



Thursday, November 13, 2014, 8pm
First Congregational Church

Apollo's Fire

The Cleveland Baroque Orchestra

Jeannette Sorrell, *conductor*
Molly Quinn & Nell Snaidas, *sopranos*
Karim Sulayman & Oliver Mercer, *tenors*
Kristen Dubenion-Smith, *alto*
Jesse Blumberg, *baritone*
Jonathan Woody, *bass*

Apollo's Singers

PROGRAM

Claudio Monteverdi (1567–1643)
Vespers of 1610

Versicle & Response: Deus in adjutorium

Antiphon: Læva ejus sub capite meo

Psalm 109: Dixit Dominus

Motet: Nigra sum
Oliver Mercer, *tenor*

Antiphon: Nigra sum sed formosa

Psalm 112: Laudate pueri

Motet: Pulchra es
Molly Quinn & Nell Snaidas, *sopranos*

Antiphon: Pulchra es et decora

Psalm 121: Lætatus sum

Motet: Duo Seraphim
Karim Sulayman, Oliver Mercer & Owen McIntosh, *tenors*

Antiphon: *Iam hiems transit*

Psalm 126: *Nisi Dominus*

INTERMISSION

Motet: *Audi Coelum*

Karim Sulayman & Oliver Mercer (echo), *tenors*

Antiphon: *Virgo prudentissima*

Psalm 147: *Lauda, Jerusalem*

Sonata sopra *Santa Maria*
Madeline Healey, *soprano*

Hymn: *Ave maris stella*

Kristen Dubenion-Smith, *alto* & Jesse Blumberg, *baritone*

Magnificat

Antiphon: *Sancta Maria succure miseris*

Magnificat anima mea
Et exultavit
Quia respexit humilitatem
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Deposuit potentes
Esurientes
Suscepit Israel
Sicut locutus est
Gloria Patri
Sicut erat in principio

The CD recording of the Monteverdi Vespers by Apollo's Fire, as well as other Apollo's Fire CDs, will be on sale in the lobby during intermission and after the concert.

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APOLLO'S FIRE

Jeannette Sorrell, *conductor*

STRING BAND

Julie Andrijeski, *concertmaster*

Johanna Novom, *violin*

Adriane Post, *viola*

Kyle Miller, *viola*

René Schiffer, *cello piccolo*

Rebecca Landell, *cello*

Sue Yelanjian, *contrabass*

WIND BAND

Kathie Stewart, *recorder*

Bruce Dickey, *cornetto*

Kiri Tollaksen, *cornetto*

Greg Ingles, *alto sackbut*

Peter Christensen, *tenor sackbut*

Peter Collins, *bass sackbut*

CONTINUO

John Lenti, *theorbo*

William Simms, *theorbo*

Peter Bennett, *organ*

APOLLO'S SINGERS

CANTUS

Molly Quinn, *soloist*

Margaret Carpenter

Madeline Healey

Anna Lenti

SEXTUS

Nell Snaidas, *soloist*

Elena Mullins

Sian Ricketts

ALTUS

Kristen Dubenion-Smith, *soloist*

Robin Bier

Timothy Parsons

Nadia Tarnawsky

TENOR

Oliver Mercer, *soloist*

Owen McIntosh (Tenor III in *Duo Seraphim*)

Jeffrey Rich

QUINTUS

Karim Sulayman, *soloist*

Jeff Barnett

BASSUS I

Jesse Blumberg, *soloist*

Jason Steigerwalt

BASSUS II

Jonathan Woody, *soloist*

Michael Peters

THE MYSTERIES OF MONTEVERDI

WE WILL PERHAPS NEVER understand why great artists often create their most sublime works during periods of personal despondency and depression. From Monteverdi to Mozart, from Dostoevsky to Van Gogh, the world has been graced with beauty that comes out of the suffering of artists.

The winter of 1607–1608 was such a period for Monteverdi. Exhausted and despondent over the recent death of his wife, he was also overworked and underpaid as an employee of the Duke of Mantua. Thus, his father wrote to the Duke to request an honorable dismissal for his grief-stricken son, whose health was suffering as well as his spirits.

The plea was ignored, and Monteverdi was ordered to return to work. Important things were afoot at the Mantuan palace, and music was needed: the Duke's son, Prince Francesco, was to be married to Margherita of Savoy. Though we do not know for certain, it is probable that Monteverdi was ordered to compose his extraordinary *Vespers* for the wedding celebrations, which commenced in Mantua in May 1608 and eclipsed all other events for several years. The eminent Monteverdi scholar Iain Fenlon has argued convincingly that the *Vespers* were most likely composed for performance in Mantua in 1608, not for Venice in 1610 where the work was published.

Monteverdi's *Vespers* are an extraordinary and revolutionary setting of the five psalms, hymn, and Magnificat, which make up a Roman Catholic *Vespers* service. In addition to these standard movements, Monteverdi included four motets (sometimes called "concertos") for one, two, three, and six voices, respectively, based primarily on love poetry from the *Song of Solomon*. There is also an instrumental sonata movement over which is woven the chant "Sancta Maria ora pro nobis."

What makes Monteverdi's setting of the Psalms and the Magnificat so remarkable is that he uses the traditional psalm tones that would normally be chanted in a *Vespers* service, but turns them into a kind of *cantus firmus*—that is a kind of slow-moving,

repeated chant—around which he weaves the most elaborate and avant-garde counterpoint imaginable. The relationship between the fixed, archaic, medieval psalm tone and the flamboyant and imaginative Baroque counterpoint that dances around it produces an extraordinary level of tension and beauty—indeed, it seems to evoke the struggle between ancient mysticism and modern enlightenment.

Three years after publishing the *Vespers*, Monteverdi finally escaped from his unhappy employment in Mantua in 1613 and became music director at St. Mark's Basilica in Venice. Many conductors have assumed that Monteverdi conceived the *Vespers* for the vast and monumental Basilica—even though he had already published the piece three years before auditioning there—and that he composed the piece to impress the staff at St. Mark's. This theory then leads to an interpretation using large choral forces such as one would need in order to make a festive impression in the sprawling Basilica. The fact is, though, that Monteverdi could hardly have had his eye on the St. Mark's job when he published the *Vespers* in 1610, as the preceding St. Mark's music director was still alive and healthy, and no one could have foreseen his unexpected death two years later, resulting in a job opening.

By contrast, there is much evidence to suggest that the *Vespers* were composed and conceived for Mantua. It is apparent even from a quick glance at the score that the *Vespers* were written for the same vocal and instrumental ensemble as Monteverdi's opera *L'Orfeo*—that is, the small virtuoso ensemble who performed in Mantua in 1607. Both works call for two sopranos, two tenors (one with major solo demands), two basses, and a small part for alto. The ranges of these singers are nearly identical in the two works, including the unusually low tessitura of the lead tenor. The instrumentation is the same. Finally, the opening *Toccata* from *L'Orfeo* reappears as the opening *Respond* in the *Vespers*; both are based on material that may well have been the fanfare for the Duke of Mantua.

On May 25, 1608, it is reported that a "solemn *Vespers*" service was celebrated at the

church of St. Andrea in Mantua, as part of the wedding festivities mentioned above. This was a major event, in which Prince Francesco was installed as the first member of a new order of knights. The term “solemn” Vespers means polyphonic (rather than merely chanted); so, as Iain Fenlon has suggested, it is highly probable that the music performed at this service was Monteverdi’s *Vespers*. Of course, Monteverdi may have eventually performed his *Vespers* at St. Mark’s when he took up employment there, and he may well have used the work as his audition piece for the post. But it is clear that he did not originally conceive the piece for that space.

Most conductors who oppose the large-scale “St. Mark’s” approach to this piece have assumed that Monteverdi conceived the *Vespers* for the small ducal chapel at Mantua, which could have only accommodated a one-on-a-part performance (ten singers). However, there is no record of any festive event taking place in that chapel during 1608–1610 for which music as flamboyant as Monteverdi’s *Vespers* would have been appropriate. On the contrary, Monteverdi’s work would have been extremely appropriate for the wedding festivities at St. Andrea church; the sensuous love poetry contained in Monteverdi’s text, drawn from the *Song of Solomon*, is ideal for a wedding celebration but would certainly seem out of place at any other *Vespers* service.

All of this impacts one’s interpretation because there are so many questions left open by the score. The *Vespers* publication of 1610 (which is not even a score but a set of eight individual part-books) is typical of the time in that it contains minimal information about how the piece is to be performed. There are few indications of instrumentation, and none at all of tempo, dynamics or articulation.

Nor do we know what size of forces he conceived. While most scholars agree that instrumental parts were performed with only one player to a part at this period, there is much disagreement about how many singers should be used. Monteverdi lived on the cusp between the Renaissance and Baroque periods. Some conductors take a “Renaissance”

approach to the *Vespers*, using singers one on a part to create a kind of madrigal ensemble. Other conductors take an 18th century (or later!) approach, evoking the image of St. Mark’s and using a large Handel-sized chorus of 25 to 35 and soloists with operatic voices.

The fact is that Monteverdi was neither a Renaissance composer nor an 18th-century High Baroque composer. He was a revolutionary, living at the end of the Renaissance and pushing the limits to forge the new style, which we call Baroque (just as Beethoven forged the Romantic style out of the Classical period two centuries later). He used the finest professional singers and instrumentalists in the region and gave them daringly avant-garde music to perform—music that uses the tools of the Renaissance and stretches them to convey the flamboyant, emotional imagery of the early Baroque. This is music full of sudden contrasts, freedom of expression, and spontaneous flights of imagination. I do not think it is ideally suited to a massive Handelian chorus, nor can the necessary contrasts be achieved by a one-on-a-part madrigal ensemble.

We take the cue for our performance from the setting of St. Andrea church in Mantua on that spring day in 1608: the grand opening of festivities for an extraordinary royal wedding. The excitement of the cantor is palpable as he intones the chant that sets the drama in motion: *Deus in adiutorium meum intende*. “God, make speed to save me”—the ordinary words of the *Vespers*, but not so ordinary today. The company of 37 musicians responds with electrifying joy, launching the fanfare, the pageantry, and the royal procession of the Gonzaga family and the House of Savoy.

Thus, our evocation of the “solemn *Vespers*” at St. Andrea church employs forces appropriate to a church of that size—20 singers and 16 instrumentalists. In choosing for these midsize forces, I hope to have captured the fleetness, flexibility, and dynamic contrast that Monteverdi must have intended.

© Jeannette Sorrell, Cleveland, Ohio

Claudio Monteverdi: Vespers of 1610

Versicle & Response: Deus in adiutorium

Cantor: Deus in adiutorium meum intende.
 Chorus: Domine ad adiuuandum me festina.
 Gloria Patri, et Filio,
 et Spiritui Sancto.
 Sicut erat in principio, et nunc et semper, et in
 secula seculorum.
 Amen. Alleluia.

Antiphon: Læva ejus sub capite meo

Læva ejus sub capite meo, et dextera illius
 amplexabitur me.

Psalm 109: Dixit Dominus

Dixit Dominus Domino meo: sede a dextris meis,
 donec ponam inimicos tuos scabellum pedum
 tuorum.
 Virgam virtutis tuæ emittet Dominus ex Sion:
 dominare in medio inimicorum tuorum.
 Tecum principium in die virtutis tuæ;
 In splendoribus sanctorum
 ex utero ante luciferum genui te.

Iuravit Dominus et non poenitebit eum;
 tu es sacerdos in æternum
 secundum ordinem Melchisedech.
 Dominus a dextris tuis confregit
 in die iræ suæ reges.
 Iudicabit in nationibus,
 implebit ruinas;
 conquassabit capita in terra multorum.

De torrente in via bibet:
 propterea exaltabit caput.
 Gloria Patri et Filio...

Motet: Nigra sum

Nigra sum sed formosa filiæ Jerusalem,
 Ideo dilexit me Rex, et introduxit in cubiculum
 suum et dixit mihi:
 Surge, amica mea, et veni.
 Iam hiems transiit
 imber abiit et recessit,
 flores apparuerunt in terra nostra;
 tempus putationis advenit.

PLAYBILL

Versicle & Response: Deus in adiutorium

Cantor: O God, make speed to save me.
 Chorus: O Lord, make haste to help me.
 Glory be to the Father and to the Son
 and to the Holy Ghost,
 As it was in the beginning, now and forever, world
 without end.
 Amen. Alleluia.

Antiphon: Læva ejus sub capite meo

His left hand is under my head and his right hand
 embraces me.

Psalm 109: Dixit Dominus

The Lord said unto my Lord: sit thou at my right
 hand, until I make thine enemies thy footstool.
 The Lord shall send the rod of thy strength out of
 Sion;
 Rule thou in the midst of thine enemies.
 Thine is the foundation in the day of thy power;
 In the beauties of holiness I have born thee from
 the womb before the morning star.

The Lord hath sworn and will not repent; thou art
 a priest forever after the order of Melchisedech.

The Lord at thy right hand has broken kings in the
 day of his anger.
 He will judge the nations,
 He will fill them with ruins:
 He will break the heads in the populous land.

He shall drink of the torrent on the way:
 therefore he shall lift up his head.
 Glory be to the Father and to the Son...

Motet: Nigra sum

I am a black but beautiful 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.

Antiphon: Nigra sum sed formosa

Nigra sum sed formosa, filiae Jerusalem: ideo
dilexit me rex et introduxit me in cubiculum suum.

Psalm 112: Laudate pueri

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in seculum.
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 colloquet eum cum principibus,
cum principibus populi sui?

Qui habitare facit sterilem in domo,
matrem filiorum lætantem.
Gloria Patri et Filio...

Motet: Pulchra es

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

Antiphon: Pulchra es et decora

Pulchra es et decora, filia Jerusalem:
terribilis ut castrorum acies ordinata.

Psalm 121: Lætatus sum

Lætatus sum in his quæ dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri in atriis tuis Jerusalem;
Jerusalem, quæ ædificatur ut civitas
cuius participatio eius in id ipsum.
Illuc enim ascenderunt tribus,
tribus Domini, testimonium Israel

Antiphon: Nigra sum sed formosa

I am a black but beautiful daughter of Jerusalem. So
the King loved me, and led me into his bedroom.

Psalm 112: Laudate pueri

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 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 princes, with the princes of the people?

He makes a home for the barren woman, a joyful
mother of children.
Glory to the Father and to the Son, etc...

Motet: Pulchra es

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

Antiphon: Pulchra es et decora

You are beautiful, comely daughter of Jerusalem,
terrible as the sharp lines of a military camp.

Psalm 121: Lætatus sum

I was glad when they said unto me:
we shall go into the house of the Lord.
Our feet were standing within thy gates, O Jerusalem;
Jerusalem, which is built as a city that is compact
together.
For thither ascend the tribes of the Lord,
to testify unto Israel,

ad confitendum nomini Domini.
 Quia illic sederunt sedes in iudicio,
 sedes super domum David.
 Rogate quæ 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
 quæsivi bona tibi.
 Gloria Patri et Filio...

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 cælo:
 Pater, Verbum et Spiritus Sanctus:
 et hi tres unum sunt.
 Sanctus, sanctus, sanctus...

Antiphon: Iam hiems transit

Iam hiems transiit, imber abiit, et recessit:
 surge, amica mea, et veni.

Psalm 126: Nisi Dominus

Nisi Dominus ædificaverit domum,
 in vanum laboraverunt qui ædificant eam.
 Nisi Dominus custodierit civitatem,
 frustra vigilat qui custodit eam.
 Vanum est vobis ante lucem surgere:
 surgite postquam sederitis,
 qui manducatis panem doloris.
 Cum dederit dilectis suis somnum;
 ecce hereditas Domini, filii:
 merces, fructus ventris.
 Sicut sagittæ in manu potentis:
 ita filii excussorum.
 Beatus vir qui implevit desiderium sum ex ipsis:
 non confundetur cum loquetur
 inimicis suis in porta.
 Gloria Patri et Filio...

to give thanks to the name of the Lord.
 For there are 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 God, I have
 sought blessings for thee.
 Glory be to the Father and to the Son...

Motet: Duo Seraphim

Two Seraphim were calling one to the other:

Holy, holy, holy Lord God of Hosts;
 the whole 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.
 Holy, holy, holy...

Antiphon: Iam hiems transit

For lo, the winter is past, the rains are over and gone.
 Arise, my love, and come away.

Psalm 126: Nisi Dominus

Except the Lord build the house,
 they labor in vain that build it.
 Except the Lord keep the city,
 the watchman waketh but in vain.
 It is vain for you to rise before dawn:
 rise when you have sat down,
 ye who eat the break 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 perplexed when he speaks to his
 enemies at the gate.
 Glory be to the Father and to the Son...

Motet: Audi Cœlum

Audi cœlum verba mea, plena desiderio
 et perfusa gaudio. (Audio.)
 Dic, quæso, mihi: Quæ est ista
 quæ consurgens ut aurora
 rutilat, ut benedicam? (Dicam.)
 Dic, nam ista pulchra ut luna,
 electa ut sol replet lætitia
 terras, cœlos, maria. (Mary.)
 Maria Virgo illa dulcis,
 prædicata de prophetis Ezechiel
 porta orientalis, (Talis.)
 Illa sacra et felix porta,
 per quam mors fuit expulsa,
 introducta autem vita, (Ita.)
 Quæ semper tutum est medium
 inter homines et Deum,
 pro culpis remedium. (Medium.)
 Omnes hanc ergo sequamur,
 quæ cum gratia mereamur vitam æternam.
 Consequamur. (Sequamur.)
 Præstet nobis Deus Pater
 hoc et Filius et Mater,
 cuius nomen invocamus,
 dulce miseris solamen. (Amen.)
 Benedicta es, Virgo Maria,
 in seculum secula.

Antiphon: Virgo prudentissima

Virgo prudentissima, quo progredieris quasi aurora
 valde rutilans, filia Sion,
 tota formosa et suavis es,
 pulchra ut luna:
 electa ut sol.

Psalm 147: Lauda, Jerusalem

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 terræ:
 velociter currit sermo eius.
 Qui dat nivem sicut lanam;
 nebulam sicut cineram spargit.
 Mittit crystallum suam sicut bucellas:
 ante faciem frigoris eius quis sustinebit?

Motet: Audi Cœlum

Hear, o heaven, my words, full of desire and suffused
 with joy. (I hear.)
 Tell me, 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 earth, the heavens and the seas. (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.)
 All mankind, let us all follow her
 by whose grace we 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 for the unhappy. (Amen.)
 Blessed art thou, Virgin Mary,
 world without end.

Antiphon: Virgo prudentissima

O wisest Virgin, where art thou going in this
 deepest red of dawn? Daughter of Zion,
 thou art so calm, so sweet,
 so beautiful, that thou drawest
 the moon and sun unto the Heavens.

Psalm 147: Lauda, Jerusalem

Praise the Lord, O Jerusalem:
 praise thy God, O Sion.
 For he hath strengthened the bars of your gates:
 he hath blessed thy children within thee.
 He maketh peace in thy borders,
 and filleth thee with the finest of the wheat.
 He sendeth forth his commandment upon earth:
 his word runneth very swiftly.
 He giveth snow like wool:
 he scattereth the cloud like ashes.
 He casteth forth his ice like morsels:
 who will stand before his cold?

Emittet verbum suum, et liquefaciet ea:
 flabit spiritus eius,
 et fluent aquæ.
 Qui annuntiat verbum suum Jacob:
 iustitias et iudicia sua Israel.
 Non fecit taliter omni nationi:
 et iudicia sua non manifestavit eis.
 Gloria Patri et Filio...

Sonata sopra Santa Maria

Sancta Maria, ora pro nobis.

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 Evæ nomen.

Solva vincla reis, profer lumen cæcis,
 Mala nostra pelle, bona cunctis posce.

Monstra te esse matrem:
 Sumat per te preces,
 Qui pro novis natus tulit esse tuus.

Virgo singularis, inter omnes mitis,
 Nos culpæ solutos mites fac et castos.

Vitam præsta puram, iter para tutum,
 Ut videntes Jesum semper collætetur.

Sit laus Deo Patri,
 Summo Christo decus,
 Spiritui Sancto,
 Tribus honor unus.
 Amen.

He will send out his word and melt them:
 He will cause his wind to blow
 and the waters will flow.
 He showeth his word unto Jacob,
 his statutes and judgments unto Israel.
 He hath not dealt so with any nation:
 and he has not shown his judgments to them.
 Glory be to the Father and to the Son, etc...

Sonata sopra Santa Maria

Holy Mary, pray for us. (*Sung eleven times*)

Hymn: Ave maris stella

Hail, star of the sea, life-giving mother of God
 and perpetual virgin, happy gate of heaven.
 (*Chanted, then repeated as hymn*)

Receiving that “ave,” from the mouth of Gabriel,
 keep us in peace, reversing the name “Eva.”
 (*Ritornello*)

Loosen the chains from the guilty,
 bring forth light to the blind,
 drive out our ills, ask for blessings for all.
 (*Ritornello*)

Show yourself to be his mother:
 may he receive through you our prayers
 who, born for us, deigned to be yours.
 (*Ritornello*)

Peerless virgin, gentle above all others,
 when we are pardoned for our sins,
 make us gentle and pure.
 (*Ritornello*)

Grant us a pure life, prepare a safe journey,
 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.

MAGNIFICAT

Antiphon: Sancta maria succurre miseris

Sancta Maria succurre miseris,
 iuva pusillanimes,
 refove flebiles:
 ora pro popula,
 interveni pro clero,
 intercede pro devoto femineo sexu:
 sentiant omnes tuum iuvamen,
 quicumque celebrant tuam sanctam festivitatem.
 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 a progenie in progenies
 timentibus eum.
 Fecit potentiam in brachio suo;
 dispersit superbos mente cordis sui.

Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis, et divites dimisit inanes.

Suscepit Israel puerum suum, recordatus
 misericordiæ suæ.
 Sicut locutus est ad patres nostros, Abraham et
 simini eius in secula.
 Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper et in
 secula seculorum.
 Amen.

MAGNIFICAT

Antiphon: Sancta maria succurre miseris

Holy Mary, come to the aid of us poor ones;
 strengthen the faint-hearted,
 console those who weep,
 pray for your people,
 be a help to the priests,
 intercede for pious women,
 may all feel your aid
 who celebrate your holy festival.
 My soul doth magnify the Lord
 And my spirit hath rejoiced in God my savior.
 For he hath regarded the lowliness of his
 handmaiden, for behold, from henceforth all
 generations shall call me blessed.
 For he that is mighty hath magnified me, and holy
 is his name.
 And his mercy is on them that fear him
 throughout all generations.
 He hath showed strength with his arm;
 he hath scattered the proud in the imagination of
 their hearts.
 He hath put down the mighty from their seat and
 hath exalted the humble and meek.
 He hath filled the hungry with good things and
 the rich he hath sent empty away.
 He, remembering his mercy, has helped his
 servant Israel,
 as he promised to our forefathers, Abraham and
 his seed forever.
 Glory be to the Father, and to the Son, and to the
 Holy Ghost
 as it was in the beginning, now and forever, world
 without end.
 Amen.



Sisi Burns

NAMED FOR the classical god of music and the sun, Apollo's Fire was founded in 1992 by the award-winning young harpsichordist and conductor Jeannette Sorrell. Ms. Sorrell envisioned an ensemble dedicated to the Baroque ideal that music should evoke the various *Affekts*, or passions, in the listeners. Apollo's Fire is a collection of creative artists who share Ms. Sorrell's passion for drama and rhetoric.

Apollo's Fire made its London debut in 2010 in a sold-out concert at Wigmore Hall, with a BBC broadcast. Apollo's Fire returned to Europe in autumn 2011 and spring 2014, and has been met with standing ovations in Madrid (Royal Theatre), Bordeaux (Grand Théâtre de l'Opéra), Lisbon, Metz, Birmingham, and Bregenz.

Apollo's Fire has also toured throughout North America, appearing at the Aspen Music Festival, the Boston Early Music Festival, the Library of Congress, the Tropical Baroque Festival in Miami, the Ojai Music Festival in California, and major venues in Boston, Toronto, Los Angeles, and the San Francisco Bay Area. The ensemble performed an eleven-concert tour of Monteverdi's *Vespers* in 2010 and a nine-concert tour of Bach's "Brandenburg" Concertos in 2013. Apollo's Fire is currently signed to Columbia Artists Management for exclusive representation in North and South America, and is managed in Europe by Intermusica.

At home in Cleveland, Apollo's Fire enjoys sold-out performances at its subscription

series, which has drawn national attention for creative programming. The ensemble has released 20 commercial CDs, and currently records for the British label Avie. Since the ensemble's introduction into the European CD market in 2010, the recordings have won rave reviews in the London press. Four of the ensemble's CDs have become bestsellers on the *Billboard* classical chart: Monteverdi's *Vespers*, Bach's "Brandenburg" Concertos, and Ms. Sorrell's two crossover programs, *Come to the River* and *Sacrum Mysterium: A Celtic Christmas Vespers*.



Sisi Burns

Jeannette Sorrell (*conductor*) has quickly gained international attention as a leading creative voice among the new generation of early

music conductors. Ms. Sorrell was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals. She studied conducting under Robert Spano, Roger Norrington, and Leonard Bernstein, and harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the United States, and the Soviet Union.

Ms. Sorrell founded Apollo's Fire in 1992. Since then, she and the ensemble have built one of the largest audiences of any Baroque orchestra in North America. She has led Apollo's Fire in sold-out concerts at London's Wigmore Hall, Madrid's Royal Theatre (Teatro Real), the Grand Théâtre de l'Opéra in Bordeaux, Boston's Early Music Festival, and the Aspen Music Festival, among others.

Ms. Sorrell made her debut with the Pittsburgh Symphony in 2013 as conductor and soloist in the complete "Brandenburg" Concertos. She has also appeared as conductor or conductor or soloist with the Los Angeles Chamber Orchestra, Seattle Symphony, the Opera Theatre of St. Louis with the St. Louis Symphony, Handel and

Haydn Society (Boston), the Omaha Symphony, Grand Rapids Symphony, Arizona Opera, and has appeared with the Cleveland Orchestra as guest keyboard artist. Upcoming engagements include a début with New World Symphony in Miami and a return engagement with the Pittsburgh Symphony.

In addition to 20 CDs with Apollo's Fire, Ms. Sorrell has released four discs of Mozart and a recording of Handel's *Messiah*. Ms. Sorrell has attracted national attention and awards for creative programming. She holds an honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society. Passionate about guiding the next generation of performers, Ms. Sorrell has led many Baroque projects for students at Oberlin Conservatory.

GUEST ARTISTS

Jesse Blumberg (*baritone*) is equally at home on opera, concert, and recital stages, having performed roles at Minnesota Opera, Pittsburgh Opera, Boston Early Music Festival, Boston Lyric Opera, and at London's Royal Festival Hall. He has made concert appearances with American Bach Soloists, Boston Baroque, Oratorio Society of New York, TENET/Green Mountain Project, Pacific MusicWorks, Apollo's Fire, and on Lincoln Center's American Songbook series. Mr. Blumberg has performed recitals with the New York Festival of Song, Marilyn Horne Foundation, and the Mirror Visions Ensemble. His 2014–2015 season includes a European tour with the Boston Early Music Festival and débuts with Hawaii Opera Theatre and Atlanta Opera. Mr. Blumberg is also the founder and artistic director of Five Boroughs Music Festival, which brings chamber music of many genres to every corner of New York City.

Kristen Dubenion-Smith (*mezzo-soprano*) enjoys an active performing career in oratorio, opera and sacred vocal chamber music, particularly specializing in music of the Medieval, Renaissance, and Baroque eras.

Recent notable engagements include performances with the Folger Consort, the Washington Bach Consort, the Cathedral Choral Society, the Evolution Contemporary Music Series, and the Mark Morris Dance Group. Ms. Dubenion-Smith is also the co-founder of the award-winning Medieval ensemble Eya, based in Washington, D.C., as well as serving as cantor at the Washington National Cathedral. Originally from Michigan, Ms. Dubenion-Smith graduated from Alma College before moving to Baltimore to complete her studies in voice at the Peabody Institute.

Oliver Mercer (*tenor*)'s recent opera roles include Eurimaco in Monteverdi's *L'incoronazione di Poppea* with Iford Festival Arts, conducted by Christian Curnyn, Acis in Handel's *Acis and Galatea* with Mid Wales Opera, and Don Pelagio in Haydn's *La Canterina* with Bampton Classical Opera. The works of Monteverdi have continually played a large part in his repertoire. He received critical acclaim for performances of the title role in *L'Orfeo* for Opera Theater Company Ireland and Silent Opera, London, multiple performances of *Vespro della beata virgine*, as well as performances of excerpts from the books of madrigals. Future Monteverdi projects include a production of *L'Orfeo* with English National Opera in spring 2015. Early French repertoire is also an area of specialty, with past performances of operas by Charpentier, Rameau, and Gretry. A frequent guest artist with Apollo's Fire, Mr. Mercer is an active concert soloist, specializing in the works of Handel, Mozart, and Bach.

Molly Quinn (*soprano*) has captivated audiences in repertoire ranging from Monteverdi to the Rolling Stones. As a member of New York's TENET, Ms. Quinn has been featured in many acclaimed projects, including *UNO+ONE: Italia Nostra* (Avie Records). She is a soloist on Trinity Wall Street Choir and Trinity Baroque Orchestra's 2013 Grammy Award-nominated recording of Handel's *Israel in Egypt* (Musica Omnia) and has appeared with the ensemble in London, Moscow, Paris, Carnegie Hall, and Alice Tully Hall. In

2012, she also sang backup for rock legends the Rolling Stones. Recently, she has appeared with the Clarion Music Society, Connecticut Early Music Festival, the Folger Consort, the Mostly Mozart Festival, and with conductor Joshua Rifkin. Ms. Quinn was a 2013 season Virginia Best Adams Fellow at the Carmel Bach Festival. She attended the University of Cincinnati-College Conservatory of Music.

Of Uruguayan-American descent, **Nell Snaidas** (*soprano*) is recognized for her specialization in historical performance practice, in particular the repertoire of Italy and Spain. She began her career singing in zarzuelas in New York City's Repertorio Español. Favorite projects include her many appearances with the Boston Early Music Festival, singing with the Los Angeles Philharmonic at the Hollywood Bowl, recording the movie-soundtrack of *The Producers* with Mel Brooks in the booth, and co-directing and creating *Sephardic Journey* with conductor Jeannette Sorrell for Apollo's Fire. Ms. Snaidas was featured on CBC radio as one of the leading interpreters of Spanish Renaissance-Sephardic song and has recorded for Sony Classical, Sono Luminus, Koch International, and Naxos. In addition to serving as Spanish and Latin American language coach to many of the leading early music ensembles in the United States, Ms. Snaidas is the co-Artistic Director of GEMAS, a new concert series devoted to early music of the Americas. Her latest recording, *The Kingdoms of Castille*, was nominated for Grammy in 2012. She is also one of a few number of early music performers to currently serve on the board of directors of Early Music America.

With a vast repertoire that spans from the Renaissance to contemporary music, **Karim Sulayman** (*tenor*) has firmly established himself as a sophisticated and versatile artist. This season he will début and record the role of Eurillo in Scarlatti's *Gli equivoci nel sembiante* with Haymarket Opera, perform *Messiah* with Atlanta Baroque Orchestra, and return to Apollo's Fire for multiple engagements.

Mr. Sulayman recently completed three seasons at the Marlboro Music Festival and engagements at Lincoln Center, the Kennedy Center, Carnegie Hall, New York City Opera, Boston Lyric Opera, Chicago Opera Theater, Cité de la Musique, the Casals Festival, Aspen Music Festival, and the International Bach Festival. His discography includes the title role in Handel's *Acis and Galatea*, and two releases for Naxos in works of Philidor and Grétry, as well as forthcoming releases on the Avie and Furious Artisans labels. Mr. Sulayman's musical education began with violin studies at age three, followed by years as a boy alto soloist, which included performances with the Chicago Symphony Orchestra under Sir Georg Solti and the St. Louis Symphony under Leonard Slatkin. He holds degrees from the Eastman School of Music and Rice University, and he also studied improvisation at the Second City Training Center in Chicago.

Jonathan Woody (*bass-baritone*) is a sought-after performer of early and new music in New York and nationwide. Equally comfortable as soloist and ensemble member, Mr. Woody is a member of the Grammy-nominated Choir of Trinity Wall Street, where he has been featured in performances of works by Handel and Bach. He performs regularly across the United States; recent engagements include the Oregon Bach Festival Vocal Fellowship, the Carmel Bach Festival Virginia Best Adams Fellowship, and performances with the Green Mountain Project, the Clarion Music Society, Antioch Chamber Ensemble, TENET, Signal Ensemble, the Prototype Festival, Brooklyn Baroque, and Gotham Chamber Opera. Mr. Woody has recorded with the Choir of Trinity Wall Street under the Musica Omnia label, most recently being featured on the première recording of Ralf Yusuf Gawlick's *Missa Gentis Humanæ* for eight voices. Upcoming engagements include performances with BAM's Next Wave Festival, Bach Collegium San Diego, Handel and Haydn Society, and Nashville Symphony, and touring with Pegasus Early Music.