

O MARIN ORATORIO

presents

CLAUDIO MONTEVERDI

Vespers

OF 1610

Boyd Jarrell *Director*

Featuring

Whole Noyse wind band

Guest Vocal Soloists

Christa Pfeiffer *soprano*

Helene Zindarsian *soprano*

Peter Kenton *countertenor*

Brian Thorsett *tenor*

Andrew Metzger *tenor*

David Long *bass*

Jeffrey Fields *bass*

PROGRAM

I. *Deus in adiutorium meum*

Versicle and response in 6 voices

II. *Dixit Dominus*

Psalm 109* (110†) in 6 voices

III. *Nigra sum*

Motet for tenor

IV. *Laudate Pueri*

Psalm 112 (113†) in 8 voices

V. *Pulchra es*

Motet for sopranos

VI. *Laetatus sum*

Psalm 121 (122†) in 6 voices

VII. *Duo Seraphim*

Motet for tenors

VIII. *Nisi Dominus*

Psalm 126 (127†) in 10 voices

IX. *Audi Coelum*

Motet for tenor with echo in 6 voices

X. *Lauda Ierusalem*

Psalm 147 vv. 12–20 in 7 voices

❖ **INTERMISSION** ❖

XI. *Sancta Maria ora pro nobis*

Sonata with choral supplication

XII. *Ave Maris stella*

Hymn in 8 voices

XIII. *Magnificat*

Canticle of the Blessed Virgin

Verse 1. *Magnificat*

Verse 2. *Et exultavit*

Verse 3. *Quia respexit*

Verse 4. *Quia fecit*

Verse 5. *Et misericordia*

Verse 6. *Fecit potentiam*

Verse 7. *Deposuit*

Verse 8. *Esurientes*

Verse 9. *Suscepit Israel*

Verse 10. *Sicut locutus*

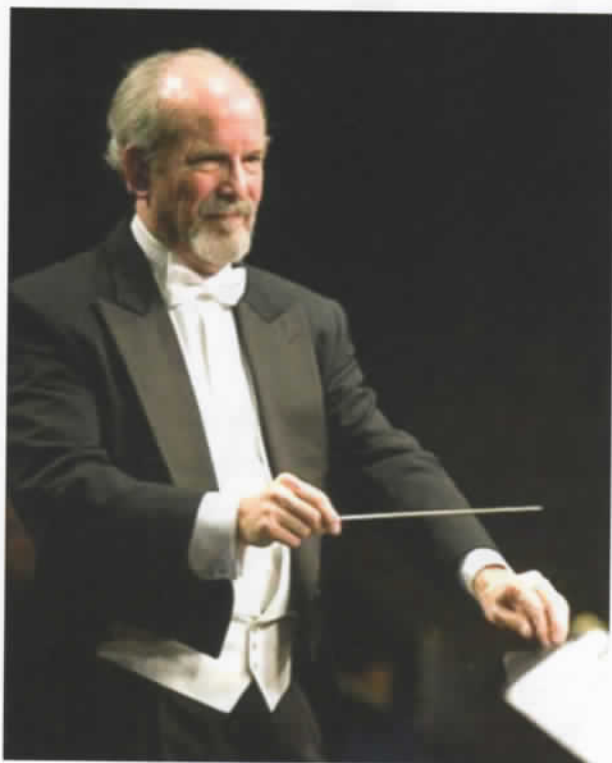
Verse 11. *Gloria Patri*

Verse 12. *Sicut erat*

* Catholic psalter † Protestant psalter

Please turn off and put away all cell phones and other electronic devices before the performance begins.
See page 10 for texts and translations.

ONSTAGE



BOYD JARRELL, Conductor

Since 2004, Marin Oratorio has had the good fortune to be directed by Boyd Jarrell, acclaimed bass-baritone soloist, experienced conductor, and skilled teacher. A native of West Virginia, Boyd spent more than 25 years as cantor and associate choirmaster at Grace Cathedral in San Francisco before taking on leadership of Marin Oratorio. He is familiar to California audiences from concert and opera appearances with the Berkeley Symphony Orchestra, Santa Cruz Symphony, Oakland Symphony, Santa Rosa Symphony, and Pocket Opera. As a baroque specialist, he has performed with the California Bach Society, Baroque Choral Guild, American Bach Soloists, San Francisco Bach Choir, and Sonoma Bach Choir. He has toured with the Philharmonia Baroque Orchestra led by Nicholas McGegan in Handel's *Acis and Galatea*, and was a frequent performer with the Magnificat Baroque Ensemble. Jarrell has also toured and recorded with Paul Hillier and the Theatre of Voices, performed for the Mark Morris Dance Company, and sung the music of Brahms in the George Balanchine production of *Liebeslieder Walzer* with the San Francisco Ballet. He holds a Master's Degree in vocal performance and drama from Marshall University and studied English minstrel music and the troubadour's art at Dartmouth College with Martin Best of the Royal Shakespeare Company. He also studied in Paris with Jacques Villisech of the Conservatoire de Versailles. Jarrell conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills

College, and has recorded for the Angel/EMI, Koch International, Gothic, and Harmonia Mundi labels. During his tenure at College of Marin, the 100-voice Marin Oratorio Chorus has thrived, becoming a focus for Marin's vibrant music community.

CHRISTA PFEIFFER, Soprano

Christa's diverse repertoire extends to over 100 works, ranging from Baroque to contemporary and encompassing oratorio, opera, and recital. *San Francisco Classical Voice* wrote that her voice was "like balm to the ears," and that her "artistry elevated the performance." Recent credits include the title role in Handel's *Rodelinda*, Bach's *Christmas Oratorio*, Haydn's *Creation*, the roles of Dido (*Dido and Æneas*) and Galatea (*Acis and Galatea*), Barber's *Knoxville: Summer of 1915*, Mahler's *Symphony No. 4*, and Ravel's *Chansons Madécasses*. In demand throughout the Bay Area and the U.S., she has appeared with American Bach Soloists, American Philharmonic Sonoma Country, Berkeley Symphony, Blue Hill Bach (Maine), Philharmonia Baroque Chorale, San Francisco Ballet, Festival Opera, Livermore Opera, ChamberMix and Marin Baroque. She has also performed abroad in Brazil, Japan, and South Africa. Upcoming performances include Bertali's *Missa Redemptoris* with the California Bach Society and Ola Gjeilo's *Dark Night of the Soul*. She is thrilled to be joining Marin Oratorio once again to share in their joy of music. Ms. Pfeiffer, an Oakland native, received a Bachelor's Degree in vocal performance from Eastman School of Music. She lives with her designer/builder husband and their two dogs in San Rafael, where she maintains a busy voice studio.



HELENE ZINDARSIAN, Soprano

Helene Zindarsian is admired for a voice that "goes straight to the heart of the listener." A native San Franciscan, she made her professional debut as the soprano soloist in Mahler's *Des Knaben Wunderhorn* with the San Francisco Ballet Company after being "discovered" in Italy during an impromptu performance in a Sienese palazzo. A frequent soloist with Philharmonia Baroque Orchestra, Helene has been featured in Campra's *Requiem*, Purcell's *Birthday Ode to Queen Mary*, Rameau's *Grand Motet*, Handel's *Samson*, Bach's *Christmas Oratorio*, Rosenmüller's *Magnificat*, Vivaldi's *Gloria*, Purcell's *Dioclesian*, Cozzolani's *Dixit Dominus*, and Beethoven's *Choral Fantasia*. Recent highlights include Vaughan Williams's *Dona Nobis Pacem* and Mozart's *Requiem* with the Marin Symphony, and Haydn's *The Seasons*, with Marin

Oratorio. Other favorite solo appearances include Haydn's *Lord Nelson Mass*, Vaughan Williams's *Serenade to Music*, and Faure's *Requiem* with Contra Costa Chorale, as well as the roles of Venus in John Blow's *Venus and Adonis* and the First Witch in Purcell's *Dido and Aeneas* with Marin Baroque. Beyond the Bay Area, she is also familiar to audiences in Chicago, where she has performed Berlioz's *Les nuits d'été* with the Park Ridge Civic Orchestra, a group with whom she earned acclaim for her interpretation of Strauss's *Four Last Songs* on a prior tour. As a result of these performances, she received a grant to produce the album *Janabar*, a collection of Armenian liturgical hymns, some of which date to the 5th century. The project received its international debut in a solo concert presented by the Filarmonica Laudamo in Messina, Italy, where she has gradually established herself as a regular guest artist.

PETER KENTON, Countertenor



Peter is excited to be making his Marin Oratorio debut with this performance of Monteverdi's *Vespers*. Kenton graduated from Saint Mary's College of California in 2017 with degrees in Anthropology and Vocal Music. As a young professional, he has already sung with numerous well-known Bay Area

ensembles, both as a tenor and countertenor; most notably, the Berkeley Symphony, American Bach Soloists, the Grace Cathedral Choir of Men and Boys, and others. During the day, he works at the Pacific Boychoir Academy (where he studied as a boy) as the Chorus Manager and Theory and Voice instructor. Peter is grateful to all those who support his dreams, particularly Quinci, his family, and his voice instructor, Kelly.

BRIAN THORSETT, Tenor

Hailed by *SF Music Journal* as "a strikingly gifted tenor, with a deeply moving, unblemished voice," tenor Brian Thorsett excels in opera, oratorio, and recital across the world. He has been seen and heard across the U.S. and Europe in over 100 roles, and fosters a stylistically diversified oratorio repertoire of over 250 works. Upcoming engagements include the title role in the world premiere of Gordon Getty's *Goodnight Mr. Chips* with the San Francisco Opera orchestra, Haydn's *Creation*, evangelist in both *Passions* of Bach, as well as chamber music recitals in Virginia, California, New York, and Oregon. An avid recitalist, Brian is closely associated with expanding the vocal-chamber genre and has premiered over 100 works, including those of David Conte, Ian Venables, Shinji Eshima, Stacy Garrop, Scott Gendel, Gordon Getty,



Brian Holmes, Eric Choate, Joseph Stillwell, Gregory Zavracky, Michel Bosc, and Peter Josheff. His recordings include *Transpire* (works of Daron Hagen), two song cycles on David Conte's *Everyone Sang*, the live oratorio *Barbara Allen* by Scott Gendel, *Remembering the Voice of Firestone* and several as a member of the award-winning Philharmonia Baroque Chorale. Brian has also been heard in commercials and movies as the voice for SoundIron's library *Voice of Rapture: Tenor*. He is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American Artist program, American Bach Soloists' Academy, the Britten-Pears Young Artist Programme, and Music Academy of the West. Brian is currently Assistant Professor of Voice and Opera at Virginia Tech's School of Performing Arts. www.brianthorsett.com

ANDREW METZGER, Tenor

Andrew Metzger is in demand in both opera and oratorio throughout the Bay Area. Most recently, the tenor created the role of Happiness in the world premiere of Aleksandra Vrebalov and Niloufar Talebi's *Abraham in Flames*, and Mr. Bingley in the world premiere of Kirke Mechem's *Pride and Prejudice* with the Redwood Symphony. Other recent operatic engagements include Beppe in *Pagliacci* with Opera San Jose, and Gabriel in the West Coast premiere of Hector Armienta's *Bless me, Ultima*. Recent highlights from the concert stage include Frederic in *The Pirates of Penzance*, Tony in *Westside Story*, and the tenor solos in Orff's *Carmina Burana*, Handel's *Messiah*, Monteverdi's *Vespers of 1610*, Rossini's *Petite messe solennelle*, and Mendelssohn's *Elijah*. Upcoming engagements include a return to Opera Cultura to portray Antonio in Hector Armienta's *La Llorona*. Mr. Metzger is a graduate of the OperaWorks Advanced Artist Program and the Opera San Jose Summer Program. He holds a Master's Degree in Vocal Performance from the University of Redlands and a Bachelor's Degree in music from Santa Clara University.



DAVID LONG, Bass

David Long has sung with the Marin Oratorio and its predecessor, the Marin Community Chorus, for more than 20 years, including as a soloist. Before coming to the Bay Area, he sang with a number of choruses, including the Washington (D.C.) Oratorio Society, the University of Maryland Chorus, and the University of Hawaii Concert Choir, as well as in musical theater productions and church choirs. His sole foray



into the professional musical world was singing with Rockefeller Chapel Choir at the University of Chicago while in law school, where he was compensated in voice lessons. A resident of Mill Valley, David is a retired civil rights attorney and former Director of Research for the State Bar of California.



JEFFREY FIELDS, Bass

Jeffrey Fields resides in Alameda with his wife, Megan, and sings regularly as soloist and ensemble member with Philharmonia Baroque Orchestra (since 1999), American Bach Soloists (since 2002), Bach Collegium San Diego

(since 2011), and Carmel Bach Festival (since 1998). Jeffrey made his Carnegie Hall solo debut in Handel's *Messiah* in 2007 under Andrew Megill, and returned to Carnegie in 2012 with Aoede Consort. Solo engagements this season include Monteverdi's *Vespers* with American Bach Soloists, Bach's *St. John Passion* in Berkeley, and Haydn's *Creation*. Other recent engagements include Handel's *Teseo* with Philharmonia Baroque Orchestra at Lincoln Center (Mostly Mozart Festival) and Tanglewood, Purcell's *Dioclesian* with Philharmonia Baroque, Handel's *Dixit Dominus* with Bach Collegium San Diego, Haydn's *Seasons* at UC Berkeley, Dvorak's *Stabat Mater* in San Francisco, Handel's *Samson* with Philharmonia Baroque, Orff's *Carmina Burana*, the title role in Mendelssohn's *Elijah* for Marin Oratorio, and Handel's *Acis and Galatea* with California Bach Society. Mr. Fields studied with Albert Gammon and taught voice and singers' diction at the University of Iowa, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. He was a three-time winner of the NATS Central Region auditions.

THE WHOLE NOYSE RENAISSANCE WIND BAND

The Whole Noyse is celebrating over 30 years as one of the country's leading early brass ensembles. Based in the San Francisco Bay Area, the ensemble plays European instrumental music from the 15th through 17th Centuries, performing on a wide range of historical wind-band instruments, including recorder, flute, crumhorn, shawm, slide trumpet, gittern, violin, and viola, but primarily on cornett, sackbut, and curtal—instruments that made up the primary professional wind group of the 16th and 17th Centuries. The group derives



its name from a musical term dating from medieval England, when a group of loud wind instruments was called a "noise." Later, the word came to refer to sets of wind instruments in general: In 1584, an English town band called the Norwich Waits considered a set of five instruments as "beeing a Whoall noyse." Their concerts have been enthusiastically received in both Europe and North America. In addition to their solo recording, *Lo Splendore d'Italia*, the group can be heard on CDs by Magnificat, the San Francisco Bach Choir, and the Vancouver Cantata Singers. Today's program features Stephen Escher on cornett and flute; Carlo Benedetti on cornett; Richard Hessel on sackbut and recorder; Michael Cushing on sackbut and recorder; Ernie Rideout on sackbut; and Herbert Myers on curtal, flute, viola, and recorder.

BEHIND THE SCENES

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Executive Director of Development Dr. Linda Frank enjoys discussing how donors can support student success, nourish creativity, and offer academic and arts programming for the campus and the community. For information on how to make a current or future gift through your estate plan, please contact Dr. Frank at lfrank@marin.edu, 415-485-9528.



Marin Oratorio Chorus

SOPRANO

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Dianna Baetz
Christina Bradley
Karen Brandreth
Sharon Burch
Lisa Conlon*
Sarah Cook
Polly Coote
Katie Darling
Carol Donohoe
Diane Elliott
Kathy Engle
Nancy Fickbohm
Nancy Freedman
Carissa Guirao
Patty Heckel
Pascale Hery
Alice Hofer*
Pris Imlay*
Mindy Isaacs
Deborah Learner*
Abigail
Millikan-States*
Kai Okada
Hannah Miner Panger*
White Pearl
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Sarah Shockley*
Beki Simon
Gerrie Young
Audrey Zavell*

* *Sancta Maria Chorale*

ALTO

Analisa Adams
Judy Alstrom
Annette Arena
Carolyn Ashby
Chris Baer
Jan Booth
Mary Boston
Mary Lee Bronzo
Leslie Brown
Christina Burnet
Elizabeth Chesnut
Donna Dutton
Emily Dvorin
Nancy Flathman
Susan Janson
Gretchen Kucserka
Leslie Kwartin
Paula Martin
Linda McCann
Barbara Merino
Marie Narlock
Ruth Nash
Robin Nosti
Mary Osterloh
Myrna Pepper
Jill Ross-Kuntz
Cynthia Sawtell
Julie Schnapf
Peg Shalen
Jo Sherlin
Judy Simmons
Julie Todd
Katrina Urbach
Elaine Weston
Kathy Wilcox
Shelley Winn
Spirit Wiseman

TENOR

Linda Davis
Jon Goerke
Gary Harbison
John Hart
Kevin Hawkins
Carl Heckel
Don Hodge
Dewey Livingston
Will McBride
Moshe Oron
Steve Orsary
Jeffrey Paul
Mickey Reighley
Fred Ross-Perry
Scott Sinnott
Babs von Dallwitz
Kory Zipperstein

BASS

Darrell Adams
Gary Appell
Peter Black
Marlin Boisen
Charles Bookoff
Pete Bowser
Mike Burch
Michael Carroll
Bob Dauphin
Boris De Denko
Dan Drake
Michael Irvine
Claron Jorgensen
Thilo Koehler
Neil Kraus
Charles Little
David Long
John Schrupf
Rishi Schweig
Judd Simmons
Bob Teichman
Alex Witz

Marin Oratorio Orchestra

Roy Oakley,
Concertmaster
Lynn Oakley,
Violin II
David Wishnia,
Cello
Mark Culbertson,
Bass
Richard Savino,
Theorbo
Katherine Heater,
Organ

THE WHOLE NOYSE

Stephen Escher,
Cornett, Flute
Carlo Benedetti
Cornett
Richard Hessel,
Sackbut, Recorder
Michael Cushing,
Sackbut, Recorder
Ernie Rideout,
Sackbut
Herbert Myers,
Curtal, Flute, Viola,
Recorder

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Monteverdi's Vespers of 1610:

The Splendor of Holiness

Close your eyes for a moment and let the wave of The Whole Noyse Renaissance Wind Band transport you to the wealthy and powerful city-state of Venice at the turn of the 17th century. Imagine yourself in the huge, lofty cathedral of San Marco, dazzled by the gilded mosaics adorning the walls and domes and bathed in the glorious sound of voices and instruments coming from galleries all around the magnificent building.

While the *Vespro della Beata Vergine* of 1610 epitomizes the music of San Marco, Monteverdi actually published the work before he took the post of *maestro di cappella* (director of music) in the cathedral, in 1613. Scholars have not been able to identify a single occasion, in Venice or elsewhere, when the *Vespers* would have been performed in their entirety in a worship service.

Monteverdi was born in 1567 in the northern Italian city of Cremona, the instrument-making center made famous by Stradivari, Guarneri, and others. By 1610, Monteverdi was working as a singer, viol player, and composer of musical entertainment at the court of Vincenzo I Gonzaga, Duke of Mantua (left). Monteverdi apparently prepared the *Vespers* not for liturgical use in any particular church, but rather as part of a sort of portfolio demonstrating his qualifications to make a career move to a church music position. The description on the work's title page: "*To the Most Holy Virgin...Vespers to be sung by many with some sacred concertos, suited to the chapels or apartments of princes...*" suggests that Monteverdi envisioned performances in different kinds of spaces with smaller musical forces than those he would command in San Marco. Despite dedicating and presenting the work to the pope, however, no job materialized for Monteverdi in Rome, though he was later called to Venice where he served at San Marco until his death in 1643.

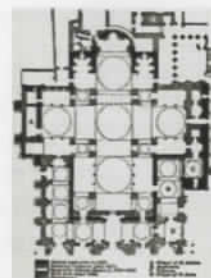


109 (*Dixit Dominus*) and four other psalms (112, 121, 126, and 147, or 110, 113, 122, 127, and the second part of 147 in Protestant numbering), a hymn, and the *Magnificat* (a canticle, or biblical song taken from the New Testament, the *Magnificat* being Mary's song of praise from the gospel of Luke).

In church usage, each psalm is followed by a doxology ("Glory to the Father, Son, and Holy Ghost") to put the psalm in a Christian context. Normally in liturgy, the psalms would also be framed by antiphons—sung passages that draw a

connection to the saint being celebrated or the scripture for the day. These are lacking in the *Vespers of 1610*, but the composer supplied, perhaps in place of the antiphons, several non-liturgical pieces which—like the hymn *Ave maris stella* ("Hail, Star of the Sea")—are devotions celebrating the Virgin Mary.

When Monteverdi arrived in Venice, in 1613, the Venetian polychoral (many choruses) style had already been well established under the musical direction of cathedral organists Andrea Gabrieli and his nephew, Giovanni, who had died only the year before. The Gabrielis exploited the architecture of San Marco to produce antiphonal (responsive) effects by placing groups of singers and instrumentalists in three of the four arms of the cross-shaped Byzantine building (right). As these choirs answered one another across the space, chords from one group would merge into chords from another in the resonant building, creating the 16th-century version of massive surround sound.



Following the Renaissance tradition, Monteverdi built each choral movement of his *Vespers* on the traditional Gregorian plainchant for that portion of the liturgy, or, as in the case of *Ave maris stella*, on a traditional medieval hymn tune. The chant melody appears in some as a *cantus firmus*—that is, in one voice sustaining the chant in long notes while other voices weave intricate variations around it. In other chants, the melody appears as a point of imitation among many voices. In the *Magnificat*, for example, different voice parts take the chant in turn. In Psalms 126 and 147, (*Nisi Dominus* and *Lauda Jerusalem*), the tenors, true to their name (the word *tenor* means "holding"), carry the *cantus firmus*, flanked by two choirs tossing variations on the melody back and forth.

At the same time, Monteverdi was taking music in new directions, into the era of the Baroque. He was best known as a composer of madrigals—secular, unaccompanied part songs expressing emotions of passionate love. In the 1605 introduction to his fifth (of nine) book of madrigals, he promoted what he termed the *secunda pratica* (second practice), as compared to the *prima pratica* of his predecessors. His new practice involved unbalancing the equality of voices characteristic of the earlier practice, and bending the rules of counterpoint to let the words of the poetry drive the melodies. Monteverdi was also a pioneer of opera, the newly emerging genre of secular musical drama: his *Orfeo* (1607) is considered one of the earliest true operas.

Monteverdi's *Vespers* were not your holy father's 16th-century *Vespers*. He jazzed up the plainchant rhythms with syncopation and spiced the sweet harmonies with unexpected dissonance. He divided the choir in two and multiplied the number of voice parts in the choral movements—never less than six, to as many as ten. Borrowing from opera, he added solos and small ensembles of voices and instruments to the mix, and had them alternate with full chorus or orchestra in the new so-called *concertato* style.

The convergence with opera is especially evident in the *Vespers* virtuoso pieces, such as the solo aria *Nigra sum* ("I Am Black"), the duet dialogue *Pulchra es* ("You Are Beautiful"), and the *Duo Seraphim* ("Two Seraphim"), which starts with two soloists, adds another to represent the Trinity, and finishes in unison as three-in-one.

The first two of these pieces, along with the *Audi coelum* ("Hear, O Heaven"), a poem of praise set for solo voice, echo voice, and chorus, and the hymn *Ave maris stella*, are madrigalist Monteverdi's contribution to the body of sacred music devoted to the Virgin Mary. Drawing on the medieval tradition of courtly love, the liturgy of devotion to

the Mother of God had long lent itself to expressions of more secular and passionate tender sentiment than other forms of liturgy. The "Song of Solomon," source of two pieces in the *Vespers* (*Nigra sum* and *Pulchra es*), provided a rich mine of biblically sanctioned love poetry.

Liturgy is the performance of sacred words as an offering of worship and for edification of the worshippers. How can music partner with words to do this without distracting attention from the content to the performance? Some in Monteverdi's day thought that it couldn't. The strict Calvinist reformers of the mid-

16th century, seeking to return the church to its origins, abolished music, except for the unaccompanied congregational singing of metrical psalms in the vernacular language. Others, following the reformer Martin Luther, found a middle way of proclaiming the message in musical forms such as the *cantata*, in which both professional musicians and congregation had a part.

Moving away from the plainchant foundation, composers became freer to make the music serve the words by creating aural images to convey the meaning of the text. One hundred years after Monteverdi, for example, Handel composed a setting of Psalm 109 that vividly illustrated the puzzling, even violent text in the hammering phrases of "until I place your enemies [as a footstool under your feet]." Working within the constraints of plainchant melodies, Monteverdi did some word painting to put the literal sense of the words in music, though much less than in his emotive madrigals. A rising motif in Psalm 112, for example, says "he lifts"; the bouncy triple rhythm traditional for alleluias signals other references to rejoicing.

Essentially, however, the Venetian style communicates the message of the liturgy on an emotional, rather than an intellectual level. As a result, Monteverdi's *Vespers* creates an awe-filled experience that transports hearers to a spiritual realm beyond words.

—Polly Coote, PhD



ARTICLE IMAGES Page 8: Claudio Monteverdi (1567–1643), portrait by Bernardo Strozzi ca. 1630 (Tyrolean State Museum); Duke Vincenzo I Gonzaga, 1587, by Jean Bahuët, detail; architectural plan of Basilica San Marco, Venice, Italy, showing work done beginning in the 11th century. Page 9: In Portrait of the Van der Dussen Family (detail), by Hendrick Cornelisz van Vliet, 1640, (Stedelijk Museum), a sheet of music at left depicts Monteverdi's opera, *L'Orfeo*. All images in the public domain.

COME ON OUT TO THE BALLGAME!

Join us at Oracle Park on August 31, when the San Francisco Giants play the San Diego Padres, and Marin Oratorio takes the field once again to belt out the *Star Spangled Banner!*

We'll be singing at about 5:50.

Purchase your tickets today in the lobby...and don't miss it!



TEXTS AND TRANSLATIONS

I. *Deus in adiutorium meum*

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

Verse: O God, make speed to save me. Response: O Lord, make haste to help me. Glory be to the Father, the Son, and the Holy Ghost. As it was in the beginning, now and forever, Amen. Alleluia!

II. Psalm 109 (110): *Dixit Dominus*

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 tuorum.

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

Iuravit Dominus et non penitebit eum; tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis confregit in die irae suae reges.

Ludicabit in nationibus, implebit ruinas: conquassabit capita in terra miltorum. De torrente in via bibet: propterea exaltabit caput. Gloria...

The Lord said to my Lord: Sit at my right hand, until I place your enemies as a footstool for your feet.

The rod of your power the Lord will send forth from Zion; rule in the midst of your enemies.

Sovereignty is with you on the day of your strength, in the splendor of the Holy Ones.

Out of the womb, before the daystar, I begot you.

The Lord has sworn and will not repent of it: You are a priest forever, according to the order of Melchisedech.

The Lord is at your right hand

He crushes kings in the day of his wrath; He will pass judgment on the nations.

He will fill up ruins and shatter heads in the land of the many; He will drink from the torrent on the way.

Therefore he will raise his head. Glory...

III. Motet: *Nigra sum*

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

I am a beautiful black daughter of Jerusalem. So the King loved me, and led me into his bedroom and said to me: Arise, my love, and come away. Now winter has passed, the rain has gone, and flowers have appeared in our land; the time of pruning has come.

IV. Psalm 112 (113): *Laudate pueri*

Laudate pueri Dominum; laudate nomen Domini. Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum. A solis ortu usque ad occasum, laudabile nomen Domini. Excelsus super omnes gentes Dominus, et super coelos gloria eius. Quis sicut Dominus Deus noster, qui in altis habitat et humilia respicit in coelo et in terra, suscitans a terra inopem et de stercore erigens pauperem, ut collocet eum cum principibus, cum principibus populi sui? Qui habitare facit sterile in domo, matrem filium laetantem. Gloria...

Praise the Lord, O servants, praise the name of the Lord. Blessed be the name of the Lord, from this time forth forevermore. From sunrise to sunset, the Lord's name is worthy of praise. The Lord is high above all nations and His glory above the heavens. Who is like the Lord our God, who dwells on high and looks down on the humble things in heaven and earth, raising the helpless from the earth and lifting the poor man from the dung heap to place him alongside the princes of his people? He makes a home for the barren woman, a joyful mother of children. Glory...

V. Motet: *Pulchra es*

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

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

VI. Psalm 121 (122): *Laetatus sum*

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

I rejoiced at the things that were said to me: We shall go into the house of the Lord. Our feet were standing within thy courts, O Jerusalem. Jerusalem, which is built as a city compact together, for there ascended the tribes of the Lord to testify unto Israel, to give thanks to the name of the Lord; for there sat the seats of judgment, the seats over the house of David. O pray for the peace of Jerusalem, and may prosperity attend those who love thee. Peace be within thy strength, and prosperity within thy towers. For my brothers' and my neighbors' sake, I will ask for peace for thee; for the sake of the house of the Lord our God, I have sought blessings for thee. Glory...

VII. Motet: *Duo Seraphim*

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

Two Seraphim called to one another: Holy, holy, holy, Lord God of Hosts. The earth is full of His glory. There are three who give testimony in heaven: the Father, the Word, and the Holy Spirit, and these three are one.

VIII. Psalm 126 (127): *Nisi Dominus*

Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam. Nisi Dominus custodierit civitatem frustra vigilat qui custodit eam. Vanum est vobis ante lucem surgere, surgite postquam sederitis, qui manducatis panem doloris. Cum dederit dilectis suis somnum; Ecce haereditas Domini, filii, merces, fructus ventris. Sicut sagittae in manu potentis, ita filii excussorum. Beatus vir qui implevit desiderium suum ex ipsis, non confundetur cum loquetur inimicis suis in porta. Gloria...

Unless the Lord built the house, the ones who build it labored in vain. Unless the Lord protects the city, the one who guards it watches in vain. It is vain for you to rise before dawn; rise when you have sat down, you who eat

the bread of sorrow, when he has given sleep to those he loves. Behold, children are an inheritance of the Lord, a reward, the fruit of the womb. 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...



IX. Motet: Audi coelum

Audi coelum verba mea, plena desiderio et perfusa gaudio.
—Audio.

Dic, quaeso, mihi: Quae est ista quae consurgens ut aurora rutilat, ut benedicam? —Dicam.

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

Maria, Virgo, illa dulcis, praedicata de propheta Ezechiel, porta orientalis. —Talis.

Illam sacra et felix porta, per quam mors fuit expulsa, introducta autem vita. —Ita.

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

Omnes hanc ergo sequamur, qua cum gratia mereamur vitam aeternam. Consequamur —Sequamur.

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

Benedicta es, Virgo Maria, in saeculorum saecula.

Hear, O heaven, my words, full of desire and joy—I hear.

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

Tell, for she is beautiful as the moon, exquisite as the sun which fills with joy the lands, the heavens, and the seas.—She is Mary.

Mary, that sweet Virgin foretold by the prophet Ezechiel, gate of the rising sun.—Such is she!

That holy and happy gate through which death was driven out, but life brought in.—Even so.

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

So let us all follow her, by whose grace we may gain eternal life. Let us seek after her.—Let us follow.

May God the Father grant us this, and the Son and the Mother, on whose name we call, sweet solace of the unhappy.—Amen.

Blessed art Thou, Virgin Mary, world without end.

X. Psalm 147 vv. 12–20: Lauda Ierusalem

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

Praise the Lord, O Jerusalem: Praise thy God, O Sion. For He has strengthened the bars of your gates: [He is] the one who has blessed your children within you; who makes peace in your borders, and fills you with the finest of the wheat; who sends forth His commandment upon earth; His word runs swiftly; who gives snow like wool; scatters the cloud like ashes. He casts forth His ice like morsels. Who will survive in the face of His cold? He will send out His word and melt them: He will cause His wind to blow and the waters will flow. He announces His word to Jacob, His justice and

judgments to Israel. He has not dealt so with every nation, and He has not shown His judgments to them. Glory...

XI. Sonata sopra: Sancta Maria

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

XII. Hymn: Ave maris stella

Ave maris stella, Dei mater alma, Atque semper virgo, Felix coeli porta. Sumens illud Ave, Gabrielis ore, Funda nos in pace, Mutans Evae nomen. Solve vincla reis, Profer lumen caecis, Mala nostra pelle, Bona cuncta posce. Monstra te esse matrem: Summat 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 Iesum, semper collaetemur. Sit laus Deo Patri, Summo Christo decus, Spiritui Sancto, Trinus honor unus. Amen.

Hail, star of the sea, life-giving mother of God, perpetual Virgin, happy gate of heaven. Receive that "Ave" from the mouth of Gabriel, keep us in peace, reversing the name "Eva." Loosen the chains from the guilty, bring forth light to the blind, drive out our ills, ask for all that is good. Show yourself to be His mother: May He receive through you our prayers, who, born for us, deigned to be yours. Peerless Virgin, gentle above all others, when we are pardoned for our sins, make us gentle and pure. Grant us a pure life, prepare a safe road so that seeing Jesus, we may rejoice forever. Praise be to God the Father, glory to Christ most high, and to the Holy Spirit, triple honor in one. Amen.

XIII. Magnificat

1. *Magnificat, anima mea Dominum*
2. *Et exultavit spiritus meus in Deo salutari meo*
3. *Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generationes*
4. *Quia fecit mihi magna qui potens est et sanctum nomen eius*
5. *Et misericordia eius a progenie in progenies timentibus eum*
6. *Fecit potentiam in brachio suo; dispersit superbos mente cordis sui*
7. *Deposuit potentes de sede et exaltavit humiles*
8. *Esurientes implevit bonis, et divites dimisit inanes*
9. *Suscepit Israel puerum suum, recordatus misericordiae suae*
10. *Sicut locutus est ad patres nostros, Abraham et semini eius in saecula*
11. *Gloria Patri, et Filio, et Spiritui Sancto*
12. *Sicut erat in principio, et nunc, et semper, et in saecula saeculorum: Amen.*

1. My soul magnifies the Lord
2. And my spirit has rejoiced in God, my savior
3. For He has regarded the lowliness of His handmaiden; for behold, henceforth all generations shall call me blessed
4. He that is mighty has magnified me, for holy is His name
5. His mercy is on them that fear him for all generations
6. He has showed strength with His arm; He has scattered the proud in the imagination of their hearts
7. He puts down the mighty from their seat and exalts the meek
8. He fills the hungry with good things, and sends the rich away empty
9. He has helped His servant Israel, mindful of His mercy
10. As He promised our forefathers, Abraham and his seed, forever
11. Glory be to the Father, the Son, and the Holy Ghost
12. As it was in the beginning, is now and ever shall be: Amen



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