respighi was born July 9, 1879, in Bologna, Italy, and died April 28, 1936, in Rome. His cantata Lauda per la Natività del Signore, a setting of a text by the 13th century Franciscan friar Jacopone da Todi, was composed in 1939. It was first performed on November 22 of that year in Siena, under the direction of the composer. In addition to three vocal soloists and chorus, the work is scored for two flutes (one doubling piccolo), oboe, English horn, 2 bassoons, triangle, and piano (four hands).

Lauda per la Natività del Signore, P. 166

The Angel

Shepherds, you who watch your flocks Around here as they graze, Lift up your eyes, behold me, angel from the eternal domain. I come to bring a message and tidings of great joy, for baby Jesus has been born, the Son of God, for your salvation sent.

In sign of this, the poor were baby, in lowly stable has been born, where between the ox and ass to lie he does not scorn. His Mother, simply clad, has laid him in the manger, of hay is all his coverer, so humbly came he down.

Lord, you have descended to earth from Heaven as the angel said, and our hearts do burn to find you in such a lowly cattle-shed! guide us to the place that we may see you clothed in mortal flesh.

Glory to God in the highest. And on earth peace to men of good will. We praise you, we bless you, we worship you, we glorify you. We give you thanks for your great glory. Lord, heavenly King, God the Father almighty. The only begotten Son, Lord Jesus Christ, Lord God, Lamb of God, Son of the Father. You take away the sin of the world: have mercy on us. You take away the sin of the world: receive our prayer. You are seated at the right hand of the Father: have mercy on us. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.
enhanced by attending Max Bruch's lectures in Berlin in 1908.

Respighi received his diploma in composition in 1901, and proceeded to build his reputation as a composer with a glutting variety of works, including his first opera (Re Enzy), songs, quintets, a piano concerto, sonatas, and the Suite in G Major for Strings and Organ, a musical tribute to Bach, which Respighi held in highest esteem. A superb arranger, he made brilliant orchestral transcriptions of works by Bach, Monteverdi, Tartini, Vitali, Vivallidi, and Rossini (his arrangement of pieces by Rossini, Le Boutique Fantasque, produced by Diaghilev's Ballets Russes in London in 1919, became one of his most popular works), and he also edited many early chamber works for modern publication and performance. His operas brought him recognition that by 1923 to an appointment as Professor of Composition at the Accademia di Santa Cecilia in Rome, where he was the director from 1924 until 1926.

It was his songs that first attracted to Respighi the 18-year-old Elsa Olveri-Sangiacomo, a gifted singer who was 15 years younger than Respighi and who herself became a composer of operas, choral and symphonic works, and songs. She became his pupil, and their relationship developed into a love affair that led in 1919 to marriage. Elsa thereafter gave up her own musical career and devoted herself completely to her husband's. Elsa told an interviewee:

"I have lived among music all my life. That is why Respighi always respected my judgment. I was always objective and added to him, "You know, I think there are eight bars too much here," and a few days later he would come back and say, 'You were right, Elsa.' We worked together this way all the time. Our marriage was a perfect union; we mutually respected our totally different personalities. We never tried to interfere with each other's tastes or wishes. This was the way we were made and we were destined to live together in total happiness."

Throughout the 1920s and early 1930s, a wide variety of brilliant works were among Respighi's pen: the Adagio with Variations for Cello and Orchestra; the Trittico botticelliano; and the masterful operas, La Flamma, La campagna sommessa, and La bella donzella nel bosco (Sleeping Beauty). His deep love of, and identification with, ancient Italian music brought to birth such works as the three delightful sets of Ancient Airs and Dances, transcribed from lute music, the Concerto in the Antique Style, and oj' ascell (The Bird). "The Italian genius," he wrote, "is for melody and clarity. Today there is a noticeable return to the less sophisticated music of the past—in harmony to the church modes and in form to the suites of dances." Respighi incorporated medieval melodies and modes into such compositions as his Concerto gregoriano, Vetrare di chiesa (Church Windows), and his Concerto in the Missilovian Mode for piano and orchestra. Through his global travels, during which he conducted his own music, accompanied singers, and sometimes even played in performances of his works, Respighi gained international acclaim.

He became the most celebrated Italian composer of his generation, his honors including election to the Academy of Italy in 1932.

In January of 1936, Respighi was diagnosed with erodecarditis levent viridans, a bacterial infection that was at that time incurable. Though the composer had a strong constitution and fought on for four months, the disease depleted his energy, distorted his hearing (the thought of deafness terrified him), and probably affected his work on his last opera, Lucrèce. It was completed after his death by his widow, Elsa, who survived the composer by 60 years and labored untiringly to promote his work until her own death in 1946 at the age of nearly 102. She published books; organized conferences, lectures, recordings and new publications of his music; and not only completed his unfinished compositions but also produced transcriptions. In 1969 she established Fondo Respighi in Venice to promote Italian music education.

The Lauda per la Natività del Signore (or Laud for the Nativity) is a beautiful pastoral work that depicts the nativity of Jesus as the shepherds might have seen it. Respighi employs several archaic forms and devices: madrigals ("Contente na andreume"), Monteverdi-like arioso ("Signor si del seclispi"), some plaintive, and even a touch of fuge in the "Glória" section. In addition to chorus, a small wind orchestra and piano, the work features three soloists: soprano ("The Angel"), mezzo-soprano ("Mary"), and tenor ("The Shepherd").

The Lauda is based on a text by Jacopone da Todi, a 13th-century Franciscan poet who was originally a successful practitioner of the law. In 1267 he married a deeply religious noblewoman who died for her too-holy life. He was influenced by the Jacopone's feeling of being a public performer against her wishes, his wife was killed when the stands in which she sat collapsed. Following this tragic event, the devastated composer and his belongings, joined the Franciscan order after a decade of penance, and became a writer of laudes (psalms), of which he composed some 200. The famous hymn Stabat Mater Dolorosa, which was inspired by the poem, was composed in 1573 for its first performance against the pope. He was released in 1573 and withdrew to a hermitage, devoting the last three years of his life to composing mystical poems, and dying on Christmas day in 1596.

Respighi dedicated his Lauda per la Natività del Signore to C. P. E. Bach and the husband of the Accademia Chigiana in Siena. The work received its premiere in the court's palace on St. Cecilia's Day, 1930, performed by the Piccolo Coro di Santa Cecilia under the direction of Elsa Respighi. The work was sung in its proper role again a month later, on December 26, the work was first performed in Rome.

Lorette Knowles

FLORENTINA

LIQUID

JOHN OLSEN

HERBERT BERGON

EDWARD RICHTER

DEIRDRE LAWRENCE

SCOTT JOHNSON

TENOR

ALTO

CATHARTIC

DOROTHY GARRICK

THEODORA LETZ

SOPRANO

MEZZO-SOPRANO

LYNN MORRIS

MARGARET RICHARDSON

WILMA KALBERGER

CATHY JOHNSON

WINONA "THE SHEPHERD"

KATHRYN WELD

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Lorette Knowles

Soprano CATHERINE HAIKST is well known to Seattle audiences for her performances of Baroque music. She is an acclaimed performer of the oratorio repertoire, including all of the major works of Handel and Bach, as well as music by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. For the past five years, Ms. Haight has been a guest soloist with the Pacific Northwest Ballet in their acclaimed production of Carmina Burana. She traveled with them to Australia to perform as part of the Melbourne Festival in 1995, and to the Kennedy Center for three performances in 1996. Her recent recordings include: Mendelssohn's "Lodgesong with Philharmonia Norway"; "Carmina Burana with the Seattle Choral Company"; and "Handel's Messiah with Orchestra Seattle and the Seattle Chamber Singers under the direction of George Shangrow.

Mezzo-soprano KATHRYN WELD has made a name for herself as a concert and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as: Guido Chigi Saracini, under the direction of Nicholas McGegan, Music at St. John's in New York's; the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra, with whom she was heard in a live NPR broadcast of Messiah. Ms. Weldon made her Carnegie Hall debut to critical acclaim in a performance of Bach's Mass in B minor, with Musica Sacra. She was previously a winner of Musica Sacra's Bach Vocal Competition. She has also made two solo appearances with the New York Philharmonic, with Charles Dutoit conducting De Falla's Three-Cornered Hat, and the other under Kurt Masur's baton in Peer Gnt. In Munich, Germany, she appeared as a soloist with the Bayerischen Rundfunkchor (Bavarian Radio Choral), the Consortium Musicum of Munich, and the Munich Chamber Orchestra, among others. In the Northwest, she has also appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others, including numerous performances with Orchestra Seattle and the Seattle Chamber Singers.

Tenor STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has also performed in the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSC recording of Handel's Messiah and performs that work once again later this month. He was also featured in a supporting role in Seattle Opera's performances of Verdi's Un ballo in maschera.
enhanced by attending Max Bruch's lectures in Berlin in 1908.

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It was his songs that first attracted to Respighi the 18-year-old Elsa Olivieri-Sangiacomo, a gifted singer who was 15 years younger than Respighi and who herself became a composer of operas, choral and symphonic works, and songs. She became his pupil, and their relationship developed into a love affair that led in 1919 to marriage. Elsa thereafter gave up her own musical career and devoted herself completely to her husband's. Elsa told an interviewer:

"I have lived among music all my life. That is why Respighi always respected my judgment. I was always objective and added to him, "You know, I think there are eight bars too much here," and a few days later he would come back and say, "You were right, Elsa." We worked together this way all the time. Our marriage was a perfect union; we mutually respected our totally different personalities. We never tried to interfere with each other's tastes or wishes. This was the way we were made and we were destined to live together in total happiness."

Throughout the 1920s and early 1930s, a wide variety of brilliant works came from Respighi's pen: the Adagio with Variations for Cello and Orchestra; the Trittico botticelliano; and the masterful operas, La Flamma, La campana sommessa, and La bella dorme nel bosco (Sleeping Beauty). His deep love for, and identification with, ancient Italian music brought to birth such works as the three delightful sets of Ancient Airs and Dances, transcribed from lute music, the Concerto in the Antique Style, and all 'uncle' (The Birds). "The Italian genius," he wrote, "is for melody and clarity. Today there is a noticeable return to the less sophisticated music of the past—in harmony to the church modes and in form to the suites of dances." Respighi incorporated medieval melodies and modes into such compositions as his Concerto gregoriano, Vetrare di chiesa (Church Windows), and his Concerto in the Missolian Mode for piano and orchestra. Through his global travels, during which he conducted his own music, accompanied singers, and sometimes even played in performances of his works, Respighi gained international acclaim. He became the most celebrated Italian composer of his generation, his honors including election to the Academy of Italy in 1932.

In January of 1936, Respighi was diagnosed with endocarditis ventra virilis, a bacterial infection that was at that time incurable. Though the composer had a strong constitution and fought on for four months, the disease depleted his energy, distorted his hearing (the thought of deafness terrified him), and probably affected his work on his last opera, L'orcor. It was completed after his death by his widow, Elsa, who survived the composer by 60 years and labored untiringly to promote his work until her own death in 1956 at the age of nearly 102. She published books; organized conferences, recordings, and new editions of his music; and not only completed his unfinished compositions but also produced transcriptions. In 1969 she established Fondo Respighi in Venice to promote Italian music education.

The Lauda per la Natività del Signore (or Laud for the Nativity) is a beautiful pastoral work that depicts the nativity of Jesus as the shepherds might have seen it. Respighi employs several archaic forms and devices: madrigals ("Contente no andremo"), Monteverdi-like arioso ("Segno tu sei desescele"), some plainchant, and even a touch of fugue in the "Gloria" section. In addition to chorus, a small wind orchestra and piano, the work features three soloists: soprano (The Angel), mezzo-soprano (Mary), and tenor (The Shepherd).

The Lauda is based on a text by Jacopone da Todi, a 13th-century Franciscan poet who was originally a successful practitioner of the law. In 1267 he married a deeply religious noblewoman who did penance for her too-libidinous thoughts when Jacopone insisted that she attend a public tournament against her wishes, his wife was killed when the stands in which she sat collapsed. Following this tragic event, the devastated Jacopone abandoned his profession and his belongings, joined the Franciscan order after a decade of penance, and became a writer of lauda (psalms), of which he composed some 200. The famous hymn Stabat Mater Dolorosa, which Jacopone composed in 1288 for the same madness against the pope. He was released in 1303 and withdrew to a hermitage, devoting the last three years of his life to composing mystical poems, and dying on Christmas day in 1306.

Respighi dedicated his Lauda per la Natività del Signore to Count Francesco Giorgi, a member of the Accademia Chigiana in Siena. The work received its premiere in the count's palace on St. Cecilia's Day, 1930, performed by the Piccolo Coro di Santa Cecilia under the direction of Elsa Respighi. Elsa Respighi sang the main role of the angel. A month later, on December 26, the work was first performed in Rome.
among the earliest of these works. It is divided into twelve relative movements contrasting in mood, musical texture, and instrumental and vocal color, yet still cohesive in overall musical structure.

Gloria in excelsis Deo
The first movement of Vivaldi’s best-known sacred work opens with octave leaps and repeated patterns of notes that establish the triumphant key of D major and set a mood of pomp, grandeur, and anticipation. Trumpet and oboe add regal color to the orchestral palette, and the declarative entries of the chorus maintain rhythmic momentum.

Et in terra pacem hominibus
The tonality changes to B minor in this meditative movement, which features a gently throbbing string accompaniment to the chorus coupled with poignant chromaticism.

Laudentamus te
In this joyful G-major duet, a recurring instrumental refrain separates the vocal sections. At first the voices imitate each other and then they join to sing together in thirds.

Gratias agimus tibi
In this six-measure choral section in E minor, the chorus repeats its solemn thanks to God.

Propter magnam gloriam
God’s great glory is praised fugally by the chorus in the key of E minor established by the previous movement.

Domine Deus
A long, lilting soprano solo in C major and 12/8 time interweaving with an equally lovely instrumental countermelody, played by oboe or violin, together depict God not only as the Almighty King of Heaven but also as a tender and loving Father.

Domine Filii unigeniti
This choral movement, in triple meter and F major, features dotted rhythms and the textural contrast of pairs of vocal parts alternating with four-part harmony.

Domine Deus, Agnus Dei
In this D-minor movement, the alto soloist’s descending lines, accompanied by continuo, stand in contrast with the choral petitions of the choir and orchestra for mercy.

Qui tollis peccata mundi
In this binary A-minor chorus, Vivaldi sets a somber mood through the use of chromaticism and of ever-shorter phrases in triple meter that build rhythmic urgency as the chorus implores the one who takes away the sins of the world to hear its prayer.

Qui sedes ad dexteram
Despite its lively 3/8 meter, this B-minor movement maintains the same grave mood as the preceding two penitential movements as stings and continuo accompany the alto soloist.

Quoniam tu solus Sanctus
The D-major thematic material of the first movement, including its opening oscillating octaves, returns in this section to balance the formal structure of the entire work.

Cum Sancto Spiritu
With this well-crafted D-major double fugue (a fugue based on two independent themes), the chorus concludes the work on a suitably celebratory note. The music of this movement, which appears with slight modifications in Vivaldi’s Stabat Mater (RV 588), is an adaptation of a fugue from a 1708 Gloria written by the obscure Italian opera composer Giovanni Maria Ruggieri, a fugue which may have remained unknown had Vivaldi not borrowed it.

Otorino Respighi
Lauda per la Natività del Signore, P. 166
Respighi was born July 9, 1879, in Bologna, Italy, and died April 28, 1936, in Rome. His cantata Lauda per la Natività del Signore, a setting of a text by the 13th-century Franciscan friar Jacopone da Todi, was composed in 1930; it was first performed on November 22 of that year in Sienna, under the direction of the composer. In addition to three vocal soloists and chorus, the work is scored for 2 flutes (one doubling piccolo), oboe, English horn, 2 bassoons, triangle, and piano (4 hands).

Ottorino Respighi’s music has been described as “new old music”: he brought to the form, techniques, and melodic lines of early Italian music his special gift for evoking poetic images, and his ability to, in his words, “reproduce by means of tone an impression of nature.” He was uniquely successful in clothing the best of the Italian musical past in the luminous harmonies and orchestral colors of the present. He desired above all to compose music that would speak to his compatriots about all aspects of their beloved country in a musical language that was beautiful and easy for ordinary people to accept and enjoy. He is probably best known for his highly descriptive symphonic poems, The Fountains of Rome, The Pines of Rome and Roman Festivals, which are well-illustrated examples of his style, embody his musical ideals, and bring the spirit and history of the city of Rome powerfully and vividly to life.

Respighi was a reserved and musically talented youth who began studying the violin at the age of eight and composition at thirteen. By the age of twenty, he was also an excellent viola player and pianist. In 1900 Respighi composed his first major work, the Symphonic Variations, written for his final examinations at his father’s Liceo Musicale in Bologna. At this time, he was playing in the orchestra of the Teatro Comunale, Bologna, and his ability as both a violinist and a violist was so outstanding that he was offered an engagement with the Imperial Theatre in St. Petersburg as a violinist; he played later at the Bolshoi Theatre in Moscow as well. Respighi soon became fluent in Russian, as he did later in many other languages, and spent some five months studying composition and orchestration with the famous Russian composer, Rimsky-Korsakov, who rapidly recognized the young Italian’s gifts and taught him mostly by offering him suggestions as needed. The young composer’s musical education was also

Lauda per la Natività del Signore, P. 166
The Angel
Pastor, voce che vegliate
sovra la Greggia in questa regione;
vi port’occhi levati non il pensiero
ch’io son’Agon de l’eterna magione.
Ambasciata ve fone
ed alla vostra gaudia fine,
ch’è nato Gesù
figliuol di Dio, per voie salvare mandato.
Chorus (Angels)
E de ciò ve dò in segno
che ‘n vi’ stalla è nato el poverello,
e non se fa desegno
giacere in mezzo al buio e l’asenello.
La mamma in vi’ parcellu
l’ha rinchiuro sotto el mangiatoio,
de fieno è ’l corvoieto,
ed è desceso cosi humilizzato.
The Shepherd
Segnor, tu sei descenso
de cielo in terra sicco l’Agon parla,
e haline el cuore acuso
retrattive in cosi vile stalla;
lasciava manu
che te vedino vestito in carne humana.
The Shepherds at the Manger
Ecco quilla stallecita,
vendemme lo fantino povero stare.
La Vergin benedicente
non ha pescaglie né fascia per fasciare.
Joseph non la por’trar
ch’è desumero per la gran vecchiezza.
A povertà s’avvezza,
quel ch’è Signor senza niun per trovato.

LAUDA PER LA NATIVITÀ DEL SIGNORE, P. 166
The Angel
Pastor, voice that watcheth
over the flock in this region;
your eyes lifted not thought
I am the Angel of eternal magnificence.
Angel’s mission
and joy to your ceremony,
that he was born Jesus
son of God, for your salvation sent.

In sign of this, the poor baby, in
in lowly stable has been born,
where between the ox and ass
to lie he does not.scorn.
His Mother, simply clad,
had laid him in the manger,
of hay is all his覆盖,
so humbly came he down.

Lord, you have descended
to earth from Heaven as the angel said,
and our hearts do bow to find you
in such a lowly cattle-shed;
guide us to the place
that we may see you clothed in mortal flesh.

Lo, here is the stable,
and here we see the poor baby lying.
The blessed Virgin
has neither food nor clothes in which to swaddle him,
Joseph cannot help her
for he is old and faint.
He accustoms himself to poverty,
he who, though Lord, seemingly has nought.

Glorifying to God in the highest.
And on earth peace to men of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give you thanks
for your great glory.
Lord God, heavenly King,
the Father Almighty.
The only begotten Son,
Jesus Christ, Lord God,
Lamb of God, Son of the Father,
you take away the sin of the world:
have mercy on us.
You take away the sin of the world:
receive our prayer.
You are seated at the right hand of the Father:
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ, with the Holy Spirit,
in the glory of God the Father. Amen.
O sweet and darling baby, born of me to such poverty! Joseph the old man, who is your guardian, has fallen asleep. Little God, you are in my arms, poverty means nothing, such sweetness as you bring fills me with eternal joy.

I tender little soul!

O Fountain of all bounty, with such humbleness you have stopped.

Little son, I gave you birth!

In such poverty! I see you born!

Take our cheeks for covering!

You are the infinite God

For who the human race now flesh becomes.

O Madre santa... don't be offended by our ragged garments...

As I have no swaddling clothes

I will wrap you in my shift,

For little son,

The promise of your holy Father.

...worn by so much work with flocks in fields.

Wrap the baby round, that his unainted flesh smell not of haying.

Glory, praise and honor be to you,

Omnipotent Lord of Heaven.

Lord, you have deigned

to be born today in such poverty!

Give light to all man

that none may be ungrateful for such a gift.

In joy would we depart,

Could we but touch him for a moment.

And this we beg of you,

We who re but shepherds.

Shepherds, men of humble calling.

Comfort would I give you

that you may return to your flocks in joy,

for it is not your perfection I feel at your birth!

Glory, praise and honor be to you,

glory to you, O (omnipotent) Lord of Heaven! Glory!

Glory to God in his highest

and peace on earth to men of goodwill.

To a guilty world you have pledged yourself,

not out of duty,

but because such was your pleasure.

We praise you, Lord,

and glorify your majesty.

To God the Father I am bound

to give honor and glory for ever,

for that I am the mother

of his son who is the eternal God.

Such is the joy of my heart,

as I kiss and cradle so dear a child,

more beautiful than any tily,

that my heart swells within me.

I feel a new delight, and seemingly reborn, I thrill with fervor!

Hail the birth of the Savior now! Amen.

O car dolce mio figlio, da me se' nato al povertellol Joseph e' vecchietto, qui ch'è tuo ballo, qui s'è adomesticato. Figliuol, gaudo povertoso, ch'è sentìnte a la tua natività! Strengendome' ta pecto, non me curava de nulla poverzetta, tanta sussidate tu si me daile de quial gualto eterno, o figliuol tenennerol! O de' food alimento co' ta povertà ta se' incanhato.

Figliuol, ho partorito!

En tanta povertà telling nato!

Togli nostre manteggole!

Tu se' l'Edio infinito,

che per l'uman'a gente s'è incarnato.

O Madre santa... non te fara' schifo, veste di povertà...

Non ho dau sicciato: te vo' lo fasciare con quial mio pancello, o figliuolo povertoso, o co' l'ha promesso il pate tuo biato.

...che sta mo in selve colle gloria gretta.

Togliu il ammanetta, ch' no alita el fiuo, sua cara pupa. Amen.

Chorus (Angels)

Gloria, laude e onore lae te, Sire del cielo onnipotence.

Shepherds

Seguio, po' ch'ai degnato di nascer oggi al poverta' da'lume a tutta gente ch'null'omo sia de tal dono ingrato.

To Mary: Contenti n'andremo se un poco lo posessiamo toccare. E però te ne pregamo questo smai siam pastori, siam pastori de poco affaire.

Mary

Veogio ve consolare perche torniate lieti a vostre gregge, che Dio ve sollevi e acciò che il serva sia recompartato.

Chorus

Laude, gloria e onore a te.

Gloria a te, o Sire del cielo (omnipotence.)

Gloria in excelsis Deo

e in pace a chi a ha el buon volere.

Al mondo tanto reo tu se' donato, nono per toa dovere ma sol per tuo piacere.

Noi te laudiamo, Signore, glorificando la tua maestade.

Mary

Tenusta so' a Dio patre rendere onore e gloria in sempiterno, pensando ch'io son mate del suo figliuol, el quale è Dio eterno. E 'ntanto è li gualto eterno, basciando ed abbracciando si caro figliuol, bello soro'ne' figliuol che a me el cuore è di se' de stespetto, li sento un gualto nuovo, e tutta renovata in se' en fervore.

The Angel

Or ecco ch'è nato il Salvatore! Amen.
ITALIAN ADVENT CELEBRATION

SUNDAY, DECEMBER 1, 2002 – 8:00 PM
TOWN HALL

Catherine Haight, soprano
Kathryn Weld, mezzo-soprano
Stephen Wall, tenor
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

ARKANGELO CORELLI (1653-1713)
Concerto Grosso in G minor (Per la notte di Natale), Op. 6 No. 8
Vivace – Grave
Allegro
Adagio – Allegro – Adagio
Vivace
Allegro
Pastorale: Largo

ANTONIO VIVALDI (1678-1741)
Gloria, RV 589
Gloria in excelsis Deo
Et in terra pax
Laudamus te
Gratias agimus tibi
Propter magnam gloriam
Domine Deus
Domine fill unigenite
Domine Deus, Agnus Dei
Qui tollis
Qui sedes ad dexteram Patris
Quoniam tu solus sanctus
Cum sancto spiritu

Catherine Haight, soprano
Kathryn Weld, mezzo-soprano

— Intermission —

OTTORINO RESPIGHI (1879-1936)
Lauda per la Nativitá del Signore, P. 166
Catherine Haight, soprano
Kathryn Weld, mezzo-soprano
Stephen Wall, tenor

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is permitted but not permitted in the concert hall.