From the Maestro di capella

As with most of the masterworks I have been privileged to present over the years, my association with the Monteverdi Vespers of 1610 has been a personal journey, which began more than 30 years ago. There have been many landmark recordings made, probably the most significant by Andrew Parrott in 1984. But what has informed the many fine performances in recent years is the musical scholarship that illuminated the conditions, motivation and musical performance practices that motivated the creation of this great work.

Every major conductor associated with “early music” has performed and ultimately recorded this enigmatic masterpiece. Each of them has had to decide “how” they will present the Vespers, and no two are the same. I have had the same dilemma and, indeed, spent countless hours looking at the various possibilities.

First of all, I approached these performances of the Monteverdi Vespers with great trepidation. I consider myself well informed in the performance of 18th century music, having presented nearly half of the extant choral works by Bach at the Lutheran Church of Honolulu, and a large number of earlier works by other composers that would have preceded him, but I am hardly an expert in 17th century Italian (liturgical?) music. so this has been a wonderful encounter with a beloved work about which I have had to make quite significant decisions. As always, I had to evaluate the resources at hand. first, regarding the vocal soloists, we have in Honolulu wonderful singers to present this music. Very early on I knew that Georgine Stark and Mihoko Ito would be the ideal soprano soloists and that Nicholas Walters and Keane Ishii would be a great pair for the bass music. The problem is, of course, the extremely demanding tenor music, which ultimately needs to be lyrical but at the same time demanding great agility and virtuosity, all the while not over-powering much of the intimate scoring of the solo music in the Vespers. So, I needed to invite “3 tenors” who specialize in this music, two of whom have indeed performed it together many times.

The instrumental forces were only half solved. Although the University of Hawaii had a very active program in early music started by Raymond Vaught and continued for some years by Jane Moulin, there has not been any viable program going there for more than a decade. So my only option was to find a group of brass players to join our very fine players of the Bach Chamber Orchestra. Happily, The Whole Noyse was available to come for one of the weeks available to rehearse and play our concert performances. The Bach Chamber Orchestra soloists are very informed in stylistic playing through the many performances of Baroque works at the Lutheran Church of Honolulu. Because it was necessary to prepare these performances in only three days, I had to make the very difficult decision to only use professional singers for the choir as well. I am extremely grateful to John Renke and the choral scholars of St. Andrew’s Cathedral for their willingness to join the Bach Chamber Choir soloists.

Whenever I start to think about these projects, my first thought is always “how can we share this extraordinary music to truly enhance people’s lives here in Hawaii?” I have thought long and hard about this, and the following choices have brought to fruition the performances you will experience.

Monteverdi’s Vespers of 1610 is a compendium of possibilities for use in the Office of Vespers. I decided that in order to present all of this extraordinary music it would be necessary to include the liturgical elements of a great Feast Day in honor of the Blessed Virgin Mary. Like Andrew Parrott, I decided to use the propers (antiphons) for the Feast of the Assumption, a festival still celebrated in Catholic churches and also in Orthodox Solemnities. The modes of those antiphons do not link with the chants used in Monteverdi’s psalms or the Magnificat. In my opinion, Monteverdi’s Vespers were never meant to be specific to a singular solemnity. Mixing and matching the modes of the antiphons was probably not going to be a consideration for the composer. “Authenticity” was not a motivating factor in musical performance in the 17th century. Rather, music was adapted according to the resources at hand.

I have also decided to use as many permutations as possible among the assembled resources. So you will hear first one of the great Marian Gregorian hymns sung in procession as the choir enters, and then the great splendor of the entire ensemble singing the opening versicles of Vespers. Following that you will experience just about every combination of plainchant, vocal solos, duets, trios, quartets, double choir, instrumental ritornellos, and full ensemble treatment of the psalms, hymn and Magnificat that is possible in this work. Rest assured, Monteverdi left most of the blueprint, I have just “orchestrated” this with variety and balance as my major motivation, dictated by the texts.

It is my sincere hope that these performances of the Monteverdi Vespers will be meaningful moments in your lives and occasions that you will long remember.

Carl Crosier, Conductor
CLAUDIO MONTEVERDI
Vespro della Beata Vergine (1610)

The Whole Noyse, *early brass ensemble*
Bach Chamber Orchestra
Bach Chamber Choir Soloists
St. Andrew’s Cathedral Choral Scholars

Derek Chester, Matthew Tresler, Joseph Z. Pettit, *tenors*
Georgine Stark, Mihoko Ito, *sopranos*
Nicholas Walters, Keane Ishii, *basses*
Richard Savino, *theorbo*

Carl Crosier, *conductor*

Friday, November 5, 2010 • 7:30 pm
St. Theresa’s Co-Cathedral
712 North School Street

Sunday, November 7, 2010 • 4:00 pm
St. Andrew’s Cathedral
229 Queen Emma Square

*Sponsored in part by*

*AQUA*
HOTELS AND RESORTS
HAWAII

*Please hold your applause until the end of each half of the concert.*
*There will be a 20-minute intermission after No. 10 Lauda Jerusalem*

*Please silence all digital devices.*
Claudio Monteverdi (1567-1643)

Monteverdi’s Vespers of 1610 were published when he was almost halfway through his immensely productive life as a composer. Significantly, up to that point, he had acquired a reputation primarily as a composer of secular, not sacred music. He was born in 1567 in the northern Italian city of Cremona, home of the first great violin makers, the Amati, and later the Guarneri and Stradivari dynasties. He studied with the maestro di cappella at Cremona cathedral, Marc’Antonio Ingegneri, and, as a precocious teenager, published his early books of madrigals and some sacred music. But it was as a violinist that he was initially employed around 1590 at the Gonzaga court in nearby Mantua, famous for its musical establishment. He was to stay there (with occasional defections to Cremona and final separation in 1612) until hired as maestro di cappella at St. Mark’s in Venice in 1613, where he remained until his death thirty years later. He thus spent all of his life in the northeastern quadrant of Italy. By 1605, in Mantua, he had already published five of his eventual eight books of madrigals, each one increasingly avant-garde in rhythm and harmony, and by 1608 the first two fully integrated operas, L’Orfeo and Arianna. All of these popular secular works were reprinted several times and firmly established Monteverdi’s reputation throughout Europe. During his time in Mantua, he probably also composed individual sacred pieces but none has survived outside the 1610 publication.

Today, Monteverdi is often called a “revolutionary” or “architect of the Baroque”. He himself rejected this notion, insisting that his work was a natural progression from the prima pratica, or pure polyphony of the Renaissance valued for its own sake, to the seconda pratica, in which the emotive power of music should be subservient to the words. In his own words: “Music must move the whole man”. It would perhaps be more accurate to describe him as the leading light among a group of such innovators and their standard-bearer into the new world of what we now call The Baroque. Over the next 35 years, he was to combine more effectively than all others the power of solo declamation, delicate or complex choral polyphony and sophisticated instrumental coloring — a palette of expression equally applicable to opera, song, concerto and all forms of sacred music.

The Vespers of 1610

The Vespers of 1610 (published together with a Mass and a second Magnificat) was Monteverdi’s first major publication of sacred music. He had recently been through a series of crises, including the loss of his wife, and had been passed over at least once before finally being appointed as maestro di capella in 1601. He felt undervalued and underpaid at the Gonzaga court. The Vespers were dedicated to Pope Paul V and presented to him personally in Rome. They may also have been published as a sort of résumé, a dramatic demonstration of what he could contribute to the world of sacred music with a seamless merger of the old and new music. They did not immediately separate him from the Gonzagas as desired, but must have contributed to his later success with Venice.

A separate title within the overall publication describes the work as “Vespers of the Blessed Virgin in the concerto style composed on plainchant”; in that one statement he “allies the most modern musical language with the old technique of composing on the chant” (Clifford Bartlett). “Concerto” at that time referred to a collaboration of mixed vocal, usually solo, and instrumental ensembles. The Roman office of Vespers, the penultimate service of the day observed at sundown, cycles through five of the Psalms of David on each day of the week, omitting those sung at other daily services. It closes with a hymn and Mary’s song of praise, the Magnificat. Antiphons (plainchant) were sung before each psalm and repeated after the Gloria Patri conclusion, varying according to the occasion or the season. In the case of Monteverdi’s Vespers, the concerti replace the repeat of the antiphons. Antiphons did not necessarily mirror the chant on which each psalm is based. Rather they reflected the origins of psalmody, and the mode would normally correspond to the tone of the psalm’s cantus firmus, which it will not do in today’s performance. Vespers is traditionally the most “musical” of the eight daily offices, and other motets, or in Monteverdi’s case the concerti, are regularly inserted at intervals, together with instrumental pieces. Monteverdi left the plainchant unspecified but made the hymn, “Ave Maris Stella – Hail Star of the Sea”, and all the concerti except one, appropriate to the Virgin Mary. The Magnificat is by definition Marian.

If ever there was any doubt that Monteverdi’s Vespers reflect not only his deep personal devotion to the Virgin but also his operatic genius, it is dispelled immediately by the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”. The brilliant fanfare is an exact replica of the opening Versicle and response “Deus in adiutorium meum intende – O God make speed to help me, O Lord make haste to help me”.

Monteverdi’s Vespers della Beata Vergine (1610) is at once a sacred work of sublime devotion and dramatic intensity – a blueprint for sacred music of the Baroque. It has been described as the most ambitious work of sacred music before Bach.

Ian Capps, The Early Muse, Hawaii Public Radio
with thanks to Clifford Bartlett and Andrew Parrott
MONTEVERDI Vespro della Beata Vergine

Processional
Die 15 Augusti

IN ASSUMPTIONE BEATAE MARIAE VIRGINIS
Sollemnitas
AD I ET II VESPERAS

Gaudium mundi, nova stella caeli, Procreans solem, pariens parentem, da manum lapsis, fer opem caducis Virgo Maria.

You were made by God to be a ladder That, holding to the lowest depths, strives for the Highest's heights For us, to return to the highest heavens, O gift of the summits.

Joy of the world, the new star of heaven Bringing forth the sun, bearing forth the parent. Give a hand to the stumbling, carry aid to the fallen, O Virgin Mary.

Te Deoque factam liquet esse scalam Qua tenens summa petit altus ima; Nos ad excelsi remare caeli culmina dona.

To you, the chorus of the blessed angels To you, the prophets and apostles, The order of prelates bow their heads to one woman, After the Godhead.

You were made by God to be a ladder That, holding to the lowest depths, strives for the Highest's heights For us, to return to the highest heavens, O gift of the summits.

Te beatorum chorus angelorum Te prophetarum et apostolorum Ordo praedatum sibi cernit unam post Deitatem.

Praise be to the Highest Triad evermore, Who bestow a crown on you, O Virgin, And give you the position of our queen, Foresighted mother.

1. Deus in adiutorium meum

Deus in adiutorium meum intende Domine ad adiuvandum 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 come to my assistance. Lord make haste to help me. Glory to the Father and to the Son and to the Holy Spirit. As it was in the beginning, is now, and will be forever. Amen. Alleluia!

I. Antiphon Assumpta est Maria in caelum Assumpta est Maria in caelum: gaudent Angeli, laudantes benedicunt Dominum.

Mary has been taken up into heaven. The angels are rejoicing; praising they bless the Lord.

2. Dixit Dominus
Psalm 109 (110)

Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum. Ritornello

The LORD said to my Lord, “Sit at my right hand, until I make your enemies your footstool.”

Virgam virtutis tuae emittet Dominus ex Sion: “dominare in medio inimicorum tuorum.

The LORD will send the scepter of your power out of Zion, saying, “Rule over your enemies round about you.

Mode VII
Tecum principium in die virtutis tuae; 
in splendoribus sanctorum 
ex utero ante luciferum genui te.
Ritornello

Iuravit Dominus et non penitebit eum; 
tu es sacerdos in aeternum Melchizedech. "
Dominus a dextris tuis confregit 
in die irae suae reges.
Ritornello

Iudicabit in nationibus, implebit ruinas: 
conquassabit capita in terra multorum.
De torrente in via bibet; 
propterea exaltabit caput.
Gloria Patri . . .

3. Nigra sum

Nigra sum set formosa filia Ierusalem
Ideo dilexit me Rex, et introduxit (me) 
in cubiculum suum et dixit mihi
Surge, amica mea, et veni
Iam hiems transiit, imber abiit et recessit, 
flores apparuerunt in terra nostra; 
tempus putationis advenit.

2. Antiphon Maria Virgo assumpta est
Maria Virgo assumpta est 
ad aethereum thalamum, in quo Rex regum 
stellato sedet solio.

4. Laudate Pueri
Psalm 112 (113)

Laudate pueri Dominum: 
laudate nomen Domini. 
Sit nomen Domini benedictum, 
ex hoc nunc, et usque in saeculum. 
A solis ortu usque ad occasum, 
laudabile nomen Domini. 
Excelsus super omnes gentes Dominus, 
et super coelos gloria eius. 
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, 
ul collocet eum cum principibus 
cum principibus populi sui 
Qui habitare facit steriemi in domo, 
matrem filiorum laetantem. 
Gloria Patri et filio ...
5. Pulchra es

Pulchra es, amica mea,
suavis et decora filia Ierusalem.
terribilis sicut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

You are beautiful my love, beautiful and comely.
O daughter of Jerusalem,
terrible as an army drawn up for battle.
Turn away your eyes from me,
for they overcome me.

3. Antiphon In odorem unguentorum

In odorem unguentorum tuorum currimus:
adolescentulae dilexerunt te nimis.

To the fragrance of your ointments we will run;
the maidens love you deeply.

6. Laetatus sum

Psalm 121 (122)

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus,
Stantes erant pedes nostri,
in atriis tuis Ierusalem
Ierusalem, quae aedificatur ut civitas
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini, testimonium Israel,
ad confidendum nominini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Ierusalem.
et abundantia diligentibus te.
Fiat pax in virtute tua
et abundantia in terribus tuis.
Propter fraters meos et proximos meos
loquebar pacem de te,
Propterdomum Domini Dei nostri
quaeisoi boni tibi.
Gloria Patri . . .

I was glad when they said to me,
“Let us go to the house of the LORD.”
Now our feet are standing,
within your gates, O Jerusalem.
Jerusalem is built as a city
that is at unity with itself;
To which the tribes go up,
the tribes of the LORD, the assembly of Israel,
to praise the Name of the LORD.
For there are the thrones of judgment,
the thrones of the house of David.
Pray for the peace of Jerusalem:
“May they prosper who love you.
Peace be within your walls
and quietness within your towers.
For my brethren and companions’ sake,
I pray for your prosperity.
Because of the house of the LORD our God,
I will seek to do you good.”
Glory to the Father . . .

7. Duo Seraphim

Duo Seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus Dominus Deus
Sabaoth: plena est omnis terra gloria eius,
Tres sunt qui testimonium dant in coelo
Verbum et Spiritus Sanctus:
et hic tres unum sunt.
Sanctus, sanctus, sanctus Dominus Deus Sabaoth
Sabaoth: plena est omnis terra gloria eius,

Two angels cried one to another:
Holy, holy, holy, Lord God of Sabaoth.
The whole earth is full of his glory.
There are three who give testimony in heaven: the Pater,
Father, the Word, and the Holy Spirit;
and these three are one.
Holy, holy, holy, Lord God of Sabaoth.
The whole earth is full of his glory.

4. Antiphon Benedicta filia tua

Benedicta filia tua a Domino:
quia per te fructum vitae communicavimus.

O daughter, you have been blessed by the Lord,
since through you we have partaken of the fruit of life.
8. Nisi Dominus
Psalm 126 (127)

Nisi Dominus aedificaverit domum, 
in vana laboraverunt qui aedificant eam.
Nisi Dominus custodierit cibimet, 
frustra vigilat qui custodit eam.
Vandum est cibis ante lucem surgere 
surgite postquam sederitis,
qui manuicatis panem doloris 
Cum dederit dilectis suis somnum
ecce hereditas Domini, filii: 
merces, fructus ventris.
Sicut sagittae in manu potentis: 
it filii excussorum
Beatus vir qui implavit desiderium 
suum ex ipsis:
non confundetur 
cum loquitur inimicis suis in porta.
Gloria Patri et filio . . .

Unless the LORD builds the house, 
their labor is in vain who build it.
Unless the LORD watches over the city, 
in vain the watchman keeps his vigil
It is in vain that you rise so early 
and go to bed so late;
vain, too, to eat the bread of toil, 
for he gives to his beloved sleep.
Children are a heritage from the LORD, 
and the fruit of the womb is a gift.
Like arrows in the hand of a warrior 
are the children of one’s youth.
Happy is the man who has his quiver 
full of them!
He shall not be put to shame 
when he contends with his enemies in the gate.
Glory be to the Father and to the Son . . .

9. Audi coelum

Audi, coelum verba mea, 
plena desiderio 
et perfusa gaudio (Audio)

Dic, quae, mihi: Quae est ista 
quae consurgens ut aurora 
rutilat, ut benedicam? (Dicam)

Dic, nam ista pulchra ut luna, 
electa ut sol replet laetitia 
terra, coelos, (Maria)

Maria Virgo illa dulcis, 
praedicta de Propheta Ezechiel 
porta orientalis. (Talis)

Illa sacra et felix porta, 
per quam mors fuit expulsa, 
introducta autem vita (Ita)

quae semper tutum est medium 
inter homines et Deum, 
pro culpis remedium. (Medium)

Omnes hanc ergo sequamur 
quae cum gratia mereamus vitam aeternam, 
Consequamur, (Sequamur)

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

Benedicta es, Virgo Maria, 
in saeculorum saecula.

Hear, O heaven, my words, 
full of desire 
and suffused with joy. (I hear)

Tell me, I pray: who is she 
who rising like the dawn, 
shines, that I may bless her? (I shall tell you.)

Tell, for she is beautiful as the moon, 
Exquisite as the sun which fills with joy the earth, 
the heavens and the seas. (Mary)

That holy and happy gate 
through which death was driven out, 
but life brought in, (Even so!)

Who is always a sure mediator 
between man and God, 
a remedy for our sins. (A mediator.)

All! So let us all follow her 
by whose grace we may gain eternal life. 
Let us seek after her. (Let us follow.)

May God the Father grant us this, 
and the Son and the Mother, 
On whose name we call, 
sweet solace for the unhappy. (Amen.)

Blessed art thou, Virgin Mary, 
world without end. 8
5. Antiphon  Pulchra es et decora  
_Pulchra es et decora, filia Jerusalem: terribilis ut castrorum acies ordinata._

You are beautiful and comely, O daughter of Jerusalem, as awe-inspiring as bannered troops.

10. Lauda Jerusalem  
_Psalm 147 (147:13-21)_

_Lauda, Ierusalem, Dominum:_
_lauda Deum tuum, Sion._

Worship the _Lord_, O Jerusalem; praise your God, O Zion.

_Quoniam confortavit seras portarum tuarum:_
_benedixit filiis tuis in te._

For he has strengthened the bars of your gates; he has blessed your children within you.

_Qui posuit fines tuos pacem,_
et _adipe frumenti satiat te._

He has established peace on your borders; he satisfies you with the finest wheat.

_Qui emittit eloquium suum terrae:_
.velociter currit sermo eius._

He sends out his command to the earth, and his word runs very swiftly.

_Qui dat nivem sicut lanam:_
_nebulam sicut cinerem spargit._

He gives snow like wool; he scatters hoarfrost like ashes.

_Mittit crystallum suum sicut bucellas:_
ant _faciem frigoris eius quis sustinebit?_  
_Emittet verbum suum, et liquefaciet ea:_
_flabit spiritus eius, et fluent aquae._

He scatters his hail like bread crumbs; he blows with his wind, and the waters flow.

_Qui annuntiat verbum suum Iacob:_
_justitias et iudicia sua Israel._

He declares his word to Jacob, his statutes and his judgments to Israel.

_Non fecit taliter omni nationi:_
et _iudicia sua non manifestavit eis._

He has not done so to any other nation; to them he has not revealed his judgments.

_Gloria Patri et filio . . ._

Glory be to the father and to the son . . .

11. Sonata sopra Sancta Maria  
_Sancta Maria, ora pro nobis._

Holy Mary, pray for us.

**Chapter**  
_Officiant:_ Among all these I sought a resting place; in whose territory should I abide? So the Creator of all things spoke to me, and he that made me caused my tabernacle to rest.  
_Respond:_ Thanks be to God.

12. Ave maris stella (Hymn)  
_Ave maris stella, Dei mater alma,_
_Atque semper virgo, Felix coeli porta._

Hail, star of the sea, life-giving mother of God and perpetual virgin, happy gate of heaven.

_Sumens illud ave, Gabrielis ore_  
_Funda nos in pace Mutans Evae nomen._

Receiving that “ave” from the mouth of Gabriel, keep us in peace, reversing the name “Eva.”

_Solve vincula reis, Profer lumen caecis,_
_Mala nostra pelle, Bona cuncta posce._

Loosen the chains from the guilty, bring forth light to the blind, drive out our ills, ask for all that is good.

_Monstra te esse matrem:_  
_Sumat per te preces,_
_Qui pro nobis natus,_
tulit esse tuus.

Show yourself to be his mother: may he receive through you our prayers who, born for us, deigned to be yours.
Virgo singularis, inter omnes mitis
ut nos culpis solutos Mites fac et castos.

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

Sit laus Deo Patri, Summo Christo decus,
Spiritui Sancto, Trinus honor unus. Amen.

Antiphon: Hodie Maria Virgo caelos
Hodie Maria Virgo caelos ascendit:
gaudeete, quia cum Christo regnat in aeternum.

13. Magnificat

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari meo
Quia respexit humilitatem ancillae suae,
eece enim ex hoc beatam me dicent omnes generationes
Quia fecit mihi magna qui potens est et sanctum nomen eius.
Et misericordia eius a progenie in progenies timentibus eum
Fecit potentiam in brachio suo; dispersit superbos mente cordis sui
Deposuit potentes de sede et exaltavit humiles.
Esurientes implevit bonis et divites dimisit inanes
Suscepit Israel puerum suum, recordatus misericordiae suae,
Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto
PERFORMERS

CARL CROSIER, conductor, spent his early musical career as a pianist playing solo and chamber music recitals and concerto appearances with orchestras on the West Coast. He holds Bachelor of Arts and Bachelor of Music degrees from the University of Washington (Seattle). Now known primarily as a conductor and countertenor soloist, he has focused on music of the Renaissance and Baroque periods, in addition to championing 20th-century works. He has just announced his retirement as Cantor of the Lutheran Church of Honolulu after 38 years. Under his leadership, the choir has become known for its excellence and for its large and varied repertoire. He conducted highly acclaimed performances of the complete St. Matthew Passion (2000) and St. John Passion (2004) by Bach as well as the six Brandenburg Concertos (2000). Mr. Crosier is a member of the Association of Lutheran Church Musicians and the American Guild of Organists and has given workshops for their members at national and regional conferences. He has toured as a professional choral singer in South America, Russia, Scandinavia and England as well as Seattle, Los Angeles and Boston. Professionally he is the Chief Financial Officer of St. Andrew’s Priory School for Girls and is editor for Ionian Arts Publications, of which he and his wife Katherine are both principals.

THE BACH CHAMBER ORCHESTRA was organized by Carl Crosier in the mid 1980s to perform concerted works, primarily from the Baroque. The members of this ensemble are professional musicians from the Honolulu Symphony Orchestra who have been associated with the Lutheran Church of Honolulu over many years. These musicians are particularly known for their virtuosic and stylistic playing of Baroque and early Classic works. Although the Bach Chamber Orchestra frequently performs with the Lutheran Church of Honolulu Choir, it has also been featured in many instrumental concert programs on the Abendmusiken Concert Series. The players for these performances are Darel Stark, Judy Barrett, violins; Anna Womack, Steve Flanter, Jean-Michel Jacqon, violas; Karen Fujimoto, cello; John Gallagher, bass; Philip Gottling, rackett; Constance Uejio, renaissance harp, Katherine Crosier, continuo organ; John Renke, harpsichord.

THE BACH CHAMBER CHOIR SOLOISTS and ST. ANDREW’S CATHEDRAL CHORAL SCHOLARS bring together some of Honolulu’s finest professional choral artists, many of whom are vocal soloists in their own right. In keeping with Cathedral practices in both Baroque and modern times, the seven soloists in these performances join the members of the choir in the full choral sections of the work, combining to create unified and split choirs totaling 24 singers. The personnel for these concerts are Georgine Stark, Rachel Lentz, Chandra Peters, Vreni Griffith (Cantus); Mihoko Ito, Rachel Samet, Naomi Castro, Aggy Stevens-Gleason (Sextus); Rachel Samet, Jerelyn Watanabe, Jeannette Johnson (Altus I); Joseph Pettit, Karyn Castro, Olivia Castro (Altus II); Matthew Tresler, Allen Bauchle, Ian Capps (Tenor); Derek Chester, Paul Beck, Randy Castello (Quintus); Nicholas Walters, Mitchell Moriwaki, Bud Klein (Bassus I); Keane Ishii, David Del Rocco, Paul Schwind (Bassus II).

THE WHOLE NOYSE is celebrating 25 years as one of the country’s leading early brass ensembles. Based in the San Francisco area, the groups plays brass and wind music from the 15th through the 17th century Europe, performing on modern reproductions of cornets, sackbuts and curtal — instruments that made up the primary professional wind group of the period. The Whole Noyse derives its name from a musical term of medieval England, when a group of loud wind instruments was called a “noise.” The ensemble has collaborated with some of North America’s most respected early music ensembles and their performances have been enthusiastically received. During this 400th anniversary of Monteverdi’s Vespers of 1610 the group is participating in performances of the work in many cities all over the U.S. and Canada. The members of the group are Stephen Escher and Alexandra Opsahl (curved cornets), Richard Van Hessel, Philip Neuman and Sandy Stadtfeld (sackbuts), and Herbert Myers (curtal, dulcian).

MATTHEW TRESLER, tenor, obtained a Doctor of Musical Arts in Choral Conducting, University of Miami where he was Director of Music Ministries at historic Coral Gables Congregational Church. Prior to his studies at Miami, he taught high school choral music for eight years in Gilbert, Arizona. An active professional ensemble singer, Matthew sang with the Santa Fe Desert Chorale, where he served as assistant conductor, with the Grammy-nominated ensemble Conspirare and with Seraphic Fire, a bold new ensemble in Miami specializing in early and newly-composed music. He was also a member of the Phoenix Bach Choir for eight years. Also active as a solo singer, Matthew has performed with the American Bach Series, Miami Bach Society, Victoria Bach Festival and with the Master Chorale of South Florida. He holds a B.M. in voice from Northern Arizona University and the M.M. in choral conducting from the University of Miami. He presently conducts the Women’s Ensemble at Concordia University, Irvine, CA.
DEREK CHESTER, tenor, completed his Master’s degree in Vocal Performance of Oratorio, Early Music, Song and Chamber Music in 2006 as a student of renowned American tenor James Taylor and with a full scholarship from the Yale School of Music and Institute of Sacred Music. As a Fulbright Scholar, he spent a year in Germany working as a freelance musician and furthering his training with celebrated German tenor, Christoph Prégardien. Acclaimed as a versatile tenor and praised by the New York Times for his beautifully shaped and carefully nuanced singing, Mr. Chester has also excelled in the performance of opera and musical theater, spanning nearly six centuries in his repertoire. In Germany, he was a member of the Gächinger Kantorei and a soloist with the Bach Collegium Stuttgart. He was a soloist at the 2006 and 2008 Oregon Bach Festivals under Helmut Rilling, and with maestro Rilling in Stuttgart and Toronto during 2007. He is a featured soloist with the American Bach Soloists under Jeffrey Thomas, and has performed the Monteverdi Vespers with Martin Pearlman and Boston Baroque. Mr. Chester is currently finishing his doctorate in Opera and Early Music at the University of North Texas under Jennifer Lane, where he is a Toulouse fellow and doctoral teaching fellow.

JOSEPH Z. PETTIT has been Director of Music at Trinity Lutheran Church, Tacoma, WA, since 2005. He received his training in church music, organ and voice at Pacific Lutheran University, and later specialized in early music performance practice and singing at the Academy of Ancient Music in Amsterdam under Max van Egmond. He has performed with many of Europe’s leading early music ensembles, including La Chapelle Royale, Collegium Vocale Gent and La Petite Bande. He founded the Amsterdam-based Columbus Consort in 1990 and performed for three years with the Netherlands Broadcasting Choir, house choir for the Royal Concertgebouw Orchestra, under many of the world’s greatest conductors. He made his operatic debut in 1992 in the world première of Alfred Schmittke’s Life with an Idiot at De Nederlandse Opera under Mstislav Rostropovich. In 1995, Pettit became Kantor of Norway’s historic Røros Kirke, a UNESCO World Heritage site. He moved to Honolulu in 1997, where he was Organ Scholar at St. Andrew’s Cathedral, and later Principal Organist of Central Union Church. He performed regularly in Lutheran Church of Honolulu productions, most notably as the Evangelist in both of the Bach Passions. He is on the music faculty at Pacific Lutheran University in Tacoma, and has previously worked at the University of Hawai’i, Hawai’i Pacific University, Chaminade University of Honolulu and St. Andrew’s Priory School.

RICHARD SAVINO, theorbo, has been a featured performer on the guitar and lute throughout the US and abroad, and includes the Frick Collection, the Cloisters (Metropolitan Museum of Art, NY), Boston Early Music Festival and many other organizations among his sponsors. From 1987-1998 he directed the CSU Summer Arts Guitar and Lute Institute, and is presently director of Ensemble El Mundo. An active opera enthusiast, Mr. Savino is principal theorist/lutenist for the Glimmerglass and Houston Grand Operas. He was chosen twice by Maestro Andres Segovia to perform in master-classes. He has appeared regularly on television and radio networks in the US, England and Canada. His many acclaimed recordings include the first period instrument versions of Luigi Boccherini’s guitar quintets. Mr. Savino has studied with Oscar Ghiglia and Eliot Fisk, and received his Doctor of Musical Arts degree from SUNY at Stony Brook. He is currently a guest lecturer at the San Francisco Conservatory of Music and Professor of Music at the California State University at Sacramento.

MIHOKO ITO grew up singing with the San Francisco Girls Chorus, where she toured internationally, recorded several albums, and performed frequently with the San Francisco Opera and San Francisco Symphony. While at the University of California at Los Angeles, she sang in various a capella ensembles and recorded music for film scores. During law school at the University of California Hastings College of the Law, she was a member of the Schola Cantorum of the National Shrine of Saint Francis of Assisi under the direction of John Renke. She moved to Hawaii in 2004, and sang for several years with the Hawaii Vocal Arts Ensemble. In 2008, she reunited with Mr. Renke, joining the Cathedral Choir of St. Andrews as a choral scholar.

GEORGINE STARK, soprano, recently performed as soloist in J.S. Bach’s Cantatas No. 122, 151 and 180 with members of The Bach Chamber Orchestra. Georigne was a featured soloist in Bach’s Magnificat and Beethoven’s Ninth Symphony with The Honolulu Symphony, Giovanna in Hawaii Opera Theatre’s production of Rigoletto, and Kate in HOT’s rendition of The Pirates of Penzance. She also performed the title role in Carmen and Kate Pinkerton in Madame Butterfly, both New York City productions. Georigne received a Masters Degree from The Peabody Conservatory and studied voice with Phyliss Bryn-Julson and Sharon Spinetti. She also participated in the American Institute of Musical Studies (AIMS) in Graz, Austria. Georigne performs in concerts with her husband, Darel as “The Stark Duo”. She enjoys teaching voice at the Iolani School, dancing Tahitian and homeschooling her two children, Raphael and Sophia.
NICHOLAS WALTERS is a student at the University of Hawaii at Manoa currently pursuing a degree in Vocal Performance. Nicholas studies with John Mount, but past teachers and coaches include Leslie ‘Buz’ Tennent, Beebe Freitas, Jake and Jill Gardner, and Mark Morash. As well as being a full-time student, Nicholas Walters is a Choral Scholar at St. Andrews Episcopal Cathedral, under the direction of John Renke, and a member of the Mae Z. Orvis Opera Studio of Hawaii Opera Theater. Most recently, Nicholas performed with Hawaii Opera Theater in the workshop production, It’s a Grand Night for Singing, with Jake and Jill Gardner, and in Kurt Weill’s operetta Mahagonny Songspiel. In 2009, Nicholas Walters was a finalist in Hawaii Public Radio’s 12th Annual Art Song Festival. Prior to being a full-time student, Nicholas served four years of active duty in the United States Marine Corps as a trombonist in the Marine Forces Pacific Band, stationed in Kaneohe Bay.

KEANE ISHI brings fire to music, whether under the baton or holding it. He conducted the Hawaii Opera Theatre/University of Hawai‘i at Manoa production of Kurt Weill’s Mahagonny Songspiel. Ishii has been a frequent bass soloist for the LCH Abendmusiken Series, and has been the director of the LCH Compline Choir since 2006. He was also a member of the Mae Z. Orvis Opera Studio, and graduated from the University of Hawaii at Manoa in Music Education. In recent years Keane Ishii performed a large number of bass solos in the cantatas of Bach at the Lutheran Church of Honolulu. He recently became the choral and band teacher at Mililani High School, his alma mater.

Today’s Presentation

There is no firm evidence that the Vespers was composed as an integrated work or intended to be sung as such. It may, however, have consisted of previously composed pieces substantially reworked and augmented by fresh material for the feast of Mantua’s patron, Santa Barbara. It would certainly have represented a magnificent source of individual works for others to use. Beyond a certain point, Monteverdi leaves the selection of vocal and instrumental forces up to the individual performers. We do know that he had ten singers in Mantua (the minimum necessary for the Nisi Dominus). Many of today’s presentations take this literally and perform the full work with ten soloists; others give much of the ensemble work to more substantial choruses. Instrumental forces range from the most basic organ and continuo combinations to larger orchestras of strings and modern brass. Most performances now take the form of a concert presentation and some omit the plainchant altogether.

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we never miss a beat.
Upcoming Musical Events at St. Andrew’s Cathedral

Nov. 28, 5:30 pm, Advent Lessons and Carols
with Cathedral Choir and Colla Voce

Dec. 5, 5:30 pm, Evensong with the Cathedral Choir

Dec. 6, 7:30 pm, Concert by Chamber Music Hawaii

Dec. 12, 5:30 pm, Concert by Honolulu Symphony Chorus

Dec. 19, 5:30 pm, Cathedral Choir Carol concert

Dec. 31, 10:15 pm, New Year’s Eve Organ Recital,
Mass & Blessing of the City at Midnight

Jan. 2, 5:30 pm, Festival of Lessons and Carols

John Renke, Canon Precentor