

PROGRAMME

All works, except instrumental interludes, by
Claudio Monteverdi (1567-1643)

Intonatio: Deus in adjutorium Dixit Dominus	(1615)	6 voices
Salve Regina III	(1641)	for 2 tenors and bass
Laudate pueri Dominum	(1649)	5 voices
Laudate Dominum omnes gentes	(1651)	for bass solo
Laetatus sum	(1610)	6 voices
Canzon Prima Basso solo	Frescobaldi	for cello and organ
Nisi Dominus II	(1649)	6 voices

INTERVAL

Lauda Jerusalem II	(1649)	5 voices
Ego dormio	(1625)	for soprano and bass duet
Magnificat II	(1610)	6 voices
Fuga del nono tono	G. Gabrielli	for organ
Salve Regina II	(1641)	for soprano duet
Audi coelum	(1610)	for tenor solo and 6 voices

1610: *Vespro della Beata Vergine (Venice, 1610)*

1615: *Reliquiae sacrorum concertuum Giovan Gabrielis, Iohan-Leonis Hasleri, utriusq; praestantissimi musici: ... motectae, VI. VII. ... (Nuremberg, 1615)*

1625: *Sacri affetti, con testi da diversi eccellentissimi autori... a2. a3. ... (Rome, 1625)*

1641: *Selve Morale e Spirituale (Venice, 1640/1641)*

1649: *Messa a Quattro voci, et salmi (Venice, 1649)*

1651: *Racolta di motetti a 1.2.3. voci di Gasparo Casati... (Venice, 1651)*

G. Frescobaldi (1583-1643): *Canzoni da sonare a una, due, tre et quattro, libro primo (Venice, 1634)*

G. Gabrielli (1554/1557-1612): *Mus. Ms. (1581) Bavarian State Library*

Programme Notes:

To perform any of Monteverdi's Vesper settings is a daunting task – whether it be the now familiar elaborate 1610 settings, the fantastical 1641 settings or the lesser known posthumous 1649 settings. Monteverdi's 1610 setting has been an especially familiar item in music histories and the subject of intense interest among early music performers and enthusiasts across the world. Not to mention the innumerable performances and recordings employing historical instruments and up-to-date knowledge of early 17th-century performance practice. However, these have all been outside South Africa.

And so the Cape Consort humbly takes on the challenge of presenting a version of this work, which has in this version probably not been performed in SA before. At the same we are proudly excited to expose local audiences to this magnificent and dynamic music.

The attention given, especially to Monteverdi's 1610 Vesper settings, has also given rise to controversy, especially over what actually constitutes Monteverdi's Vespers. Vesper services for feasts of the Virgin, whether first or second vespers, comprise certain principal musical items, based on the structure of the vesper liturgy. These items are the versicle and response *Deus in adjutorium... Domine ad adjuvandum*; the five psalm *Dixit Dominus*, *Laudate pueri*, *Laetatus sum*, *Nisi Dominus* and *Lauda Jerusalem*, each preceded and followed by its own antiphon; the hymn *Ave maris stella* and the *Magnificat*. For this performance we keep the basic order of the previous main items, have added suitable antiphons for smaller vocal *sacri concentus* or instrumental interludes, replaced the hymn with sensuous settings of the *Salve Regina*, and end with the 1610 prayer-like motet setting *Audi coelum*. We also omit all liturgical intonations so that the music can continue virtually uninterrupted throughout. This practice was always tolerated and never viewed as misappropriating divine office nor as inhibiting the spiritual worth of music, but perhaps even considered an acceptable (if pragmatic) way to draw an audience in the churches.

The versions of the settings chosen by the Cape Consort reflect the manner in which vespers might have been presented by a medium-sized group of musicians from the early 17th-century. Few ensembles could afford the luxury of the gigantic forces necessary for the execution of works such as the 1610 Vespers. Monteverdi himself provides evidence of this by allowing considerable latitude with regard to the instrumental accompaniment required as can be judged from then-contemporary published alternative versions. We perform Monteverdi's 1610 setting of the *Deus in adjutorium... Domine ad adjuvandum* without additional instrumental accompaniment and interludes, other than the basic *basso continuo* performed on only the organ and string bass; choosing the smaller second setting of the 1610 *Magnificat* and incorporate alternative vesper settings to the 1610 version in Monteverdi's later publications, such as the *Laudate pueri*, *Nisi Dominus* and *Lauda Jerusalem*. Making such acceptable decisions produces a programme which gives an additional insight into Monteverdi's incredible artistry, rather than merely a rendition of a standard vesper version. Furthermore, in no way is the integrity of the musical compositions diminished by our reduced forces, if any, it gives more well-known settings a fresh appearance.

Surveying the compositions in this programme, Monteverdi can be seen to display his skill at virtually all the then-contemporary styles of composition, utilizing every modern structural technique. The use of stylistic means ranges from chordal *falsobordone* to virtuoso vocal displays, from recitative to complex polyphonic textures, from simple presentations of the psalm tone with organ accompaniment to lush 6-part vocal sonorities – all with seemingly inexhaustible imagination. This is even more apparent when one considers the consistency of the previous described elements throughout the settings that were created throughout his lifetime – for example the late setting of *Lauda Jerusalem* that employs the very close counterpoint *all'antica*, but employs daring harmonic sophistication; and the vivid word painting as well as illustrative sound effects in *Nisi Dominus* that barely differs from music found in his Book 8 madrigals, *Madrigali Guerrieri et Amorososi*.

Rather than trying to replicate an 'ideal' performance of Monteverdi's Vesper settings by striving for an assumed authenticity, we follow an informed performance practice based on a broader understanding of the norms and of early 17th century conventions. Thus we have taken the liberty, for example, to employ both male and female singers, while nevertheless performing all non-*cantus* and *bassus* parts by the luxurious combination of three tenors; to take individual aesthetic decisions in continuo realisations and vocal ornamentation...

Beyond all historical considerations we see our prime obligation in making the music come alive again. The Vespers can indeed be considered an intensely individual expression of a remarkably accomplished composer who continually spurs the performers on to new heights of musical comprehension and rendition. We trust that you, our valued audience, will be equally enthralled excited by this experience.

Compiled by Andrew Cruickshank

Performers CVs:

Antoinette Blyth: is currently studying a Masters in singing performance under Dr. Brad Liebl at UCT. She is Musical Director of the Philharmonia Choir of Cape Town and is a part-time vocal coach and accompanist in the singing department at UCT.

Lente Louw: holds an LLM in environmental law from NWU, where she also studied voice with renowned lieder specialist, Werner Nel. Since moving to the Cape she has not only established herself as a respected recitalist but also appears as soloist under the baton of Barry Smith regularly, most recently as Theodora and Dido and in the Mozart Requiem. She is currently finding immense fulfilment in developing a unique, relevant, informed and exciting approach to the performance of early music through her involvement with the Cape Consort. Lente is a student of Nellie du Toit and teaches voice at Bishops College and Milnerton High.

Nick de Jager: has a particular interest in early and baroque music. Most recently he has performed Purcell's Dido & Aeneas, Bach's St Matthew Passion and Handel's Theodora and Messiah, all under the baton of Dr Barry Smith at the Music Academy of St Andrew. During Easter 2011 he was part of the Music Academy's successful performance of Mozart's Requiem, which he will be performing again at the Klein Karoo Nasionale Kunstefees later this year. Nick is a member of the Cape Bar.

Nico Holtzhausen: has been studying singing with Andre Howard and Lloyd Strauss-Smith and is currently taking lessons with Hanna van Niekerk. He has completed his UNISA performance licentiate in singing. Previously, he was a member of the *a capella* group *A Few Oaks*. Nico is an engineer.

Lance Phillip: trained as a chorister at St Thomas' Church, New York, from 1983-6, and read for a BMus (Composition) at the University of Pretoria. He is currently employed by the University of the Free State as a lecturer in Composition, Choral Studies & Music History. He has a keen interest in vocal consort music and in late Renaissance music in particular.

Charles Ainslie: is establishing himself in South Africa as one of the country's exciting bass-baritones and is continuing his singing studies with Sarita Stern. Charles has performed a wide range of solo oratorio and opera roles both in South Africa (with many of the country's leading choirs) and in the UK (with various small opera companies). Charles is a founder member of the Cape Consort.

Andrew Cruickshank: made his mark in the South African music world as a pianist, harpsichordist, accompanist, composer and singer. He was musical director of the Johannesburg-based vocal solo-ensemble *Mass Appeal* with which he was able to live out his keen interest in and solid knowledge of the informed performance practice of Renaissance and Baroque music as well as perform contemporary music. He has been instrumental in founding the Cape Consort. He currently works in the actuarial profession.

Hans Huysen: is a composer, conductor and cellist, with a special interest in informed performance practice of early and contemporary music, as well as the incorporation of principles of indigenous African musical traditions into the current musical practices. In 2010 he received the Helgaard Steyn Award – South Africa's most prestigious composition prize – for his *Proteus Variations*. Apart from spearheading various local initiatives to foster a contextualized appreciation of early music, he is the musical director of the Munich based ensemble *così facciamo*, which has gained considerable reputation for its original Baroque opera productions.

Upcoming performances:

Divine Hymns with some Grounds

An all Purcell programme with voice and gamba consort

Saturday, 4 June 2011, Cape Town, 19h30
(Brooke Chapel, Bishops Diocesan College, Campground Rd, Rondebosch)

Sunday, 5 June 2011, Stellenbosch, 16h00
(Sasol Art Museum, 52 van Ryneveld St)

Il mio core

Early Baroque Soprano Duet Programme with
Mandie de Villiers-Schutte and Lente Louw

Wednesday, 15 June 2011, Cape Town, 20h00
(St. Martini Church, 240 Long St)

Friday, 17 June 2011, Stellenbosch, 19h30
(Louw Erasmus Hall, P.J. Olivier Art Centre, 3 Blom St, Die Braak)

Deus in adiutorium meum intende.
Domine ad adiuvandum me festina.

Gloria Patri et filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum, Amen. Alleluia.

O God, make haste to save me.
O Lord, come quickly to help me.

Glory to the Father and Son and Holy Spirit.
As it was in the beginning and is now,
And shall be for all ages, Amen. Alleluia.

Psalm 110

Dixit Dominus Domino meo:
Sede ad 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 paenitebit eum:
Tu es sacerdos in aeternum secundum ordinem
Melchisedech.
Dominus a dextris tuis, confregit in die irae suae reges.

Iudicabit in nationibus, implebit ruinas;

conquassabit capita in terra multorum.
De torrente in via bibet: Propterea exaltabit caput.

Gloria Patri et filio...

The Lord said unto my lord:
Sit thou at my right hand.
Until I make your enemies thy footstool.
The Lord shall send the rod of your strength out of Zion:
Rule thou in the midst of your enemies.
Your rule is the foundation in the day of your power
Amongst the splendour of holiness,
I have brought you from my womb before the morning star.
The Lord has sworn and will not repent:
You are a priest forever after the order of Melchizedech.

The Lord at your right hand shall strike through kings in the
day of His wrath.
He shall judge amongst the nations, he shall fill the places
with dead bodies:
He shall strike through the head in many countries.
He shall drink of the torrent on the way: Therefore he shall
lift up his head.

Glory to the Father and Son...

Salve Regina, Mater misericordiae,
Vita, dulcedo et spes nostra, salve.
Ad te clamamus exules filii Hevae,
Ad te suspiramus, gementes et flentes
In hac lacrimarum valle.

Eia ergo, o advocata nostra,
Illos tuos misericordis oculos ad nos converte.
Et Jesum benedictum fructum ventris tui,
Nobis post hoc exilium ostende.
O Clemens, o pia, o dulcis Virgo Maria.

Hail, Queen, Mother of mercy;
Hail, our life, our sweetness and our hope, all hail.
To thee we cry, O Queen;
Poor banished children of Eve, mourning and weeping,
In this vale of tears.

Our Advocate, turn thou on us those merciful
Eyes of thine,
And after this our exile show us
Jesus, the blessed fruit of the womb,
O merciful, o loving, o sweet Virgin Mary.

Psalm 113

Laudate, pueri, Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum, laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super caelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit in caelo et in terra?
Suscitans a terra inopem,
et de stercore erigens pauperem:
Ut collocet eum cum principibus,
cum principibus populi sui?
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri et filio...

Praise the Lord, ye children,
Praise the name of the Lord!
Blessed be the name of the Lord,
From this time forth for evermore.
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 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 needy from the dung heap,
so as to set him alongside princes,
with the princes of his people?
He makes a home for the barren woman
and makes her the joyful mother of children.

Glory to the Father and Son...

Laudate Dominum omnes gentes.
Laudate eum omnes populi.
Quoniam confirmata est super nos misericordia ejus:
Et veritas Domini manet in aeternam.
Gloria Patri et filio...

Praise the Lord, all nations.
Praise Him, all people.
For His merciful kindness is great towards us
And the truth of the Lord endures forever.
Glory to the Father and Son...

Psalm 122

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:
Testimonium Israel, ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Jerusalem:
Et abundantia diligentibus te.
Fiat pax in virtute tua:
Et abundantia in turribus tuis.
Propter fratres meos et proximos meos,
loquebar pacem de te:
Propter domum Domini Dei nostri,
quaesivi bona tibi.

I was glad when they said unto me:
Let us 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 ascends the tribes, even the tribes of the Lord:
to testify unto Israel, to give thanks to the name of the Lord.
For there are set seats of judgement,
the seats of the house of David.
O pray for the peace of Jerusalem:
And may prosperity attend those that love you.
Peace be within thy strength:
And abundance within thy towers.
For my brothers and neighbours' sake,
I will ask for peace for you:
For the sake of the house of the Lord our God
I will seek blessings for you.

Gloria Patri et filio...

Glory to the Father and Son...

Psalm 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, Haereditas Domini filii:
merces, fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit desiderium suum ex ipsis:
Non confundetur inimicos suis in porta.

Except the Lord build the house:
They labour in vain that build it.
Except the Lord keep the city:
The watchman wakes but in vain.
It is vain for you that rise up before dawn:
Rise when you have sat down,
You who eat the bread of sorrow.
For so he gives unto his beloved sleep.
Behold, children are a heritage of the Lord,
A reward, the fruit of the womb.
As arrows in the hand of the mighty,
so are the children of the vigorous.
Blessed is the man that has his quiver full of them:
He shall not be perplexed, speaking to his enemies at the gate.

Gloria Patri et filio...

Glory to the Father and Son...

Psalm 147, 12-20

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.
Mittet cristallum suum sicut bucellas:
Ante faciem frigoris eius quis sustinebit?
Emitet verbum suum, et lique faciet ea:
Flabit Spiritus eius, et fluent aquae.
Qui annuntiat verbum suum Jacob:
Iustitias et iudicia sua Israel.
Non fecit taliter omnia nationi:
Et iudicia sua non manifestavit eis.

Praise the Lord, O Jerusalem:
Praise your God, O Zion.
For he has strengthened the bars of your gates:
He has blessed the children within you.
He made peace in your borders:
He fills you with the finest of the wheat.
He sends out his commandments upon earth:
His words run very swiftly.
He gives snow like wool:
He scatters the clouds like ashes
He casts forth his ice like morsels:
Who can stand before his cold?
He sends out his word, and melt them:
He will cause his wind to blow, and the waters to flow.
He shows his word to Jacob:
His statutes and judgements unto Israel.
He has not dealt so with any nation:
And he has not shown his judgements to them.

Gloria Patri et filio...

Glory to the Father and Son...

Ego dormio, et cor meum vigilat.
Vox dilecti mei pulsanti:
Aperi mihi, soror mea,
Amica mea, columba mea, immaculate mea.

I was asleep, but my heart awoke.
It is the voice of my beloved that knocked, saying
Open to me, my sister,
My love, my dove, my undefiled.

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatum 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.
Suscipit Israel, puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

My soul magnifies the Lord.
and my soul rejoices in God my saviour.
For he has looked upon the lowliness of his handmaiden:
for behold from henceforth all generations shall call me
blessed.
For he that is mighty has magnified me:
and holy is his name.
And his mercy is on them that fear him
Throughout all generations.
He has showed 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 has exalted the humble and meek.
He has filled the hungry with good things:
and the rich he has sent empty away.
He has holpen Israel his servant,
that they might remember his mercy.
As he promised to our forefathers,
Abraham and his seed for ever.

Gloria Patri et filio...

Glory to the Father and Son...

Audi, coelum, verbum mea,
plena desiderio,
et perfusa gaudio.

Hear, o Heaven, hear my words,
full of desire
and suffused with joy.

Eco: Audio!

Echo: I hear!

Dic, quaeso, mihi:
quae est ista, quae consurgens
ut aurora rutilat ut benedicam?

Tell me, I pray:
who is she who rising like the dawn
shines, that I may bless her?

Eco: Dicam!

Echo: I shall tell you!

Dic, nam ista pulchra ut luna,
electa ut sol, replat laetitia
terras, coelos, maria.

Tell me, for this woman is beautiful as the moon,
favoured as the sun which fills with the joy
the earth, the heavens and the seas.

Eco: Maria!

Echo: Mary!

Maria, Virgo, illa dulcis,
praedicata à prophetis Ezechiel,
porta Orientalis.

Mary, that sweet virgin,
foretold by the prophet Ezekiel,
portal of the rising sun.

Eco: Talis!

Echo: Such is she!

Illa sacra, et foelix porta,
per quam mors fuit expulsa,
introducenda autem vita.

That sacred and joyful gateway
through which death was expelled
and life ushered in.

Eco: Ita!

Echo: Even so!

Quae semper tutum est medium
inter hominem et Deum
pro culpae remedium.

She is forever a sure mediator
between man and God,
A remedy for our sins.

Eco: Medium!

Echo: A mediator!

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

So let us all follow her,
by whose grace we may attain
eternal life. Let us follow her.

Eco: Sequamur!

Echo: Let us follow!

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

May God the Father grant us this,
and the Son and the Mother,
whose name we invoke,
a sweet solace for the unhappy.

Eco: Amen!

Echo: Amen!

Benedicta es, virgo, Maria,
in saeculorum saecula.

Blessed are you, O virgin Mary,
world without end.