



CORONATION OF THE VIRGIN, SAN MARCO ALTARPIECE, 1490-1492, SANDRO BOTTICELLI

# MONTEVERDI VESPERS OF 1610



### 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 18<sup>th</sup> 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 17<sup>th</sup> 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 17<sup>th</sup> 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*

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*present*

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

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

*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 resumé, 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 introduction to his first opera, *L'Orfeo*, with the addition of a powerful chorus. The psalms, especially the 10-part Psalm 126 "Nisi Dominus", and the hymn represent the height of complex Renaissance polyphony in the Venetian style. The *concerti* for seven soloists, alone or in small ensembles, are delicate or florid reflections of the new operatic and cantata style, especially in the individual verses of the *Magnificat*. And everywhere the strings, brass and organ of the orchestra accompany or respond in antiphonal splendor to the singers; in their own extended "Sonata sopra Sancta Maria" they elaborate ever more complex variations on the soaring chant sung above by the sopranos: "Holy Mary, pray for us".

Monteverdi's *Vespro 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.*

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

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 praelatam  
sibi cernit unam  
post Deitatem.*

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.

*Laus sit excelsae Triadi perennis,  
Quae tibi, Virgo, tribuit coronam,  
atque reginam statuique nostram  
pro vida matrem.*

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 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 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.

Mode VII

## 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.

*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 . . .*

Princely state has been yours from the day of your birth;  
in the beauty of holiness have I begotten you,  
like dew from the womb of the morning.”

The LORD has sworn and he will not recant:  
“You are a priest for ever after the order of Melchisedek.  
The LORD who is at your right hand  
will smite kings in the day of his wrath;

He will rule over the nations, he will heap high their corpses;  
he will smash heads over the wide earth.  
He will drink from the brook beside the road;  
therefore he will lift high his head.  
Glory to the Father . . .

### 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 transit, 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.*

I am black but comely, O you daughters of Jerusalem.  
Therefore the King has loved me and  
has brought me into his chambers and said to me:  
“Rise up, my love and come away.  
For the winter is past, the rains are over and gone,  
and the flowers appear in our land.  
The time for pruning is at hand.

Mode VIII

The Virgin Mary has been taken up into the  
heavenly bridal chamber, where the King of kings is sitting  
on a starry throne.

### 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,  
ut collocet eum cum principibus  
cum principibus populi sui  
Qui habitare facit sterilem in domo,  
matrem filiorum laetantem.  
Gloria Patri et filio ...*

Give praise, you servants of the LORD;  
praise the Name of the LORD.  
Let the Name of the LORD be blessed,  
from this time forth for evermore.  
From the rising of the sun to its going down  
let the Name of the LORD be praised.  
The LORD is high above all nations,  
and his glory above the heavens.  
Who is like the LORD our God,  
who sits enthroned on high,  
but stoops to behold the heavens and the earth?  
He takes up the weak out of the dust  
And lifts up the poor from the ashes.  
He sets them with the princes,  
with the princes of his people.  
He makes the woman of a childless house  
to be a joyful mother of children.  
Glory to the Father and to the Son ...

## 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.

Mode IV

## 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 confitendum nomini 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 fratres meos et proximos meos  
loquebar pacem de te,  
Propter domum Domini Dei nostri  
quaesivi bona 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.

Mode VII

## 8. Nisi Dominus Psalm 126 (127)

*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 hereditas 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 . . .*

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)*

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

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

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

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

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

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

Mary, the sweet Virgin  
foretold by the prophet Ezekiel,  
gate of the rising sun. (*Such is she!*)

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

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

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

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

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

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

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

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

*Benedicta es, Virgo Maria,  
in saeculorum saecula.*

Blessed art thou, Virgin Mary,  
world without end.

**5. Antiphon** *Pulchra es et decora  
Pulchra es et decora, filia Jerusalem:  
terribilis ut castrorum acies ordinata.*

Mode I

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.  
Quoniam confortavit seras portarum tuarum:  
benedixit filiis tuis in te.  
Qui posuit fines tuos pacem,  
et adipe frumenti satiat te.  
Qui emittit eloquium suum terrae:  
velociter currit sermo eius.  
Qui dat nivem sicut lanam:  
nebulam sicut cinerem spargit.  
Mittit crystallum suum sicut bucellas:  
ante faciem frigoris eius quis sustinebit?  
Emittet verbum suum, et liquefaciet ea:  
flabit spiritus eius, et fluent aquae.  
Qui annuntiat verbum suum Iacob:  
iustitias et iudicia sua Israel.  
Non fecit taliter omni nationi:  
et iudicia sua non manifestavit eis.  
Gloria Patri et filio . . .*

Worship the LORD, O Jerusalem;  
praise your God, O Zion.  
For he has strengthened the bars of your gates;  
he has blessed your children within you.  
He has established peace on your borders;  
he satisfies you with the finest wheat.  
He sends out his command to the earth,  
and his word runs very swiftly.  
He gives snow like wool;  
he scatters hoarfrost like ashes.  
He scatters his hail like bread crumbs;  
who can stand against his cold?  
He sends forth his word and melts them;  
he blows with his wind, and the waters flow.  
He declares his word to Jacob,  
his statutes and his judgments to Israel.  
He has not done so to any other nation;  
to them he has not revealed his judgments.  
Glory be to the Father and to the Son . . .

## 11. Sonata sopra *Sancta Maria*

*Sancta Maria, ora pro nobis.*

Holy Mary, pray for us.

### Capitulum *Ecclesiasticus* 24: 7-8

#### 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 vincla 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:  
gaudete, quia cum Christo regnat in aeternum.*

*Magnificat anima mea Dominum*

*Et exultavit spiritus meus in Deo salutari meo*

*Quia respexit humilitatem  
ancillae suae,  
ecce 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*

*Sicut erat in principio, et nunc, et semper  
et in saecula saeculorum. Amen.*

Peerless virgin, gentle above all others, when we are  
pardoned for our sins, make us gentle and pure.

Grant us a pure life, prepare a safe road, so that seeing  
Jesus we may rejoice for ever.

Praise be to God the Father, glory to Christ most high,  
and to the Holy Spirit, triple honor in one. Amen.

Mode VIII

### 13. Magnificat

My soul doth magnify the Lord

and my spirit hath rejoiced in God my Savior

For he hath regarded the lowliness  
of his handmaiden  
For behold from henceforth  
all generations shall call me blessed.

For he that is mighty hath magnified me,  
and holy is his name.  
And his mercy is on them that fear him  
throughout all generations.

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

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

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

He has helped his child Israel,  
mindful of his mercy.

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

Glory be to the Father, and to the Son,  
and to the Holy Spirit.

As it was in the beginning, is now and for ever,  
world without end. Amen.

## 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 profes-

sional 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 Jacquon, *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 group plays brass and wind music from the 15th through the 17th century Europe, performing on modern reproductions of cornetts, 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 cornetts), 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 premiere of Alfred Schittke'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 theorbist/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 Hawai'i 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. Georgine 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. Georgine received a Masters Degree from The Peabody Conservatory and studied voice with Phyllis Bryn-Julson and Sharon Spinetti. She also participated in the American Institute of Musical Studies (AIMS) in Graz, Austria. Georgine 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 ISHII 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.

## ACKNOWLEDGMENTS

*We are most grateful to the following people for their financial support:*

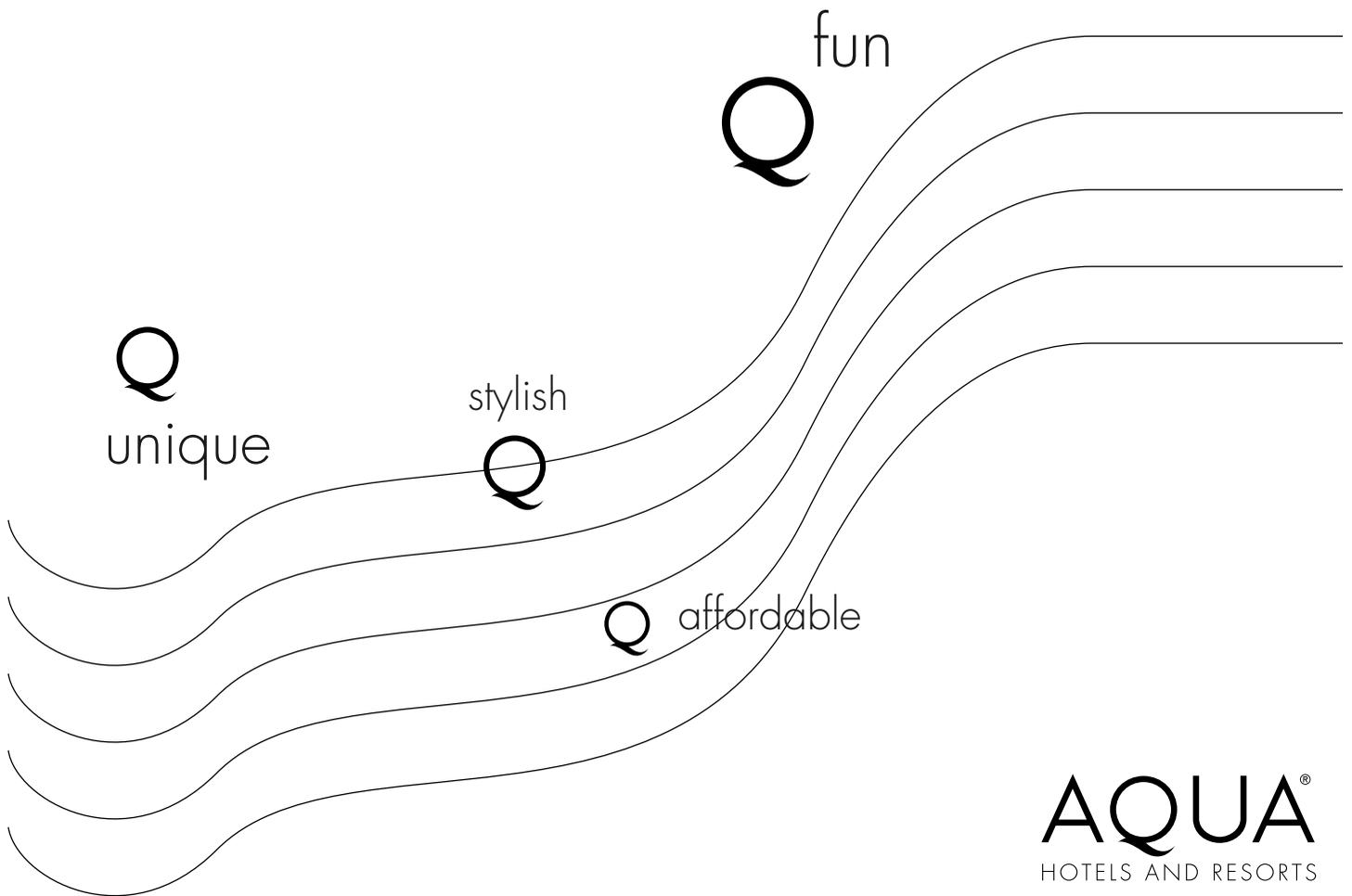
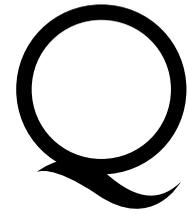
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Marilyn and Carl Bernhardt • Gail Boyske and Rick Hibberd  
Janet Cooke • Sarah and David Park**

*and to the following individuals for their invaluable support*

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John Renke and staff, St. Andrew's Cathedral  
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Jonathan Parrish, Honolulu Symphony Musicians, publicity  
Karen Sender, St. Andrew's Cathedral, publicity**



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Don't miss these upcoming choral and orchestra performances at the Lutheran Church of Honolulu  
1730 Punahou Street, Honolulu. Purchase tickets at [www.lchwelcome.org/music2010](http://www.lchwelcome.org/music2010)

- November 14 8:00, 10:30 am, Peter Hallock,  
*The Last Judgment*
- November 28 7:30 pm, Advent Procession,  
*The Great "O" Antiphons*
- December 24 10:30 pm, Bach *Christmas Oratorio*  
11:00 pm, Praetorius *Missa ganz Teutsch*
- December 25 10:30 am, Fauré, *Messe Basse*
- December 26 10:30 am, Lessons and Carols for  
St. Stephen's Day  
7:00 pm Solemn Vespers on the  
Feast of St. Stephen  
Bach *Cantata 57*, Hoffman,  
*Deutsches Magnificat*
- January 2 4:00 pm, German Vespers  
Bach *Cantata 28*, Kuhnau *Magnificat*
- February 20 7:30 pm, Bach Vespers  
Pachelbel *Magnificat*  
Bach *Cantata 111*
- April 3 5:30 pm, Joint Evensong  
St. Andrew's Cathedral
- August 21 9:15 am, Haydn, *Missa in Angustiis*  
Lord Nelson Mass  
— Carl Crosier's last Sunday



Saturday, January 15 • 7:30 PM  
Sunday, January 16 • 4:00 PM

## The Starks Go for Baroque

Vivaldi, *Four Seasons*  
Handel, *Gloria* • Bach, *Cantata 51*

Darel Stark, *violin*; Georgine Stark, *soprano*  
Bach Chamber Orchestra

Friday, May 13 • 7:30 PM  
Saturday, May 14 • 7:30 PM

## Bach, Mass in B Minor

*The greatest work of all ages and of all peoples*  
(Hans-Georg Nägel, 1817)

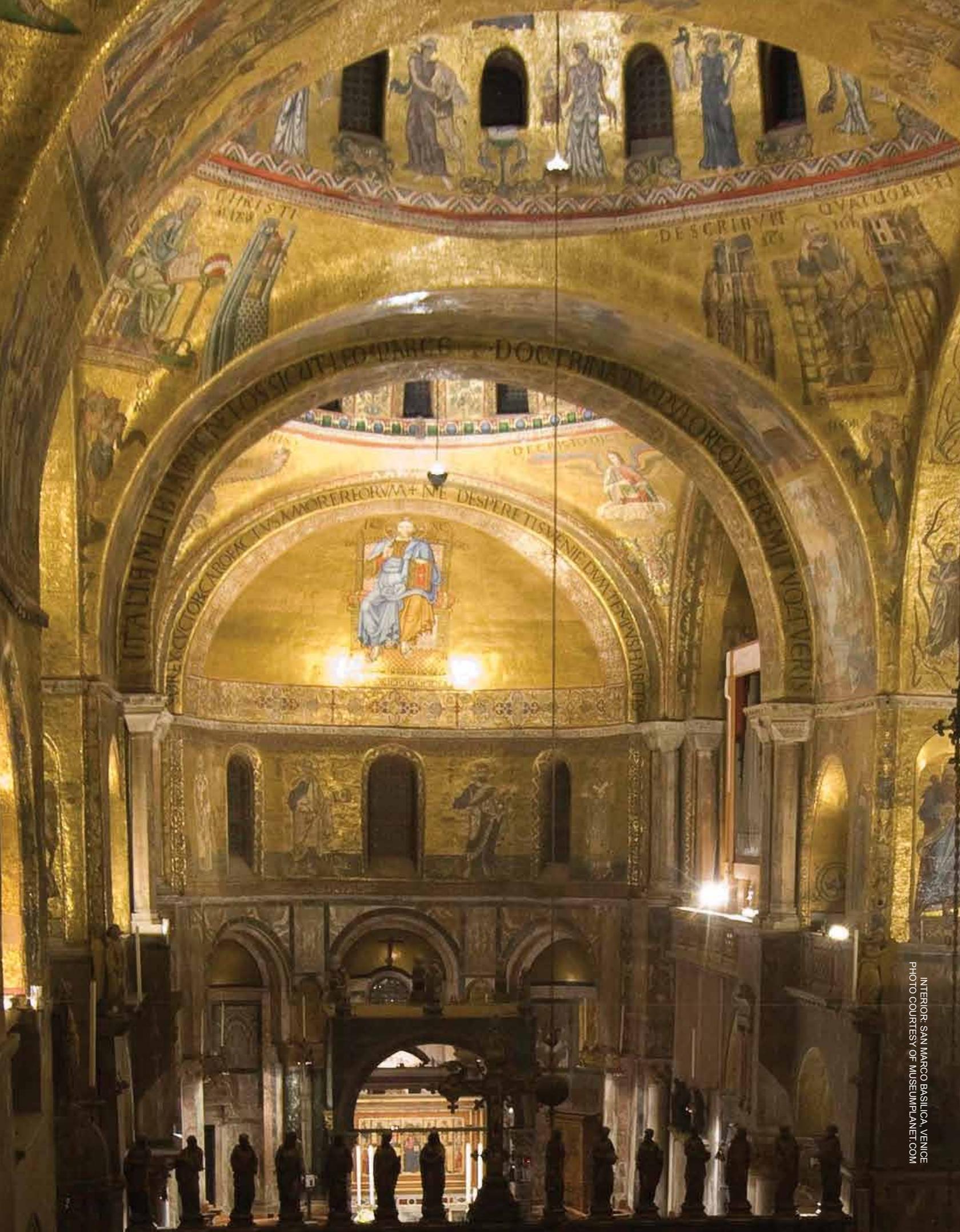
Georgine Stark, Sarah Markovits, *sopranos*  
Meg Bragle, *alto*; Les Ceballos, *tenor*  
David Newman, *bass*  
Lutheran Church of Honolulu  
Festival Choir  
Bach Chamber Orchestra  
Carl Crosier, *conductor*



## 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



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