



Monteverdi
Vespers of 1610

St Andrew's Church
Maple Road
Surbiton
KT6 4DS

29 March 2014
7.30 pm

£2.50



Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's *Alexander Nevsky* in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 130 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the Membership Secretary on join@kingstonchoralsociety.org.uk or 020 8949 5253 for more information and arrange to come to a rehearsal.

ANDREW GRIFFITHS – Musical Director

A graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has a growing reputation as a young conductor of considerable talent and versatility.

Particularly experienced in the theatre, Andrew has conducted productions for The Royal Opera, Opera North, Iford Festival Opera, Bampton Classical Opera, Early Opera Company and Paragon Ensemble Scotland. He has worked at Glyndebourne, English National Opera, Scottish Opera, Chicago Opera Theater, Opera Theatre Company, Batignano, with the BBC Symphony and BBC Scottish Symphony orchestras, and on numerous productions at The Royal Opera, including the *Ring* and the world premiere of *The Minotaur*, under conductors including Sir Antonio Pappano, Sir Mark Elder, Semyon Bychkov, Sir John Eliot Gardiner and Sir Charles Mackerras. He has gained extensive experience in a wide range of Baroque repertoire as a regular assistant to Christian Curnyn, and is frequently engaged as a vocal coach at The Royal Opera and the National Opera Studio.

On the concert platform, Andrew has appeared with the Orchestra of The Royal Opera, the Orchestra of Opera North, Southbank Sinfonia, Thames Sinfonia and Orpheus Sinfonia. An experienced and sought-after choral conductor, he is regularly invited to direct the BBC Singers, with whom he has recorded a series of programmes for BBC Radio 3; other engagements include New London Chamber Choir and the choirs at Dartington International Summer School. He is also the Musical Director of chamber choir Londinium.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He pursued conducting studies under Martyn Brabbins at the Royal Scottish Academy of Music and Drama, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's recent engagements include débuts with Opera Theatre Company (*Così fan tutte*), Mid Wales Opera (*Don Giovanni*), and Forestbird Productions (*Idomeneo*), and return visits to Bampton Classical Opera (*La finta semplice*), the BBC Singers (Howells, MacMillan and Ives) and Cadogan Hall (Haydn's *Creation*). As an assistant conductor recent projects include Jonathan Harvey's *Wagner Dream* at Welsh National Opera and *Tristan and Isolde* with the BBC SO.

JULIA DOYLE - Soprano

Born and educated in Lancaster, Julia read Social and Political Sciences alongside a Choral Scholarship at Gonville and Caius College, Cambridge. She made her professional débuts singing *Messiah* with The King's Consort at the Cadogan Hall and with the Britten Sinfonia / Polyphony at St John's Smith Square. Since then she has performed all over the world with many of Europe's top ensembles and is now particularly in demand as a specialist in Baroque repertoire.

Highlights have included Haydn *Scena di Berenice* with the BBC Philharmonic Orchestra (Gianandrea Noseda), Mozart *Exultate Jubilate* at the Cité de la Musique in Paris (ArSYS Bourgogne), Bach *St John Passion* with English Baroque Soloists at the Concertgebouw (Sir John Eliot Gardiner), *St Matthew Passion* with Collegium Vocale at Alice Tully Hall in New York (Philippe Herreweghe), Handel *Messiah* at the Royal Albert Hall with the Royal Philharmonic Orchestra (Richard Cooke), and in the Palace of Versailles with The King's Consort (Robert King), Handel arias on tour with the Scottish Chamber Orchestra (David Watkins), Handel *Occasional Oratorio* at the Handelfestspiele in Halle with The English Concert, Handel *La Resurrezione* at the Wigmore Hall with the London Handel Orchestra, Bach *BWV 147* with the BBC Philharmonic Orchestra (Juanjo Mena), *Christmas Oratorio* with RTE Orchestra Dublin (Matthew Halls) and *BWV 202* Wedding Cantata with Music of the Baroque in Chicago (Nicholas Kraemer).

Julia has already made many acclaimed recordings including Handel *L'Allegro* with Koelner Kammerchor (Peter Neumann), *Israel in Egypt* with ArSYS Bourgogne (Pierre Cao), *Messiah* with the Britten Sinfonia (Stephen Layton), Vivaldi *Gloria*, Bach *St John Passion* and *Magnificat* with the Bach Choir of Bethlehem (Greg Funfgeld) and Lutoslawski *Dwadziesci Koled* with the BBC Symphony Orchestra (David Zinman).

Recent and future engagements include a tour of the Netherlands singing Purcell arias with Retrospect Ensemble, Haydn *Paukenmesse* and Beethoven *Symphony No.9* on tour in Switzerland (Rudolf Lutz), a recording of Bach *Lutheran Masses and Motets* with the Sixteen (Harry Christophers), Handel *Messiah* with The English Concert (Harry Bicket), Bach *St John Passion* with the Britten Sinfonia, Bach *Magnificat* with the Netherlands Bach Society, a tour of Spain with the Orchestra of the Age of Enlightenment and Bach *Christmas Oratorio* in Sydney, Canberra and Melbourne with the Australian Chamber Orchestra.

RUTH PROVOST - Soprano

Ruth Provost read Music at Christ's College, Cambridge, and worked actively as both a cellist and singer during this time. After graduating, she decided to embark upon a singing career, and is now studying with Gary Coward.

Ruth has appeared as a soloist in venues across the UK; engagements so far include JS Bach's *Cantata Jauchzet Gott in allen Landen* and *St John Passion*, Buxtehude's *Membra Jesu Nostri*, Fauré's *Requiem*, Handel's *Messiah*, Haydn's *Creation*, Mozart's *Requiem* and *Mass in C minor* and Schubert's *Mass in Eb*, with such groups as the Cambridge University Baroque Ensemble, Manchester Baroque, Winchester Music Club, the Thames Chamber Orchestra, Guildford Philharmonic Chamber Orchestra and Fretwork.

Alongside her solo engagements, Ruth is active as a choral and consort singer. She has worked and toured with groups including The Sixteen, the Gabrieli Consort, The Tallis Scholars, Britten Sinfonia Voices, Tenebrae, the English Concert, the BBC Singers and Le Concert d'Astree, and recorded with Paul McCreesh, Christopher Robinson, Peter Phillips, David Hill and Bob Chilcott. Other projects have included chorus work in *Piccard in Space*, a new opera by Will Gregory performed in conjunction with the BBC Concert Orchestra, and participation in a new score for the silent film *The Passion of Joan of Arc*, with members of Portishead and Goldfrapp. Future engagements include JS Bach's *Magnificat* and *St John Passion*, Mendelssohn's *Elijah*, Mozart's *Vesperae de Solennes de Confessore*, and tours around the UK, Europe, China and South Korea with The Sixteen, the Gabrieli Consort and The Tallis Scholars.

MATTHEW LONG - Tenor

Matthew sang extensively as a treble, including the role of Miles in Benjamin Britten's Opera *The Turn of the Screw* for companies in Rome, Bologna and Turin.

Matthew studied music at the University of York and sang in the Choir of York Minster. In 2011 he won a scholarship to the Royal College of Music, London. Whilst at the RCM he was a Susan Chilcott Scholarship holder and a Royal Philharmonic Society Young Artist. In his early twenties Matthew was at various times a member of the celebrated chamber choirs The Sixteen and Tenebrae and still enjoys performing worldwide as a member of the solo voice ensemble I Fagiolini.

In 2012 Matthew worked at Abbey Road Studios with the London Philharmonic Orchestra, accompanist MacIain Martineau and guitarist Rufus Miller on the recording of his début solo disc. Exquisite classical art songs by Butterworth, Quilter, Vaughan Williams and Finzi sit alongside the folk songs of England, Ireland, Scotland and Wales in this refreshing portrayal of some of our finest music. Please visit matthew-long.co.uk for more information.

Other recent solo highlights have included Monteverdi's *1610 Vespers* at the Royal Albert Hall for the National Youth Choirs of Great Britain, a recording of David Matthews' *Vespers* with the Bournemouth Symphony Orchestra and the Bach Choir with David Hill and the première performance of David Goode's *Blitz Requiem* at St Paul's Cathedral with the Bach Choir. Matthew recently appeared in London as the tenor soloist in a staged production of Haydn's *Creation* for Vocal Futures.

Future plans include the release of his début album and performances of Bach's *St Matthew Passion* for the Handel and Haydn Society in Boston, USA.

NICK PRITCHARD - Tenor

Born in West Sussex, Nick Pritchard sang in the choir of New College, Oxford (where he studied music) and is currently studying with Russell Smythe at The RCM, where he is a Mason Scholar and is supported by the MBF and The Countess of Munster trust.

Concert appearances include *Messiah* (Brian Kay at the RAH), *Solomon* (Nicholas Cleobury and the London Mozart Players), the Bach *Magnificat* (Laurence Cummings), *B minor Mass* (Sir John Eliot Gardiner and The Monteverdi Choir and English Baroque Soloists), the *St. John Passion* (The Brighton Early Music Festival), the *Christmas Oratorio* and the *St. Matthew Passion*, and the *War Requiem*, *St. Nicolas*, *Serenade for Tenor, Horn and Strings* (John Rutter) and *Winter Words* (Simon Lepper).

Recent opera roles include Count Almaviva *The Barber of Seville*, Egeo (cover) *Jason* (ETO) *Lysander A Midsummer Night's Dream*, Prologue/Quint *The Turn of the Screw*, Tamino *The Magic Flute*, Batille (cover) *Anacreon* (OAE), Ferrando *Così fan tutte*, Lucano *L'incoronazione di Poppea* (RCMIOS) and Paulino *The Secret Marriage* (BYO, for which he won the Dame Hilda Bracket award from Sadler's Wells).



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Current season/future plans: Britten's *Les Illuminations* at the RFH, Britten's *Spring Symphony* for David Hill, recitals for the Brighton and Oxford Lieder festivals and in the Elgar Room at the RAH, Prologue *The Turn of the Screw* for Opera Holland Park Young Artists Programme, Vaughan-Williams' *On Wenlock Edge* for BBC Radio 3 and Telemaco *The Return of Ulysses* for Iford Arts and Christian Curnyn.

WILLIAM GAUNT - Bass

William Gaunt was born in Yorkshire and began his musical education there as a chorister at Ripon Cathedral. Following a choral scholarship to King's College, Cambridge, where he read Classics, he has since held posts in the choirs of Christ Church, Oxford, and Westminster Cathedral.

William has developed a busy and versatile career as both a soloist and a consort singer. In the latter capacity he performs and records regularly with many of the UK's most prominent ensembles, including The Gabrieli Consort, The King's Consort, Tenebrae, Alamire and Gallicantus.

As a soloist William performs much of the core concert and oratorio repertory, and has sung Handel *Messiah* with Nieuwe Philharmonie Utrecht and Johannes Leertouwer; Bach *Johannes-Passion* and Purcell *Come, ye Sons of Art*, away and other odes with Paul McCreesh; Handel *Belshazzar* at the Proms for Sir Charles Mackerras; Monteverdi *Vespro della Beata Vergine 1610* for Emmanuelle Haim; Puccini *Messa di Gloria* with the Dublin Choral Foundation; Haydn *Nelson Mass*; Bach *Matthäus-Passion* for Jeffrey Skidmore, and Schumann *Szenen aus Goethes Faust* with Stephen Cleobury, as well as Mozart *Requiem*, Fauré *Requiem*, Haydn *Creation*, and Mozart *C Minor Mass*. Recordings include Monteverdi *Vespro della Beata Vergine 1610* with Robert Howarth and the Orchestra of the Age of Enlightenment, numerous performances with the choir of Westminster Cathedral, The Gabrieli Consort, and Fauré *Requiem* with the London Symphony Orchestra.

~ ~ NEXT KCS CONCERT ~ ~

28th June 2014 at 7.30 pm

Stuff and Nonsense!

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Richard Rodney Bennett - *Nonsense*

Leanne Singh-Levett and Gavin Roberts - Piano

Andrew Griffiths - Conductor

St Andrew's Church, Maple Road, Surbiton KT6 4DS

For further details contact the Box Office on 020 8977 4801

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FREDERICK LONG - Bass

Frederick received a first-class degree in music from the University of Bristol, a DipRAM from the Royal Academy of Music, and is currently furthering his training at the National Opera Studio. He studies with Mark Wildman.

For Glyndebourne he has performed the Lackey *Ariadne auf Naxos*, Medeiros *The Yellow Sofa*, and understudied Lieutenant Ratcliffe *Billy Budd*, Truffaldin *Ariadne auf Naxos*, Antonio *Le Nozze di Figaro* and Sleep/Winter/Hymen *The Fairy Queen*. For Royal Academy Opera he performed Somnus *Semele*, Superintendent Budd *Albert Herring*, Don Alfonso *Così fan tutte*, The Abbot *Curlew River*, Sarastro *Die Zauberflöte*, and created the role of Willi Graf in the world premier of Peter Maxwell Davies' *Kommilitonen!*.

Frederick's substantial concert repertory sees him in frequent performance across the country and abroad, with recent highlights including the Verdi *Requiem* with the Royal Orchestral Society, the *B Minor Mass* with the Yorkshire Bach Choir, Puccini's *Messa di Gloria* with the Brandenburg Sinfonia and *Messiah* with the London Festival Orchestra at the Royal Albert Hall.

He is a current recipient of the Donald A Anderson award from Glyndebourne on Tour, a Sybil Tutton award (administered by the Musicians Benevolent Fund), and an Allcard award from the Worshipful Company of Musicians.

THE ENGLISH CORNETT AND SACKBUT ENSEMBLE

The English Cornett and Sackbut Ensemble is a virtuoso period instrument ensemble at the forefront of the early music scene. Since its formation in 1993, ECSE has performed at many major music festivals in the UK including The Bath International Festival, York Early Music Festival, Dartington International Summer School, and the Three Choirs Festival, and has given sell-out recitals at London's Wigmore Hall, St John's Smith Square and the Purcell Room. Highlights of ECSE's recent performance history include a memorable recital with Cantus Cölln of music from Monteverdi's *Selva Morale*, in celebration of the re-opening of the gothic cathedral in Trier, in 2011, their BBC Proms Debut at the Royal Albert Hall, for *1612 Italian Vespers* with I Fagiolini in 2012, and a tour with the same group performing Striggio's *Mass in 40 Parts*.

Following the success of its debut CD *Accendo* (2001) (which achieved three 5-star awards) ECSE has been involved in many memorable recordings, including *A Hanseatic Festival* (2004); *Flower Of Cities All* (2008) with music from Shakespeare's London; a world premiere of Francesco Scarlatti's *Miserere* with Emma Kirkby; *1612 Italian Vespers* with I Fagiolini (Decca); and the world premiere recording of the momentous Striggio's *Mass in 40 Parts*, again with I Fagiolini, which scooped both the Gramophone Award for Early Music and a Diapason d'Or. In 2013 ECSE released a new CD on Hyperion records with the Choir of Royal Holloway, *Cantiones Sacrae Octonis Vocibus* (1613), which includes motets by three English Exiles: Peter Philips, John Bull and Richard Dering.

ECSE's members also perform individually with some of the world's leading period instrument groups and they can also often be seen performing at London's gloriously reconstructed Globe Theatre.

The ensemble will celebrate their 21st anniversary in 2014/15 with a celebration of G. Gabrieli, coinciding with the 400th anniversary of his *Symphoniae Sacrae* in 1615, and including a recording of Gabrieli's *Canzones*.

Con brio

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THE PURCELL ORCHESTRA

The Purcell Orchestra was founded in 1982 to give one of the very first performances of Purcell's King Arthur on period instruments, in a project devised by Robin Page and Richard Wistreich. The concert took place at the Queen Elizabeth Hall in London, with a group of handpicked singers including Evelyn Tubb and Emily van Evera.

Since then, the orchestra has accompanied numerous choral events, performing many major works of the baroque repertoire, including JS Bach *B Minor Mass*, *St Matthew & St John Passions*, *Magnificat* and *Christmas Oratorio*; CPE Bach *Magnificat*; Telemann *Tageszeiten*; Handel *Coronation Anthems*, *Messiah* & *Dixit Dominus*. The orchestra comprises top London period-instrument players, who regularly work with such orchestras and ensembles as the Hanover Band, Florilegium and the London Handel Festival.

Since 2005, the Purcell Orchestra has given annual performances of Handel's *Messiah* at Christmas and Bach's *St John Passion* on Palm Sunday at the Church of St Mary Abbot's, Kensington.

On 29th July 2014 at St Martin in the Fields, the Purcell Orchestra will premiere a newly devised orchestral programme, taking the audience on an a musical tour of 18th century London, including recently discovered music from the Vauxhall Pleasure Gardens.

Guest Leader – Theresa Caudle

~ ~ PROGRAMME ~ ~

Monteverdi *Vespers of 1610*

First Half

1. *Deus in Adjutorium*
2. *Dixit Dominus*
3. *Nigra Sum*
4. *Laudate Pueri*
5. *Pulchra Es*
6. *Laetatus Sum*
7. *Duo Seraphim*
8. *Nisi Dominus*

Second Half

9. *Audi Coelum*
10. *Lauda Jerusalem*
11. *Sancta Maria*
12. *Ave Maris Stella*
13. *Magnificat*

Claudio Giovanni Antonio Monteverdi (1567-1643)

Monteverdi was born on 15th May 1567. His father was a chemist, who practised medicine in the way of barber surgeons of the time. He studied music privately with Marc'Antonio Ingegneri, the *maestro di cappella* at Cremona Cathedral. In 1582, aged only 15, Monteverdi published a volume of three part motets with the famous Venetian printing house of Gardane, and in 1583, a book of sacred madrigals with another famous Venetian publisher.

In 1589 Monteverdi visited Milan and was engaged by the Gonzaga family as a string player. He published a second book of madrigals in 1590 and was engaged permanently by Duke Vincenzo I Gonzaga as a string player at his court at Mantua. The musical establishment there was small, but virtuosic. In 1596 the *maestro di cappella* at Mantua, Giaches de Wert, died. Monteverdi expected to succeed him but in the event the post went to Benedetto Pallavicino.

On 20th May 1599 Monteverdi married one of the court singers, Claudia de Cattaneis, Monteverdi's reputation was now firmly established. He was considered to be a leading exponent of the new approach to text expression, and his modern harmonies were being criticised by some of his contemporaries. In 1601 he succeeded Pallavicino as *maestro di cappella* at Mantua, published his fourth book of madrigals and became a father.

In 1606 Claudia became ill and Monteverdi's father looked after her in Cremona. In February 1607, Monteverdi's first opera *L'Orfeo* was produced at Mantua and on 10 September his wife died. Monteverdi remained in Cremona not wishing to rejoin court life, however his new opera *L'Arianna* was due to be performed so in October he returned to Mantua. All that is left of *L'Arianna* is the libretto and the Lament. The lament was so popular that Monteverdi rearranged it many times, and it was widely imitated.

After the intense activity of the preceding months, Monteverdi returned to Cremona in a state of depression and collapse. He was unhappy with the way he was being treated at Mantua and asked for release but was refused. In July 1612, Duke Vincenzo died, and his successor, Francesco, dismissed several musicians, including Monteverdi.

In 1613 Monteverdi took up the post of *maestro di cappella* at St. Mark's Church, Venice. His first few years were taken up with reorganising and administering the church's musical affairs. He brought the choir up to strength, bought new music, introduced new repertoire, and employed younger composers to help him. In the winter 1630-31 the plague ravaged Europe, and in November 1631 Monteverdi wrote a mass for thanksgiving for the deliverance of Venice from the plague. He produced more dramatic works including the opera *L'incoronazione di Poppea*. He died on 29th November 1643 from 'malignant fever'.

Even during his lifetime Monteverdi was considered to be a bold innovator. He published eight books of madrigals throughout his life, containing over 250 madrigals and these were his most personal mode of expression. His contribution to the new form of opera was crucial. His understanding of the musico-dramatic possibilities the form could offer established it as a viable form. He was writing at a time when music was moving from the polyphonic style, where each voice in the texture had equal importance, to the style of basso continuo, where the outer voices were predominant. This freed the top line, allowing it to express the meaning of the text. Crucial to his style were chromaticism, and dissonance. He used double suspensions to great effect, resolving them in unexpected ways; accented dissonant passing notes; and held pedal notes to produce 7ths and 9ths in the harmony, which he handled very freely.

Monteverdi - Vespers (1610)

1607 was a traumatic year for Monteverdi with the death of his wife in September. Then in 1608 he had to produce the opera *L'Arianna*, the ballet *Il ballo delle ingrate*, and music for a play and by the end of the year he had become disenchanted with his job. He returned to his home town of Cremona in a state of collapse and depression, and his father was so concerned that he wrote to Mantua asking for his son to be released from the duke's service. When this was refused, Monteverdi himself sent a letter in which he complained about his ill treatment, and of the meanness and insulting behaviour of the Duke's household to him. The outcome was that Monteverdi was granted a pension, however, he was left feeling unhappy about his situation, and he started to look for jobs elsewhere.

In 1610, Monteverdi went to Rome, ostensibly on the grounds of looking for place for his eldest son at the papal seminary. From there he went on to Venice, where he supervised the publication, at his own cost, of a collection of sacred music which he dedicated to Pope Paul V. The music contained in the publication was cannily designed to appeal to the very differing tastes of the Roman and the Venetian markets. Unfortunately nothing came of his efforts, and when Duke Vincenzo Gonzaga died in 1612, Monteverdi found himself dismissed from the court. The death, in 1613, of G.C. Martinengo, the *maestro di cappella* of St. Marks Basilica in Venice resulted in Monteverdi being asked to audition for the post by performing some of his music in front of the procurators. It is highly likely that he performed part of his *Vespers* for this event.

The *Vespers* forms the second part of a publication which includes a mass setting, based on the motet *In illo tempore* published in 1554 by Nicolas Gombert (c.1495 – c.1560). The musical styles of the mass and the vespers are highly contrasted. The mass is written in a backward-looking style, making extensive use of plainchant and polyphony. With its dedication Pope Paul V it was obviously intended to appeal to a Roman audience and show Monteverdi's grasp of conventional musical practices. The vespers, on the other hand, was written in a very modern, forward-looking style, and show many characteristics of the musical style enjoyed at Mantua, suggesting that it was intended for performance there, however there is no documentary evidence to show that they were ever performed there.

This dichotomy in Monteverdi's musical style opened him up to criticism from the reactionary G.M. Artusi (c.1540 – 1613). Artusi attacked what he considered to be the "crudities" and "licence" that were shown by modern composers, and although Artusi did not name anyone in particular, it is obvious that he meant Monteverdi. In his defence, published by Monteverdi in the preface to his Fifth book of madrigals, he divided his musical style into distinct styles. The first, which he called *prima prattica*, was the learned, ecclesiastical style that is exemplified by his mass setting, whilst the other, which he termed *secondo prattica* was his forward-looking style, in which dissonance was used for dramatic effect, and to heighten the emotion of the text. This was a shrewd move because it made it difficult to criticize Monteverdi's music as a whole, you could dislike his *secondo prattica*, and yet still admire his *prima prattica*.

Monteverdi's *Vespers* (1610) poses many questions, both in terms of its history and its performance. It is one of those works, like Bach's *B minor Mass*, that fell into obscurity after the composer's death, and had to wait several hundred years to be reappraised, and so there is very little performance practice on which to fall back.

Why did Monteverdi decide to publish a collection of sacred music? Up until that point in his career, he had never held a post as a church musician, and even whilst at Mantua it was not until the death of Giovanni Gostoldi (c.1554-1609) that he became responsible for the music performed at the ducal church of Saint Barbara in Mantua. The lack of a commission or of an occasion for the performance of the vespers lends credence to the argument that the publication constitutes a job application form, to show Monteverdi's eminent suitability for a post as a *maestro di cappella*.

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When we turn to matters of performance, the situation is just as problematic. There are very few expression markings in the score, so many decisions about tempi, dynamics, and even how to dispose the music between the choir and the soloists, must be taken by the conductor. We do not even know if the Vespers was intended as a single work, and if so, in what order the movements should be performed. This last issue has been the subject of much scholarly debate; was the order of the movements one that Monteverdi intended, or was it a decision taken by the publisher?

Another hotly contested issue concerns the pitching of the vespers. The *Lauda Jerusalem* and the *Magnificat* use clefs from the rest of the work, and it is now understood that these two movements need to be transposed for performance. This makes it easier for the instruments that would otherwise be too high, but difficult for the voices which then become too low, so the exact degree of transposition becomes a problem. It is more than an academic question since it can make the difference between a movement sounding bright and ethereal on the one hand, or dark and mysterious on the other.

Then again some of the movements are very carefully notated, showing the exact instruments and even the organ registration required, but in many of the movements there are no such indications. There are very few expression indications in the score, so any decisions about tempi, dynamics, and even how to dispose the music between the choir and the soloists, are all purely editorial. All this makes for a very flexible musical experience, capable of endless possibilities and variations. Each performance is a unique.

The Vespers are composed of an opening response, five psalms settings, interspersed with five motets for a gradually increasing numbers of voices, a setting of the hymn *Ave maris stella* and finally a *magnificat* for seven-part choir and six instruments.

1) The opening movement, *Deus in adiutorium – Domine ad adiuvandum* is a responsorial movement, beginning with the cantor. The choir intones the plainsong to an unchanging D major harmony in block chords, whilst underneath them the orchestra play an exuberant fanfare. The fanfare comes from the *Toccata* at the start of Monteverdi's first opera, *L'Orfeo*, to which he added parts for cornetts and violins. In between the verses the orchestra plays dance-like *ritornellos* in triple time. For the final *Amen* and *Alleluias*, the choir pick up on the triple time and are allowed to change harmony.

2) Psalm: *Dixit Dominus* (Psalm 110): The choir starts this movement with a rhythmical intonation of the plainsong melody. This is imitated and quickly grows into a dramatic utterance for full choir. The strings then provide a postlude. The soloists respond with florid duets set against the plainchant melody. The drama steadily increases as the movement progresses and the three-part texture is expanded to five parts. The *Gloria* is sung by a solo tenor in an unrelated key, as though we are over hearing the priest reciting in another part of the church, with the choir joining in at *sicut erat in principio* to bring the movement to a close.

3) Motet: *Nigra sum* (from Song of Songs): This movement is for tenor solo, who has to take the place of both the bride and groom. The movement that moves freely between recitative to arioso. There is plenty of word-painting in this movement, especially at the first appearance of the word *surge* (arise) with its rising scale of over an octave. The seemingly passionate nature of the text, from the Song of Songs, had, by Monteverdi's time, become an allegory for the love of Mary for Christ.

4) Psalm: *Laudate pueri Dominum* (Psalm 113): This movement is indicated as being for eight solo voices with organ, however the way it juxtaposes different sections lends it to being split between soloist and chorus, with instruments doubling the voices. The setting at *suscitans a terra* ("raising the helpless...") with its rushing ascending figures is particularly arresting, as is the *Amen*, which starts with eight voices, which gradually drop-out, to leave two tenors singing an elaborately intertwined line.

5) Motet: *Pulchra es* (from Song of Songs): This duet is a love song for sopranos. Monteverdi makes frequent use of dissonance to point the emotional text.

6) Psalm: *Laetatus sum* (Psalm 122): In this movement for six-part chorus, Monteverdi uses a walking bass line to unify the different sections. He intersperses the walking bass passages with solo passages as well as *cantus firmus* passages for the chorus.

7) Motet: *Duo Seraphim* (Isaiah 6:2-3; 1 John 5:7): This is the longest and most demanding of the motets. Word painting is once again an important part of this movement. It starts as a duet for tenors illustrating the

text *Duo Seraphim* ("Two angels were calling one to the other..."). This expands to three tenors at *Tres sunt* ("There are three who give testimony..."). All three sing in unison at the words *unum sunt*, ("these three are one.")

8) Psalm: *Nisi Dominus* (Psalm 127): This is written for two five-part choirs. The two choirs only sing together at the beginning and the end. During the remainder of the movement the first choir sings the musical idea, and the second repeats it back, giving the impression of counterpoint.

9) Motet: *Audi coelum* (anonymous liturgical poem): This is an echo aria, a very popular idea in the 17th century. Two tenor soloists sing a call and response. Monteverdi uses the echo to produce a pun between *Maria* ("Mary") and "*maria*" ("sea"), which would have appealed to an audience in Venetians, who called their city *Porta orientalis*. At the word *omnes* ("all") the whole six-part choir enters to sing a prayer to the Virgin Mary.

10) Psalm: *Lauda Jerusalem* (Psalm 147): This, the final psalm setting, has the plainsong in the tenor line, with the remaining voices split into two three part choirs. This is an exuberant movement with plenty of rhythmic interest.

11) Sonata sopra: *Sancta Maria*: This predominantly instrumental movement, written for eight instruments, has a part for sopranos, who sing eleven verses of *Sancta Maria, ora pro nobis*.

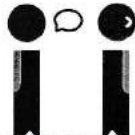
12) Hymn: *Ave maris stella* (8th-century plainsong hymn): The first verse is set for double choir. The next four verses are divided between choir I and choir II and solo voices, and are each followed by an instrumental *ritornello*. The last two verses are joined without any *ritornello*, with the last verse repeating the music of the first.

13) *Magnificat*. Monteverdi wrote two *Magnificats*, one in 6 parts for choir and organ, the other in 7 parts with instruments. Tonight we will be performing the 7 part setting. Plainsong links all the sections of this movement, from the solo line in the first section, through various duets and trios for voices and instruments, to the final full choral version.

Programme notes courtesy of Paul Chambers

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VESPERS OF 1610 – MONTEVERDI

1. Deus in Adjutorium. *Psalm. LXIX*

Versicle: Deus in adiutorium meum intende.
Response: 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, make haste 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.

2. Dixit Dominus. *Psalm. CIX*

Dixit Dominus Domino meo:
Sede a dextris meis: donec ponam inimicos tuos
scabellum pedum tuorum.
Ritornello
Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae;
in splendoribus sanctorum:
ex utero ante luciferum genui te.
Ritornello
Iuravit Dominus, et non poenitebit eum:
Tu es sacerdos in aeternum secundum ordinem
Melchisedech.
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 et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen

The Lord said to my Lord,
sit thou at my right hand, until I make thine enemies
thy footstool.
Ritornello
The Lord shall send the rod of thy strength out of Zion:
rule thou in the midst of thine enemies.
Thy people shall be willing in the day of thy power,
in the beauties of holiness:
from the womb of the morning: thou hast the dew of thy
youth.
Ritornello
The Lord hath sworn, and will not repent:
Thou art a priest for ever after the order of Melchisedech.
The Lord at thy right hand shall strike through kings
in the day of his wrath.
Ritornello
He shall judge among the heathen,
he shall fill the places with the dead bodies;
he shall wound the heads over many countries.
He shall drink of the brook in the way;
therefore he shall lift up his head.
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.

3. Nigra Sum. *Song of Songs. 1*

Nigra sum sed formosa, filiae Jerusalem.
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.

I am black but comely, O daughters of Jerusalem.
Therefore the king loved me and brought me into his
chamber,
and he said to me: \rise up, my love, and come away.
See! The winter is past, the rains are over and gone,
flowers appear in our land,
and now is the time of reckoning.

4. Laudate Pueri. *Psalm. CXII*

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.

Praise ye the Lord:
O ye servants of the Lord, praise the name of the Lord.
Blessed be the name of the Lord,
from this time forth for evermore.

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 colloset eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

5. Pulchra Es. *Song of Songs 6*

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

6. Laetatus Sum. *Psalm. CXXI*

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri in atriis tuis, Jerusalem.
Jerusalem, quae aedificatur ut civitas:
cuius participatio eius in id ipsum.
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 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.
Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

From the rising of the sun unto the going down of the
same, the Lord's name is to be praised.
The Lord is high above all nations,
and his glory above the heavens.
Who is like unto the Lord our God,
who dwelleth on high: Who humbleth himself to
behold the things that are in heaven, and in the
earth? He raiseth up the poor out of the dust
and lifteth the needy out of the dunghill;
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. Praise ye the
Lord. 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.

You are beautiful, my love,
a sweet and comely daughter of Jerusalem.
You are beautiful, my love,
sweet and comely as Jerusalem,
terrible as the sharp lines of a military camp.
Turn your eyes from me,
Because they have put me to flight.

I was glad when they said unto me:
Let us go into the house of the Lord.
Our feet shall stand within thy gates, O Jerusalem.
Jerusalem is builded as a city
that is compact together:
Whither the tribes go up,
the tribes of the Lord, to testify unto Israel,
to give thanks unto the name of the Lord.
For there are set thrones of judgement,
the thrones of the of David.
O pray for the peace of Jerusalem:
They shall prosper for love thee.
Peace be within thy walls,
and prosperity within thy palaces.
For my brethren and companions' sakes,
I will now say, Peace be within thee.
Because of the house of the Lord our God
I will seek thy good.
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.

7. Duo Seraphim. *Isiah. 6; The Epistle of John I. 5*

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

8. Nisi Dominus. *Psalm. CXXVI*

Nisi Dominus aedificaverit domum:
in vanum laboraverunt qui aedificant eum.
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 loquatur inimicis suis in porta.
Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

9. Audi Coelum.

Audi coelum, verba mea,
plena desiderio
et perfusa gaudio.
Eco: Audio!
Dic, quaeso, mihi: Quae est ista
quae consurgens ut aurora rutilat,
ut benedicam?
Eco: Dicam!
Dic nam ista pulchra ut luna,
electa ut sol, replet laetitia
terras, coelos, maria.
Eco: Maria!
Maria Virgo illa dulcis,
praedicata de propheta Ezechiel,
porta orientalis?
Eco: Talis!
Illa sacra et felix porta,
Per quam mors fuit expulse
introducitur autem vita.
Eco: Ita!

Two seraphim were calling one to the other:
Holy, holy, holy is the Lord God of hosts:
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, holy, holy is the Lord God Hosts.
the whole earth is full of his glory.

Except the Lord build the house,
they labour in vain that build it.
Except the Lord keep the city,
the watchman waketh but in vain.
It is vain for you to rise up early,
to rise when you have sat down,
to eat the bread of sorrows:
for so he giveth his beloved sleep.
Lo, children are an heritage of the Lord:
And the fruit of the womb is his reward.
As arrows are in the hand of a mighty man,
so are children of the youth.
Happy is the man that hath his quiver full of them:
they shall not be ashamed,
but they shall speak with the 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

Hear, O heaven, hear my word
full of longing
and suffused with joy.
Echo: I hear!
Tell me, I pray: who is she
that shines like the dawn in her rising?
that I might bless her?
Echo: I will tell!
Tell me, for she, beauteous as the moon,
radiant as the sun, fills with joy
the earth, heavens and seas.
Echo: Mary!
Mary, that sweet virgin
foretold by the prophet Ezechiel,
the portal of the East?
Echo: Even she!
That sacred and happy portal
through which death was driven out
and life brought in?
Echo: Even so!

Quae semper tutum est medium
inter homines et Deum
pro culpis remedium.

Eco: Medium!

Omnes hanc ergo sequamur
qua cum gratia mereamur
vitam aeternam, consequamur.

Eco: Sequamur!

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

Eco: Amen!

Benedicta es, virgo Maria,
in saeculorum saecula.

10. Lauda Jerusalem. *Psalm. CXLVII*

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.
Qui emittet eloquium suum terrae:
velociter currit sermo eius.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suum sicut buccellas:
ante faciem frigoris eius quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus eius, 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.

11. Sonata Sopra "Sancta Maria".

Sancta Maria, ora pro nobis.

12. Ave Maris Stella.

Ave maris stella,
Dei Mater alma
Atque semper Virgo,
Felix coeli porta.

She who is always a sure intermediary
between men and God,
the cure for our sins?

Echo: A Medium!

Let us all therefore follow her
through whose grace we may be granted
eternal life, let us follow her.

Echo: Follow!

May God help us,
God the Father, and the Son,
and the Mother on whose sweet name we call
as a comfort to the wretched.

Echo: Amen!

Thou art blessed, virgin Mary,
for ever and ever.

Praise the Lord, O Jerusalem:
praise thy God, O Zion.
For he hath strengthened the bars of thy gates;
he hath blessed thy children within thee.
He maketh peace in thy borders,
and filleth thee with the finest of the wheat.
He sendeth forth his commandment upon earth:
his word runneth swiftly.
He giveth snow like wool;
he scattereth hoar frost like ashes.
He casteth forth his ice like morsels:
who can stand before his cold?
He sendeth out his word, and melteth them:
He causeth his wind to blow, and the waters flow.
He sheweth his word unto Jacob,
his statutes and his judgments unto Israel.
He hath not dealt so with any nation:
and as for his judgments, they have not known them.

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.

Holy Mary, pray for us.

Hail, star of the sea,
mild Mother of God,
eternal Virgin,
blessed gate of Heaven.

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 culpis solutos,
Mites fac et castos.
Vitam praesta puram,
Iter para tutum:
Ut videntes Jesum,
Semper collaetemur.
Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus.
Amen

13. Magnificat. *Luke 1*

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 genera-
tiones.
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:
Dispersionem 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.

You who heard that "Ave"
from the mouth of Gabriel,
preserve us in peace,
changing the name of "Eva".
Strike off the chains of the guilty,
bring light to the blind;
drive out our evil,
give us all that is good.
Show yourself our Mother:
through you may He receive our prayers,
He who, born for us,
Consented to be yours.
Virgin past compare,
Meekest of all women,
make us, purged of all our sins,
meek and chaste.
Grant us a pure life,
prepare a safe journey for us
that, seeing Jesus,
we may rejoice for eternally.
Praise be to God the Father,
And glory to Christ on high,
and to the Holy Spirit,
honour to the three in one.
Amen.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my saviour.
For he hath regarded the lowliness of his handmaid-
en: 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 from genera-
tion to generation.
He hath shewed 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 remembering his mercy
Hath holpen his servant Israel:
As he promised to our forefathers,
Abraham and his seed for ever.

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

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