

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
1999-2000 SEASON

Monteverdi Vespers

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

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

*Orchestra Seattle and the Seattle Chamber Singers are Guest Artists
at St. James Cathedral, 1999-2000 Season*

CLAUDIO MONTEVERDI
1567-1643

Vespro della Beata Vergine (1610)

Intonation: Domine ad adiuvandum
Psalm 109: Dixit Dominus
Concerto: Nigra sum
Psalm 112: Laudate pueri Dominum
Concerto: Pulchra es
Psalm 121: Laetatus sum
Concerto: Duo seraphim
Psalm 126: Nisi Dominus
Concerto: Audi coelum
Psalm 147: Lauda Jerusalem

INTERMISSION

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

PROGRAM NOTES

His contemporaries called Claudio Monteverdi a "prophet of music." One of the most powerful figures in the history of Western classical music, he stood astride the Renaissance and Baroque style periods. He was a master of the older polyphonic style of composition of the Renaissance. In addition, he was significant as a proponent of the new musical style characteristic of the early Baroque period: the so-called *seconda prattica* that featured single-line melodies with chordal accompaniment, and that lent itself to word-painting, emotional nuance, 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 life, he produced what is generally considered the first "true opera," *La Favola 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 married Claudia de Cattaneis, a court singer, who bore him three children, and two years later he was appointed Mantua'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 *Vespers of the Blessed Virgin*. Though published in the fall of 1610 (and forgotten until a 1935 revival), the time and place of the first performance of the work remain unknown. Some scholars think that the *Vespers* was first performed on Christmas Eve at St. Mark's in Venice. Other aspects of the piece also remain the subjects of 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 music 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. It is not known if the pieces comprising the work were meant to be performed only in a religious service, what the correct pitch of the music might be, or exactly which instruments were to be used.

An extraordinary compilation of music of different styles, vocal and instrumental sonorities, and textures (examples 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 sonic effects that contrasted groups of performers could produce in the great basilica of St. Mark. The musical forces required to perform the *Vespers* were wildly extravagant for the time and provide a sumptuous feast for the ears. Only a musical genius such as Monteverdi could have woven such diverse elements into what has been called "a truly universal unity, a supreme summation of the musical creation of the time, much 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, songs (a hymn 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 festival. Monteverdi's *Vespers* consists of five psalm settings, a hymn, and the *Magnificat* to which the composer adds an introduction, a litany, and four interpolated nonliturgical *concerti* whose free poetic texts 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, chanting by the six-part chorus on a single chord, highly rhythmical contrapuntal sections, and orchestral interludes. The Gregorian chant to which this psalm is traditionally sung appears throughout the solo sections.

3. Nigra sum (Song of Solomon Solo Motet)

In this love song, the agitated style of recitation characteristic of early 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 of the setting, and links the choral and solo sections. An upward-moving scale sung by the chorus in triple meter at the words *suscitans* ("taketh up") and *erigens* ("lifteth") illustrates the text. The *Gloria Patri* is a simple setting of the chant for solo tenor.

5. Pulchra es (Sacred Concerto)

This tender and intimate duet 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," and anticipates the development of the aria.

6. Psalm 121: Laetatus sum

An eight-measure repeated bass figure serves as a counterpoint to the Gregorian chant in this movement, which also contrasts groups of virtuoso soloists with the six-part choir.

7. Duo seraphim (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 *Et hi tres* ("and these three"), the three soloists sing the three notes of a chord, and at the words *unum sunt* ("are one") they join on a unison pitch. The writing almost exceeds the limits of human vocal virtuosity, requiring at the same time the fastest possible tempo allowed by vocal agility and the slowest allowed by breathing technique!

8. Psalm 126: Nisi Dominus

In this motet for ten-part double choir, the Gregorian plainsong appears throughout in the two tenor parts. Here, the Venetian polychoral style of composition modeled on the famous double-choir works of Monteverdi's predecessors takes on astounding rhythmic difficulties. The key changes at the *Gloria*, and both choirs are combined in a simple five-part setting of the text.

9. Audi coelum (Concerto)

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

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: Lauda 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 this famous plainsong hymn as a type of song cantata. 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, variously colored, thematically contrasted, dance-like instrumental interludes (*ritornelli*) 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 toccata. 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 is repeated in each of the canticle's twelve verses, thus uniting in a single chorale cantata the endlessly varied "miniature concerto" settings of the verses, which display different musical forms, keys, and instrumental and vocal combinations. In the *Gloria Patri*, two virtuoso tenors echo one another to the accompaniment of the sopranos' ethereal chanting. The seven-part choir and all of the instruments at last combine for the Vespers' glorious conclusion.

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

— Lorelette Knowles

At first hearing, the sound of Monteverdi's sacred music overwhelms the listener with its sensual beauty. It seems to be some kind of gourmet treat for the ears, a combination of flavors smooth, mellow, rich, pungent and rare. Or, it is like walking into a tropical jungle, you are surrounded by an intricate maze of intertwining green branches, vines, leafy canopies, laced with light from the invisible sun. Brilliantly hued flowers, scarlet and purple, gleam like jewels in the lower twilight, and spangled snakes slither from the branches. Some listeners will find that the sensual richness of this music suffices to secure their enjoyment for the duration of the work. Others, however, will soon find themselves thinking, "Well, it's pretty, but there sure is a lot of green."

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

The liturgical form of the 1610 Vespers serves to support a mythic drama expressed through the structure of the work and by exotic allusions in the texts and music. The drama has three parts, corresponding to the three primary sections of the liturgy. In Part I we are introduced to two lovers searching for one another. Their

longing and anticipatory joy are presented through the antiphons with texts from the Song of Songs, and the Concerto, "Pulchra es."

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 beings, heaven and earth, spirit and flesh, was dramatized in poetry, liturgy, and song as a sacred wedding, or lovers' tryst. The medieval carol, "My Dancing Day," reveals this tradition. In that carol Christ sings: "Tomorrow shall be my dancing day, I would my true love 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 music, Orpheus who, in search of his beloved, journeyed into hell to rescue her from death, using the power of music to still the monsters guarding the gates of the underworld. It is interesting, in light of this ancient association, to note that Monteverdi uses for his opening orchestral accompaniment instrumental music from his opera, *Orfeo*. It is also interesting to observe that a "carol" was originally a circle dance. All carol music has its origin in dancing, and its theological reference is to Christ/Orpheus, the dancing master.

But here, in the 1610 Vespers, the pair of lovers do not appear as Christ and the Church, but as Mary and the Church. The waiting congregation is the bridegroom searching for the beloved one, Mary. Her arrival is heralded in the fourth concerto, "Audi coelum." "Tell me: who is she who rises bright as the dawn?" With Mary's advent the first section of the drama concludes. The love play is over, the beloved has arrived. The bridegroom then addresses her in the hymn, "Ave maris stella."

The title given to Mary, "O Star," has roots more ancient than even the association of Christ with Orpheus. The pre-patriarchal great mother goddess of the ancient Near East was known by many names, one of them being "Astarte." From her name the word "star" derives. The Great Mother Goddess was associated with the night, and with the stars. She was said to have given birth to all beings, life as plentiful as the points of light in the night sky. Her symbols, the crown of stars and the crescent moon, and her title, "Queen of Heaven," became ascribed to Mary. Throughout the history of Christian piety Mary has carried the ambivalence of the Great Mother's story. Has she been assimilated into a patriarchal religion, or is she about to "take back the night?" Monteverdi's Vespers, like many of the great cathedrals, centers the focus of piety on Mary who emerges here full of beauty and power.

The comparative simplicity of the seven hymn verses, and the dance-like instrumental interludes between them, strengthen the dramatic posture of Part II of the mythic drama. This is the singing and dancing of the people, the Christmas merrymaking of the congregation welcoming Mary with joy.

Finally, the climax of the drama comes as Mary herself speaks. Her words are the Magnificat canticle, a song of praise to God whose creative purpose is to lift up the oppressed and throw down the high and mighty, to fill the hungry with good things, and send the rich empty away. The original setting for the Magnificat text in the Gospel of Matthew pictures the pregnant Mary singing her joy when she greets Elizabeth, also pregnant (with John the Baptist). Her story and song are prefigured in the Old Testament by Hannah, whose canticle in *1 Samuel 2* carries the same themes. As a whole, the mythic drama of the 1610 Vespers is a movement from longing to greeting, from absence to presence, from waiting to fulfillment.

— Rebecca Parker

LIBRETTO

Intonation

Deus in adiutorium meum intende
Domine ad adiuuandum me festina.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio,
et nunc, et semper
et in saecula saeculorum.
Amen.
Alleluia.

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

Antiphon

Laeva eius sub capite meo,
et dextera illius
amplexabitur me.

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

Psalm 109

Dixit Dominus Domino meo:
Sede a dextris meis
Donec ponam inimicos tuos
Scabellum pedum tuorum.

The Lord said unto my Lord:
"Sit thou on my right hand,
until I make thine enemies
thy footstool."

Virgam virtutis tuae
Emitet Dominus ex Sion,
Dominare in medio
inimicorum tuorum.
Tecum principium in die virtutis tuae,
in splendoribus sanctorum:
Ex utero ante luciferum genuite

The Lord shall send the rod of
thy power out of Sion:
Be thou ruler, even in the midst
of thine enemies.

Iuravit Dominus et non paenitebit eum:
Tu es sacerdos in aeternum
Secundum ordinem Melchisedech.
Dominus a dextris tuis,
Confregit in die irae suae reges.
Iudicabit in nationibus,
implebit ruinas,
Conquasabit capita in terra multorum.
De torrente in via bibet,
Propterea exaltabit caput.

In the day of thy power shall the people
be willing in the splendor of holiness:
the dew of thy birth is of the womb of the morning.

Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum.
Amen.

The Lord hath sworn and will not repent:
"Thou art a Priest for ever
after the order of Melchisedech."

Antiphon
Laeva eius sub capite meo,
et dextera illius
amplexabitur me.

The Lord upon thy right hand
shall wound even kings in the day of his wrath.
He shall judge among the heathen:
he shall fill the places with the dead bodies: and
smite in sunder the heads over divers countries.
He shall drink of the brook in the way:
therefore shall he lift up his head.

Concerto

Nigra sum, sed formosa,
Filie Jerusalem.
Ideo dilexit me rex
Et introduxit me in cubiculum suum
Et dixit mihi:

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.

Surge, amica mea, et veni
Iam hiem transit,
Imber abiit et recessit,
Flores apparuerunt in terra nostra.
Tempus putationis advenit.

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

I am black but comely,
O ye daughters of Jerusalem:
Therefore the King hath loved me,
and hath brought me into his chambers,
and he said to me:

Antiphon

Iam hiems transit,
Imber abiit et recessit.
Surge, amica mea, et veni.

Arise up my love and come away,
for lo, the winter is past,
the rains are over and gone,
and the flowers appear in our land,
the time of pruning is at hand.

Psalm 112

Laudate, pueri, Dominum:
Laudate nomen Domini.

For lo, the winter is past,
the rains have come and gone.
Arise, my love, and come away.

Sit nomen Domini benedictum:
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum:
laudabile nomen Domini.

Praise the Lord, ye servants:
O praise the name of the Lord.
Blessed be the name of the Lord:
from this time forth for evermore.
The Lord's name is praised: from the rising up
of the sun unto the going down of the same.

Excelsus super omnes gentes Dominus:
et super caelos gloria ejus.
Quis sicut Dominus, Deus noster,
qui in altis habitat:
et humilia respicit in caelo et in terra.

The Lord is high above all heathen:
and his glory above the heavens.
Who is like unto the Lord our God, that hath
his dwelling so high: and yet humbleth himself
to behold the things that are in heaven and earth?

Sucitans a terra inopem:
et de stercore erigens pauperem.
Ut colloceat eum cum principibus:
cum principibus populi sui.
Qui habitare facit sterilem in domo:
mattrem filiorum laetantem.

He taketh up the simple out of the dust:
and lifteth the poor out of the mire:
That he may set him with princes:
even with the princes of his people.
He maketh the barren woman to keep house:
And to be a joyful mother of children.

Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum. Amen.

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.

Antiphon

Iam hiems transit,
Imber abiit et recessit.
Surge, amica mea, et veni.

For lo, the winter is past,
the rains have come and gone.
Arise, my love, and come away.

Concerto

Pulchra es amica mea suaviss
et decora filia Jerusalem.
Pulchra es amica mea suaviss
et decora sicut Jerusalem
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me
quia ipsi me avolare fecerunt.

Thou art fair, my love,
beautiful and comely, O daughter of Jerusalem:
thou art fair, my love,
beautiful and comely as Jerusalem,
terrible as an army set in array.
Turn thine eyes from me,
For they have made me flee away.

Antiphon

Dilectus meus
candidus et rubicundus:
comae capitis eius
sicut purpura Regis
vincta canabalis.

My beloved
is radiant white and ruddy:
the hair of his head
is like the crimson of the king,
bound in little plaits.

Psalm 121

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri:
in atriis tuis Jerusalem.

I was glad when they said unto me:
"We will go into the house of the Lord."
Our feet shall stand in thy gates,
O Jerusalem.

Jerusalem que aedificatur ut civitas:
cuius partitio eius in idipsum.
Illuc enim, ascenderunt tribus,
tribus Domini:
testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio:
sedes super domum David.

Jerusalem is built as a city:
that is at unity in itself.
For thither the tribes go up,
even the tribes of the Lord:
to testify unto Israel,
to give thanks unto the name of the Lord.
For there is the seat of judgment:
even the seat of the house of David.

Rogate quae ad pacem sunt Jerusalem:
et abundantia diligentibus te.
Fiat pax in virtute tua:
et abundantia in turribus tuis.
Propter fratres meos et proximos meos:
loquebar pacem de te.
Propter domum Domini Dei nostri:
quaesivi bona tibi.

O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls:
and plenteousness within thy palaces.
For my brethren and companions' sakes:
I will wish thee prosperity.
Yea, because of the house of the Lord our God:
I will seek to do thee good.

Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum. Amen.

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.

Antiphon

Dilectus meus
candidus et rubicundus:
comae capitis eius
sicut purpura Regis
vincta canabalis.

My beloved
is radiant white and ruddy:
the hair of his head
is like the crimson of the king,
bound in little plaits.

Concerto

Duo Seraphim clamabant alter ad alterum:
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria eius.
Tres sunt qui testimonium dant in caelo:
Pater Verbum et Spiritus Sanctus
et hi tres unum sunt.
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria eius.

The two seraphim cried one to the other:
"Holy is the Lord God of Sabaoth.
The whole earth is full of His glory:
there are three that bear record in Heaven:
the Father, the Word and the Holy Spirit,
and these three are one:
Holy is the Lord God of Sabaoth:
the whole earth is full of his glory.

Antiphon

Quo abiit dilectus tuus,
o pulcherrima mulierum?
Quo declinavit dilectus tuus?
et quaeremus eum tecum.

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

Psalm 126

Nisi Dominus aedificaverit domum:
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem:
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis
qui manducatis panem doloris.
Cum dederit dilectis suis somnum:
ecce haereditas Domini filii
merces fructus ventris.

Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui
implevit desiderium suum ex ipsis:
non confundetur cum loquetur
inimicis suis in porta.

Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum.
Amen.

Antiphon

Quo abiit dilectus tuus,
o pulcherrima mulierum?
Quo declinavit dilectus tuus?
et quaeremus eum tecum.

Concerto

Audi coelum verba mea
plena desiderio, et perfusa gaudio.

- Audio

Dic quaeso mihi:
quae est ista quae consurgens
ut aurora rutilat et benedicam?

- Dicam

Dic, nam ista pulchra ut luna
electa ut sol replet laetitia
terras, coelos, maria.

- Maria

Maria virgo illa dulcis
predicta a Prophetis Ezechiel
porta Orientalis.

- Talis

Illa sacra, et felix porta
per quam mors fuit expulsa
introduxit autem vita.

- Ita

Quae semper tutum est medium
inter hominem et Deum
pro culpulis remedium

- Medium

Omnnes -
Omnnes hanc ergo sequamur
qua cum gratia mereamur
vitam aeternum. Consequamur.

- Sequamur

Praestet nobis Deus,
Pater hoc et Filius et Mater,
praestet nobis Deus.
Pater hoc et Filius et Mater
cuius nomen invocamus dulce.
Miseri solamen.

- Amen

Benedicta es virgo Maria
in saeculorum saecula.

Antiphon

Dum esset rex in accubitu suo,
Nardus mea dedit odorem suavitatis.

Psalm 147

Lauda, Jerusalem, Dominum:
lauda Deum tuum Sion.

Quoniam confortavit seras portarum tuarum:
benedixit filiis tuis in te.
Qui Posuit fines tuos pacem:
et adipe frumenti satiat te.

Except the Lord build the house:
their labor is but lost that build it.
Except the Lord keep the city:
the watchman waketh but in vain.

It is but lost labor that ye haste to rise up early,
and so late take rest, and eat the bread of
carefulness, for so he giveth his beloved sleep.
Lo, children and the fruit of the womb
are an heritage and gift
that cometh of the Lord.

Like as the arrows in the hand of the giant,
even so are the young children.
Happy is the man that
hath his quiver full of them:
they shall not be ashamed when they speak
with their enemies in the gate.

Glory be to the Father and to the Son,
and to the Holy Ghost.
As it was in the beginning is now and ever
shall be: world without end.
Amen.

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

Heaven hear my words,
full of desire and suffused with joy.

- I hear

Tell me:
Who is she who rises bright as the dawn,
and I shall bless her?

- I shall tell you

Say if this is one, as beautiful as the moon
and chosen, as the sun fills with joy
land, heaven and sea.

- Maria

The sweet Virgin Mary,
foretold by Ezechiel,
the prophet from the East.

- It is she

This holy and happy portal
through which death was driven out
and which introduced life.

- It is so

Which is ever the perfect and sure intermediary
between God and man
for overcoming sin.

- An intermediary

All-
Let us all therefore follow her,
with what grace we can,
to attain this eternal life. We will follow after.

- Let us follow

And may God,
the Father, Son and Mother
come to our assistance.
And may the Father, Son and Mother
whose sweet name we invoke,
as sweet consolation for our misery.

- Amen

Blessed art thou, O Virgin Mary,
world without end.

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

Praise the Lord, O Jerusalem:
praise thy God, O Sion.

For he hath made fast the bars of thy gates:
and blessed thy children within thee.
He maketh peace in thy borders:
and filleth thee with the flours of wheat.

Qui emittit eloquium suum terrae:
velociter currit sermo ejus.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystalum suum sicut buccellas:
ante faciem frigiditatis ejus quis sustinebit?

Emittet verbum suum et liquefaciet ea:
flabit spiritus ejus et fluent aquae.
Qui annuntiat verbum suum Jacob:
iustitias et iudicia sua Israel.
Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.

Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum.
Amen.

Antiphon

Dum esset rex in accubitu suo,
Nardus mea dedit odorem suavitatis.

Ab initio et ante saecula creata
sum et usque ad futurum saeculum
non desinam, et in habitatione
sancata coram ipso ministrativi.
Deo gratias.

INTERMISSION**Hymnus**

Ave maris stella,
Dei Mater alma,
atque semper virgo
felix coeli porta.

Sumens illud Ave
Gabrielis ore,
funda nos in pace
mutans Evae nomen.

Solve vincla reis
profer lumen caecis
mala nostra pelle
bona cuncta posce.

Monstra te esse matrem,
sumat per te preces,
qui pro nobis natus
tulit esse tuus.

Virgo singularis
inter omnes mitis
nos culpulis colutos
mites fac et castos.

Vitam praesta puram
iter para tutum:
ut videntes Iesum
semper collaetemur.

Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto,
tribus honor unus.
Amen.

Versicle

Dignaro me laudare te, virgo sacrata.
Da mihi virtutem contra hostes tuos.

Sonata

Sancta Maria, ora pro nobis.

Antiphon

Sancta Maria
gratia plena
Dominus tecum
benedictato in mulieribus.

He sendeth forth his commandment upon earth:
and his word runneth very swiftly.
He giveth snow like wool:
and scattereth the hoar-frost like ashes.
He casteth forth his ice like morsels:
Who is able to abide his frost?

He sendeth out his word, and melteth them:
He bloweth with his wind, and the waters flow.
He showeth his word unto Jacob:
His statutes and ordinances unto Israel.
He hath not dealt so with any nation:
neither have the heathen knowledge of his laws.

Glory be to the Father and to the Son,
and to the Holy Ghost.
As it was in the beginning is now and ever
shall be: world without end.
Amen.

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

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

Hail, O star that pointest
towards the port of heaven,
thou to whom as Maiden
God for Son was given.

When the salutation
Gabriel had spoken,
peace was shed upon us,
Eva's bonds were broken.

Bound by Satan's fetters,
health and vision needing,
God will aid and light us
at thy gentle pleading.

Jesu's tender Mother,
make thy supplication
unto him who chose thee
at his Incarnation:

That, O matchless Maiden,
passing meek and lowly,
thy dear Son may make us
blameless, chaste and holy.

So, as now we journey,
aid our weak endeavor,
till we gaze on Jesus,
and rejoice for ever.

Father, Son and Spirit,
Three in One confessing,
give we equal glory,
equal praise and blessing.
Amen.

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

Holy Mary, pray for us.

Holy Mary,
full of grace,
the Lord is with thee,
blessed art thou among women.

Magnificat

Magnificat anima mea Dominum.

My soul doth magnify the Lord:

Et exultavit spiritus meus:
in Deo salutari meo.

And my spirit hath rejoiced
in God my Savior.

Quia respexit
humilitatem ancillae suae:
ecce enim ex hoc
beatam me dicent
omnes generationes.

For he hath regarded:
the lowliness of his hand-maiden.
For behold, from henceforth
all generations
shall call me blessed.

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 eius
a progenie in progenies:
timentibus eum.

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

Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.

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

Deposuit potentes de sede:
et exaltavit humiles.

He hath put down the mighty from their seat
and hath exalted the humble and the meek.

Esurientes implevit bonis:
et divites dimisit inanes.

He hath filled the hungry with good things
and the rich he hath sent empty away.

Suscepit Israel puerum suum:
recordatus misericordiae suae.

Remembering his mercy,
he hath holpen his servant Israel:

Sicut locutus est ad Patres nostros:
Abraham et semini eius in saecula.

As he promised to our forefathers,
Abraham and his seed, for ever.

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, et nunc, et semper,
Et in saecula saeculorum.
Amen.

As it was in the beginning is now and ever
shall be: world without end.
Amen.

Antiphon
Sancta Maria
gratia plena
Dominus tecum
benedictato in mulieribus.

Holy Mary,
full of grace,
the Lord is with thee,
blessed art thou among women.

Benedicamus Dominum.
Deo gratias.

Let us praise the Lord.
Thanks be to God.

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SOLO ARTISTS

Baritone Glenn Guhr has performed a variety of roles as both a singer and actor in venues from Shakespeare to Sondheim and Mozart to Verdi. He has performed on stage with the Pacific Northwest Ballet, Tacoma Opera, Kitsap Opera, Theatre Factory St. Louis and others in such roles as Papageno (*The Magic Flute*), Ford (*Falstaff*), Guglielmo (*Così fan tutte*), Grosvenor (*Patience*), Frank Maurrant (*Street Scene*), and Zuniga (*Carmen*). In September, he created the role of Bernard in the premiere of Stan Hoffman's *Twilight Voices* with the Chaspen Opera. He has also toured several seasons with NOISE (Northwest Opera in Schools, Etc.), bringing opera to a new generation of fans. In addition to his stage roles, Mr. Guhr has appeared frequently in concert in the Seattle area, where he makes his home, performing with the Bellevue Philharmonic, OSSCS, the Lake Union Civic Orchestra, the Seattle Choral Company, the Bellevue Chamber Chorus and others. Mr. Guhr received his Bachelor of Arts from Tabor College and a Master's degree from Kansas State University. He completed coursework towards a Ph.D. in Musicology at Washington University and is currently completing a Doctorate of Musical Arts in Voice at the University of Washington.

Soprano Catherine Haight is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach, as well as works 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 *Lobgesang* with Philharmonia Northwest; Orff's *Carmina Burana* with the Seattle Choral Company, with whom she will perform that work this New Year's Eve; and Handel's *Messiah* with Orchestra Seattle and the Seattle Chamber Singers under the direction of George Shangrow, with whom she will perform the work later this month.

Baritone Keith A. Harris moved to Seattle after completing his Bachelor of Music degree at Lawrence University in Wisconsin. While in Wisconsin he won the NATS (National Association of Teachers of Singing) Competition four times, as well as the NATS Performance Scholarship. Currently a student of Julian Patrick, Mr. Harris is the recipient of the prestigious Brechemin Performance Scholarship at the University of Washington. This past spring he won the Ladies Musical Club of Seattle Competition and placed in the Civic Opera Competition. His debut in Washington included an appearance on Classical KING FM 98.1 and a recital tour of western Washington. A versatile performer, Mr. Harris is as comfortable in recital as he is on the concert and opera stages. He is sought after in the roles of Ford (*Falstaff*), Dandini (*La Cenerentola*), Top (*Tenderland*), Malatesta (*Don Pasquale*), Harry Easter (*Street Scene*), and Escamillo (*Carmen*), as well as concert works such as *Messiah*, *Carmina Burana*, the Mozart Requiem, and Bach's *Magnificat*. After receiving his Master's degree from the University of Washington in 2000, he plans to pursue a performance career.

Tenor Stuart Lutzenhiser did his undergraduate studies at Western Washington University and received a Master's degree from the prestigious Indiana University, where he was also

awarded a Performer's Certificate as an outstanding recital artist. He has performed with the Vancouver Opera, Utah Festival Opera, Bellevue Opera, Tacoma Opera and Western Concert Opera. Mr. Lutzenhiser has also appeared as a featured soloist with the symphonies of Milwaukee, Vancouver, Yakima, Bremerton and Maracaibo, Venezuela. His operatic roles include Tamino, Rodolfo, Nadir, Peter Grimes, Edgardo, Rinuccio, Pinkerton and the Duke of Mantua. He was a Metropolitan Opera regional finalist, a Bel Canto Foundation winner and a semi-finalist in both the MacAllister voice competition and the Iris Adami Corradetti competition in Padova, Italy. An advocate for music of the 20th century, he has sung the world premieres of Corigliano's *Of Rage and Remembrance* and McGary's *St. Mark's Passion*. Later this month, Mr. Lutzenhiser appears with Seattle Pro Musica in a program of French Christmas music.

Soprano Terri Richter came to the Northwest in 1995 from Tennessee, where she received her Master's degree from Middle Tennessee State University, and taught in the Memphis public school system. Since her arrival in Seattle, she has become firmly established as an outstanding young opera and concert artist. In October of 1997, she made her debut with Seattle Opera as Barbarina in *The Marriage of Figaro*, and returned this fall to sing the role of Papagena in *The Magic Flute*. In January she will appear as Xenia in *Boris Godunov*. She has been featured twice as a guest artist with the Seattle Symphony, most recently in a concert version of Deems Taylor's *Peter Ibbetson*. In June she made her debut with the Pacific Northwest Ballet, as a guest soloist in *Romeo and Juliet*. Last fall, Ms. Richter was one of twelve young singers to be chosen for Seattle Opera's first national Young Artist Program. She received critical acclaim and a scholarship for her portrayal of Despina in *Così fan tutte*. This year she returned to the program as a guest artist to repeat the role of Barbarina. Earlier this year, the *Seattle Times* named her as one of Seattle's "Rising Stars." Ms. Richter is equally at home singing concert repertoire. In March she was featured at Benaroya Hall with the Northwest Chamber Orchestra in Handel's *L'allegro, il pensieroso, ed il moderato*, and again in April with OSSCS in Bach's *St. Matthew Passion*. She has also appeared with the Spokane Symphony, Bellevue Philharmonic, Northwest Sinfonietta, and the Bremerton Symphony. This month she performs *Messiah* with the Northwest Sinfonietta and the Bellevue Philharmonic. In the spring of 2000, she will be featured with the Fort Collins Symphony in a performance of the Poulenc *Gloria*, with Opera Idaho in an original production, and with OSSCS in Bach's Mass in b minor at Benaroya Hall.

Tenor Stephen Wall has appeared frequently with Orchestra Seattle since 1985, when he performed as a soloist in Bach's *St. Matthew Passion*. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall is featured on Orchestra Seattle's new CD release of Handel's *Messiah* and will perform that work in concert with OSSCS later this month. In January, he will appear in a supporting role in Seattle Opera's performances of *Boris Godunov*. Mr. Wall will rejoin OSSCS in June for a performance of Mendelssohn's great oratorio *Elijah* in Benaroya Hall.

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