

# SAINT LOUIS CATHEDRAL CONCERTS

presents



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**CELEBRATING THE 400TH ANNIVERSARY OF MONTEVERDI'S**

## VESPERS OF 1610

*Welcomed By*

**Anthony Fathman, M.D.**



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Claudio Monteverdi  
 Vespers of 1610  
 National Tour October 6-19, 2010

Jeannette Sorrell, conductor  
 Terri Richter & Nell Snaidas, sopranos  
 Richard Edgar Wilson & Zachary Wilder, tenors  
 Kirsten Sollek, alto \* Scott Mello, tenor \* Jesse Blumberg, baritone \* Paul Shipper, bass

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**Versicle & Response: Deus in adjutorium**

Cantor: Deus in adjutorium meum intende.	<i>Cantor: O God, make speed to save me.</i>
Chorus: Domine ad adiuvandam me festina.	<i>Chorus: O Lord, make haste to help me.</i>
Gloria Patri, et Filio,	<i>Glory be to the Father and to the Son</i>
et Spiritui Sancto.	<i>and to the Holy Ghost,</i>
Sicut erat in principio, et nunc et semper,	<i>As it was in the beginning, now and forever,</i>
et in secula seculorum.	<i>world without end.</i>
Amen. Alleluia.	<i>Amen. Alleluia.</i>

**Antiphon: Laeva ejus sub capite meo**

**Psalm 109: Dixit Dominus**

Laeva ejus sub capite meo,	<i>His left hand is under my head</i>
et dextera illius amplexabitur me.	<i>and his right hand embraces me.</i>
Dixit Dominus Domino meo: sede a dextris meis, donec	<i>The Lord said unto my Lord: sit thou at my right hand,</i>
ponam inimicos tuos scabellum pedum tuorum.	<i>until I make thine enemies thy footstool.</i>
Virgam virtutis tuae emittet Dominus ex Sion:	<i>The Lord shall send the rod of thy strength out of Sion;</i>
dominare in medio inimicorum tuorum.	<i>Rule thou in the midst of thine enemies.</i>
Tecum principium in die virtutis tuae;	<i>Thine is the foundation in the day of thy power;</i>
In splendoribus sanctorum	<i>In the beauties of holiness I have born thee from the womb</i>
ex utero ante luciferum genui te.	<i>before the morning star.</i>
Iuravit Dominus et non poenitebit eum;	<i>The Lord hath sworn and will not repent;</i>
tu es sacerdos in aeternum	<i>thou art a priest forever</i>
secundum ordinem Melchisedech.	<i>after the order of Melchisedech.</i>
Dominus a dextris tuis confregit	<i>The Lord at thy right hand has broken kings</i>
in die irae suae reges.	<i>in the day of his anger.</i>
Iudicabit in nationibus,	<i>He will judge the nations,</i>
implebit ruinas;	<i>He will fill them with ruins:</i>
conquassabit capita in terra multorum.	<i>He will break the heads in the populous land.</i>
De torrente in via bibet:	<i>He shall drink of the torrent on the way:</i>
propterea exaltabit caput.	<i>therefore he shall lift up his head.</i>
Gloria Patri et Filio...	<i>Glory be to the Father and to the Son, etc...</i>

**Motet: Nigra sum**

*Zachary Wilder, tenor*

Nigra sum sed formosa filiae Jerusalem,	<i>I am a black but beautiful daughter of Jerusalem.</i>
Ideo dilexit me Rex, et introduxit in cubiculum suum	<i>So the King loved me, and led me into his bedroom</i>
et dixit mihi:	<i>and said to me:</i>
Surge, amica mea, et veni.	<i>Arise, my love, and come away.</i>
Iam hiems transiit	<i>Now winter has passed,</i>
imber abiit et recessit,	<i>the rain has gone,</i>
flores apparuerunt in terra nostra;	<i>and flowers have appeared in our land;</i>
tempus putationis advenit.	<i>The time of pruning has come.</i>

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The new CD recording of the Monteverdi Vespers by Apollo's Fire, as well as other Apollo's Fire CDs, are on sale in the lobby during intermission and after the concert.

This tour of Apollo's Fire is made possible in part by support from the NATIONAL ENDOWMENT FOR THE ARTS.

**Antiphon: Nigra sum sed formosa**

**Psalm 112: Laudate pueri**

Nigra sum sed formosa, filiae Jerusalem: ideo dilexit me rex et introduxit me in cubiculum suum.	<i>I am a black but beautiful daughter of Jerusalem. So the King loved me, and led me into his bedroom.</i>
Laudate pueri Dominum: laudate nomen Domini.	<i>Praise the Lord, ye children! Praise the name of the Lord.</i>
Sit nomen Domini benedictum, ex hoc nunc, et usque in seculum.	<i>Blessed be the name of the Lord, from this time forth for evermore.</i>
A solis ortu usque ad occasum, laudabile nomen Domini.	<i>From sunrise to sunset, the Lord's name is worthy of praise.</i>
Excelsus super omnes gentes Dominus, et super coelos gloria eius.	<i>The Lord is high above all nations and his glory above the heavens.</i>
Quis sicut Dominus Deus noster, qui in altis habitat et humilia respicit in coelo et in terra, suscitans a terra inopem et de stercore erigens pauperem, ut collocet eum cum principibus, cum principibus populi sui?	<i>Who is like the Lord our God, who dwells on high and looks down on the humble things in heaven and earth, raising the helpless from the earth and lifting the poor man from the dung heap to place him alongside princes, with the princes of the people?</i>
Qui habitare facit sterilem in domo, matrem filiorum laetantem.	<i>He makes a home for the barren woman, a joyful mother of children.</i>
Gloria Patri et Filio...	<i>Glory to the Father and to the Son, etc...</i>

**Motet: Pulchra es**

*Terri Richter & Nell Snaidas, sopranos*

Pulchra es, amica mea, suavis et decora filia Jerusalem.	<i>You are beautiful, my love, sweet and comely daughter of Jerusalem.</i>
Pulchra es, amica mea, terribilis ut castrorum acies ordinata.	<i>You are beautiful, my love, terrible as the sharp lines of a military camp.</i>
Averte oculos tuos a me, quia ipsi me avolare fecerunt.	<i>Turn your eyes from me, because they have put me to flight.</i>

**Antiphon: Pulchra es et decora**

**Psalm 121: Laetatus sum**

Pulchra es et decora, filia Jerusalem: terribilis ut castrorum acies ordinata.	<i>You are beautiful, comely daughter of Jerusalem, terrible as the sharp lines of a military camp.</i>
Laetatus sum in his quae dicta sunt mihi: in domum Domini ibimus.	<i>I was glad when they said unto me: we shall go into the house of the Lord.</i>
Stantes erant pedes nostri in atriis tuis Jerusalem; Jerusalem, quae aedificatur ut civitas cuius participatio eius in id ipsum.	<i>Our feet were standing within thy gates, O Jerusalem; Jerusalem, which is built as a city that is compact together.</i>
Illuc enim ascenderunt tribus, tribus Domini, testimonium Israel ad confitendum nomini Domini.	<i>For thither ascend the tribes of the Lord, to testify unto Israel, to give thanks to the name of the Lord.</i>
Quia illic sederunt sedes in iudicio, sedes super domum David.	<i>For there are the seats of judgment, the seats over the house of David.</i>
Rogate quae ad pacem sunt Jerusalem et abundantia diligentibus te.	<i>O pray for the peace of Jerusalem, and may prosperity attend those who love thee.</i>
Fiat pax in virtute tua et abundantia in turribus tuis.	<i>Peace be within thy strength, and prosperity within thy towers.</i>
Propter fratres meos et proximos meos loquebar pacem de te.	<i>For my brothers' and my neighbors' sake, I will ask for peace for thee;</i>
Propter domum Domini Dei nostri quaesivi bona tibi.	<i>for the sake of the house of the Lord God, I have sought blessings for thee.</i>
Gloria Patri et Filio...	<i>Glory be to the Father and to the Son, etc...</i>

### **Motet: Duo Seraphim**

*Zachary Wilder, Richard Edgar-Wilson & Scott Mello, tenors*

Duo Seraphim clamabant alter ad alterum:	<i>Two Seraphim were calling one to the other:</i>
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:	<i>Holy, holy, holy Lord God of Hosts;</i>
plena est omnis terra gloria eius.	<i>the whole earth is full of his glory.</i>
Tres sunt qui testimonium dant in coelo:	<i>There are three who give testimony in heaven:</i>
Pater, Verbum et Spiritus Sanctus:	<i>The Father, the Word and the Holy Spirit:</i>
et hi tres unum sunt.	<i>and these three are one.</i>
Sanctus, sanctus, sanctus...	<i>Holy, holy, holy...</i>

### **Antiphon: Iam hiems transit**

#### **Psalm 126: Nisi Dominus**

Iam hiems transiit, imber abiit, et recessit:	<i>For lo, the winter is past, the rains are over and gone.</i>
surge, amica mea, et veni.	<i>Arise, my love, and come away.</i>
Nisi Dominus aedificaverit domum,	<i>Except the Lord build the house,</i>
in vanum laboraverunt qui aedificant eam.	<i>they labour in vain that build it.</i>
Nisi Dominus custodierit civitatem,	<i>Except the Lord keep the city,</i>
frustra vigilat qui custodit eam.	<i>the watchman waketh but in vain.</i>
Vanum est vobis ante lucem surgere:	<i>It is vain for you to rise before dawn:</i>
surgite postquam sederitis,	<i>rise when you have sat down,</i>
qui manducatis panem doloris.	<i>ye who eat the break of sorrow,</i>
Cum dederit dilectis suis somnum;	<i>when he has given sleep to those he loves.</i>
ecce hereditas Domini, filii:	<i>Behold, children are an inheritance of the Lord,</i>
merces, fructus ventris.	<i>a reward, the fruit of the womb.</i>
Sicut sagittae in manu potentis:	<i>As arrows in the hand of the mighty,</i>
ita filii excussorum.	<i>so are children of the vigorous.</i>
Beatus vir qui implevit desiderium suum ex ipsis:	<i>Blessed is the man who has fulfilled his longing by them:</i>
non confundetur cum loquetur	<i>he shall not be perplexed when he speaks to his</i>
inimicis suis in porta.	<i>enemies at the gate.</i>
Gloria Patri et Filio...	<i>Glory be to the Father and to the Son, etc...</i>

## **- INTERMISSION -**

### **Motet: Audi Coelum**

*Richard Edgar-Wilson & Zachary Wilder (echo), tenors*

Audi coelum verba mea, plena desiderio	<i>Hear, o heaven, my words, full of desire and suffused</i>
et perfusa gaudio. (Audio).	<i>with joy. (I hear.)</i>
Dic, quaeso, mihi: Quae est ista	<i>Tell me, I pray: who is she</i>
quae consurgens ut aurora	<i>who rising like the dawn, shines,</i>
rutilat, ut benedicam? (Dicam.)	<i>that I may bless her? (I shall tell you.)</i>
Dic, nam ista pulchra ut luna,	<i>Tell, for she is beautiful as the moon,</i>
electa ut sol replet laetitia	<i>exquisite as the sun which fills with joy</i>
terras, coelos, maria. (Mary.)	<i>the earth, the heavens and the seas. (Mary.)</i>
Maria Virgo illa dulcis,	<i>Mary, that sweet Virgin</i>
praedicata de prophetis Ezechiel	<i>fortold by the prophet Ezechiel,</i>
porta orientalis, (Talis.)	<i>gate of the rising sun, (such is she!)</i>
Illa sacra et felix porta,	<i>that holy and happy gate</i>
per quam mors fuit expulsa,	<i>through which death was driven out,</i>
introducta autem vita, (Ita.)	<i>but life brought in, (even so!)</i>
Quae semper tutum est medium	<i>who is always a sure mediator</i>
inter homines et Deum,	<i>between man and God,</i>
pro culpis remedium. (Medium.)	<i>a remedy for our sins. (A mediator.)</i>
Omnes hanc ergo sequamur,	<i>All mankind, let us all follow her</i>
quae cum gratia mereamur vitam aeternam.	<i>by whose grace we gain Eternal life.</i>
Consequamur. (Sequamur.)	<i>Let us seek after her. (Let us follow.)</i>
Praestet nobis Deus Pater	<i>May God the Father grant us this,</i>
hoc et Filius et Mater,	<i>and the Son and the Mother,</i>
cuius nomen invocamus,	<i>on whose name we call,</i>
dulce miseris solamen. (Amen.)	<i>sweet solace for the unhappy. (Amen.)</i>
Benedicta es, Virgo Maria,	<i>Blessed art thou, Virgin Mary,</i>
in seculum secula.	<i>world without end.</i>

### **Antiphon: Virgo prudentissima**

#### **Psalm 147: Lauda, Jerusalem**

Virgo prudentissima, quo progredieris quasi aurora valde rutilans, filia Sion, tota formosa et suavis es, pulchra ut luna: electa ut sol.	<i>O wisest Virgin, where art thou going in this deepest red of dawn? Daughter of Zion, thou art so calm, so sweet, so beautiful, that thou drawest the moon and sun unto the Heavens.</i>
Lauda Jerusalem, Dominum: Lauda Deum tuum, Sion.	<i>Praise the Lord, O Jerusalem: praise thy God, O Sion.</i>
Quoniam confortavit seras portarum tuarum; benedixit filiis tuis in te.	<i>For he hath strengthened the bars of your gates: he hath blessed thy children within thee.</i>
Qui posuit fines tuos pacem, et adipe frumenti satiat te.	<i>He maketh peace in thy borders, and filleth thee with the finest of the wheat.</i>
Qui emittit eloquium suum terrae: velociter currit sermo eius.	<i>He sendeth forth his commandment upon earth: his word runneth very swiftly.</i>
Qui dat nivem sicut lanam; nebulam sicut cinerem spargit.	<i>He giveth snow like wool: he scattereth the cloud like ashes.</i>
Mittit crystallum suum sicut bucellas: ante faciem frigoris eius quis sustinebit?	<i>He casteth forth his ice like morsels: who will stand before his cold?</i>
Emittet verbum suum, et liquefaciet ea: flabit spiritus eius, et fluent aquae.	<i>He will send out his word and melt them: He will cause his wind to blow and the waters will flow.</i>
Qui annuntiat verbum suum Jacob: iustitias et judicia sua Israel.	<i>He showeth his word unto Jacob, his statutes and judgments unto Israel.</i>
Non fecit taliter omni nationi: et iudicia sua non manifestavit eis.	<i>He hath not dealt so with any nation: and he has not shown his judgments to them.</i>
Gloria Patri et Filio...	<i>Glory be to the Father and to the Son, etc...</i>

### **Sonata sopra Santa Maria**

*Madeline Healey & Sian Ricketts, sopranos*

Sancta Maria, ora pro nobis. *Holy Mary, pray for us. (sung 11 times)*

### **Hymn: Ave maris stella**

*Kirsten Sollek, alto & Jesse Blumberg, baritone*

Ave maris stella, dei mater alma, Atque semper virgo, felix coeli porta.	<i>Hail, star of the sea, life-giving mother of God and perpetual virgin, happy gate of heaven. (Chanted, then repeated as hymn.)</i>
Sumens illud ave, Gabrielis ore, Funda nos in pace mutans Evae nomen.	<i>Receiving that "ave", from the mouth of Gabriel, keep us in peace, reversing the name "Eva". Ritornello.</i>
Solva vincla reis, profer lumen caecis, Mala nostra pelle, bona cunctis posce.	<i>Loosen the chains from the guilty, bring forth light to the blind, drive out our ills, ask for blessings for all. Ritornello.</i>
Monstra te esse matrem: Sumat per te preces, Qui pro novis natus tulit esse tuus.	<i>Show yourself to be his mother: may he receive through you our prayers who, born for us, deigned to be yours. Ritornello.</i>
Virgo singularis, inter omnes mitis, Nos culpis solutos mites fac et castos.	<i>Peerless virgin, gentle above all others, when we are pardoned for our sins, make us gentle and pure. Ritornello.</i>
Vitam praesta puram, iter para tutum, Ut videntes Jesum semper collaetemur.	<i>Grant us a pure life, prepare a safe journey, so that seeing Jesus we may rejoice forever.</i>
Sit laus Deo Patri, Summo Christo decus, Spiritui Sancto, Tribus honor unus. Amen.	<i>Praise be to God the Father, glory to Christ most high, and to the Holy Spirit, triple honour in one. Amen.</i>

## MAGNIFICAT

### Antiphon: Sancta Maria succurre miseris

Sancta Maria succurre miseris,	<i>Holy Mary, come to the aid of us poor ones;</i>
iuva pusillanimes,	<i>strengthen the faint-hearted,</i>
refove flebiles:	<i>console those who weep,</i>
ora pro populo,	<i>pray for your people,</i>
intervenire pro clero,	<i>be a help to the priests,</i>
intercede pro devoto femineo sexu:	<i>intercede for pious women,</i>
sentiant omnes tuum iuvamen,	<i>may all feel your aid</i>
quicumque celebrant tuam sanctam festivitatem.	<i>who celebrate your holy festival.</i>

### Magnificat anima mea

Magnificat anima mea Dominum. *My soul doth magnify the Lord*

### Et exultavit

Et exultavit spiritus meus in Deo salutari meo. *And my spirit hath rejoiced in God my saviour.*

### Quia respexit humilitatem

Quia respexit humilitatem ancillae suae, *For he hath regarded the lowliness of his handmaiden,*  
ecce enim ex hoc beatam me dicent omnes generationes. *for behold, from henceforth all generations shall call me blessed.*

### Quia fecit mihi magna

Quia fecit mihi magna qui potens est et sanctum nomen eius. *For he that is mighty hath magnified me, and holy is his name.*

### Et misericordia

Et misericordia eius a progenie in progenies timentibus eum. *And his mercy is on them that fear him throughout all generations.*

### Fecit potentiam

Fecit potentiam in brachio suo; *He hath showed strength with his art;*  
dispersit superbos mente cordis sui. *he hath scattered the proud in the imagination of their hearts.*

### Deposuit potentes

Deposuit potentes de sede *He hath put down the mighty from their seat*  
et exaltavit humiles. *and hath exalted the humble and meek.*

### Esurientes

Esurientes implevit bonis, *He hath filled the hungry with good things*  
et divites dimisit inanes *and the rich he hath sent empty away.*

### Suscepit Israel

Suscepit Israel puerum suum, recordatus misericordiae suae. *He, remembering his mercy, has helped his servant Israel,*

### Sicut locutus est

Sicut locutus est ad patres nostros, *as he promised to our forefathers,*  
Abraham et semini eius in secula. *Abraham and his seed forever.*

### Gloria Patri

Gloria Patri, et Filio, et Spiritui Sancto. *Glory be to the Father, and to the Son, and to the Holy Ghost*

### Sicut erat in principio

Sicut erat in principio, et nunc, *as it was in the beginning, now and forever,*  
et semper et in secula seculorum. *world without end.*  
Amen. *Amen.*

## The Mysteries of Monteverdi by Jeannette Sorrell

We will perhaps never understand why great artists often create their most sublime works during periods of personal despondency and depression. From Monteverdi to Mozart, from Dostoevsky to Van Gogh, the world has been graced with beauty that comes out of the suffering of artists.

The winter of 1607-1608 was such a period for Monteverdi. Exhausted and despondent over the recent death of his wife, he was also overworked and underpaid as an employee of the Duke of Mantua. Thus, his father wrote to the Duke to request an honorable dismissal for his grief-stricken son, whose health was suffering as well as his spirits.

The plea was ignored and Monteverdi was ordered to return to work. Important things were afoot at the Mantuan palace, and music was needed: the Duke's son, Prince Francesco, was to be married to Margherita of Savoy. Though we don't know

for certain, it is probable that Monteverdi was ordered to compose his extraordinary *Vespers* for the wedding celebrations, which commenced in Mantua in May 1608 and eclipsed all other events for several years. The eminent Monteverdi scholar Iain Fenlon has argued convincingly that the *Vespers* were most likely composed for performance in Mantua in 1608, not for Venice in 1610 where the work was published.

Monteverdi's *Vespers* are an extraordinary and revolutionary setting of the five psalms, hymn, and Magnificat which make up a Roman Catholic Vespers service. In addition to these standard movements, Monteverdi included four motets (sometimes called "concertos") for one, two, three, and six voices respectively, based primarily on love poetry from the *Song of Solomon*. There is also an instrumental sonata movement over which is woven the chant "Sancta Maria ora pro nobis."

What makes Monteverdi's setting of the Psalms and the Magnificat so remarkable is that he uses the traditional psalm tones that would normally be chanted in a Vespers service, but turns them into a kind of *cantus firmus*—that is a kind of slow-moving, repeated chant—around which he weaves the most elaborate and avant-garde counterpoint imaginable. The relationship between the fixed, archaic Medieval psalm tone and the flamboyant and imaginative Baroque counterpoint that dances around it produces an extraordinary level of tension and beauty—indeed, it seems to evoke the struggle between ancient mysticism and modern enlightenment.

Three years after publishing the *Vespers*, Monteverdi finally escaped from his unhappy employment in Mantua in 1613 and became music director at St. Mark's Basilica in Venice. Many conductors have assumed that Monteverdi conceived the *Vespers* for the vast and monumental Basilica—even though he had already published the piece three years before auditioning there—and that he composed the piece to impress the staff at St. Mark's. This theory then leads to an interpretation using large choral forces such as one would need in order to make a festive impression in the sprawling Basilica. The fact is, though, that Monteverdi could hardly have had his eye on the St. Mark's job when he published the *Vespers* in 1610, as the preceding St. Mark's music director was still alive and healthy, and no one could have foreseen his unexpected death two years later, resulting in a job opening.

By contrast, there is much evidence to suggest that the *Vespers* were composed and conceived for Mantua. It is apparent even from a quick glance at the score that the *Vespers* were written for the same vocal and instrumental ensemble as Monteverdi's opera *L'Orfeo*—that is, the small virtuoso ensemble who performed in Mantua in 1607. Both works call for two sopranos, two tenors (one with major solo demands), two basses, and a small part for alto. The ranges of these singers are nearly identical in the two works, including the unusually low tessitura of the lead tenor. The instrumentation is the same. Finally, the opening Toccata from *L'Orfeo* reappears as the opening Respond in the *Vespers*; both are based on material that may well have been the fanfare for the Duke of Mantua.

On May 25, 1608, it is reported that a "solemn Vespers" service was celebrated at the church of St. Andrea in Mantua, as part of the wedding festivities mentioned above. This was a major event, in which Prince Francesco was installed as the first member of a new order of knights. The term "solemn" Vespers means polyphonic (rather than merely chanted); so, as Iain Fenlon has suggested, it is highly probable that the music performed at this service was Monteverdi's *Vespers*. Of course Monteverdi may have eventually performed his *Vespers* at St. Mark's when he took up employment there, and he may well have used the work as his audition piece for the post. But it is clear that he did not originally conceive the piece for that space.

Most conductors who oppose the large-scale "St. Mark's" approach to this piece have assumed that Monteverdi conceived the *Vespers* for the small ducal chapel at Mantua, which could have only accommodated a one-on-a-part performance (ten singers). However, there is no record of any festive event taking place in that chapel during 1608-1610 for which music as flamboyant as Monteverdi's *Vespers* would have been appropriate. On the contrary, Monteverdi's work would have been extremely appropriate for the wedding festivities at St. Andrea church; the sensuous love poetry contained in Monteverdi's text, drawn from the *Song of Solomon*, is ideal for a wedding celebration but would certainly seem out of place at any other Vespers service.

All of this impacts one's interpretation because there are so many questions left open by the score. The *Vespers* publication of 1610 (which is not even a score but a set of eight individual part-books) is typical of the time in that it contains minimal information about how the piece is to be performed. There are few indications of instrumentation, and none at all of tempo, dynamics or articulation.

Nor do we know what size of forces he conceived. While most scholars agree that instrumental parts were performed with only one player to a part at this period, there is much disagreement about how many singers should be used. Monteverdi lived on the cusp between the Renaissance and Baroque periods. Some conductors take a "Renaissance" approach to the *Vespers*, using singers one on a part to create a kind of madrigal ensemble. Other conductors take an 18th century (or later!) approach, evoking the image of St. Mark's and using a large Handel-sized chorus of 25 to 35 and soloists with operatic voices.

The fact is that Monteverdi was neither a Renaissance composer nor an 18th-century High Baroque composer. He was a



revolutionary, living at the end of the Renaissance and pushing the limits to forge the new style which we call Baroque (just as Beethoven forged the Romantic style out of the Classical period three centuries later). He used the finest professional singers and instrumentalists in the region and gave them daringly avant-garde music to perform—music that uses the tools of the Renaissance and stretches them to convey the flamboyant, emotional imagery of the early Baroque. This is music full of sudden contrasts, freedom of expression, and spontaneous flights of imagination. I do not think it is ideally suited to a massive Handelian chorus, nor can the necessary contrasts be achieved by a one-on-a-part madrigal ensemble.

We take the cue for our performance from the setting of St. Andrea church in Mantua on that spring day in 1608: the grand opening of festivities for an extraordinary royal wedding. The excitement of the cantor is palpable as he intones the chant that sets the drama in motion: *Deus in adjutorium meum intende*. “God, make speed to save me”—the ordinary words of the Vespers, but not so ordinary today. The company of 37 musicians responds with electrifying joy, launching the fanfare, the pageantry, and the royal procession of the Gonzaga family and the House of Savoy.

Thus, our evocation of the “solemn Vespers” at St. Andrea church employs forces appropriate to a church of that size—18 singers and 19 instrumentalists. In choosing for these mid-size forces, I hope to have captured the fleetness, flexibility, and dynamic contrast that Monteverdi must have intended.

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## APOLLO’S FIRE BIOGRAPHY

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In 1992, the young harpsichordist and conductor Jeannette Sorrell gathered some of her generation’s finest period-instrument artists to create a new baroque orchestra in Cleveland. Sorrell envisioned an ensemble dedicated to the baroque ideal that music should evoke the various *Affekts* or passions in the listeners. Apollo’s Fire, named after the classical god of music and the sun, is a collection of creative artists who share Sorrell’s passion for drama and rhetoric.



The ensemble has been praised nationally and internationally for stylistic freshness, spontaneity, technical excellence, and for the creativity of Sorrell’s programming. In addition to enjoying sold-out performances at its subscription series in Cleveland, the ensemble has been featured on many national and international broadcasts, including holiday programs carried by National Public Radio, the BBC, and the European Broadcasting Union. The ensemble has performed at such venues as the Aspen Music Festival, the Boston Early Music Festival, the Library of Congress in Washington, D.C., the Ojai International Festival in California, the Chautauqua Institution, and many festivals and concert series in New York, Philadelphia, Miami, and Toronto. This season Apollo’s Fire performs an 11-concert U.S. tour of the Monteverdi Vespers in October, followed by its European debut tour in November, with concerts in Spain, the Netherlands, and London’s Wigmore Hall.

Apollo’s Fire and Sorrell have released 16 commercial CDs, including the Monteverdi Vespers, hailed as “*a stunning achievement – wins out handily over William Christie’s version*” (Fanfare Record Magazine, USA). The ensemble signed with the British label AVIE in March 2010, for worldwide release of recordings. Recent releases on AVIE include Bach’s Brandenburg Concertos and Mozart’s Symphony no. 40. Apollo’s Fire is broadcast frequently on National Public Radio, Canada’s CBC, Britain’s BBC, and the European Broadcasting Union, and made its PBS television debut on Ohio stations in May 2010.

Together with Jeannette Sorrell, Apollo’s Fire received the 1995 Noah Greenberg Award from the American Musicological Society, given for an outstanding project involving the collaboration of scholars and performers.

## JEANNETTE SORRELL

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*“One heck of a harpsichordist and a lively conductor.”*

THE BOSTON GLOBE

Jeannette Sorrell is a leading voice among the new generation of early music conductors. Born of Swiss and American parents, she grew up as a dancer and musician, studying literature and foreign languages as well as piano and composition. As a conductor, she was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen Music Festival and the Tanglewood Music Festival, where she studied under Roger Norrington and Leonard Bernstein.

After discovering the harpsichord as a university student, she moved to Amsterdam to study with Gustav Leonhardt. She won both the First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition in Atlanta, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union.

As the founder and director of Apollo's Fire, she has toured and performed throughout North America. Her guest engagements include the Handel & Haydn Society in Boston (conductor and soloist), the Opera Theatre of St. Louis with the St. Louis Symphony (conductor), the Grand Rapids Symphony (conductor) and the Cleveland Orchestra (keyboard guest artist). Her performances have been broadcast internationally on National Public Radio, England's BBC, Canada's CBC, and the European Broadcasting Union.

Ms. Sorrell is a winner of prestigious awards from the Cambridge Society of Early Music and the American Musicological Society. She holds an Artist Diploma in harpsichord from Oberlin Conservatory, a Performer's Certificate in harpsichord from the Sweelinck Conservatory in Amsterdam, and an honorary doctorate from Case Western Reserve University in Cleveland. Ms. Sorrell and Apollo's Fire have released eighteen commercial CDs, including the complete Brandenburg Concerti, four discs of Mozart, and the Monteverdi Vespers.

## GUEST ARTISTS

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Baritone **Jesse Blumberg** is equally at home on opera, concert, and recital stages. Most recently he was seen as Harlekin in *Ariadne auf Naxos* with Boston Lyric Opera as well as making concert appearances with the American Bach Soloists for Handel's *Messiah*. After creating the role of Connie Rivers in Ricky Ian Gordon's world premiere opera *The Grapes of Wrath* at The Minnesota Opera, he reprised the role with both The Utah Symphony and Opera and Pittsburgh Opera. Other recent engagements include his Boston Early Music Festival debut performing Adonis in *Venus and Adonis* and Mercurio in *L'incoronazione di Poppea*, and Silvio in Annapolis Opera's production of *Pagliacci*. He has given the world premiere of Ricky Ian Gordon's *Green Sneakers* and Lisa Bielawa's *The Lay of the Love and Death*, the former at the Vail Valley Music Festival and the latter at Alice Tully Hall. He returns to Minnesota Opera this coming season for their premiere of *Wuthering Heights*.

**Richard Edgar-Wilson**, tenor, has collaborated with Ivor Bolton, Martyn Brabbins, Philippe Herreweghe, Richard Hickox, Nicholas Kraemer, Sir Charles Mackerras, Marc Minkowski, Sir Roger Norrington and Trevor Pinnock, and has sung with orchestras including City of Birmingham Symphony Orchestra, London Philharmonic, London Sinfonietta, Philharmonia, the Orchestra of the Age of Enlightenment and Le Concert Spirituel. Operatic roles include Thespis/Mercure *Platée* (Palais Garnier Paris), Don Ottavio (with Ivor Bolton in Singapore, Portugal), Tamino (New Zealand, Portugal), Electrician in Adès's *Powder Her Face* (Amsterdam, Berlin, Copenhagen), and The Father in the premiere of *The Gentle Giant* by Stephen McNeff (Royal Opera House). Recent and future highlights include Britten's *Death in Venice* (Brussels, New York and La Scala), Huw Watkin's new opera *Temptation* (Music Theatre Wales), Haydn's *Creation* (Sir Charles Mackerras), *Letters of a Love Betrayed* (Music Theatre Wales), Handel's *Alceste* (English Bach Festival), *Messiah* (Royal Concert Hall, Nottingham), and Hermann's *Moby Dick* (Danish National Symphony Orchestra).

**Scott Mello**, tenor, enjoys a diverse career on the concert and operative stages. He has performed in North and South America and Europe with such ensembles as the Mark Morris Dance Group, American Opera Theater, Aspen Music Festival, Bach Sinfonia, Carmel Back Festival, Early Music New York, West London Sinfonia and the New England Symphonic Ensemble at Carnegie Hall, in works ranging from Monteverdi and Mozart to Vaughan Williams and Britten – as well as the acclaimed production of “The Play of Daniel” at The Metropolitan Museum of Art in New York. A graduate of Oberlin Conservatory, Scott presently lives in the Shenandoah Valley in Virginia.

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**Terri Richter**, soprano, a graduate of Seattle Opera's Young Artist Program, went on to perform many roles with Seattle Opera, earning national acclaim for her portrayals of Despina in *Così fan tutte* and Oscar in Verdi's *The Masked Ball*. Other favorite roles include Clorinda in Monteverdi's *Il combattimento di Tancredi e Clorinda* with Pacific Operaworks and Susanna in *The Marriage of Figaro* with Opera Idaho. Ms. Richter regularly appears as a soloist with orchestras and early music ensembles throughout the U.S., most recently with Grand Rapids Symphony, Seattle Symphony and Nashville's Music City Baroque. She is featured with Seattle Symphony on a Naxos CD release of Taylor's Peter Ibbetson. Her voice also marks several movie and game soundtracks, including Steve Martin's film *Novocaine* and the X-box game *Halo 2*. Upcoming solo engagements include Handel's *Messiah* with Nashville Symphony, Monteverdi Vespers with Pacific Musicworks, and the role of Euridice in Seattle Opera's *Orfeo ed Euridice*. She will be a featured guest artist this season with the Odeon Quartet, ALIAS Ensemble, and the Nashville Early Music Project.

**Paul Shipper**, bass, is a singer, instrumentalist, actor, and director. Over the years, he has performed in all 50 states and in 17 countries with early music groups such as Tragicomedia, Pomerium, The Harp Consort, Piffaro, and Artek. He is a founding member of Ex Umbris and also performs regularly with El Mundo and Apollo's Fire. In the opera world, he has sung feature roles from Monteverdi to Berlioz and has devised gestures and stage direction for The New York Continuo Collective as well as for colleges and regional opera companies. His next opera project is directing *The Marriage of Figaro* for Juneau Opera. His numerous CDs can be heard on Harmonia Mundi, RCA, Dorian, Koch, Zefiro, Nonesuch, Ex Cathedra, and others. He can also be heard on the soundtracks of various PBS miniseries, Showtime's acclaimed series "The Tudors," and a few bad horror films.

**Nell Snaidas** has been praised by the New York Times for her "beautiful soprano voice, superb sense of line" and "vocally ravishing" performances. Specialization in Italian and Spanish Baroque music has taken her all over Europe, North and Latin America. Favorite projects include portraying Valletto/Amore in the Boston Early Music Festival's production of *L'Incoronazione di Poppea*, touring Canterine Romane with lutenist Paul O'Dette and Tragicomedia, concertizing throughout Italy of Italian/Spanish Baroque music with Ex Umbris, singing John Adams' Grand Pianola Music with the Los Angeles Philharmonic at the Hollywood Bowl and her many collaborations with Apollo's Fire. Nell starred internationally as Christine in *The Phantom of the Opera*, is heard in Mel Brooks' movie-musical *The Producers*, and was a soloist in the Grammy-nominated Broadway cast-album *Hair*. She has recorded for Sony Classical, Dorian, Koch, Naxos and was featured on CBC radio as one of the leading interpreters of Spanish Renaissance/Sephardic song.

# APOLLO'S FIRE THE CLEVELAND BAROQUE ORCHESTRA

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*Jeannette Sorrell, Music Director*

## STRING BAND

Julie Andrijeski, concertmaster  
Johanna Novom, violin  
Karina Fox, viola  
Marika Holmqvist, viola  
René Schiffer, viola da gamba  
Kate Haynes, cello  
Sue Yelanjian, contrabass

## WIND BAND

Nina Stern, recorder  
Kathie Stewart, recorder  
Kiri Tollaksen, cornetto  
Alexandra Opsahl, cornetto  
Paul Ferguson, alto sackbut  
Peter Christensen, tenor sackbut  
Peter Collins, bass sackbut

## CONTINUO

Sylvain Bergeron, theorbo  
Billy Simms, theorbo  
Peter Bennett, organ

# APOLLO'S SINGERS

---

## CANTUS

TERRI RICHTER, SOLOIST  
Madeline Healey  
Sian Ricketts  
Gail West

## TENOR

ZACHARY WILDER, SOLOIST  
Scott Mello (Tenor III in Duo Seraphim)  
Jeffrey Rich

## SEXTUS

NELL SNAIDAS, SOLOIST  
Donna Fagerhaug  
Elena Mullins

## QUINTUS

RICHARD EDGAR WILSON, SOLOIST  
Ross Duffin

## ALTUS

KIRSTEN SOLLEK, SOLOIST  
John McElliott  
Alison La Rosa Montez  
Beverly Simmons  
Nadia Tarnawsky

## BASSUS I

JESSE BLUMBERG, SOLOIST  
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