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MONTEVERDI TERNS 1928-1929

MONTEVERDI TERNS 1927-1928

MONTEVERDI TERNS 1926-1927

MONTEVERDI TERNS 1925-1926

MONTEVERDI TERNS 1924-1925
Sapphire Chamber Consort, the Zuchovicki Consort of Viols (Houston), Bach Society of Minnesota, and the Devised Septet. Carrie recently received a master's degree in performance from the University of Minnesota, studying with tenor John De Haan and working closely with Margo Garrett. This season, Carrie will be heard in Houston, Chicago, Seattle, Minneapolis, and beyond, singing works by composers ranging from William Byrd to Giacomo Carissimi to Dimitri Shuvaplov, whose new work for chamber ensemble, male choir, and orchestra, will premier this spring in collaboration with Sapphire Chamber Consort.

STEPHEN RUMP has established himself as a leading tenor in opera, concert, and oratorio. This season he sang Rodolfo in La Bohème with Tacoma Opera, Don Jose in Carmen with Skagit Valley Opera, Das Lied von der Erde with Northwest Mahler Festival, and Mozart’s Requiem with both Walla Walla Symphony and Northwest Sinfonietta. Recent credits include Tamino in The Magic Flute with both Skagit Valley Opera and the University of Washington, Beethoven’s Ninth Symphony with the Seattle Symphony Orchestra, Alexander Pavlovich Borodin’s Choral Mass in B Minor with the Lake Chelan Bach Festival, Aeneas in Dido and Aeneas at Whitman College, Beethoven’s Mass in C with both Orchestra Seattle and the Kirkland Choral Society, and the Evangelist in Bach’s St. John Passion with Seattle Choral Company. Past performances have included Messiah with Tacoma Symphony, an evening of Puccini and Mozart duets with the Federal Way Symphony, and L’Incoronazione di Poppea with Seattle’s Early Music Guild.

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 soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Puyallup, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSOCC recording of Handel’s Messiah and sang the role of Joe in Seattle Opera’s heralded production of La Fanciulla del West.

This Year, Give the Gift of Music

Purchase any number of tickets to the concerts in the remainder of our season. We will place them in a beautiful Gift Card and mail them to you or to the recipient of your gift, with an accompanying note.

We have included a list of our remaining concerts (if you wish to allow the recipient to choose the concert(s) they’d like to attend. Please see the example in the foyer.

DUSTIN KASPAR is happy to be returning to the Seattle Chamber Singers, having started his Seattle performing career singing in the chorus from ‘02 – ‘04. Since then, he has been heard in the chorus and as a soloist with The Exoteries, Seattle Bach Choir, Cascadian Chorale, and East Shore Unitarian Church Choir. Dustin is currently a regular chorister with Seattle Opera and will be starting his second year with Northwest Opera In Schools, Etc. (NOISE) performing a series of comical scenes from Donizetti’s Daughter Of The Regiment in elementary schools around the Puget Sound.

A native of Washington, baritone BRIAN BOX received his Master’s degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSOCC, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Choirs, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler’s Songs of a Wayfarer to Mr. Nureyev’s dance. He has collaborated with OSOCC in such works as Bach’s St. Matthew Passion, St. John Passion, and Christmas Oratorio, and prepared world premieres of Huntley Beyer’s St. Mark Passion and The Mass Of Life and Death, and is featured on the OSOCC recording of Handel’s Messiah. The regional winner of San Francisco Opera’s 1987 National Music Program, he made his operatic and Chamber Hall Debut as the Corporal in Donizetti’s Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams’ The Pied Piper of Hamelin. He has also performed extensively with Seattle’s education program and Northwest Opera in the Schools.
example, the first tenor sings gaudio ("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 147:14-16: Louda Jerusalem: In setting this psalm (one of the Christmastide), Monteverdi places the plainsong melody in the tenor part. Two alternating 3-part choirs (soprano, alto, and bass) join in a lilting dance.

11. Hymn: Ave maris stella: The plainsong hymn as a type of song cantata. Some of the hymn's seven verses are chorali, and others are set for soloists. The movement begins and ends with settings for eight-part double choir. Five-part, variously colored, music, thematically connected, with instrumental interludes (ritornelli) appear after each verses of 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 an architectural parallel to the introductory exordium. Above this dance, Monteverdi adds the chant "Holy Mary, pray for us" as a litany that is repeated eleven times in every-changing rhythms by unison 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 in a single choral cantata the "Magnificat" and "Nunc Dimittis" 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, the accomplishments of the soprano's ethereal range. The seven-choir and all 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 of his time, and a prophet of musical forms yet to come. composer lavishes upon us in this work.

— Loreto Knowles

At first hearing, the sound of Monteverdi's sacred music overshadows the listener with its sensual beauty. It seems to be of some kind of kettledrum timbre, 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 this and that. The leaves are green and luscious. The guitars sing happily, with light from the invisible sun. Brilliantly hued flowers, scarlet and purple, gleam like jewels in the lower twilight, and spangled snails slither silently. 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 leaves or the structure of the leaves. Much of the text is full of fascinating mythic threads. The individual pieces are highly varied in style, form, and musical techniques, and we find in Monteverdi's music innovations prepared the way for later developments in Western music.

The liturgical form of the 1610 Vespers serves to support a myth drama expressed through the structure of the work and by exotic 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 Concerto, "Paludex."

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 support. The love of God and human love are combined in Carminus, heaven and earth, 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 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 very early (2nd century?) association of Christ with the Greek god of love. 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 bridegroom is the bride's choice for the beloved in the one, Mary. Her arrival is heralded in the fourth concerto, "Audel coelestis: "Tell me who is she who rises bright as the dawn?" A5" With the words of this carol, the "loved one" is here. The love play is over, the beloved has arrived. The bridgegroom 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 mother goddess of the ancient Near East was known by many names, one of them being "Astar." From her name the word "star" derives. The Great Mother Goddess was associated with the night, and with the stars. She was given birth to all beings, life as plentiful as the points of light in the night sky. She symbols, the crown of stars and the crescent moon, and her title, "Queen of Heaven," became associated to her. Throughout the history of Christian piety Mary has carried the ambivalence of the Great Mother's story. She has 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 dance-like instrumental interludes between them, strengthen the dramatic. 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."

SEATTLE CHAMBER SINGERS

Soprano
Erika Chang
Kyla DeRemer
Cynthia Drew
Kaye Koford
Jill Krahnko
Peggy Kurtz
Nancy Shasten

Mezzo Soprano
Annie Chmiel
Melissa Chmiel
Kathleen DeRemer
Clara Drew
Kaye Koford
Jill Krahnko

Tenor
Timothy Riche
David Chmiel
Kathleen DeRemer
Leah Drew
Kaye Koford
Jill Krahnko

Bass
Benjamin Chmiel
Mark Chmiel
Kathleen DeRemer
Leah Drew
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Our Sолos! Soprano CATHARINE HAYTH is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past sixteen years. In June of 2003 she was privileged to be soloist on tour along with Pacific Northwest Ballet, and Vincent Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Hayth has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's Carmina Burana for ten years. Her performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received glowing reviews. Ms. Hayth is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, she will perform the soprano solo in The Seasons by Haydn later this year. She has made three recordings with OSSCS and conductor George Shaugnessy. Ms. Hayth is a member of the voice faculty at Seattle Pacific University.

Minneapolis-based soprano CARRIE HENNEMAN SHAW is one of the country's emerging talents in contemporary and Baroque repertoire, collaborating with numerous vocal and instrumental groups, such as Old Indiana (Chicago), Orpheus East, Symphony Ensemble, Consorti Carissimi, and

Remembering his mercy, he has 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.
As it was in the beginning is now and ever shall be world without end.
Amen.
Sanctus
Sancta Maria gratia plena Domini terem
bene decentia immovebitur.
Benedicamus Dominum. Deo gratus.

Violin
Suzanne Carpenter
Laure Daughtrey
Sue Herring
Fritz Reiner
Mark Lotz
Gregor Nitsche
Stephan Provence
Nicole Young
Principal
Bass
Kevin McCarthy
Steve Messick*
Recorder
Kiki Hood*
Peter Henry
Oboe
John Dimond*
Alicia Hall

Orchestra Seattle

Violin
Suzann Carpenter
Lauren Daughtrey
Sue Herring
Fritz Reiner
Mark Lotz
Gregor Nitsche
Stephan Provence
Nicole Young
Principal

** concerntmaster

Bass
Kevin McCarthy
Steve Messick*
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example, the first tenor sings gaudioso ("joyful"), 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 147:22a: Laudate Jerusalem

In setting this final psalm (one for Christmastide), Monteverdi places the plainsong melody in the tenor part. Two alternating 3-
part choirs (soprano, alto, and bass) join in a lilting dance.

11. Hymn: Ave maris stella

Monteverdi sets to music a plainsong hymn as a type of song mass. Some of the hymn’s seven verses are choral, and others are set for soloists. The movement begins and ends with settings for eight-part double choir. Five-part, variety-colored, music, chromatically contoured, and like instrumental interludes (ristornelli) 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 exordium. 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 unison voices.

13. Magnificat

The closing movement of the Vespers is an elaborate setting of Mary's own canticle. The Magnificat’s plainsong melody repeated in each of the canticle’s twelve verses, thus uniting in a single choral cantata the "litanies" and "antiphons" of the 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, accompanying the principal theme of the soprano’s ethereal cantilena. The seven-chorus 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 of his time, and a prophet of musical expression closely to share with you our delight in the glittering musical treasures that the composer lavishes upon us in this work.

--- Loreto Knowles

At first hearing, the sound of Monteverdi’s sacred music overwhelms the listener with its sensual beauty. It seems to be like some kind of gourmet treat, which is indeed 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 branches, golden leaves, and flowers, which is a delight for the senses.

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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 support. The union of God and human in marriage (or spirit and flesh, was dramatized in poetry, liturgy, and song as a sacred wedding, or lovers’ court. The medieval court, "My Dancing Day," reveals this tradition. In that court Cordesia: "Tomorrow I shall be dancing day, I would my true love did so chance to see. To the legend of the 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 of Christ with the Greek god of wine, Pan. The link is in the dance, and the dance is a popular form of love. In the Middle Ages, dancing was seen as a means of communicating the language of love. The love of God is the love of God the Beloved, who is the God of love, who is the God of dance, who is the God of music, who is the God of beauty.

The love play is over, the beloved has arrived. The bridegroom then addresses her hymn, "Ave maris stella."

The title given Mary, "O Star," has roots more ancient 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 "Ashtarte." From her name the word *star* derives. The Great Mother Goddess was associated with the night, and the stars. She was given birth to all beings, light as a point of light in the night sky. She is the symbol, the star of the morning and the moon, and her title, "She of Heaven," became ascribed to her. Through the history of Christianity piety Mary has carried the ambivalence of the Great Mother’s story. She has been assimilated into a patriarchal religion, or is she about to "take back the night"? Monteverdi’s Vespers, like many of the great cantatas, 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 dance-like instrumental interludes between them, strengthen the drama 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 still find themselves thinking, "Well, it’s pretty, but there sure is a lot of green." There is more to listen to this in music than the colors of the skies of the structure of the music. If we try to see this work as a full of fascinating mythic threads. The individual pieces are highly varied in style, form, and musical techniques, and we find in these musical innovations prepared the way for later developments in Western music.

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His contemporaries called Claudio Monteverdi a "prophet of music." One of the most powerful figures in the history of Western classical music, Monteverdi is best known for his style periods. He was a master of the older polyphonic style of composition of the Renaissance. In addition, he was significant as a progenitor of the new musical style characterized of the early Baroque period: the so-called "seconda pratica" that featured single-line melodies with chordal accompaniment, and that lent itself to word-painting, emotion, and the depiction of personal feelings. He was an important pioneer in the development of the new musical form, opera, which developed from the combining of music and rhetoric. Using his outstanding gifts for bringing human personality and emotion to the stage, Monteverdi is generally considered the first "true opera," La Faveola d'Orfeo, in 1607.

As a youth, Monteverdi studied with the Director of Music at Cremona Cathedral. He had composed a book of madrigals by the time he was 17, and had published several books of motets 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 composed the Orfeo, a court singer, who bore him three children, and was appointed by the Mantuan's Director of Music, writing madrigals, ballet music, and theater music. By his mid-40s, he was the most celebrated composer in Italy. He succeeded Giovanni Gabrieli as Music Director at St. Mark's, Venice, in 1613, and remained there for the rest of his life. It has been said that "sacred music has never danced" the way it does in Monteverdi's spectacular Vespro della Messa Virgin. Though published in 1610 (and forgotten until a 1955 revival), the time and place of the first performance of the work remain unknown. Some scholars think that the Vesper was first performed on Christmas Eve at St. Mark's in Venice. Other aspects of the piece also remain shrouded in scholarly debate. Perhaps it was originally intended as part of a job application -- an advertisement of Monteverdi's varied abilities as a composer -- which featured written in the "modern style" that 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 connected by chance with the liturgy of the vespers.

An extraordinary compilation of music of different styles, vocal and instrumental sonatas, and other works of virtually every kind of church music known in Monteverdi's day appear in this work), the Vespers certainly offers a dramatic and colorful exploitation of the teatrical effects that contrasted groups of performers could produce in the great basilica of St. Mark. The musical forces required to perform the Vespers were widely extravagant for the time and provide a sumptuous feast for the ears. Only a musical genius such as Monetverdi could have woven such diverse elements into what has been called a "true universal unity, a supreme summation of the musical creation of the time, mach as Bach's Mass in B minor and St Matthew Passion represent the culmination of the late Baroque." Vespers, the church's original liturgy of evening prayers, offers, with the Mass, great opportunities for creative musical enhancement. The structure of this liturgy is based on a fixed set of elements: five psalms, a reading (Gospel or Epistle), a homily, and a canticle.

Mary's song of praise, the Magnificat, prayers, and a concluding verse often followed by a "Marian antiphon," a setting of one of four special poetic texts honoring the Virgin Mary. The psalms are preceded and followed by "antiphons," whose texts are usually related to the themes of a particular church season. These antiphons serve as chants, settings, a hymn, and the Magnificat to which the composer adds an introduction, a litany, and four interpolated liturgical verses that allude to the Song of Solomon, and display direct relationships to festivals of the Virgin Mary.

1. Introduction: Domine ad adiuvandum This short orchestral toccata is a reworking of the overture from Monteverdi's opera, Orfeo. Against the solid D major chords of the six-part choir, the instruments sound a brilliant fanfare.

2. Psalm 109: Dixit Dominus

The first of the great psalm movements is filled with contrasts: soprano and tenor solos, clanging by the six-part chorus on a single chording, high rhythmic contrapuntal sections, and orchestral interludes. The Gregorian chant to which this psalm is traditionally sung appears as an introduction.

3. Nigra sum (Song of Solomon Solo Motet)

In this love song, the sagdtd style of translation characteristic of early opera appears for the first time in 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 again forms the basis for the setting, and links the choral and solo sections. An upward-moving scale sung by the choir provides a constant counterpoint to the text and orant ("lilting") illustrates the text. The Gloria Patris is a simple setting of the chant for solo tenor.

5. Pulchra es (Sacred Concerto)

This tender passage for two sopranos features richly ornamented repetitions by the second voice of the melody sung by the first. It is written in the "modern style," anticipates the development of the aria. It is written in the "modern style," and anticipates the development of the aria.

6. Psalm 121: Laetatus sum

An eight-voice reduced bass figure serves as a counterpart to the Gregorian chant in this movement, which also contrasts groups of virtuosos solos with the six-part choir.

7. Duo sceraphim (Concerto)

In illustrating this text from Isaiah 6, Monteverdi begins by using two tenors. A third vocalist is added at the words Tres sunt... ("There are three"). At the words Esto et hae tres... ("and these three"), the three soloists sing the three notes of a chord, and at the words in his style, which is modeled on the famous double church works of Monteverdi's predecessor, are taken on astonishing rhythmic difficulties. The key changes at the Gloria, and both choirs are combined in a simple five-part setting of the text.

9. Auditorium (Concerto)

As a result of Vespers 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 callout phrase is placed on the echo word to produce a new meaning. For Sapphire Chamber Consort, the Zucholitz with Viol, Bach Society of Minnesota, and the Devised Seat. Carley recently received a master's degree in performance from the University of Minnesota, studying with tenor John De Haan and working closely with Mark Garrett. This season, Carley will be heard in Houston, Chicago, Seattle, Minneapolis, and beyond, singing works by composers ranging from William Byrd to Giacomo Carissimi to Dimitri Shuvavlov, whose new work for chamber ensemble, male choir, and orchestra will be premiered this spring in collaboration with Sapphire Chamber Consort.

STEPHEN RUMP has established himself as a leading tenor in opera, concert, and oratorio. This season he sang Rodolfo in La Bohême with Tacoma Opera, Don Jose in Carmen with Skagit Valley Opera, Das Lied von der Erde with Northwest Mahler Festival, and Mozart's Requiem with both Walla Walla Symphony and Northwest Sinfonietta. Recent credits include Tamino in The Magic Flute with both Skagit Valley Opera and the University of Washington, Beethoven's Ninth Symphony with the Seattle Philharmonic Orchestra, Bach's Mass in B Minor with the Lake Chelan Bach Festival, Aeneas in Dido and Aeneas at Whitten College, Beethoven's Mass in C with both Orchestra Seattle and the Kirkland Choral Society, and the Evangelist in Bach's St. John Passion with Seattle Choral Company. Past performances have included Messiah with Tacoma Symphony, an evening of Puccini and Mozart duets with the Federal Way Symphony, and L'Incoronazione di Poppea with Seattle's Early Music Guild.

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 soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pasco, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSC recordings of Handel's Messiah and sang the role of Joe in Seattle Opera's heralded production of La Fanciulla del West.

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DUSTIN KASPR is happy to be returning to the Seattle Chamber Singers, having started his Seattle performing career singing in the chorus from '02 - '04. Since then, he has been heard in the chorus and as a soloist with The Esoterics, Seattle Bach Choir, Cascadian Chorale, and East Shore Unitarian Church Choir. Dustin is currently a regular chorister with Seattle Opera and will be starting his second year with Northwest Opera In Schools, etc. (NOISE) performing a series of comical scenes from Donizetti's Daughter Of The Regent in elementary schools around the Puget Sound.

A native of Washington, baritone BRIAN BOX received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSC, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorale, and other choruses and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer to Mr. Nureyev's dance. He has collaborated with OSSC in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, world premieres of Huntley Beyer's St. Mark Passion and The Mass of Life and Death, and is featured on the OSSC recording of Handel's Messiah. The regional winner of San Francisco Opera's 1978/79 Music Making Opera Program, he made his professional debut as the Coral in Donizetti's Daughter of the Regent. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera's education program and Northwest Opera in the Schools.

TENOR 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 soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pasco, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSC recording of Handel's Messiah and sang the role of Joe in Seattle Opera's heralded production of La Fanciulla del West.
Monteverdi Vespers
Monday, December 17, 2007 • 7:00 PM
First Free Methodist Church

Catherine Haight, soprano,
Carrie Heeneman Shaw, soprano
Stephen Rumpf, tenor
Stephen Wall, tenor
Dustin Kaspar, tenor
Brian Box, baritone
Andrew Danilchuk, baritone
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

Claudio MONTEVERDI
1567-1643

Vespro della Beata Vergine (1610)
Intonation: Domine ad adflammum
Psalm 109: Dixit Dominus
Concerto: Nigra sum
Psalm 112: Laudate pueri Dominum
Concerto: Praeludium
Psalm 121: Laetatus sum
Concerto: Duo seraphim
Psalm 126: Nisi Dominus
Concerto: Audis coelum
Psalm 147: Lauda Jerusalem

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

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted during the performance.

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