

Claudio Monteverdi
Vespro
della Beata
Giovanni Chiara Margarita
Gabrieli Cozzolani
VerGINE



A Grand Festive Vespers in Venice, c. 1640
for the Feast of the Conception of the Blessed Virgin Mary (December 8)

Music by Claudio Monteverdi (1567–1643), Giovanni Gabrieli (c. 1555–1612),
and Chiara Margarita Cozzolani (1602–c. 1676)

Prelude: Canzon septimi toni (Gabrieli, 1597)

Versicle: Deus in adjutorium meum intende

Response: Domine ad adiuvandam me festina (Cozzolani, 1650)

Antiphon I: *Conceptio gloriose virginis Mariae*

Psalm 109: Dixit Dominus (Monteverdi, 1640)

Motet: O quam pulchra es (Monteverdi, 1625)

Mr. Wilder

Antiphon II: *Conceptio est hodie sanctae Mariae virginis*

Psalm 112: Laudate pueri (Monteverdi, c. 1628)

Motet: Sancta Maria, succurre miseris (Monteverdi, 1618)

Ms. Greenleaf & Ms. Quinn

Antiphon III: *Regali ex progenie Maria*

Psalm 121: Laetatus sum (Monteverdi, 1650)

Motet: Exultent caeli (Monteverdi, 1629)

Mr. Molomot, Mr. McStoots, & Mr. Blumberg

Antiphon IV: *Corde et animo Christo canamus gloriam*

Psalm 126: Nisi Dominus (Monteverdi, 1650)

Motet: Salve o Regina (Monteverdi, 1624)

Mr. Thompson

Antiphon V: *Cum incunditate conceptionem beatae Mariae celebremus*

Psalm 147: Lauda Jerusalem (Monteverdi, 1650)

Motet: Maria virgo (Gabrieli, 1597)

Hymn: Ave maris stella (Monteverdi, 1610)

Solo verses: Ms. Brackett, Ms. Warnken, & Mr. Thompson

Canzon noni toni (Gabrieli, 1597)

Antiphon to Magnificat: *Conceptio tua, Dei genitrix virgo*

Magnificat a 14 (Gabrieli, 1615)

Jolle Greenleaf, *soprano*

Molly Quinn, *soprano*

Jason McStoots, *tenor*

Scott Mello, *tenor*

Marc Molomot, *tenor*

Sumner Thompson, *tenor*

Zachary Wilder, *tenor*

Jesse Blumberg, *baritone*

David McFerrin, *bass*

Scott Metcalfe, *violin*

Julie Andrijeski, *violin*

Emily Walhout, *bass violin*

Kiri Tollaksen, *cornetto*

Alexandra Opsahl, *cornetto*

Greg Ingles, *sackbut*

Brian Kay, *sackbut*

Erik Schmalz, *sackbut*

Mack Ramsey, *sackbut*

Liza Malamut, *sackbut*

Avi Stein, *organ*

Hank Heijink, *theorbo*

Daniel Swenberg, *theorbo*

chant schola

Luthien Brackett

Steven Hrycelak

Thomas McCarger

Jason Rylander

Virginia Warnken

Scott Metcalfe, *music director*

Jolle Greenleaf, *artistic director*

A Vespers of 1640

The Green Mountain Project was born two years ago in January 2010 with a performance commemorating the 400th anniversary of the publication of Claudio Monteverdi's *Vespers of the Blessed Virgin (Vespro della Beata Vergine)*. We were thrilled to present the work again last January and Green Mountain plans to return regularly to the 1610 Vespers, one of the most wonderful musical creations of all time. But Monteverdi left us a substantial amount of sacred music besides that of the 1610 Vespers. Much of the rest is also music for the evening office of Vespers and the first idea animating this program was to draw from that rich repertoire, fashioning from it a new Marian Vespers following the 1610 pattern. Any Monteverdian Vespers other than the *Vespro della Beata Vergine* of 1610 must be supplemented in some way, however, for certain requisite items are not to be found among the composer's later surviving works. This led us to consider music by other composers, and we landed on the idea of celebrating another great musician and predecessor of Monteverdi's at San Marco, Giovanni Gabrieli, who died four hundred years ago in 1612. To the music of these two towering figures we add a work by the Milanese composer Chiara Margarita Cozzolani, published in Venice in 1650.

All Vespers services begin with the versicle *Deus in adiutorium* and its response, *Domine ad adjuvandum me*, and continue with five psalms, a hymn, and the canticle *Magnificat*, as well as various short prayers and other items. Each of the psalms and the *Magnificat* is preceded and followed by a short antiphon, the same antiphon serving as introduction and afterword. The six antiphons vary according to the liturgical occasion and their texts relate the psalms and the canticle to the season or feast being observed. On an ordinary day all these texts would be chanted, but on important feasts in 17th-century Italy, a religious musical establishment of any size or pretension would have sung at least some of the psalms and the *Magnificat* in polyphony, and it was also customary on occasions of great splendor to replace the repeat of the antiphon with another piece of music. Monteverdi's 1610 collection contains a Mass; polyphonic settings of the Vespers response, the five psalms required for Vespers on a Marian feast, and the Marian hymn *Ave maris stella*; two versions of the *Magnificat*; and five other pieces, mostly for smaller numbers of voices, that are interspersed with the psalms and appear to be intended as antiphon substitutes: in sum, all the music one might desire for the sumptuous celebration of Mass and Vespers on a great Marian feast.

In 1610 Monteverdi was 43 years old and had long been employed at the Gonzaga court in Mantua, where he felt overworked, underpaid (when he received his salary at all), and in general badly treated. He had suffered several terrible personal losses recently and even the climate of Mantua did not agree with him. He had good reason to think that he was one of the greatest musicians of the age and he was eager to find stable employment in a more welcoming and salubrious environment. While there is no certain proof of it, many scholars believe that the publication of 1610, dedicated to the Pope himself, represents a bid for a job at the Vatican. In the event, Monteverdi did not receive an appointment in Rome, but three years later he was named *maestro di cappella* at San Marco in the cosmopolitan city of Venice, the most prestigious ecclesiastical position in northern Italy. There he enjoyed a handsome salary, the assistance of a vice-maestro and other staff, the possibility of accepting remunerative work outside of his duties at San Marco, and the high regard of his employers and the citizens of the Serene Republic:

Nor is there any gentleman who does not esteem and honor me, and when I am about to perform either chamber or church music, I swear to Your Lordship that the entire city comes running.

Letter of March 13, 1620, to Alessandro Striggio

I am certainly not rich, but neither am I poor; moreover I lead a life with a certain security of income until my death, and furthermore I am absolutely sure of always having it on the appointed pay-days, which come every two months without fail. Indeed, if it is the least bit late, they send it to my house.... also the city is most beautiful, and if I want to put myself to minimal trouble I come up with a further 200 good ducats.

Letter of September 10, 1627, to Alessandro Striggio

Monteverdi's security in his post may help to explain why he did not feel compelled to publish more than one other collection of sacred music during his lifetime, and that only thirty years later. This was the enormous *Selva morale e spirituale* of 1640/41 (some partbooks bear the first date, the dedication the other). There is no reason to think that the music in *Selva* was written especially for publication in 1640; much more likely it was composed over years or even decades. Within the "Moral and spiritual forest" are spiritual madrigals, a complete Mass with various substitute sections, a series of psalms and hymns, two *Magnificats*, and other works, ending with a *Pianto della Madonna*, a contrafact of the famous *Lamento d'Arianna* from Monteverdi's lost opera of 1608. In some ways, this collection mirrors its predecessor of thirty years before, but *Selva* offers not one but two or three settings of the psalms it contains; and in this case the psalms and hymns are not aimed at a Marian feast but at Christmas, Corpus Christi, or another feast devoted to Christ or to a male saint. (Vespers on the feast of a female saint, including Mary, always includes the same five psalms, the so-called female *cursus*).

Monteverdi's failure to publish more sacred music during his lifetime was not due to his having composed none. Between 1610 and 1640 a number of individual works appeared in multi-composer anthologies assembled by others and after his death there was at least enough material left to fill another volume, the *Messa a quattro voci et salmi* issued by Alessandro Vincentini in 1650. The *Laudate pueri* we perform tonight survives only in a manuscript in Germany: perhaps it was brought home by Heinrich Schütz after his second visit to Italy in 1628-9, when he, a mature musician 42 years of age, sought advanced training with Italy's greatest composer. ("The noble Monteverdi," according Schütz's funeral oration, "gladly instructed him and showed him with genuine delight the course he had long sought." Schütz's teacher during his first Italian sojourn of 1609-12 was Giovanni Gabrieli.) And we should not forget the large amount of music from Monteverdi's pen that is lost to us forever, known only from descriptions in chronicles or references in letters. The lost music includes much of the music that was heard on this day in 1620:

On 24 June, the feast of St John the Baptist, I was taken to vespers in the church of St John and Lucy where I heard the most perfect music I had ever heard in my life. It was directed by the most famous Claudio Monteverdi, maestro di cappella of St Mark's, who was also the composer, and was on this occasion accompanied by four theorboes, two cornetts, two dulcians, one basso di viola of huge size, organs and other instruments, all equally well handled and played, not to speak of ten or twelve voices.

From the travel diary of the Dutch diplomat and musician Constantijn Huygens

Adorned with elaborate music for such large forces, a Vespers service mutated into something like a spiritual concert. The Englishman Thomas Coryat wrote a colorful account of music he heard in Venice in 1608, describing a three-hour concert on Saturday evening and three hours more of music the next morning (presumably First Vespers and the Mass).

The third feast was upon Saint Roches day being Saturday and the sixth day of August, where I heard the best musicke that ever I did in all my life both in the morning and the afternoone, so good that I would willingly goe an hundred miles a foote at any time to hear the like.... This feast consisted principally of Musicke, which was both vocall and instrumental, so good, so delectable, so rare, so admirable, so superexcellant, that it did even ravish and stupefie all those strangers that never heard the like. But how others were affected with it I know not; for mine owne part I can say this, that I was for the time even rapt up with Saint Paul into the third heaven.

Sometimes there sung sixteene or twenty men together, having their master or moderator to keepe them in order; and when they sung, the instrumentall musitions played also. Sometimes sixteene played together upon their instruments, ten Sagbuts, foure Cornets, and two Violdegamboes of an extraordinary greatness; sometimes tenne, six Sagbuts and foure Cornets; sometimes two, a Cornet and a treble viol....

Those that played upon the treble viols, sung and played together, and sometimes two singular fellowes played together upon Theorboes, to which they sung also, who yeilded admirable sweet musicke.... These two Theorbists concluded that nights musicke, which continued three whole howers at least. For they beganne about five of the clocke, and ended not before eight. Also it continued as long in the morning....

Thomas Coryat, *Coryat's Crudities hastily gobled up in five months travells..., newly digested in the hungry aire of Odcombe in the county of Somerset, & now dispersed to the nourishment of the travelling members of this kingdom* (London, 1611)

The Vespers that Huygens heard in 1620 appears to have included music by Monteverdi only. A similar one-composer program may have featured on the feast of the Assumption in Venice in August 1613, when Monteverdi, performing a trial prior to his appointment as *maestro di cappella*, directed what may have been a complete service drawn from his *Vespro della Beata Vergine*. But Monteverdi was also involved with the music of earlier composers and with that of his younger contemporaries. Near the beginning of his tenure in Venice we find him arranging for the *cappella* of San Marco to acquire masses by Palestrina, Lasso, and other 16th-century composers; towards the end of his life, in 1640, the church paid for leather binding for manuscript copies of Magnificats and hymns by Morales (d. 1553) and the copying of more masses by Palestrina. Although I am not aware of any documentation showing that Monteverdi performed Gabrieli's music, it is highly improbable that he was unaware of the work of such a distinguished predecessor and, given his interest in earlier music, it is rather hard to imagine that he would not have put it to some use. As for Cozzolani, we might suppose that some of her Vespers music had been composed and reached the *maestro di cappella* in Venice in advance of its publication there—not an impossible turn of events given the frequent, demonstrable lag between composition and publication.

What you are hearing this evening is a concert in the form of a Vespers service, with lots of music by Monteverdi but beginning and ending with music by Gabrieli and including a brilliant cameo appearance by Cozzolani. Imagine that we are in Venice in 1640, where Monteverdi is about to publish a great collection of Vespers music, the *Selva morale e spirituale*. But today is a Marian feast—it's the Conception of the Blessed Virgin, December 8—and much of the music in *Selva* is destined for non-Marian liturgies, so this Vespers draws also from a host of other sources: printed anthologies, the posthumous *Messa...et salmi*, and a manuscript. (It's a nice coincidence that the manuscript that transmits this evening's *Laudate pueri* also contains music by Gabrieli.) The psalms are introduced by the appropriate plainchant antiphons; the motets that follow are generally suitable for Marian feasts and one of them, *Exultent caeli*, is on a text specific to the Conception.

Listeners familiar with the 1610 Vespers will find several points of contact between that collection and this evening's Vespers, besides the basic strategy of replacing the antiphon after each psalm with a motet. Both Vespers contain music of great variety, expressive intensity, and compositional virtuosity. Our "1640 Vespers" is not unified, like the 1610 Vespers, by the employment of plainchant *cantus firmi* in all five psalms and the Magnificat, but alert listeners will not miss the quotation in long notes, at the beginning and end of this evening's *Lauda Jerusalem*, of the same psalm tone used in the 1610 *Lauda*. As in the 1610 *Vespro*, the sequence of motets in tonight's Vespers begins with a solo tenor singing an amorous text from the Song of Songs (*O quam pulchra es*) and features increasing numbers of solo voices, from one to two (*Sancta Maria succurre miseris*) to three (*Exultent caeli*), culminating in a large work for voices and instruments (*Maria virgo*). The melody to which Monteverdi sets the words "Sancta Maria succurre miseris" is the same formula quoted in 1610's *Sonata sopra Sancta Maria*. The psalm *Laetatus sum* is set over a repeating bass pattern, as is that of 1610. In this case the pattern is a four-note ostinato, played more than 130 times, over which Monteverdi generates music so exuberant, so playful, that it is guaranteed to bring a smile to your face—and just wait for the harmonic surprise of the "Gloria patri"! The hymn *Ave maris stella* comes from the 1610 print itself, for there is none other by Monteverdi and surprisingly few other 17th-century settings; certainly none as magical as this.

Other music heard this evening stands apart from 1610's. There is nothing in that collection so enchantingly madrigalian as this *Nisi Dominus*. Monteverdi finds a way to illustrate virtually every phrase of the text in music: the words "Vanum est vobis" (It is vain for you) are stuttered out in a series of aborted entries, "surgere" and "surgite" rise up, "doloris" falls through painful dissonances, "Cum dederit dilectis tuis somnum" yawns, sleepy and still, the arrows ("sagittae") fly upwards in a flutter of fast notes, and the enemies ("inimicis") pound at the door in vain. We have added yet another sort of variety to the program by including sonorous, witty, and captivating music by Gabrieli, including a magnificent 14-part Magnificat, and the joyful *Domine ad adjuvandum* by Cozzolani, here performed as she published it for the full range of voices, from soprano down to bass, rather than rescored for the equally compelling but quite different sonority of women's voices alone, as it would have been sung in her convent of Santa Radegonda in Milan.

Happy New Year to all!

—Scott Metcalfe

Versicle & response

Deus in adiutorium meum intende.
Domine ad adjuvandum me festina.
Gloria patri et filio et spiritui sancto:
sicut erat in principio, et nunc, et semper,
et in secula seculorum. Amen.

Antiphon I

Conceptio gloriosae virginis Mariae,
ex semine Abrahae,
orta de tribu Juda,
clara ex stirpe David.

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

The conception of the glorious virgin Mary:
from the seed of Abraham,
arisen from the tribe of Judah,
shining forth from the stock of David.

Dixit Dominus

Psalm 109

Dixit Dominus Domino meo: sede a dextris meis,
donec ponam inimicos tuos scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum.
Tecum principium in die virtutis tuae:
in splendoribus sanctorum ex utero
ante luciferum genui te.
Juravit dominus et non penitebit eum:
tu es sacerdos in aeternum secundum ordinem Melchisedech.
Dominus a dextris tuis
confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria patri...

The Lord said to my Lord: be seated at my right hand,
until I make of your enemies your footstool.
The Lord shall send the rod of your strength out of Zion:
reign in the midst of your enemies.
Yours is the foundation in the day of your power:
in the splendor of holiness, from out of the womb,
before the morning star I have borne you.
The Lord has sworn and will not repent:
you are a priest for ever after the order of Melchizedek.
The Lord at your right hand
has destroyed kings in the day of his wrath.
He will judge the nations, he will fill them with ruins:
he will shatter heads in the populous land.
From the torrent on the way shall he drink:
therefore he will hold his head high.
Glory be to the Father...

O quam pulchra es

Non-liturgical Marian motet;
cento of phrases from the Song of Songs

O quam pulchra es amica mea,
columba mea, formosa mea, o quam pulchra es.
O quam pulchra oculi tui columbarum,
capilli tui sicut greges caprarum,
dentes tui sicut greges tonsarum.
Quam pulchra es, o pulcherrima mulieres.
Egrederere et veni, veni soror mea, veni immaculata mea.
Veni, quia amore langueo, et anima mea liquefacta es.

How beautiful you are, my love,
my dove, my fair one, O how beautiful you are!
O how beautiful your doves' eyes,
your hair like a flock of goats,
your teeth like a flock of shorn sheep.
How beautiful you are, o fairest of women.
Come forth, come, come my sister, come my perfect one.
Come, for I am faint with love, and my soul is melted.

Antiphon II

Conceptio est hodie sanctae Mariae virginis:
cuius vita inclita cunctas illustrat ecclesias.

Today is conceived the Blessed Virgin Mary,
whose glorious life illumines all the churches.

Laudate pueri

Psalm 112

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc et usque in seculum.
A solis ortu usque ad occasum,

Praise the Lord, O children:
praise the name of the Lord.
May the name of the Lord be blessed,
from this time forth and for evermore.
From sunrise until sunset,

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...

Sancta Maria, succurre miseris Marian antiphon

Sancta Maria, succurre miseris,
iuva pusillanimes, fove flebiles,
ora pro populo, interveni pro clero,
intercede pro devoto foemineo sexu.
Sentiant omnes tuum iuvamen
quicunque celebrant tuam sanctam festivitatem.

Antiphon III

Regali ex progenie Maria ex orta refulget:
cuius precibus nos adiuvari mente et spiritu
devotissime poscimus.

Laetatus sum Psalm 121

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 idipsum.
Illuc enim ascenderunt tribus, tribus Domini,
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...

Exultent caeli Motet for the Feast of the Conception

Exultent caeli et gaudent angeli,
iubilent omnes, iubilent hodie
canentes populi in organo laetitiae,
in citharis et choris.

worthy of praise is the name of the Lord.
High above all nations is the Lord,
and his glory above the heavens.
Who is like unto the Lord our God, who dwells on high
and beholds the humble in heaven and earth:
raising the helpless from the earth
and lifting from the dunghill the poor man,
to place him alongside princes,
with the princes of his people?
Who makes the barren woman to keep house,
a joyful mother of children?

Glory be to the Father...

Holy Mary, help the unfortunate,
aid the weak, encourage the feeble,
pray for the people, intervene for the clergy,
intercede for the devout female sex.
May all feel your help
who celebrate your holy feast.

Mary, sprung from royal stock, is radiant:
with mind and spirit we most devoutly seek
that we may be aided by her prayers.

I was glad when they said unto me:
we shall go into the house of the Lord.
Our feet were standing
within your gates, O Jerusalem:
Jerusalem, which is built as a city
that is compact together.
For thither ascend the tribes, the tribes of the Lord,
to give thanks to the name of the Lord.
For there are set the seats of judgment,
the thrones over the house of David.
O pray for the peace of Jerusalem,
and abundance to those who love you.
Peace be within your strength,
and abundance within your towers.
For the sake of my brothers and my neighbors
I will ask peace of you.
For the sake of the house of the Lord our God
I have sought good things for you.

Glory be to the Father...

Let the heavens exult and the angels be joyful,
let all rejoice, let the people rejoice today,
singing joyful music
with strings and choirs.

Nam hodie concepta es,
beata virgo Maria,
per qua, salus mundi
credentibus apparuit.

O Maria, mater gratiae,
mater misericordiae,
tu sola fuisti digna
portare talentum mundi,
O Maria!

Exultent caeli...

Antiphon IV

Corde et animo Christo canamus gloriam
in hac sacra solemnitate praecelsae genetricis dei Mariae.

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 ventri.
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...

Salve O Regina Marian antiphon

*Salve, o regina, o mater, o vita, o spes, salve,
o clemens, o pia, o dulcis virgo Maria.*

Salve regina, mater misericordiae,
vita dulcedo et spes nostra, salve.
Ad te clamamus exules filii Eve.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eya ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte,
et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens, o pia, o dulcis virgo Maria.

Antiphon V

Cum iucunditate conceptionem
beatae Mariae celebremus:
ut ipsa pro nobis intercedat
ad Dominum Jesum Christum.

For today you were conceived,
O Blessed Virgin Mary,
through whom the salvation of the world
appeared to believers.

O Mary, mother of grace,
mother of mercy,
you alone were worthy
to bear the world's most precious thing,
O Mary!

Let the heavens exult...

With heart and spirit let us sing glory to Christ
on this holy feast of Mary, exalted mother of God.

Except the Lord build the house,
they labor in vain that build it.
Except the Lord keep the city,
the watchman wakes but in vain.
It is vain for you to rise before dawn: rise
after you have sat down, you who eat the bread of sorrow:
for he has given his beloved sleep.
Behold, children are an inheritance of the Lord:
and the fruit of the womb, a reward.
As arrows in the hand of the mighty,
so are children of the vigorous.
Blessed is the man who has fulfilled his longing by them:
he shall not be confounded when he speaks
to his enemies at the gate.

Glory be to the Father...

*Hail, O queen, O mother, O life, O hope, hail,
O merciful, O gentle, O sweet virgin Mary!*

Hail queen, mother of mercy,
our life, our sweetness and our hope, hail!
To you we cry, exiled children of Eve;
to you we sigh, weeping and wailing
in this vale of tears.
Come then, our advocate,
turn your merciful eyes upon us,
and show us Jesus, the blessed fruit of your womb,
after this our exile.
O merciful, O gentle, O sweet virgin Mary.

With joy let us celebrate
the conception of blessed Mary,
that she might intercede for us
with the Lord Jesus Christ.

Lauda Jerusalem

Psalm 147

Lauda, Jerusalem, Dominum:
 lauda deum tuum, Sion.
Quoniam confortavit seras portarum tuarum:
 benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
 et adipe frumenti satiat te.
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 Jacob:
 justitias et judicia sua Israel.
Non fecit taliter omni nationi:
 et judicia sua non manifestavit eis.
Gloria patri...

Praise the Lord, O Jerusalem,
 praise your God, O Sion.
For he has strengthened the bars of your gates:
 he has blessed your children within you.
He makes peace within your borders,
 and fills you with the finest of the wheat.
He sends forth his commandment upon the earth:
 very swiftly runs his word.
He gives snow like wool:
 he scatters cloud like ashes.
He casts forth his ice like morsels:
 in the face of his cold, who shall stand?
He will send out his word and melt them:
 his wind will blow and the waters will flow.
He reveals his word to Jacob,
 his statutes and judgements unto Israel.
He has not dealt so with any other nation,
 and he has not shown his judgements to them.
Glory be to the Father...

Maria virgo

Motet for Feasts of the Blessed Virgin Mary

Maria virgo, regia de radice lesse,
virgo ante partum, virgo in partu,
virgo post partum, incontaminata;
mater domini, inventrix gratiae,
genetrix vitae;
aurea porta gratia plena:
benedicta in mulieribus,
honorabilior cherubim,
gloriosior seraphim,
cuius beatus venter Christum tulit,
cuius beata ubera Dei filium lactaverunt.
Te laudamus, Deus noster. Alleluia.

O virgin Mary, from the royal stock of Jesse,
virgin before giving birth, virgin while giving birth,
virgin after giving birth, unsullied;
mother of the Lord, discoverer of grace,
mother of life;
golden door full of grace:
blessed among women,
more honorable than the cherubim,
more glorious than the seraphim,
whose blessed belly bore Christ,
whose blessed breasts suckled the son of God.
We praise you, our God. Alleluia.

Ave maris stella

Hymn

Ave maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.
Sumens illud ave
Gabrielis ore,
Funda nos in pace
Mutans Evae nomen.
Solva vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cunctis posce.
Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Hail, star of the sea,
nurturing mother of God
and perpetual virgin,
happy gate of heaven.
Receiving that "ave"
from the mouth of Gabriel,
give us peace in abundance,
reversing the name "Eva."
Loose the chains of the guilty,
bring light to the blind,
drive out our evils,
seek blessings for all.
Show yourself as a mother:
Through you may our prayers be received by him
who, born for us,
deigned to be yours.

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,
Trinus honor unus. Amen.

Peerless virgin,
gentle above all others,
when we are freed from sins,
make us gentle and chaste.
Grant us a pure life,
prepare us a secure way,
that, seeing Jesus,
we may rejoice forever.
Praise be to God the Father,
honor to Christ the most high,
and to the Holy Spirit,
triple honor in one. Amen.

Antiphon to the Magnificat

Conceptio tua, Dei genitrix virgo,
gaudium annuntiavit universo mundo:
ex te enim ortus est sol iustitiae, Christus Deus noster:
qui solvens maledictionem dedit benedictionem,
et confundens mortem donavit nobis vitam sempiternam.

Your conception, virgin mother of God,
announced joy to all the world:
for from you is arisen the sun of justice, Christ our God:
who releasing a curse, brought blessing,
and confounding death, gave us life everlasting.

Magnificat Luke 1:46-55

Magnificat anima mea dominum,
et exaltavit 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 secula.

My soul magnifies the Lord,
and my spirit has rejoiced in God my savior.
For he has regarded the lowliness of his handmaiden:
behold, henceforth all generations shall call me blessed.
For he that is mighty has made me great,
and holy is his name.
And his mercy is on them that fear him, from generation
to generation.
He has shown strength with his arm: he has scattered
the proud in the imagination of their hearts.
He has put down the mighty from their seat
and exalted the humble.
The hungry he has filled with good things,
and the rich he has sent empty away.
He has helped his servant Israel,
in remembrance of his mercy.
As it was promised to our forefathers,
to Abraham and his seed forever.

Gloria patri...

Glory be to the Father...

Sources

Plainchant antiphons
Cozzolani, 1650
Gabrieli, 1597
Gabrieli, 1615
Monteverdi, 1610
Monteverdi, 1618
Monteverdi, 1624
Monteverdi, 1625
Monteverdi, c. 1628
Monteverdi, 1629
Monteverdi, 1640
Monteverdi, 1650

Antiphonarium Romanum ad ritum breviarij, Venice, 1607
Salmi a otto, Venice, 1650
Sacrae symphoniae, Venice, 1597
Symphoniae sacrae...liber secundus, Venice, 1615
Vespro della Beata Vergine, Venice, 1610
G.B. Ala, *Primo libro delli concerti ecclesiastici*, Milan, 1618
Seconda raccolta de sacri canti...de diversi eccellentissimi autori, ed. Lorenzo Calvi, Venice, 1624
Ghirlanda sacra scielta da diversi eccellentissimi autori, ed. Leonardo Simonetti, Venice 1625
Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel, Ms Mus 51v, c. 1628?,
Quarta raccolta de sacri canti...de diversi eccellentissimi autori, ed. Lorenzo Calvi, Venice, 1629
Selva morale e spirituale, Venice, 1640/41
Messa...et salmi, Venice, 1650

Many thanks are due to Clifford Bartlett and The Early Music Company for their editions of much of the music on the program. Cozzolani's *Domine ad adjuvandum* is edited by Candace Smith and Bruce Dickey and published by Artemisia Editions. The manuscript *Laudate pueri* was edited by Denis Arnold in 1982 and the plainchant is transcribed by Jeffrey Kurtzman in his 1999 edition of the 1610 Vespers issued by Oxford University Press.

Performers

Julie Andrijeski, full-time Lecturer at Case Western Reserve University, is among the leading Baroque violinists and early music pedagogues in the U.S. In addition to many solo opportunities with various groups, she holds principal positions with diverse Baroque and Renaissance ensembles, including Cleveland's Apollo's Fire, New York State Baroque (Concertmaster), Atlanta Baroque Orchestra (Artistic Director), Quick-silver, Cecilia's Circle, and The King's Noyse. Her unique performance style is greatly influenced by her knowledge and skilled performance of early dance. In March 2011 she temporarily relinquished her concertmaster position with NYS Baroque to choreograph and dance the lead role in their production of Handel's *Terpsicore*. Ms. Andrijeski directs the CWRU/CIM Baroque Orchestra, Baroque Chamber Ensembles, and Baroque Dance Ensemble at CWRU. During the summer she teaches both violin and dance at summer festivals in Oberlin (BPI), Madison (MEMF), and Vancouver, British Columbia (VEMF).

Baritone **Jesse Blumberg** is equally at home on opera, concert and recital stages. His recent engagements include *Niobe*, *Regina di Tebe* at Boston Early Music Festival, Bernstein's *Mass* at Royal Festival Hall and performances with New York Festival of Song. He has performed roles at Minnesota Opera, Pittsburgh Opera, Utah Opera and Boston Lyric Opera, and made concert appearances with American Bach Soloists, Los Angeles Master Chorale, Charlotte Symphony, Apollo's Fire and the Vail Valley Music Festival. Jesse has toured with the Mark Morris Dance Group and the Waverly Consort, and has performed recitals for the Marilyn Horne Foundation and the Mirror Visions Ensemble. His 2011–2012 season includes debuts with Anchorage Opera and the Georgia Symphony Orchestra, and returns to American Bach Soloists, New York Festival of Song and TENET/Green Mountain Project. Jesse is also the founder and artistic director of Five Boroughs Music Festival in New York City.

Luthien Brackett is a graduate of Westminster Choir College and alumnus of the renowned Westminster Choir. Her discography includes the New York Philharmonic's recording of Britten's *War Requiem* for Teldec, *Christmas at Trinity* for Naxos, and The Complete Haydn Masses for Hanssler Classic. In addition to being a founding member of the internationally award-winning Antioch Chamber Ensemble, she is a member of the Choir of Trinity Wall Street. Sought after as both an ensemble performer and soloist, Miss Brackett regularly performs with other noted ensembles including TENET, Vox, Voices of Ascension, Pomerium, and the Clarion Music Society. Her recent solo appearances include performances for the Colonial Symphony, the 4 x 4 Festival of Baroque Music, and The Choral Arts Society of New Jersey.

Hailed as a "golden soprano" and called "a major force in the New York early music-scene" by the *New York Times*, **Jolle Greenleaf** is one of the leading voices in the field. She is a much sought-after soloist in music by Bach, Handel, Haydn, Purcell, Mozart and, most notably, Claudio Monteverdi. Her performances have earned raves from the *Oregonian*, "[Greenleaf] sang with purity an beguiling naturalness," and the *New York Times*, who called her "An exciting soprano soloist... beautifully accurate and stylish..." Ms. Greenleaf is also the artistic director of the virtuoso one-voice-per-part ensemble TENET, where she creates programs, directs and sings in performances of repertoire spanning the middle ages to the present day. TENET's programming has been lauded by the *New York Times* as "smart, varied and not entirely early."

Lutenist **Hank Heijink** (pronounced Hey-ink) has played all over the world with leading ensembles such as the Amsterdam Baroque Orchestra, European Union Baroque Orchestra, Orchestre d'Auvergne, TENET, Mark Morris Dance Group and the Wooster Group, among others. He is in high demand as an accompanist on theorbo, lute and guitar, and his

playing has been described as "eloquent" (*Wall Street Journal*) and "deft and sensitive" (*New York Times*). He can be heard on TENET's recording "A Feast for the Senses" and on Green Mountain Project's live recording of Claudio Monteverdi's *Vespers of 1610*. Mr. Heijink holds a performance degree from The Hague's Royal Conservatory (the Netherlands), as well as a degree in computer science, and a PhD in social sciences. When not playing lute, he writes software.

Steven Hrycelak, bass, is equally at home as an operatic, concert, and ensemble performer. Recent operatic roles include Seneca in *L'incoronazione di Poppea* with Opera Omnia, which the NY Times hailed as having "a graceful bearing and depth." Mr. Hrycelak has performed with the NY Choral Artists, the NY Virtuoso Singers, Early Music New York, Vox, TENET, Equal Voices, Meridionalis, Seraphic Fire, and his vocal jazz quintet, West Side 5. He has also been a frequent soloist at Trinity Church Wall Street, as well as with Musica Sacra, 4x4, the NY Collegium, the Waverly Consort, the American Symphony Orchestra at the Bard Music Festival, Sacred Music in a Sacred Space, and the Collegiate Chorale, with whom he made his Lincoln Center debut. Mr. Hrycelak has degrees from Indiana University and from Yale University, where he sang with the world-renowned Yale Whiffenpoofs. Additionally, he is an active coach/accompanist.

In sixth grade **Greg Ingles** (New York performances only) decided he wanted to play a brass instrument, but since his older sister already played the French horn, he decided to take up the trombone. Greg went on to graduate from the Oberlin Conservatory. Two days after graduation Greg won the position of Solo Trombone in the Hofer Symphoniker in Hof, Germany. He returned to the United States and completed both a Master's and Doctorate degree in trombone performance at SUNY Stony Brook. Soon after beginning his early music studies Greg became a member of Piffaro, the Renaissance Band. He has since played with such ensembles as the American Bach Soloists, Chatham Baroque, Chiaroscuro, Concerto Palatino, and Tafelmusik. Greg is also a member of Ciamarella and has recorded with this group on the Yarlung Records label. Greg taught modern trombone at Hofstra University for ten years and currently teaches sackbut at the Madison Early Music Festival each summer.

Brian Kay (Cambridge performance only), sackbut has performed with early music groups such as the Handel and Haydn Society, Boston Camerata, Boston Baroque, New York Collegium, Aston Magna, and Renaissance. His modern bass trombone work has ranged from playing with groups such as the National Lyric Opera, Boston Philharmonic, and the Rhode Island Philharmonic to playing backup for Aretha Franklin. Originally from Urbana, Illinois, he holds degrees from the University of Illinois, and New England Conservatory.

Liza Malamut, sackbut, has performed with many early music groups across America, including Mercury Baroque, Trinity Baroque Orchestra, Piffaro the Renaissance Band, Early Music New York, the New York Collegium, the Clarion Society, the Concord Ensemble, the Arcadia Players, Cambridge Concentus, and others. She played sackbut at the Connecticut Early Music Festival, the Norfolk Chamber Music Festival, and appeared as a guest artist at the Bloomington Early Music Festival, SoHIP Boston, and the Rochester Early Music Festival. In 2009, she was the only American finalist for the International Trombone Association Concerto Competition for Alto Trombone, held in Aarhus, Denmark. Ms. Malamut holds degrees from the Eastman School of Music and Boston University. She currently resides in Boston.

Baritone **Thomas McCargar** began his singing career with the Grammy Award-winning male ensemble Chanticleer, making appearances at the Musikverein in Vienna, Concertgebouw in Amsterdam, Walt Disney Concert Hall in Los Angeles, and Metropolitan Museum of Art in New York City. He now lives in NYC where he is a member of both the acclaimed

Trinity Choir at the Trinity Wall Street church and Pomerium, a Grammy Award-nominated early music ensemble. Other engagements include Early Music New York, the New York Virtuoso Singers, Musica Sacra, VOX vocal ensemble, the St. Thomas Choir of Men and Boys, *Bach Vespers* at Holy Trinity Lutheran church and Seraphic Fire in Miami. Mr. McCargar recently performed Schubert's beloved song cycle *Die Schöne Müllerin* in Des Moines, IA at the Chamber Music at Salisbury House recital series. Additionally, he has performed under the batons of Zubin Mehta, Helmuth Rilling, Michael Tilson Thomas and Jane Glover.

Praised by The New York Times for his "appealingly textured sound," baritone **David McFerrin** is building a critically acclaimed career across a variety of genres. Recently he debuted with Boston Lyric Opera in Handel's *Agrippina*, Opera Boston in Berlioz' *Beatrice et Benedict* and Seattle Opera in the World Premiere production of Daron Hagen's *Amelia*. Other operatic roles have included Guglielmo in *Così fan tutte*, Aeneas in *Dido and Aeneas* and Taddeo in *L'Italiana in Algeri*. On the concert stage, Mr. McFerrin has been featured in Monteverdi's *Vespers of 1610* at St. Mark's Basilica in Venice, with Maestro Gustavo Dudamel and the Israel Philharmonic in Carnegie Hall, and with the Boston Pops. He has also sung at the Blossom, Caramoor and Marlboro Music Festivals. Performances this season include debuts with the North Carolina Symphony, San Antonio Symphony and the Blue Heron Renaissance Choir.

Jason McStoots has performed around the world and throughout the United States in opera, oratorio, and recital. He has been described by critics as "a natural, a believable actor and a first-rate singer," "light and bluff, but neither lightweight nor bland, and with exemplary enunciation," and as having "a silken tenor voice" and "sweet, appealing tone." Recent appearances include a Japanese tour of Bach's *St. Matthew Passion* and his European debut in *Christmas Oratorio* with the Bach Ensemble in Belgium, both under the direction of Joshua Rifkin, Monteverdi's *The Return of Ulysses* and *1610 Vespers* in Seattle under Stephen Stubbs' direction, and Handel's *Acis and Galatea* with the Boston Early Music Festival. He has appeared with such groups as Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, Handel Choir of Baltimore, New Haven Symphony, Tragicomedia, and the Tanglewood Music Center. He can be heard on recordings with Blue Heron on the Blue Heron Label, on the Grammy-nominated recording of Lully's *Psyché*, and on the newly released CD of works by Charpentier on the CPO label.

Tenor **Scott Mello** has been praised for his "winningly lucid voice" (*WCLV*) and being "sonorous and alive to text" (*Cleveland Plain Dealer*). Highlights of the 2011–2012 season include performances of Bach Cantatas and Haydn's *Die Schöpfung* with Masaaki Suzuki, Handel's *Solomon* with Simon Carrington, Bach's *Johannes Passion* with Dallas Bach Society and Steve Reich's *Proverb* with the composer. Recent seasons included performances of Monteverdi's *Vespro della Beata Vergine 1610* with Apollo's Fire, Bach's *Magnificat* with American Bach Soloists, Purcell's *Dido & Aeneas* with Bach Collegium San Diego, Brahms's *Liebeslieder and Neueliebeslieder Waltzer* with the Mark Morris Dance Group, Bach Motets with Bach Sinfonia, Handel's *Jephtha* with American Opera Theater and *The Play of Daniel* at the Metropolitan Museum of Art. Mr. Mello is currently pursuing Artist Diploma studies under the tutelage of renowned American tenor James Taylor in the program of early music, oratorio and chamber ensemble at the Yale University Institute of Sacred Music and School of Music.

Violinist and conductor **Scott Metcalfe** is the music director of Blue Heron, a vocal ensemble specializing in music between 1400 and 1600 that has been acclaimed by the *Boston Globe* as "one of the Boston music community's indispensables." He has been invited to serve as guest director by Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, British Columbia), Quire Cleveland, and the Dryden Ensemble (Princeton, New Jersey), and was Music Director of Early Music America's first Young Performers Festival,

held in conjunction with the Boston Early Music Festival in June 2011. Metcalfe plays violin with Cleveland's Les Délices (director Debra Nagy) and is a participant in the early music scenes of both Boston and Montreal. When not playing or directing, he is at work on a new edition of the songs of Gilles Binchois and teaches choral repertoire and performance practice at Boston University.

Possessed of a rare high-tenor (haute-contre), **Marc Molomot** enjoys an international opera and concert career. While best known for appearances with early music ensembles and conductors, including William Christie, John Eliot Gardiner, Nicholas McGegan, Andrew Parrott, and Apollo's Fire, Marc ventures far beyond the Baroque, performing repertoire from Mozart's *Le Nozze di Figaro* to the title role in Britten's *Albert Herring*, the protagonist in Evan Ziporyn's *A House in Bali*, and a new role in Jean-Marc Singier's *Chat perché*, presented at Paris's Amphithéâtre Bastille. Marc's comedic gifts have been showcased in Monteverdi's *L'incoronazione di Poppea* (Les Arts Florissants), Offenbach's *Les brigands* (Paris's Opéra Comique), and Poulenc's *Les mamelles de Tirésias* (Opéra de Lyon). Concert appearances have included signature performances of the Evangelist in Bach's *St. John* and *St. Matthew Passions* with Andrew Parrott in New York; Kraków, Poland; Tel Aviv, Israel; and Trondheim, Norway. Marc's recording of Lully's *Thésée* with the Boston Early Music Festival received a Grammy nomination.

Alexandra Opsahl studied recorder and cornetto at the Royal Academy of Music, graduating in 2004 with 1st Class Honors. She went on to study privately with Bruce Dickey in Italy, continuing these studies at the Schola Cantorum in Basel. She works now both as a cornettist and recorder player across Europe and the US, and has performed with the Amsterdam Baroque Orchestra under Ton Koopman, the Orchestra of the Age of Enlightenment, Apollo's Fire, American Bach Soloists, Capella Artemisia and Barokkanerne. She has performed at the Wigmore Hall, Queen Elizabeth Hall and the Royal Albert Hall, and played in both Glyndebourne Opera and Oslo Opera productions of *L'incoronazione di Poppea*. She recently recorded the Vivaldi C-minor Concerto with the Norwegian period orchestra 'Barokkanerne' under the label '2L.

Soprano **Molly Quinn** has gained a reputation for her thoughtful interpretations of a wide variety of repertoires. While being an avid performer of Monteverdi, Purcell, Bach and their contemporaries, Miss Quinn is equally at home in other repertoires, and has been praised for her "radiant sweetness" in Mahler's fourth symphony by the *New York Times*, and as part of Merkin Concert Hall's Ecstatic Music Festival. Upcoming performances this season include Buxtehude's *Membra Jesu Nostrī* at Saint Thomas Church Fifth Avenue, and Bach's *B Minor Mass* with Seraphic Fire. Miss Quinn is a longtime member of the Trinity Church Wall Street choir, and can be seen throughout their concert season as a soloist and ensemble member. Miss Quinn is a native of Chapel Hill, North Carolina, and completed both her Bachelors and Masters degrees in Vocal Performance at the Cincinnati College Conservatory of Music.

Mack Ramsey has been a life-long specialist in the performance of repertoires of the 15th to the 17th centuries. Playing sackbut, recorder, and Renaissance flute, he has been especially fascinated with the role of court and cathedral wind bands of the 16th century and the special skills and performance practices that help us interpret this music. He is a member of the Boston Shawm and Sackbut Ensemble and has often performed with other Renaissance bands, such as Piffaro, Concerto Palatino, and The Whole Noyse. Overseas, Mr. Ramsey has performed and recorded with the Taverner Players directed by Andrew Parrot, and the Gabrieli Consort directed by Paul McCreech. In North America, he appears regularly with several ensembles, including the Dark Horse Consort, Tafelmusik, and the Toronto Consort.

Praised by the *Washington Post* for his "strong, clear tenor" and for performances that "coupled sonorous warmth and emotional depth,"

tenor **Jason Rylander** is increasingly in demand as a baroque soloist. A frequent interpreter of Bach's cantatas, he will appear this season with the Washington Bach Consort (WBC) in Cantata 167 and with the Baltimore Bach Concert Series in Cantatas 130 and 149. Recent solo engagements have included the Mozart *Requiem* and Salieri *Requiem* with the Bach Sinfonia, Bach's *B-Minor Mass* and numerous cantatas with WBC, and Monteverdi's *Vespro della Beata Vergine* 1610 with the Countertop Ensemble. He sings regularly in ensemble with the Bach Sinfonia (with whom he recorded the Bach Motets and Carissimi's *Historia di Jephthe*), WBC, Cathedra, the National Cathedral Choir of Men and Boys, and Opera Lafayette. Jason resides in Arlington, Virginia.

Erik Schmalz received degrees in trombone performance from Oberlin Conservatory of Music and the University of Cincinnati College-Conservatory of Music. Two years after graduation, he was introduced to period instruments and early music. Since then, Erik has had the opportunity to perform on early trombone and slide trumpet with a wide range of the top ensembles in North America including Spiritus Collective, Ciamella, The New York Collegium, Tafelmusik, Clarion Music Society, Piffaro, Early Music New York, Toronto Consort, Aston Magna, San Francisco Bach Choir, Blue Heron, Boston Shawm and Sackbut Ensemble and Mercury Baroque. In addition, he has recorded with The New York Collegium, Early Music New York, Aston Magna, Trinity Baroque Orchestra and Ciamella. Erik is currently a freelance performer and private teacher residing in Collinsville, Connecticut.

Avi Stein teaches harpsichord, vocal repertoire, and chamber music at Yale University and continuo at the Juilliard School. He is the organist and music director at St. Matthew & St. Timothy Episcopal Church in Manhattan. The *New York Times* described Avi as "a brilliant organ soloist" in his Carnegie Hall debut, and he was recently featured in *Early Music America* magazine in an article on the new generation of leaders in the field. Avi plays regularly with the Boston Early Music Festival, Trinity Church Wall Street, and the Clarion Music Society. Avi has also conducted a variety of ensembles, including the 4x4 Festival, OperaOmnia, the Opera Français de New York, and the young artists' program at the Carmel Bach Festival. Avi is currently finishing his doctoral studies at Indiana University and holds degrees from the Eastman School of Music and the University of Southern California, as well as being a recipient of a Fulbright Scholarship for study in Toulouse.

Daniel Swenberg specializes in historical plucked strings: Renaissance and Baroque lutes, theorbos, Baroque and 19th century guitars, and Baroque mandolino—and yes, it takes a lot of time to tune them. He performs regularly throughout North America with ensembles such as Artek, Rebel, the Metropolitan Opera, the Carmel Bach Festival, Mr. Jones & the Engines of Destruction, Ensemble Viscera, New York City Opera, Opera Atelier/Tafelmusik, Catacoustic Ensemble, the Four Nations Ensemble, Apollo's Fire, the Green Mountain Project, and with soprano Nell Snaidas. He has accompanied Renee Fleming and Kathleen Battle at Carnegie Hall. Daniel received awards from the Belgian American Educational Foundation (2000) for a study of 18th century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany, at the Hochschule für Künste (studying with Stephen Stubbs and Andrew Lawrence King). He studied previously with Pat O'Brien at Mannes College of Music, receiving a Master's Degree in Historical Performance (Lute).

Praised for his "elegant style" (*Boston Globe*), **Sumner Thompson** is one of today's most sought-after young baritones. His appearances on the operatic stage include roles in productions from Boston to Copenhagen, including the Boston Early Music Festival's productions of Conradi's *Ariadne* (2003) and Lully's *Psyché* (2007), and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi's *L'Orfeo*. He has performed across North America as a soloist with Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boreades de Montréal, Les Voix Baroques,

Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, and the symphonies of Charlotte, Memphis, and Phoenix. Highlights include Buxtehude's *Membra Jesu Nostri* with Les Voix Baroques and Houston's Mercury Baroque, Mozart's *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concertus, and a return to the Carmel Bach Festival.

Kiri Tollaksen (cornetto) enjoys a varied career as a performer and teacher. Praised for her "stunning technique, and extreme musicality" (*Journal of the International Trumpet Guild*), she has performed and recorded extensively throughout North America and Europe. She is a founding member of the Michigan-based ensemble Anaphantasia, and has taught at Indiana University (Bloomington) and the Amherst Early Music Festival. As a professional trumpet player, Kiri performs with the River Raisin Ragtime Revue, freelances throughout Michigan, and maintains a teaching studio in Ann Arbor. For upcoming concerts, please visit www.KiriTollaksen.com.

Emily Walhout grew up playing the cello and piano, but it was not until college that she discovered her love for baroque bass lines. At Oberlin Conservatory she took up baroque cello and viola da gamba, thus launching an active career in early music. She has played cello, viola da gamba, lirone, or bass violin in La Luna and the King's Noyse, the Boston Early Music Festival, Emmanuel Music, the Handel and Haydn Society, Seattle Baroque, Portland Baroque, New York Collegium, Trinity Consort (Portland, OR), Les Violons du Roy, Les Boréades (Montreal), and the Montreal Baroque Festival. Current chamber ensembles include the Carthage Consort of Viols and Les Délices. She has toured as a chamber musician throughout North America and Europe and has recorded extensively with the Boston Camerata, La Luna and The King's Noyse. Her playing has been described as "soulful and expressive" by the *New York Times*.

Alto **Virginia Warnken** has performed regularly with renowned early music groups such as Vox Vocal Ensemble, Clarion Music Society, Musica Sacra, Trinity Wall Street Choir, New York Virtuoso Singers, and others. Virginia also has a profound passion for solo work, and has appeared as a soloist at Carnegie Hall numerous times in the last two seasons. Virginia is also an advocate for Contemporary Music, and has premiered works by many prominent composers, namely Judd Greenstein, William Brittelle, Steve Reich, John Zorn, Martin Bresnick, Caleb Burhans, and others. She is a member of the much celebrated new music ensemble Roomful of Teeth, studying non-western vocal techniques, and integrating them into new works, and performing them in residency at the Massachusetts Museum of Art every June.

Described as possessing a "remarkably clear, flexible lyric tenor," and a "radiant tone," **Zachary Wilder** is a much sought-after performer on both the operatic and concert stage. He recently made his European debut as Renaud in Lully's *Armide* at the Théâtre de Gennevilliers in Paris, and was described in *Le Figaro* as having played an "exceptional Renaud." He returned to France in summer 2011 to perform as Corydon in Händel's *Acis and Galatea* at Festival D'Aix en Provence, and again at La Fenice in Venice. Zachary was named the 2010-2011 Lorraine Hunt Lieberson Fellow at Emmanuel Music and is a former Gerdine Young Artist at the Opera Theatre of Saint Louis, as well as a Tanglewood Music Center Fellow. Highlights from the 2011-2012 season include Grimoaldo in Händel's *Rodelinda*, Saint John in Händel's *La Resurrezione*, the Evangelist in Bach's *Saint John Passion*, and Bach's *B Minor Mass*.

Thank you!

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...and to all those who donated
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Paula Mlyn and Lee Streby
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over the country.

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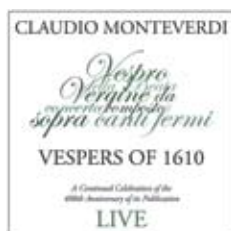
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Double CDs of the Green Mountain Project's inaugural performance of Claudio Monteverdi's *Vespers of 1610*, recorded by six-time Grammy award-winning engineer Marc Aubort of Elite Recordings are available for sale tonight or by visiting www.TENETnyc.com.

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