

DIRECTOR'S SERIES
MUSIC FOR THE SOUL
POLYCHORAL SPLENDORS OF VENICE
& NORTHERN EUROPE

Sunday, March 20, 2022
**Saint Sophia Greek
Orthodox Cathedral**
2815 36th St NW
Washington, DC

WASHINGTON BACH CONSORT
Dana Marsh, Artistic Director

MUSIC FOR THE SOUL

Polychoral splendors of Venice & Northern Europe

Program

- Psalmen Davids*, op. 2 (1619) Heinrich Schütz (1585–1672)
Zion spricht, der Herr hat mich verlassen, SWV 26
- Canzon Terza a 8 (1618) Giovanni Batista Grillo (1570–1622)
- Symphonia Sacrae I*, op. 6 (1629) Schütz
Veni de Libano, veni, amica mea, SWV 266
Andrew Bearden Brown and Matthew Loyal Smith, tenors
Veni, dilecte mi, in hortum meum, SWV 274
Elijah McCormack and Crossley Hawn, sopranos
Matthew Loyal Smith, tenor
- Polyhymnia Caduceatrix et Panegyrica*, no. 37 (1619) Michael Praetorius (1571–1621)
Ach, mein Herre, straf mich
Crossley Danielle Hawn, Sara MacKimmie, Elijah McCormack, sopranos
- Selva de varii passaggi*, 2° libro (1620) Francesco Rognoni (after 1570–after 1626)
Vestiva i colli
Julie Andrijeski, violin and Paula Maust, organ
- Symphonia Sacrae III*, op. 12 (1650) Schütz
Herr, wie lang willst du mein so gar vergessen?, SWV 416
- Polyhymnia Caduceatrix et Panegyrica*, no. 21

INTERMISSION

- Wachet auf, ruft uns die stimme* Praetorius
Selva morale et spirituale (1641) Claudio Monteverdi (1567–1643)
Laudate Dominum omnes gentes II°, SV 273
- Canzon XVI a 12 Giovanni Gabrieli (c. 1554/57–1612)
- Selva morale et spirituale* Monteverdi
Deus tuorum militum, SV 280
Matthew Loyal Smith and Andrew Bearden Brown tenors, Mark Duer, bass
Ut queant laxis, SV 279a
Sara MacKimmie and Elijah McCormack, sopranos
- Emendemus in melius* Ascanio Trombetti (1544–1590)
Bruce Dickey, cornetto and Paula Maust, organ
- Selva morale et spirituale* Monteverdi
Magnificat I°, SV 281/206:13

Tamera Luzzatto, underwriter

Musicians

SOPRANO

Crossley Danielle Hawn
Sara MacKimmie
Elijah McCormack

ALTO

Sarah Davis Issaelkhoury
Kristen Dubenion-Smith

TENOR

Andrew Bearden Brown
Matthew Loyal Smith

BASS

Mark Duer
Edmund Milly

VIOLIN

Julie Andrijeski
Allison Monroe

VIOLAS DA GAMBA

John Moran
Leslie Nero
Niccolo Seligmann

VIOLONE

Jessica Powell Eig

THEORBO

Nigel North
Dušan Balarin

CONDUCTOR

Dana Marsh

CORNETTO

Bruce Dickey
Alexandra Opsahl

TROMBONES

Greg Ingles
Liza Malamut
Mack Ramsey
Erik Schmalz

ORGAN

Paula Maust

DULCIAN

Kelsey Schilling

Dana Marsh, Artistic Director



Dana Marsh's musical training began as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance from the Eastman School of Music, with later masters and doctoral degrees in historical musicology from the University of Oxford.

Acclaimed by the *Los Angeles Times* as "an energetic and persuasive conductor," and by *The Washington Post* as "a superb choral conductor, energetic and precise," Marsh has enjoyed fruitful collaborations with the Studio de Musique Ancienne Montreal, Cappella Romana, Magnificat (U.K.), the Choir of St. Thomas Fifth Avenue, Musica Angelica Baroque Orchestra, Portland Baroque Orchestra, the Indianapolis Baroque Orchestra, and the London Mozart Players, among others. While living and studying in the U.K., he founded the ensemble Musica Humana Oxford (2001-2008), which toured the U.S. to critical praise ("... pleasing to the ear and satisfying to the soul."—*LA Times*).

Cited by the *New York Times* as "a powerful and expressive countertenor," Marsh's Bach aria study was undertaken with Max Van Egmond in Amsterdam. He worked as a vocal soloist and consort singer in the U.S. and the U.K. (1992-2008), performing with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, A Cappella Portuguesa, and the Brabant Ensemble. While completing his doctoral research at Oxford, Marsh sang regularly with the Choir of New College, performing in numerous collaborations with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra, recording 15 discs with New College Choir, one of which won the Gramophone Award for Early Music in 2008.

Marsh is Professor of Music and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. Previously, he taught early music history at both Oxford and Cambridge universities, additionally publishing original research and review articles through the scholarly presses of both institutions. He served as Assistant Director of Music and Director of Chapel Music at Girton College Cambridge, and more recently was Canon Organist and Director of Music at Christ Church Cathedral, Indianapolis.

Marsh has also prepared ensembles of young singers for concert and recording engagements with the Los Angeles Philharmonic under Esa-Pekka Salonen and Antonio Pappano. He has recorded in various capacities for Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.

Text & Translations

Zion spricht, der Herr hat mich verlassen

Isaiah 49:14–16a

Zion spricht: Der Herr hat mich verlassen, der Herr hat mein vergessen.

Kann auch ein leiblich Mutter ihres Kindeleins vergessen,
dass sie sich nicht erbarme über den Sohn ihres Leibes?
Und ob sie desselbigen vergesse, so will ich doch dein nicht vergessen.

Siehe, in die Hände hab ich dich gezeichnet.

Veni de Libano, veni, amica mea

Song of Songs 4:7-8; 2:10

Veni de Libano, veni amica mea, columba mea, formosa mea.
O quam tu pulchra es. Veni, veni, coronaberis.

Surge, surge, propera, amica mea, soror mea, sponsa mea, immaculata mea et veni.
O quam tu pulchra es, amica mea, columba mea, formosa mea, immaculata mea.

Veni, dilecte mi, in hortum meum

Song of Songs 5:1b (alt.)

Veni, dilecte mi, in hortum meum,
Ut comedas pretiosum fructum tuum.
Venio, soror mea sponsa, in hortum meum
Et messui myrrham meam cum aromatibus meis.

Veni, dilecte mi, in hortum meum,
Ut comedas pretiosum fructum tuum.
Venio, soror mea sponsa, in hortum meum
Comedi favum meum cum melle meo,
Cum lacte meo vinum meum bibi.
Comedite, dilecti, et bibite, amici,
Ut inebriamini, carissimi.

Zion said, "The Lord has forsaken me, the Lord has forgotten me.

"Can a mother forget the baby at her breast,
have no compassion for the child she has borne?
Though she may forget, I will not forget you.

"See, I have engraved you on the palms of my hands."

Come out of Lebanon, come, my love, my dove, my beautiful one.
Oh, how beautiful you are. Come, come to be crowned.
Arise, arise, make haste, my love, my sister, my spouse, my perfect one, and come away.
Oh, how beautiful you are, my love, my dove, my beautiful one, my perfect one.

Come, my beloved, into my garden,
So that you may eat your precious fruit.
I come, O my sister, my spouse, into my garden,
And I have gathered my myrrh with my spices.

Come, my beloved, into my garden,
So that you may eat your precious fruit.
I come, O my sister, my spouse, into my garden,
I have eaten my honeycomb with my honey,
I have drunk my wine with my milk.
Eat, O beloved, and drink, friends,
And be inebriated, my beloved.

Text and Translations (continued)

Ach, mein Herr, straf mich doch nicht

Psalm 6

Ach, mein Herre, mein Herre,
straf mich doch nicht in deinem Zorn,
und züchtige mich nicht in deinem Grimm,
Herr, sei mir gnädig, denn ich bin schwach,
heile mich, Herr, denn meine Gebeine sind erschrocken.

Ach du Herr, wie so lange?
Wende dich, Herr, und errette meine Seele,
hilf mir, um deiner Güte willen,
denn im Tode gedenket man dein nicht,
wer will dir in der Höllen danken?
Ich bin so müde von Seufzen,
ich schwemm mein Bette die ganze Nacht,
und netze mit meinen Tränen mein Lager,
meine Gestalt ist verfallen vor Trauern
und ist alt worden,
denn ich allenthalben geängstigt werde.
Weichet von mir, alle Übeltäter,
denn der Herr höret mein Weinen,
der Herr höret mein Flehen.
Mein Gebet nimmt der Herr an,
es müssen alle meine Feinde zuschanden
werden,
und sehr erschrecken,
sich zurücke kehren,
und zuschanden werden plötzlich.

O, my Lord, my Lord,
Rebuke me not in thine anger,
Neither chasten me in thy scorn.
Lord, Have mercy upon me, for or I am weak;
Heal me, Lord, for my bones are vexed.

But thou, O Lord, how long?
Return, O Lord, deliver my soul:
Save me for thy mercies' sake.
For in death there is no remembrance of thee:
In the grave who shall give thee thanks?
I am weary with my groaning;
All the night I make my bed to swim;
I water my couch with my tears.
Mine countenance is consumed with grief,
And has become aged.
For I am everywhere afraid.
Depart from me, all ye evildoers;
For the Lord heard my weeping.
The Lord heard my supplication;
The Lord will receive my prayer.
Let all mine enemies be ashamed,

And be sorely vexed;
Let them return
And be suddenly ashamed.

Herr, wie lang willst du mein so gar vergessen?

Psalm 13

Herr, wie lang willst du mein so gar vergessen?
Wie lang verbirgest du dein Antlitz für mir?

Wie lang soll ich sorgen in meiner Seele,
wie lang soll ich mich ängsten in meinem Herzen
täglich?
Wie lange soll sich mein Feind über mich erheben?

Schau doch und erhöre mich, Herr, mein Gott!
Erleuchte meine Augen, dass ich nicht im Tod
entschlafe,

How long, Lord? Will you forget me forever?
How long will you hide your face from me?

How long must I wrestle with my thoughts
And day after day have sorrow in my heart?

How long will my enemy triumph over me?

Look on me and answer, Lord my God.
Give light to my eyes, or I will sleep in death,

Text and Translations (continued)

dass sich mein Feind nicht rühme, er sei mein
mächtig worden,
und meine Widersacher sich nicht freuen, dass ich
niederliege.

Ich hoffe aber drauf, dass du so gnädig bist;
mein Herz freuet sich, dass du so gerne hilfst.

Ich will dem Herren singen, dass er so wohl an mir
thut.

Wachet auf, ruft uns die Stimme

Philipp Nicolai (1599)

Wachet auf, ruft uns die Stimme
der Wächter sehr hoch auf der Zinne,
wach auf, du Stadt Jerusalem.
Mitternacht heißt diese Stunde,
sie rufen uns mit hellem Munde,
wo seid ihr klugen Jungfrauen.
Wacht auf, der Bräutigam kömmt,
steht auf, die Lampen nehmt,
Halleluja,
macht euch bereit zu der Hochzeit,
ihr müsset ihm entgegen gehn.

Zion hört die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet uns steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn,
Hosianna,
wir folgen all zum Freudensaal,
und halten mit das Abendmahl.

Gloria sei dir gesungen
mit Menschen und englischen Zungen,
mit Harfen und mit Zymbeln schon.
Von zwölf Perlen sind die Pforten
an deiner Stadt, und wir Konsorten
der Engel hoch in deinem Thron.
Kein Aug hat je gesehn, kein Ohr hat je gehört,
solche Freude,
des sind wir froh, I-o, I-o,
ewig in dulci jubilo.

And my enemy will say, "I have overcome him,"

And my foes will rejoice when I fall.

But I trust in your unfailing love;
My heart rejoices in your salvation.

I will sing the Lord's praise,
For he has been good to me.

Wake, awake, the night is flying,
The watch from on the heights is crying,
Awake, Jerusalem, at last!
Midnight hears the welcome voices,
And at the thrilling cry rejoices:
Come forth, ye virgins, night is past!
The Bridegroom comes, awake,
Your lamps with gladness take,
Hallelujah!
And for His marriage-feast prepare,
For ye must go to meet Him there.

Zion hears the watchmen singing,
And all her heart with joy is springing,
She wakes, she rises from her gloom;
For her Friend comes down in glorious,
So strong in grace, in truth victorious,
Her Star is risen, her Light is come!
O come, Thou worthy Crown,
Lord Jesus, God's own Son,
Hosanna!
We follow till the halls we see,
Where Thou hast bid us sup with Thee!
Gloria and praise be with you,

And men and angels sing before you
With harp and cymbals' clearest tone.
Of twelve pearls are made the portals,
To where we join the choir immortal,
Of angels round your radiant throne.
No eye has ever seen, no ear has ever heard,
Such rejoicing;
Thus we do sing jubilantly,
Our songs of joy eternally!

Text and Translations (continued)

Laudate Dominum omnes gentes

Laudate Dominum omnes gentes;
Laudate eum omnes populi.

Quoniam confirmata est super nos misericordia
ejus,
Et veritas Domini manet in æternum.

Gloria Patri, et Filio, et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper,
Et in sæcula sæculorum. Amen.

Praise the Lord, all nations;
Laud him, all peoples.

For his mercy is confirmed upon us,
And the truth of the Lord endures forever.

Glory to the Father, and the Son, and the Holy
Spirit:
As in the beginning, and now, and always,
And forever and ever. Amen.

Deus tuorum militum

Deus tuorum militum
Sors, et corona, præmium,
Laudes canentes martyris
Absolve nexu criminis.

Pœnas cucurrit fortiter,
Et sustulit viriliter,
Fundensque pro te sanguinem,
Æterna dona possidet.

Laus et perennis gloria
Patri sit, atque Filio,
Sancto simul Paraclito,
In sempiterna sæcula. Amen.

O God, your soldiers'
Portion and crown, their prize.
Let us sing the praises of your martyr;
Absolve us from the chains of sin.

Bravely he ran toward torture
And suffered courageously,
And in pouring out his blood for you,
Possesses eternal gifts.

Praise and everlasting glory
Be to the Father and to the Son,
Together with the Holy Spirit,
In eternity forever. Amen.

Ut queant laxis

Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum,
Solve pollute
Labiis reatum,
Sancte Ioannes.

Do let our voices
Resonate most purely,
Miracles telling,
Far greater than many;
So let our tongues be
Lavish in your praises,
Saint John the Baptist.

Text and Translations (continued)

Magnificat

Luke 1:46–55

Magnificat anima mea Dominum,
Et exultavit spiritus meus in Deo salutari meo,

Quia respexit humilitatem ancillæ suæ. Ecce enim
ex hoc beatam me dicent omnes generationes,

Quia fecit mihi magna, qui potens est, et sanctum
nomen eius,

Et misericordia eius in progenies et 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 Israël, puerum suum, recordatus miseri
cordiæ suæ,
Sicut locutus est ad patres nostros, Abraham et
semini ejus in sæcula.

Gloria Patri, et Filio, et Spiritui Sancto,

Sicut erat in principio, et nunc, et semper, et in
sæcula sæculorum. Amen.

My soul magnifies the Lord,
And my spirit rejoices in God my Savior,

For he has looked with favor on the lowliness of
his servant. From now on all generations will
surely call me blessed,
For the Almighty has done great things for me, and
holy is his name.

His mercy is for those who fear him from
generation to generation.
He has shown strength with his arm, he has
scattered the proud in the thoughts of their
hearts;

He has brought down the powerful from their
thrones and lifted up the lowly;
He has filled the hungry with good things and sent
the rich away emptyhanded.

He has helped his servant Israel, in remembrance
of his mercy,
According to the promise he made to our
ancestors, to Abraham, and to his descendants
forever.

Glory to the Father, and to the Son, and to the Holy
Spirit,
As it was in the beginning, is now, and will be
forever. Amen.

About the Program

Massimo Ossi

In the early seventeenth century, Venice was one of Europe's most dynamic and cosmopolitan cities. Nestled in its lagoon at the top of the Adriatic, it commanded most of the coast of Dalmatia as far as Greece, and its ships sailed the entire Mediterranean. Its political and economic heyday was long past, but despite the gradual decline that had begun a century earlier, the city's cultural brilliance remained undimmed.

The jewel in the city's crown was the ducal basilica of San Marco, nearly as old as Venice itself. With its five Byzantine domes, eclectic stonework, golden mosaics, and rich treasury, it was a reminder of the republic's wealth. San Marco was the Doge's church: in it, solemn celebrations marked civic and religious occasions, and from it radiated the many ducal *andate*, or processions, that crisscrossed the city throughout the year. These ceremonies ensured that the past remained part of the present, cementing the cohesiveness and pride of its population. Venetians were conscious of the remarkable endurance of their republican government and of the uninterrupted freedom and continuity of the state, which by 1600 was nearly a millennium old, and had outlived all other Italian republics as well as those of Rome and Greece. This was the basis for what historians refer to as the "myth of Venice," a construction of civic identity founded on the best values of Classical Antiquity, a paragon of justice, wisdom, and self-sacrifice to the common good, all under the protection of the Virgin Mary and in alliance with the sea—a "marriage" celebrated in a yearly ceremony in which the Doge wed the Adriatic by tossing a ring into its waters.

Not surprisingly, the arts were essential tools of the Venetian civic and political project, and thrived under both private and state sponsorship. Since the first half of the sixteenth century, the Venetian government had sought to make the music of San Marco into a showpiece of the city's opulence by hiring a succession of outstanding *maestri di cappella* (choirmasters) and organists. Modern audiences are likely to be most familiar with the organist Giovanni Gabrieli and the *maestro* Claudio Monteverdi. Today, when we speak of the "Venetian

school," it is their music that comes to mind first. Although we think of the double-choir style as originating in the architecture of San Marco, with its opposing organ lofts flanking the *baldacchino*, or main altar, the practice emerges from antiphonal choral singing already present in north-eastern Italy; once imported to Venice, it became the "signature" sound of San Marco. Gabrieli established the characteristic *concertato* (concerted) sonority that mixes instrumental and vocal ensembles in kaleidoscopically varied combinations of a *cappella* choral sections, instrumental passages sometimes treated as ritornellos, solo voices with continuo or with instrumental ensemble support, and massive *tuttis*. This is also the palette of sounds and textures that characterizes Monteverdi's famous 1610 Marian *Vespers*—written not for Venice but for Mantua, they bear witness to the early spread of Gabrieli's style outside Venice. And not surprisingly Monteverdi may well have used movements from them as his audition pieces in San Marco after Giovanni Gabrieli's death in 1612.

The Gabrielis, Andrea and his nephew Giovanni, dominated the Venetian scene for much of the second half of the sixteenth century until Giovanni's death. As keyboard players and composers, they were at the center of Venetian musical life within and outside San Marco, and were particularly closely associated with the community of German merchants who had settled in the city and maintained close commercial ties to such banking powerhouses as the Fugger family, as well as to the ruling elites north of the Alps. Music, musicians, and musical instruments were part of the flow of goods between Venice and the German principalities.

It is possible that Heinrich Schütz's apprenticeship with Giovanni (1609–1612), sponsored by his employer, Landgrave Moritz of Hessen-Kassel, may have been arranged through such intermediaries, and that he may have been included in their private musical gatherings together with his teacher; we know that he was integrated into the German community in Venice. Giovanni seems to have held Schütz in high regard, so much so that the younger man was present at his teacher's deathbed and was

given a ring as a token of affection. Under Gabrieli's tutelage, Schütz produced a book of Italian madrigals (1611), works that attest to his complete absorption of both the language and the musical style of the most advanced madrigalists of the time, including Monteverdi. His successful encounter with Italian—and specifically Venetian—music is regarded as pivotal for German compositional style, opening the way for the new freedom of text-setting and expressivity that characterizes much seventeenth-century German music.

Shortly after his return to Kassel, in 1614/15, Schütz was invited to the Dresden court of Johann Georg I, Elector of Saxony, and there he remained until his death in 1672. To Johann Georg he dedicated his earliest significant publication after the Italian madrigals, *Psalmen Davids*, op. 2 (1618), a collection of twenty-seven polychoral motets and concertos that reflect his studies with Gabrieli (and indeed the doxology of no. 13, *Ich danke dem Herrn*, paraphrases a madrigal by his teacher). *Zion spricht* (no. 26) for four choirs, displays the opulence of the Venetian concertato style with its kaleidoscopic succession of ripieno choirs, ensembles of soloists (*favoriti*), and wind instruments doubling and elaborating the vocal lines. The flexible shift between imitative counterpoint and homorhythmic passages, the rapid interplay between choirs, and the imposing tutti punctuating the smaller textures, all reflect Gabrieli's adaptation of mature sixteenth century contrapuntal style (exemplified by Palestrina's sacred compositions) to the impressive sonic effects required by Venetian ceremony. The dazzling display of *Zion spricht* gives us a sense of the aspirations of Johann Georg's for Dresden's already considerable musical resources. Under Schütz, it became the musical center of north-central Germany.

In 1629, Schütz returned to Venice to supervise the publication of his first volume of *Symphoniae Sacrae* (1629), so titled in homage to his teacher's *Sacrae Symphoniae* (1597) and *Symphoniae Sacrae* (1615, op. posth.). During this visit he probably met Monteverdi, or at least heard performances of his music; he returned home with a number of manuscripts of his works (including some unpublished), and later used some of them as the basis for his own compositions. The *Symphoniae Sacrae* comprises twenty-two small scale Latin

motets in the newer style common to madrigals and sacred music: solos, duets, and trios with various instrumental combinations. *Veni de Libano* SWV 266, the second part of "O, quam pulchra es" from the Song of Solomon, reflects the Italian fashion of equal-voice, virtuosic duets (two tenors) with two obbligato violins, supported by a walking bass line for the continuo. In true concertato fashion, the violins, in addition to punctuating and clarifying the form with their *sinfonie* (instrumental sections between text stanzas), also participate in the vocal counterpoint and augment the overall sonority in the closing tutti passage; they function as equal participants rather than merely doubling the voices. *Veni dilected mi*, SWV 274 (also from the Song of Solomon) offers a very different concept of concertato composition: here the vocal trio is supported by obbligato trombones playing a mostly contrapuntal accompaniment. Both the texture and the sonority are typically German, attesting to Schütz's versatility and stylistic range.

Herr wie lang willst du mein so gar vergessen?, SWV 416 (Psalm 13), dates from about twenty to twenty-five years later; it appeared in the third volume of *Symphoniae Sacrae* (1650). While the basic elements of concertato technique remain—an ensemble of solo voices plus four viols and two violins—and occasionally one still hears distant echoes of the earlier Gabriellian influence, overall this piece illustrates the degree to which Schütz had internalized and stretched the parameters of concertato composition beyond Italian models. The instrumental writing of the opening twenty-seven measures reflects a truly German rhetorical style, consisting of well-delineated phrases of varying length separated by rests, a consistent overall effect that is established at the opening and elaborated throughout the subsequent sections. The extended cadence provides a clear sense of completion, making this a well-formed musical oration. The soprano enters with a recitative indebted to operatic style, and this declamatory mode continues through the entrance of the alto and first tenor. The arrival of the second tenor mitigates the expressive severity, engaging with the first in a melodious duet; after this, the latter reiterates the Psalm's opening question—"How long, God..."—with increasing emphasis. The second part of the piece turns to a lively madrigalian style characterized by a variety

of ensembles, syllabic phrases, extensive text repetition, and the return of the instruments, which had remained silent throughout the first part, in true concertato style, exchanging melodic fragments with the voices. The intensity of the music reflects that of the psalm, as the beseeching tone of the first two verses turns to rejoicing in the last pair.

Monteverdi's tenure as *maestro di cappella* at San Marco lasted for thirty years, during which he was responsible for working with the basilica's liturgist to set the daily musical repertory. It is surprising, then, that in those years he published relatively little sacred music, concentrating instead on madrigals and theatrical music. *Selva morale e spirituale* ("Moral and Spiritual Forest"—a reference to the dark forest of Dante's *Divina commedia*—1640/41), his first sacred publication after the *Vespers* of 1610, presumably collects music written for San Marco, but almost none can be dated with any certainty. This is an eclectic volume, including a four-voice a cappella mass, a number of psalms, a group of spiritual madrigals, assorted hymns, a Magnificat, and a dramatic monologue, *Il Pianto della Madonna*, based on Monteverdi's famous lament of Arianna from his opera *L'Arianna* (1608). *Selva* is dedicated to Eleonora Gonzaga, widow of the Holy Roman Emperor Ferdinand II of Austria, and presumably reflects the fervent Viennese cult of the Virgin Mary.

Laudate Dominum, a setting of Psalm 117, is characteristic of Monteverdi's free treatment of the scriptural text. The opening text, set to a triadic motive, returns throughout the piece—independent of its proper place in the text—as a kind of ritornello; such freedom in rearranging a canonical text is highly unusual, but characterizes all the psalm settings in the *Selva morale*. Why Monteverdi departed from convention is still a matter of debate; perhaps he did so for purely musical considerations, creating a strophic repeating form that is superimposed on the text. This impression is supported throughout by the recurrence of short repeating bass patterns (*ostinatos*), which serve as musical organizing devices. Two hymns, *Deus tuorum militum* and *Ut queant laxis*, offer different solutions for structuring relatively simple strophic concertato pieces. The first incorporates the obbligato instrumental parts within each strophe, and the music is identical for each new verse. The second incorporates an

extended ritornello between the strophes, which are set to the same music. The formal predictability of this design is offset by having different singers for each strophe, while for the closing "Gloria Patri" the two voices are paired in parallel thirds; the violins join them only at the final "Amen." The *Magnificat* is a canticle based on Mary's words to her cousin Elizabeth in the Gospel of St. Luke (1: 46–55), "Magnificat anima mea Dominum;" it closes all Vesper services. Monteverdi composed at least four, two each for the *Vespers* of 1610 and the *Selva morale*. The version heard this evening calls on a dazzling array of textures, ensemble combinations, and compositional techniques. Madrigalisms, such as the virtuosic melisma for "dispersit" and the military music of "fecit potentiam," remained part of Monteverdi's vocabulary; in some cases, as with the rising chromatic line at "et misericordia," an expressive gesture is integrated within a complex polyphonic texture that approaches fugal writing in its solemnity. Monteverdi habitually divides long texts into extended, discrete, sections; eventually, by the eighteenth century, composers will separate them into individual movements.

Schütz's predecessor at Dresden, Michael Praetorius, is one of the more interesting figures of the German seventeenth century. He was a prolific composer, theorist, and a kind of musical encyclopedist. His *Syntagma Musicum* (1619) documents exhaustively contemporary repertoires, instruments, and performance practices across Europe; the lists of composers he provides are exhaustive; his knowledge of musical genres and styles is thorough and far-reaching. He was a product of his time. His need to gather, categorize, and systematize all aspects of musical knowledge reflects similar tendencies among scientists and writers in the late sixteenth and seventeenth centuries.

Two compositions on this program represent his vast output: *Ach mein Herre* and *Wachet auf*, both from his late collection *Polyhymnia Caduceatrix et Panegyrica* (1619), which consists of forty chorale concertos (for from 2 to 21 voices) in Venetian style—for Praetorius, who had composed in largely conservative a cappella polyphony, this represented a major shift in aesthetics. *Ach mein Herre* (no. 37, Psalm 6), for five choruses, calls for three boy

sopranos (who in some places, as at the opening, echo one another), three male soloists (*favoriti*: alto, tenor, bass), three unspecified instruments, and two SATB choirs of ripienists—truly an example of monumental Baroque composition. The lion's share of virtuosic passagework goes to the boys accompanied by continuo and the three instruments: they are given the entire first half of the piece, consisting of the first three, plaintive, stanzas of text. The whole ensemble is then brought in for the last stanza, marking the change in mood as the Lord hears his supplicants' prayer and their enemies are shamed. Praetorius's indebtedness to the Venetian polychoral style is evident, but rather than Gabrieli, it is the Monteverdi of the *Vespers* of 1610 who comes to mind most prominently. *Wachet auf* (no. 21) gathers similarly large forces: two soloist choirs, a chorus of ripienists, a four-part instrumental ensemble plus an "extraordinary" choir of two cornettos in echo; and another SATB ripieno chorus plus basso continuo. In keeping with its text ("Sleepers, awake!"), this is a riotous, almost breathless piece (certainly for the wind players, with all those runs!) in three sections. The texture is layered—the instruments play virtuosic fast passages against the vocal parts in something of a competition for attention. Praetorius even takes the opportunity to have the violins mimic harp arpeggios in the third part, at "mit Harfen" (with harps). There is but one main effect, and it is not subtle.

Instrumental ensemble music, such as the two canzonas included in this program, was a regular part of the liturgical music of any large religious institution. Canzonas and sonatas were heard during meditative parts of the mass (the elevation of the host, for example) and other services. Until late in the 1590s, the instrumentation for published ensemble instrumental music was left unspecified, leaving it to the performers to arrange pieces using whatever instrumental combinations were available. Instrumentalists were expected to provide ornamentation and divisions on the written parts—in essence, making them idiomatic for their instruments. Until the early 1600s, composers appear not to have focused on instrumental color as part of their compositional practice. This changed with the growth of concertato composition and the rise of instrumental virtuosos. Like vocal music, instrumental canzonas could employ more than

one "chorus" and exploit the same kinds of spatial effects; like their vocal counterparts they are sectional, interspersing imitative polyphony with short motivic figures that are often treated in duets, and feature imposing homorhythmic passages. Both Giovanni Battista Grillo's and Gabrieli's are polychoral, projecting the opulent sound of the vocal concertos heard in other sections of liturgy.

Ascanio Trombetti was a virtuoso cornettist living in Bologna; his *Emendemus in melius* is based on a Lenten Matins responsory, and is the kind of instrumental variation piece that could have been used within the liturgy. Although not explicitly intended for church use, Francesco Rognoni's variations on the famous madrigal *Vestiva i colli* by Giovanni Pierluigi da Palestrina might have been used in a sacred context—the dividing line between sacred and secular was quite blurry when it came to music. Rognoni intended this set of variations as a didactic exercise for his students (he was a virtuoso violinist), a demonstration of how one might improvise on given melodies and a skill that was expected of any professional instrumentalist.

Massimo Ossi

Massimo Ossi teaches at Indiana University in the Department of Musicology, focusing on the History of Music Theory and Literature as well as Renaissance Studies.

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Organ Prelude: J.S. Bach, *Fantasia and Fugue in C Minor*, BWV 537

& *Chorale Prelude on An wasserflüssen Babylon*, BWV 635b

Marvin Mills, organist

Monday, April 4 & Tuesday, April 5, 2022

Cantata: *Herr Gott, dich loben alle wir*, BWV 130

Organ Prelude: N. Bruhns, *Praeludium in G Major*

John Walhausen, organist

Monday, May 2 & Tuesday, May 3, 2022

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Concerti Virtuosi

Bach's Brandenburg Concerti

Sunday, April 24, 2022 4:00 p.m.

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Bach's St. Matthew Passion

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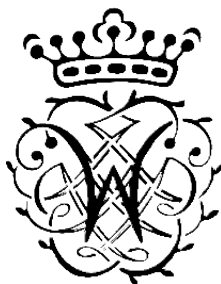


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