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CLASSICS


e Orchestra of the
Age of Enlightenment

Monteverdi
Vespers



OAE RELEASED

Claudio Monteverdi

Vespers of the Blessed Virgin, 1610

ROBERT HOWARTH *Director*

I'd like to introduce this CD with a few words on our live recording. Following a successful tour in the late spring of 2010, there was a lot of excitement about this project and many people were hoping to find a way of archiving this experience. We were all fortunate enough that the OAE managed to find the resources to make this possible, and for that I am most grateful. A few months after the tour, we reconvened in Kings Place, the home of the OAE, for a one-off performance to be recorded and released on the OAE's new label and it is an honour and a privilege to have been part of that.

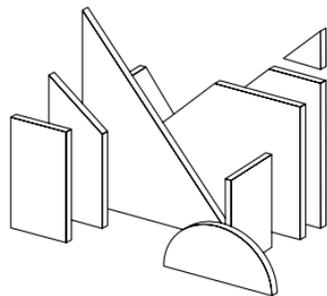
For me the Vespers is such an important work. It turned my head when I heard it as a teenager

and really cemented my path on the road towards 'early music'. Ever since then I have wanted to direct performances of it and play it as many times as possible. It is a work of such beauty and depth that such a wide variety of interpretations can be made of it. I would like to explain briefly some of the choices that I made in preparing for this:

Monteverdi's publication appears as part-books and not as a full score. Many editors have undertaken the task of putting together a performing edition and I'm sure they will all acknowledge that none of them are perfect. What lies within these books are dark mysterious codes about how to interpret the music. Once an editor has made decisions on your behalf, it is difficult not to do their version. One thing that does become clear is that the choir for which this was written was versatile and probably didn't restrain its forces with neat labels like SATB (Soprano, Alto, Tenor, Bass). This is evident from the partbooks whose pitch ranges are often very large. We must not forget that gentlemen singers in these times were often required to sing not only in their normal voices but also in their head voices to sing the high notes. Bearing this in mind, I set out to try and stick to the partbooks as much as possible and not move people around from line to line in order to keep a more consistent choral tone. By doing this, you sometimes end up with lower voices singing higher in their register, which, to my ears, is more exciting, particularly as

Monteverdi often sets the text in that way. I took the decision therefore to blend low tenors with high baritones, low baritones with basses, high tenors with countertenors etc to create more of the sound of a choir that can sing both high and low within its partbooks.

When we performed this as a concert, I added in liturgical plainchant as I strongly believe that Monteverdi never conceived these as concert pieces but only ever to be heard in the church as part of a service, therefore the Psalms would have been preceded by antiphons relevant to the day. These do affect the Psalm and the context in which they are heard. As we are now removing ourselves by one step and presenting the music as a CD it feels more appropriate to give you Monteverdi's Psalms and Motets unframed by chant. However, the Magnificat is presented with the same two antiphon substitutes that we had in the concerts. The music for this is the wonderful motet *Exultent Caeli* written by Monteverdi in Venice about 13 years after the Vespers, and a violin sonata of Giovanni Battista Fontana who was employed at St. Marks at that time. We have included these not just because the music is wonderful but because the motet fitted the context of the service (*Annunciation*) and because we know that instrumental sonatas were often used in Mass services to draw the congregation together in faith at the elevation of the host. I like to think that the Magnificat is just such a



focal point of the Vespers service and so I included it after the Magnificat for the same reason.

One must listen and engage with Monteverdi's music. He writes so brilliantly for the text he's been given. It's true in his operas and particularly true in these pieces. I would urge you to read the Psalms first, either as an act of faith or to appreciate them as poetry. Then listen to how Monteverdi interprets them. From the warlike moments in *Dixit Dominus* to the blatant sarcasm in *Nisi Dominus* and all the joy, love, fury and exultation in between, the Vespers should leave you breathless and enriched.

Robert Howarth, Director, December 2010

THE VESPERS AT 400

Among history's legions of musical geniuses, there are relatively few genuine revolutionaries. Those who *do* achieve that status usually fuse their radical vision of the future with a sound understanding of the past. There can be few more obvious proponents of that ability in music than Claudio Monteverdi, and the sounds he created in his 1610 Vespers alone would comfortably prove it.

The Vespers was published in a 1610 volume that contained other music by Monteverdi too – most significantly a Mass setting based on material by his predecessor Nicolas Gombert. This work saw Monteverdi take no great stylistic leap forward, but instead demonstrate his total mastery of the 'old style'. Pages later in the Vespers, the composer created new-sounding sonorities and textures and new ways of responding to written texts. But as technically innovative as his writing was, much of it was built on the ancient thematic patterns of plainsong.

Performing the Vespers in 2010, the musicians and singers of the OAE had the benefit of heightened perspective, more (though still not enough) contextual evidence and a greater appetite for surrounding research and debate. Who knows how the Vespers will be viewed on its five-hundredth birthday, or even if this recorded snapshot of it will exist? In 2010 many musicians celebrated this masterpiece, striving to understand it in the context of their musical aesthetics as they

stood there and then. Even that, as the performers on this CD know, had its challenges.

THE OFFICE OF VESPERS

Vespers is the principal evening service of the Roman church. In Monteverdi's Europe, it was the one daily office always enhanced with music. The service combines prescribed responses and psalms with additional hymns and antiphons, and reaches its apex in the *Magnificat* – the Virgin Mary's song of praise to God.

One of the central questions hanging over Monteverdi's Vespers 'book' is whether the composer designed the publication as a single work not to be altered or as more of a resource – a collection of works which could be dipped in and out of. In reality, it was probably conceived as both: written initially for performance as a whole while proving useful to its composer as a musical 'toolkit' according to liturgical need.

THE VESPERS AND MONTEVERDI'S CAREER

Folklore has long labelled Monteverdi's Vespers the most elaborate job application in history. Its creator was born in Cremona and trained as a chorister in the town before becoming a string player in the court at Mantua in 1590. Some claim that as the new century dawned, Monteverdi had itchy feet and was desperate to broaden his horizons outside Mantua. Did he

have an eye on the 'top job' – running the music at St Mark's basilica in Venice? Was the Vespers a demonstration of musical prowess? Did the composer knowingly include music in it that was tailored to the architectural qualities of St Mark's?

Probably not. Or at least not intentionally. The Vespers' musical style doesn't anticipate that which Monteverdi adopted when he eventually *did* get the *Maestro di Capella* job at St Mark's in 1613, and research has shown that the composer was actually courting employment in Rome during 1610. Furthermore, scholars point to the Vespers' tailoring to the abilities and configuration of the musical forces at Mantua. Acoustically, the Ducal Chapel would have dealt far better with the intricate detailing of Monteverdi's writing. Unaccompanied choral music best suited the washy acoustic of St Mark's, and Monteverdi wrote plenty of it after he was appointed there (though he did also revive the Vespers).

MONTEVERDI AND TEXT

'Monteverdi was passionate about us being moved by sacred texts as much as operatic ones', says Robert Howarth. The composer had contemporary taste on his side: in the 1580s an artistic movement born in Florence had sought to rid music of multi-layered polyphony in order that words became discernable when sung. In following this doctrine, the Florentine Camerata

effectively invented the form of speech-song known as 'recitative'.

Much of the music for the Vespers falls into two categories which themselves form a neat pattern. The first four psalm settings illustrate how Monteverdi made innovative use of plainsong within ostensibly traditional forms; the four motets that follow them hold the key to Monteverdi's response to text. The latter are also built most explicitly in the 'new style': motets for one, two or three voices with *basso continuo*, a structure which would become a linchpin of the Baroque.

The first two post-psalm motets *Nigra sum* and *Pulchra es* use highly-charged texts from the Song of Solomon. Monteverdi responds to their emotional content with memorable musical phrases tailored to the detail of the words. The best example is found in *Nigra sum* at the point when the soloist sings 'Surge amica mea' ('rise up, my love') to upward rising scales. *Duo Seraphim* steps onto even more declamatory ground, the music hovering melodramatically over sobbing trills and skipping through dotted rhythms. Monteverdi's reference to the Holy Trinity is marked by the dramatic entrance of a third voice.

Audi coelum is conceived as an 'echo' piece, an established form. But Monteverdi approaches it with new techniques: echoes are used to expand phrases and add emphasis rather than to spin out material. When the full choral group enters, the echoing voices maintain the sensuous mood

on the words 'miseris solamen'. Monteverdi's word-painting might be most obvious in these motets, but it's by no means confined to them.

THE SHOCK OF THE OLD: PLAINSONG IN THE VESPERS

Monteverdi's Vespers suggested remarkable new uses for plainsong – the themes derived from monastic chant which had long dominated sacred music. In the opening phrase of the Vespers, we hear a 'straight' plainsong intonation on the words 'Deus in adiutorium meum intende' (God come to my aid). What follows is a chordal proclamation of the plainsong response surrounded by elaborate D-major instrumental fanfares (borrowed by Monteverdi from his opera *L'Orfeo*) with instrumental ritornelli capping each phrase.

That opening feels like a manifesto of Monteverdi's intention to build his Vespers on plainsong, and there's plenty more to come. In *Laetatus sum* Monteverdi uses a ground bass anticipating the high Baroque style of Corelli while laying plainsong over it – firstly as a melodic theme and later as a 'cantus firmus' (a 'hidden' line woven into the activities of the other voices and instruments). For the clearest example of that technique, listen out for a central group of singers intoning the plainsong 'cantus firmus' throughout the busy textures of *Lauda Jerusalem*.

The *Dixit Dominus* begins with what appears to be a simple recitation of the psalm's

unadulterated plainsong theme, launched by the Second Tenors on the words 'Dixit Dominus' and imitated by the First and then Second Basses. It's a trick from Monteverdi. But far from devolving into straightforwardly polyphonic music free from any explicit framework, the movement continues to be controlled by the plainsong theme.

In the hymn *Ave maris stella* the plainsong theme associated with that text is elaborated in the various verses; here Monteverdi gives the impression of writing utterly 'moderno' free flowing phrases by transforming the theme into a song in triple time. In the choral bookends to the same movement, Monteverdi places a purposeful, leading cadence at the end of each line; here he has freed the plainsong theme from its ancient mode and given it life with modern-style harmonies.

THE EXULTENT CAELI AND MAGNIFICAT

A motet on a Marian text, *Exultent caeli*, is used as the *Magnificat's* antiphon on this recording. It's from Monteverdi's pen but doesn't date from 1610 and isn't from the Vespers/Mass publication. The OAE included it here because it uses a text appropriate for the feast of the Annunciation (a hymn of praise on the Virgin's conception). There's every likelihood Monteverdi would have done the same.

Monteverdi's *Magnificat* represents a meeting of all the styles explored in the Vespers, and contains all the musical qualities mentioned up till now.

It makes inventive use of plainsong and contains highly evocative reflections of the words it sets. Across twelve parts it moves from quasi-operatic 'scena' to instrumental ritornelli and multi-voiced polyphony. All, though, feature the steady thread of the plainsong *cantus firmus*. 'Passion and magnificence are inseparable words in describing this music', observed Monteverdi's biographer Denis Arnold, who believed that no Venetian of the time could have matched Monteverdi's stylistic diversity. So richly does Monteverdi use his resources that only in his great final chorus do instruments double voices.

AN 'AUTHENTIC' VESPERS?

Monteverdi's Vespers throws up just about every big problem a performer of early music can face. We don't know whether the writing is intended for choral or solo voices. We don't know how much Monteverdi intended instruments to accompany those voices. We can't be sure how many of those instruments looked or what pitch they sounded at. We don't even know for certain whether the Vespers was conceived as a single work or a miscellany.

What we *can* do is take an educated guess on all counts. 'I'm pretty resolute not to double the voices with instruments unless told to do so by the partbooks,' says Robert Howarth. He uses a choir rather than single voices, but acknowledges that Monteverdi would probably have used

a smaller ensemble. On the OAE's 2010 Vespers tour, he judged tempi according to acoustic; the microphones here were hung in the small wood-lined auditorium at Kings Place, London.

This recording is pitched at A=466, a semitone higher than modern concert pitch. 'Research has shown that the organs in Venice were tuned to this pitch, which helps to make sense of the relatively low tessitura of the work,' says Howarth. The *Magnificat* and *Lauda Jerusalem* will sound down a fourth; in accordance with the theory of 'chiavette' cleffs, musicians in Monteverdi's day would often transpose pieces down a fourth or fifth. 'Transposed down the movements blend with the others and form a unified vocal span for the whole work,' Howarth believes.

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ROBERT HOWARTH *Director*

Robert Howarth read music at the University of York. With a growing reputation as director and director of early repertoire he holds the posts of Artistic Advisor and Guest Director of The Avison Ensemble, Assistant Artistic Director of English Voices and Co-Principal Keyboard Player of The Orchestra of the Age of Enlightenment. His valuable contribution to the 02/03 season at the Bayerische Staatsoper was rewarded with the Munich Opera Festival Prize.



Photo © Robert Howarth

Howarth's opera engagements have included *Il Ritorno d'Ulisse in Patria* for Welsh National Opera; *Alcina* for the Hamburg State Opera, Monteverdi *Ballo del Ingrate* and *Il Combattimento di Tancredi e Clorinda* followed by *Ulysses comes home* for the Birmingham Opera Company, *Alcina*, *L'Orfeo* and *Tolomeo* for English Touring Opera and Almeida's *La Spinalba* for the Guildhall School of Music and Drama. He conducted *The Battle of Quiberon Bay: A Handel extravaganza*, a great hit of the 2009 Bath Festival. Robert Howarth has been assistant conductor for productions at the Bayerische Staatsoper, Salzburg Festival, Maggio Musicale Fiorentino, Opéra de Paris and Glyndebourne and includes amongst his repertoire *L'Incoronazione di Poppea*, *Ariodante*, *Orlando*, *Rodelinda*, *Tamerlano*, *Don Giovanni* and *Iphigenie en Tauride*.

Concert engagements include Bach *Lutheran Masses* and a European tour of the Monteverdi *Vespers 1610* with The Orchestra of the Age of Enlightenment; *Apollo and Daphne* with The St James Baroque Players; Bach *Cantatas* with the Salzburg Mozarteum Orchestra and Angelika Kirschlager, *Athalia* for the Ambronay Festival and a baroque programme for the Northern Sinfonia. Amongst recent engagements are performances of *Messiah* at the Royal Festival Hall and with the Irish Baroque Orchestra.

© Caroline Phillips, January 2011

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Just over two decades ago, a group of inquisitive London musicians took a long hard look at that curious institution we call the Orchestra, and decided to start again from scratch. They began by throwing out the rulebook. Put a single conductor in charge? No way. Specialise in repertoire of a particular era? Too restricting. Perfect a work and then move on? Too lazy. The Orchestra of the Age of Enlightenment was born.

And as it began to get a foothold, the OAE made a promise to itself. It vowed to keep questioning, adapting and inventing as long as it lived. Residences at the Southbank Centre and Glyndebourne Festival Opera didn't numb its experimentalist bent. A major record deal didn't iron out its quirks. Instead, the OAE examined musical notes and instruments with ever more freedom and resolve.

That creative thirst remains unquenched. Informal night-time performances are redefining concert formats. Searching approaches to varied repertoires see the OAE involved in exceptional musical and non-musical collaborations. New generations of exploratory musicians are encouraged into its ranks. It enjoys a truly international reputation. New York and Amsterdam court it; Birmingham and Bristol cherish it.

In its 24th season, the OAE is part of our musical furniture. It moved recently to beautiful new

headquarters. It has even graced three legendary conductors – Rattle, Jurowski and Fischer – with joint title of Principal Artist. But don't ever think the ensemble has lost sight of its founding vow. Not all orchestras are the same. And there's nothing quite like this one.

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THE CHOIR OF THE ENLIGHTENMENT

The Choir of the Enlightenment is formed of a group of professional singers, many of whom are soloists in their own right. In recent years the choir has appeared with the Orchestra of the Age of Enlightenment at British and European festivals, as well as regularly performing with them as part of their annual London concert series at the Southbank Centre.

The choir has taken part in many of the OAE's recordings, including J S Bach cantatas BWV 205 and 114 and Purcell's *Odes for Queen Mary*, both with Gustav Leonhardt, and Mozart's *Così fan tutte* with Sir Simon Rattle, recorded live at Symphony Hall Birmingham. In July 2000, the choir and orchestra performed Bach's *B minor Mass* on the 250th anniversary of his death. This concert, which was part of the BBC Proms Festival, was broadcast live on BBC Radio 3 and on BBC Television.

During recent seasons the Choir of the Enlightenment has performed Purcell's *Dido and Aeneas* directed by Richard Egarr at the BBC Proms and at the Utrecht Festival; Charpentier's *David et Jonathas* to celebrate the tercentenary of his death, (conducted by Emmanuelle Haïm) and has also taken part in performances of Mendelssohn's *A Midsummer Night's Dream* and his version of Bach's *St Matthew Passion*. The choir took part in the OAE's 21st Birthday Celebrations, Tim Carroll's production of *Dido and Aeneas*, Bach's *St John Passion* with Mark Padmore, Handel's

Belsazzar at the BBC Proms, directed by Sir Charles Mackerras, Haydn's *The Return of Tobias*, conducted by Sir Roger Norrington and more recently, a performance of Haydn's *Creation* conducted by Sir Mark Elder.

ORCHESTRA

ALISON BURY *Violin 1*
CATHERINE MARTIN *Violin 2*
JAN SCHLAPP *Viola – alto*
ANNETTE ISSERLIS *Viola – tenor*
JONATHAN MANSON *Basse de violon*
ANDREW WATTS *Dulcian*
RICHARD THOMAS *Cornetto/recorder*
ADRIAN WOODWARD *Cornetto/recorder*
NICHOLAS PERRY *Cornetto/alto cornetto*
ABIGAIL NEWMAN *Sackbut 1 – alto*
ADAM WOOLF *Sackbut 2 – tenor*
PATRICK JACKMAN *Sackbut 3 – bass*
PETER MCCARTHY *Contrabasso di gamba*
ELIZABETH KENNY *Chitterone 1*
RICHARD SWEENEY *Chitterone 2*
ROBERT HOWARTH *Organ*

CHOIR

GRACE DAVIDSON* *Soprano*
KIRSTY HOPKINS* *Soprano*
ESTHER BRAZIL *Soprano/Mezzo*
AMY MOORE *Soprano/Mezzo*
MEG BRAGLE* *Soprano/Mezzo*
KIM PORTER* *Soprano/Mezzo*
DAVID CLEGG* *Countertenor*
TIM TRAVERS-BROWN* *Countertenor*
DAN COLLINS *Countertenor*
TOM WILLIAMS *Countertenor*
ALEX SPRAGUE *Tenor*
MATTHEW LONG* *Tenor*
NICHOLAS MULROY* *Tenor*
SAM BODEN* *Tenor*
ALEX ASHWORTH* *Baritone*
ROBERT DAVIES* *Baritone*
PHILIP TEBB* *Baritone*
EAMONN DOUGAN* *Baritone*
STUART YOUNG* *Bass*
WILLIAM GAUNT* *Bass*
JIMMY HOLLIDAY *Bass*
RICHARD SAVAGE *Bass*
DAVID CLEGG *Choir Manager*

CD ONE

- 1) DEUS IN ADJUTORIUM *Ps. lxxix,1*
Eamonn Dougan *cantor*

Deus, in adjutorium meum intende,
Domine, ad adjuvandum me festina.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.

Amen. Alleluia.

- 2) DIXIT DOMINUS *Ps. cix*
Grace Davidson and Kirsty Hopkins *sopranos*
Nicholas Mulroy and Matthew Long *tenors*
Eamonn Dougan *baritone*

Dixit Dominus Domino meo:
Sede a dextris meis: donec ponam inimicos tuos
scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus
ex Sion:
dominare in medio inimicorum tuorum.

Make haste, O God, to deliver me: make haste,
O Lord, to help me.

Glory be to the Father and to the Son
and to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be, without end.

Amen. Allelujah.

The Lord said to my Lord,
sit at my right hand, until I make thine
enemies thy footstool.

The Lord shall send out the rod of thy strength
from Zion:
rule thou in the midst of thine enemies.

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

Juravit Dominus, et non poenitebit eum:
tu es sacerdos in aeternum secundum ordinem
Melchisedech.

Dominus a dextris tuis, confregit in die irae
suae reges.

Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.

De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri et Filio et
Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

At thy beginning in thy day of glory in
the splendour of the holy places,
before the first light I begat thee.

The Lord hath sworn, and will not repent:
thou art a priest for ever after the order of
Melchisedech.

The Lord at thy right hand shall destroy kings
in the day of his wrath.

He shall judge among the nations, fill them
with the dead, and smash heads in many lands.

He shall drink of the brook in the way:
thus shall he raise his head.

Glory be to the Father and to the Son and
to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be, without end. Amen.

3) NIGRA SUM *Cant. cant. 1,4; [2,3;] 2,11-12*
Nicholas Mulroy *tenor*

Nigra sum, sed formosa, filiae Jerusalem.

Ideo dilexit me rex et introduxit me in
cubiculum suum et dixit mihi:

Surge, amica mea, et veni.

Jam hiems transiit, imber abiit, et recessit.

Flores apparuerunt in terra nostra, tempus
putationis advenit.

I am black but comely, ye daughters of Jerusalem.

Therefore the king hath delighted in me and
brought me to his chamber and said to me:

Arise, my love, and come.

For the winter is passed, the rain is over and gone;

Flowers have appeared in our land, the time
of pruning is at hand.

4) LAUDATE PUERI DOMINE *Ps. cxii*
Grace Davidson and Kirsty Hopkins *sopranos*
Nicholas Mulroy and Matthew Long *tenors*
William Gaunt and Stuart Young *basses*

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.

Praise the Lord, ye servants:
praise the name of the Lord.

Blessed be the name of the Lord,
from this time forth for evermore.

From the rising to the setting of the sun,
the Lord's name be praised.

Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.

Quis sicut Dominus Deus noster,
qui in altis habitat,

Et humilia respicit
in coelo et in terra?

Suscitans a terra inopem,
et de stercore erigens pauperem:

Ut collocet eum cum principibus,
cum principibus populi sui.

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri et Filio et
Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

The Lord is high above all nations,
and his glory above the heavens.

Who is like the Lord our God,
who dwelleth on high,

Yet respecteth humbly what is
in heaven and earth?

He raiseth the simple from the dust,
and lifteth the poor from the mire.

That he may set him with princes,
even the princes of his people.

Who maketh the barren woman to keep house,
a joyful mother of children.

Glory be to the Father and to the Son and
to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be, without end. Amen.

- 5) PULCHRA ES *Cant. cant. 6,3-4*
Grace Davidson and Kirsty Hopkins *sopranos*

Pulchra es, amica mea,
suavis et decora filia Jerusalem.

Pulchra es, amica mea, suavis et decora sicut
Jerusalem, terribilis ut castrorum acies ordinata.

Averte oculos tuos a me,
quia me avolare fecerunt.

- 6) LAETATUS SUM *Ps. CXXI*
Grace Davidson and Kirsty Hopkins *sopranos*
David Clegg *counter tenor*
Nicholas Mulroy and Matthew Long *tenors*
William Gaunt *bass*

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:
cujus participatio ejus in idipsum.

Illuc enim ascenderunt tribus, tribus Domini
testimonium Israel ad confitendum nomini
Domini.

Thou art beautiful, my love,
sweet and comely daughter of Jerusalem.

Thou art beautiful, my love, sweet and comely as
Jerusalem, terrible as an army arrayed for battle.

Turn thine eyes from me,
for they make me flee away.

I was glad when they said to me:
we will go into the house of the Lord.

Our feet shall stand in thy gates, O Jerusalem.

Jerusalem, that is built as a city
that is at one with itself.

For thither the tribes go up, the tribes of the
Lord, to the testimony of Israel, to give thanks
to the name of the Lord.

Quia illic sederunt sedes in judicio,
sedes super domum David.

Rogate quae ad pacem sunt Jerusalem:
et abundantia diligentibus te.

Fiat pax in virtute tua:
et abundantia in turribus tuis.

Propter fratres meos, et proximos meos,
loquebar pacem de te:

Propter domum Domini Dei nostri,
quaesivi bona tibi.

Gloria Patri et Filio et
Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

For there are the seats of judgement,
the thrones of the house of David.

Pray for the peace of Jerusalem:
they shall prosper that love thee.

Peace be within thy walls,
and plenty within thy palaces.

For my brethren, and my companions,
I will seek peace for thee.

For the house of the Lord our God,
I will seek to do thee good.

Glory be to the Father and to the Son and
to the Holy Spirit.

As it was in the beginning, is now, and ever
shall be, without end. Amen.

7) DUO SERAPHIM *Is. 6,3; Joh. Epist. I. 5,7-8*
Matthew Long, Nicholas Mulroy and
Sam Boden *tenors*

Duo Seraphim clamabant alter ad alterum:
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.

Tres sunt, qui testimonium dant in coelo:
Pater, Verbum et Spiritus Sanctus:
et hi tres unum sunt.

Sanctus Dominus Deus Sabaoth.

Plena est omnis terra gloria ejus.

Two seraphim cried to one another:
Holy is the Lord God of Sabaoth.
The whole earth is full of his glory.

There are three who bear witness in heaven:
the Father, the Word, and the Holy Spirit:
and these three are one.

Holy is the Lord God of Sabaoth.

The whole earth is full of his glory.

8) NISI DOMINUS *Ps. cxvi*

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eum.

Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.

Cum dederit dilectis suis somnum:
ecce, haereditas Domini filii: merces,
fructus ventris.

Sicut sagittae in manu potentis:
ita filii excussorum.

Beatus vir qui implevit desiderium suum ex
ipsis: non confundetur cum loquetur inimicis
suis in porta.

Gloria Patri et Filio et
Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Unless the Lord build the house,
they labour in vain who build it.

Except the Lord keep the city,
he watcheth in vain who keepeth it.

It is vain for you to rise before dawn:
rise later, ye who have eaten the bread
of sorrows;

When he will give sleep to his chosen.
Lo, children are an heritage of the Lord;
a reward, the fruit of the womb.

As arrows in the hands of the mighty,
thus are the children of outcasts.

Blessed is the man whose quiver is full of them:
they shall not be ashamed when they confront
their enemies in the way.

Glory be to the Father and to the Son and
to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be, without end. Amen.

9) AUDI COELUM

Nicholas Mulroy *tenor*

Matthew Long *tenor (echo)*

Audi, coelum, audi verba mea plena desiderio
et perfusa gaudio.

Audio

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

Dicam

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

Maria

Maria virgo illa dulcis praedicta de propheta
Ezekiel, porta orientalis?

Talis

Illa sacra et felix porta per
quam mors fuit expulsa
introduxit autem vita?

Ita

Quae semper tutum est medium
inter homines et Deum pro culpis remedium?

Medium

Hear, O heaven, hear my words full of longing
and pervaded by joy.

I hear

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

I will tell

Tell me, for she, beautiful as the moon,
radiant as the sun, fills with joy the earth,
heavens and seas.

Mary

Mary, that sweet virgin foretold by the prophet
Ezekiel, the portal of the East?

Even she

That sacred and happy portal through
which death was driven out
and life brought in?

Even so

She who is always a sure intermediary
between men and God, the cure for our sins?

The Mediator

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

Sequamur

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

Amen

Benedicta es, virgo Maria,
in saeculorum saecula.

Let us all therefore follow her through whose
grace we may be granted eternal life.
Let us go with her.

Let us follow

May God help us, God the Father,
and the Son, and the Mother on whose sweet
name we call as a comfort to the wretched.

Amen

Thou art blessed, virgin Mary,
for ever and ever.

CD TWO

1) LAUDA JERUSALEM

Ps. cxlvii

Lauda, Jerusalem, Dominum:
lauda Deum tuum, Sion.

Praise the Lord, O Jerusalem;
praise thy God, O Zion.

Quoniam confortavit seras portarum tuarum:
benedixit filiis tuis in te.

For he hath strengthened the bars of thy gates;
he hath blessed thy children within thee.

Qui posuit fines tuos pacem:
et adipe frumenti satiat te.

He maketh peace in thy borders,
and filleth thee with the finest wheat.

Qui emittet eloquium suum terrae:
velociter currit sermo ejus.

He sendeth his commandment to the earth;
his word runneth swiftly.

Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.

He giveth snow like wool;
he scattereth hoar frost like ashes.

Mittit crystallum suam sicut buccellas:
ante faciem frigoris ejus quis sustinebit?

He casteth forth his ice like morsels;
before his cold who can stand?

Emittet verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquae.

He sendeth out his word, and melteth them;
his spirit blows, and the waters flow.

Qui annunciat verbum suum Jacob:
justitias et judicia sua Israel.

He sheweth his word unto Jacob,
his statutes and judgements to Israel.

Non fecit taliter omni nationi:
et judicia sua non manifestavit eis.

He hath not dealt so with any nation;
and his judgments he hath not made manifest.

Gloria Patri et Filio et
Spiritus Sancto.

Glory be to the Father and to the Son and
to the Holy Spirit.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

As it was in the beginning, is now,
and ever shall be, without end. Amen.

2) SONATA SOPRA "SANCTA MARIA"

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

3) AVE MARIS STELLA

Grace Davidson and Kirsty Hopkins *sopranos*
Sam Boden *tenor*

Ave maris stella,
Dei Mater alma
Atque semper Virgo
Felix coeli porta.

Hail, star of the sea,
bountiful mother of God
and ever Virgin,
happy gate of heaven.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.

Taking that Ave
from the mouth of Gabriel,
preserve us in peace,
giving Eve a new name.

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Loose the chains of the bound,
bring light to the blind,
drive out our ills,
invoke all things good.

Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpīs solutos,
Mites fac et castos.

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur.

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

4) ANTIPHON SUBSTITUTE: EXULTENT CAELI

Tim Travers-Brown *counter tenor*
Nicholas Mulroy *tenor*
William Gaunt *bass*

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

Show thyself to be a mother,
may he who was born for us
receive our prayers through thee.

Singular virgin,
more gentle than all,
absolve us from sin and
make us gentle and pure.

Grant us a pure life,
prepare a safe way,
that in seeing Jesus
we may rejoice for ever.

Praise be to God the Father,
glory to Christ on high,
and with the Holy Spirit
honour to the three in one. Amen.

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

Nam hodie concepta es,
Beata Virgo Maria,
per quam salus mundi
credentibus apparuit.

O Maria, Mater Gratiae,
Mater Misericordiae.
Tu sola fuisti digna
portare talentum mundi.

O Maria!

Nam hodie Angelus Domini
nunciavit Mariae
et concepit de Spiritu Sancto;
elegit eam Deus
et preelegit eam;
in tabernaculo suo
habitare facit eam.

O Maria...
Exultent caeli...

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

O Mary, Mother of Grace,
Mother of Mercy.
You alone are worthy
to bear the most precious thing in the world.

O Mary!

For today an Angel of the Lord
Brought a message to Mary
and she conceived by the Holy Ghost;
God chose her
and foreordained her;
in his tabernacle
he made her dwell.

<p>5) MAGNIFICAT <i>Luc. 1,46-55</i></p> <p>Magnificat anima mea Dominum.</p>	<p>My soul doth magnify the Lord.</p>	<p>11) DEPOSUIT POTENTES DE SEDE</p> <p>Deposuit potentes de sede, et exaltavit humiles.</p>	<p>He hath put down the mighty from their seat, and hath exalted the lowly.</p>
<p>6) ET EXULTAVIT Alex Ashworth and Robert Davies <i>baritones</i></p> <p>Et exultavit spiritus meus in Deo salutari meo.</p>	<p>And my spirit hath rejoiced in God my saviour.</p>	<p>12) ESURIENTES IMPLEVIT BONIS</p> <p>Esurientes implevit bonis: et divites dimisit inanes.</p>	<p>He hath filled the hungry with good things, and the rich he hath sent empty away.</p>
<p>7) QUIA RESPEXIT</p> <p>Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.</p>	<p>For he hath regarded the lowliness of his hand maiden: for behold from henceforth all generations shall call me blessed.</p>	<p>13) SUSCEPIT ISRAEL Meg Bragle and Kim Porter <i>mezzo sopranos</i></p> <p>Suscepit Israel puerum suum, recordatus misericordiae suae.</p>	<p>He hath sustained Israel his servant, remembering his mercy.</p>
<p>8) QUIA FECIT MIHI MAGNA William Gaunt and Stuart Young <i>basses</i></p> <p>Quia fecit mihi magna qui potens est: et sanctum nomen ejus.</p>	<p>For he that is mighty hath done great things to me, and holy is his name.</p>	<p>14) SICUT LOCUTUS EST</p> <p>Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.</p>	<p>As he promised to our forefathers, Abraham and his seed for ever.</p>
<p>9) ET MISERICORDIA</p> <p>Et misericordia ejus a progenie in progenies timentibus eum.</p>	<p>And his mercy is on them that fear him from generation to generation.</p>	<p>15) GLORIA PATRI Eamonn Dougan <i>baritone</i> Philip Tebb <i>baritone (echo)</i></p> <p>Gloria Patri et Filio et Spiritui Sancto.</p>	<p>Glory be to the Father and to the Son and to the Holy Spirit.</p>
<p>10) FECIT POTENTIAM</p> <p>Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.</p>	<p>He hath shewed strength with his arm; he hath scattered the proud in the imagination of his heart.</p>		

16) SICUT ERAT IN PRINCIPIO

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

As it was in the beginning, is now,
and ever shall be, without end. Amen.

17) ANTIPHON SUBSTITUTE

Sonata Seconda (Giovanni Batista Fontana)
Alison Bury *violin*

John Kilpatrick, 2003

Revised and appended Robert Howarth, 2010

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VESPRO DELLA BEATA VIRGINE da concerto, composto sopra
canti Fermi sex vocibus et sex instrumentis

TRACK LIST

CD ONE

1) VERSICLE/RESPONSE

Deus in adiutorium/Domine in adiuvandum – 01:59

—

2) PSALM *Dixit Dominus* – 07:30

—

3) CONCERTO *Nigra Sum* – 04:14

—

4) PSALM *Laudate Pueri Domine* – 06:00

—

5) MOTET *Pulchra es* – 03:38

—

6) PSALM *Laetatus sum* – 06:37

—

7) MOTET *Duo Seraphim* – 06:04

—

8) PSALM *Nisi Dominus* – 04:33

—

9) CONCERTO *Audi Coelum* – 08:30

Total 49:08

CD TWO

1) PSALM *Lauda Jerusalem* – 03:51

—

2) SONATA *sopra "Sancta Maria"* – 06:35

—

3) HYMN *Ave maris stella* – 07:15

—

4) ANTIPHON SUBSTITUTE

Exultent caeli – 06:04

—

MAGNIFICAT

5) *Magnificat* – 00:33 6) *Et exultavit* – 01:12

7) *Quia respexit* – 01:36 8) *Quia fecit* – 01:14

9) *Et misericordia* – 02:10

10) *Fecit potentiam* – 00:59

11) *Deposuit* – 02:12 12) *Esurientes* – 00:52

13) *Suscepit Israel* – 01:11 14) *Sicut locutus* – 00:56

15) *Gloria Patri* – 02:28 16) *Sicut erat* – 01:43

—

17) ANTIPHON SUBSTITUTE

Sonata Seconda (Giovanni Batista Fontana) – 07:06

Total 47:59