

MUSIC PERFORMANCE PROGRAM in the *Columbia University Department of Music*

Presents

Selva Morale e Spirituale

Sacred works by Claudio Monteverdi : (1567 – 1643)

TENET

Jolle Greenleaf and Molly Quinn, *sopranos*

Ryland Angel, *countertenor*

Philip Anderson and James Kennerley, *tenors*

Misha Bouvier, *baritone*

Alexander Woods & Daniel S. Lee *violins*

Hank Heijink, *theorbo*

Avi Stein, *organ*

Beatus vir (Primo)

Chi vol che m'innamori

Venite, venite

Voi ch'ascoltate

La Treccha Canzone a 2 violini

Tarquinio Merula, (1594-1665)

O Ciechi, ciechi

INTERMISSION

Confitebor Terzo alla francese

Laudate Dominum

Adoramus te Christe

Salve Regina

Sonata no. 4 from Book 2

Dario Castello, (early 17th century)

Iste Confessor (Primo)

Laudate Dominum omnes gentes (Primo)

Beatus vir, qui timet Dominum:
In mandatis eius rolet nimis.
Potens in terra erit semen eius;
Generatio rectorum benedicetur.
Gloria et divitiae in domo eius;
Et iustitia eius manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
Misericors, et miserator et justus.
Jucundus homo qui miseretur et commodat.
Disponet sermones suos in iudicio:
Quia in aeternum non commovebitur.
In memoria aeterna erit justus.
Ab auditione mala non timebit.
Paratum cor eius sperare in Domino;
Confirmatum est, cor eius:
Non commovebitur,
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus:
Iustitia eius manet in saeculum saeculi,
Cornu eius exaltabitur in gloria.
Peccator videbit, et irascetur;
Dentibus suis fremet et tabescet.
Desiderium peccatorum peribit.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

Chi vol che m'innamori

Mi dica almen di che!
Se d'animati fiori,
Un fior e che cosa è?
Se de bell'occhi ardenti
Ah! Che sian tosto spenti!
La morte, ohimè, m'uccide!
Il tempo tutto frange:
Oggi, oggi si ride
E poi diman si piange.

Se vol ch'un aureo crine
Mi legghi, e che sarà
Se di gelate brine
Quel or si spargerà?
Le neve d'un bel seno
Ah vien qual neve meno!
La morte, ohimè, produce
Terror ch'el cor m'ingombra.
Oggi, oggi siam luce
E poi dimani ombra.

Dovro pressar tesori
Se nudo io moriro?
E ricercar gli honori
Che presto io lascerò?
In che fondar mia speme
Se giongon l'ore estreme?
Che mal, ohimè, si pasce
Di vanitade il core!
Oggi, oggi si nasce
E poi diman si muore.

Blessed is the man who fears the lord:
He delights greatly in his commandments.
His seed will be mighty on earth;
The generation of the upright will be blessed.
Wealth and riches are in his house;
And his righteousness endures forever and ever.
Unto the upright there arises light in the darkness:
He is gracious, and full of compassion, and righteous.
Good is the man who is full of compassion and lends.
He will guide his affairs with discretion:
Because he will not be moved forever.
The righteous will be in everlasting remembrance.
He will not be afraid of evil tidings.
His heart is fixed, trusting in the lord;
His heart is established:
He will not be moved,
Until he gazes at his enemies.
He has dispersed, he has given to the poor:
His righteousness endures forever and ever,
The strength of his soul will be exalted with honor.
The sinner will see it, and be angry;
He will gnash with his teeth, and pine away.
The desire of the sinners will perish.
Glory to the Father, the Son, and the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.

If I should fall in love,
at least tell me with what
If it is with living flowers,
then what is a flower?
If with fair burning eyes,
Ah those are quickly extinguished!
Alas, Death is slaying me;
time destroys all things.
Today we laugh,
and tomorrow we weep.

Am I to bind myself to golden tresses
When with wintery white
that gold will soon be speckled?
The snow of a lovely breast,
Ah, soon will melt away!
Alas, Death engenders
terror that fills my heart.
Today we are light
and tomorrow
we will be darkness.

Should I love treasures,
when I die naked?
Or seek honors
that I will soon have to forsake?
Where should I place my trust
when my last hour comes
Alas, what evil if my soul
feeds on vanity.
Today we are born
and tomorrow we die.

Venite! Venite, sicientes ad aquas Domini,
Properate emite sine argento mel et lac.

Venite! Venite, bibite vinum,
quod miscuit vobis, ineffabilem sapientiam.
Comedite! bibite amici divinum mel et lac
Quia meliora sunt ubera
Dei vino consolationis mundi.

Voi ch'ascoltate in rime sparse il suono
Di quei sospiri ond'io nudriva 'l core
In sul mio primo giovanile errore
Quand'era in parte altr'uom da quel ch'io sono,

Del vario stile in ch'io piango e ragiono
Fra le vane speranze e 'l van dolore,
Ove sia chi per prova intenda amore
Spero trovar pietà, non che perdona.

Ma ben vegg'hor sì come al popol tutto
Favola fui gran tempo, onde sovente
Di me medesimo meco mi vergogno;

E del mio vaneggiar vergogna è'l frutto,
E 'l pentersi, e' l conoscer chiaramente
Che quanto piace al mondo è breve sogno.

O ciechi, ciechi il tanto affaticar, che giova?
Tutti tornate alla gran madre antica;
E 'l nome vostro appena si ritrova.

Pur delle mille un'utile fatica,
Che non sian tutte vanità palesi!
Ch' intende i vostri studi, sì me l'dica.

Che vale a soggiogar tanti paesi,
E tributarie far le genti strane
Con gli animi al suo danno sempre accesi?
Dopo l'impresе perigliose, e vane,

E col sangue acquistar terra, e tesoro,
Vie più dolce si trova l'acqua, e 'l pane,
E 'l vetro, e 'l legno, che le gemme, e gli ori.

U' son hor le ricchezze? U' son gli honori,
E le gemme, e gli scetri, e le corone,
E le mitre con purpurei colori?
Miser chi speme in cosa mortal pone!

Confitebor tibi Domine in toto corde meo,
in consilio justorum et congregatione.
Magna opera Domini:
exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus,
et justitia ejus manet in saeculum saeculi.
Memoriam fecit mirabilium suorum,
misericors et miserator Dominus,
escam dedit timentibus se.
Memor erit in saeculum testamenti sui;
virtutem operum suorum annuntiabit populo suo,

Come! Come, all you thirsting for the waters of the
Lord, Be quick! Buy up the milk and honey, though
you have no silver!

Come! Come and drink the wine, unutterable wisdom,
which he has mixed you! Eat! Drink, my friends, the
divine milk and honey, Since better than the wine of
worldly consolation are the teats of the Lord!

You who hear within my scattered verse
The troubled sighs on which I fed my heart
In youthful error, now that I in part
Am someone other than I was at first;

For all the varied ways I cry and curse
Amid the empty hope and wasted art,
I ask that those who suffer by Love's dart
May pardon me and pity me my worst.

But now when I reflect how I became
A common tale to all, it brings me grief,
So that I grow ashamed that now it seems

The fruit of all my wandering is shame,
And true repentance, and the clear belief
That what the world adores are fleeting dreams.

Oh you blind ones, what does it do you to toil so?
You will all return to our ancient Mother,
And even your names will scarcely survive you!

Even though the work of a thousand men seems
useful, Is it not all plainly in vain?
If anyone understands your studies, let him tell me.

What is the purpose of conquering so many countries
And receiving tribute from so many peoples
When their minds are always intent on harming you?
After perilous and vain endeavors

And the acquisition of lands and treasures by bloodshed,
It is sweeter to find bread and water,
Glass and wood, than diadems and gold.

Where are the riches now? Where are the honors?
And those diadems, scepters and crowns?
And those mitres with purple hues?
Wretched is he who places his trust in mortal things.

I will praise thee, O Lord with my whole heart:
in the council of the just and in the congregation.
Great are the works of the Lord:
sought out according to all his wills.
His work is praise and magnificence:
and his justice continues for ever.
He hath made a remembrance of his wonderful
works, being a merciful and gracious Lord:
he hath given food to them that fear him.
He will be mindful forever of his covenant:
he will show to his people the power of his works.

ut det illis hereditatem Gentium;
opera manuum ejus veritas et iudicium.
Fidelia omnia mandata ejus;
confirmata in saeculum saeculi,
facta in veritate et aequitate.
Redemptionem misit Dominus populo suo;
mandavit in aeternum testamentum suum.
Sanctum, et terribile nomen ejus;
initium sapientiae timor Domini.
Intellectus bonus omnibus facientibus eum;
laudatio ejus manet in saeculum saeculi.
Gloria Patri...

Laudate Dominum in sanctis ejus:
laudate eum in firmamento virtutis ejus.
Laudate eum in sono tubae:
laudate eum in psalterio et cithara
laudate eum in tympano et choro.
Laudate eum in cymbalis bene sonantibus:
laudate eum in cymbalis iubilationibus.
Omnis spiritus laudet Dominum.
Alleluia.

Adoramus Te, Christe,
et benedicimus Tibi,
Quia per sanctam crucem
Tuam redemisti mundum,
Domine, miserere nobis!

Salve, Regina, Mater misericordiae,
vita, dulcedo, et spes nostra, salve.
ad te clamamus exsules filii Hevae,
ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
et Jesum, benedictum fructum ventris tui,
nobis post hoc exsiliium ostende.
O clemens, O pia, O dulcis Virgo Maria.

Iste Confessor Domini sacratus
Festa plebs cuius celebrat per orbem,
Hodie laetus meruit secreta
Scandere scandere caeli

Ad sacrum cuius tumulum frequenter
Membra languentum modo sanitati
Quolibet morbo fuerint gravata
Restituuntur

Sit laus illi, decus atque virtus,
Qui supra caeli residens cacumen,
Totius mundi machinam gubernat,
Trinus Trinus et unus

Laudate Dominum omnes gentes
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.
Gloria Patri...

That he may give them the Gentiles' inheritance:
the works of his hands are truth and judgment.
All his commandments are faithful
confirmed for ever and ever:
made in truth and equity.
He hath sent redemption to his people:
he hath commanded his covenant forever.
Holy and terrible is his name:
the fear of the Lord is the beginning of wisdom.
A good understanding of all that do this:
his praise continueth for ever and ever.
Glory to the Father...

Praise the Lord in his Sanctuary,
praise him in the firmament of his strength.
Praise him with the blast of the trumpet,
praise him with lyre and harp,
praise him with timbrel and dance.
Praise him with well sounding cymbals.
Praise him with jubilant cymbals.
Let everything that has breath praise the Lord!
Alleluia.

We adore Thee, O Christ,
And we bless Thee,
Who by the holy cross has redeemed the world,
Who have suffered for us,
Lord, have mercy upon us!

Hail, holy Queen, Mother of Mercy,
our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve;
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn then, most gracious advocate,
thy eyes of mercy toward us;
and after this our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

This holy confessor of the Lord
Whose feast the people celebrate in all the earth
On this day became worthy, full of joy,
To mount up to the mysteries of heaven.

Often, at his sacred tomb,
The diseased members of the sick,
Whatever may be the malady that afflicts them,
Are restored to health.

Therefore let us praise his glory and virtue,
Who remains in the highest heaven,
And governs the works of the whole world,
The three and the one.

Praise the Lord, all nations;
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father...

Performers

TENET stands as one of New York's preeminent vocal ensembles. Under artistic director Jolle Greenleaf, TENET presents virtuosic programs sung one voice to a part by distinguished soloists, who are equally at home in an ensemble setting. In February of 2010, Steve Smith of the *New York Times* praised the TENET's performance of Monteverdi with "Simply put, the performance was sensational! Presenting repertoire that spans medieval to new music, TENET offers a series of concerts as ensemble in residence at St. Ignatius of Antioch Episcopal Church in NYC. Outside of their concert series, last season TENET performed at Rockefeller University, offered service music for St. Thomas Church Fifth Avenue, on the Beacon Hill Concert Series in the Poconos, and a tour of Costa Rica as part of the country's International Music Festival. In the 2010-2011 season, TENET will perform on several prominent concert series' including Miller Theater's "Bach and the Baroque" and GEMS Showcase. TENET's series this year includes performances of works by early German baroque composers with Spiritus Collective, a holiday program, tributes by and for composers with John Scott, and Renaissance music from Spain as a special 400th anniversary tribute to Tomás Luis de Victoria with works by his Spanish contemporaries. www.TENETNYC.com

Tenor, **Philip Anderson**, has been a soloist with Chatham Baroque, Mark Morris Dance Group, The New York Collegium, Orchestra of St. Luke's, Piffaro, The Queen's Chamber Band, and Masterworks Chorus and Orchestra in Carnegie Hall. In the spring of 2007 he appeared on Broadway in *Coram Boy*. Philip is a member of Artek, an ensemble specializing in Italian baroque music and he is a founding member of My Lord Chamberlain's Consort, performing English lutes songs. Most weekends he can be heard leading the singing at Church of Saint Ignatius Loyola as parish Cantor. Recordings include John Dowland's First Book of Songs with My Lord Chamberlain's Consort; *La Giuditta*, an oratorio by A. Scarlatti with Then Queen's Chamber Band; *I Don't Want to Love*, madrigals of Monteverdi with Artek; and *Jane's Hand: The Jane Austen Songbooks*. When not singing, he can be found in his vegetable garden in North Salem, NY.

Ryland Angel has performed in Monteverdi's Orfeo, Gavin Bryars' Doctor Ox's Experiment and Purcell's the *Fairy Queen* at ENO (and Barcelona), Gluck's *Orfeo* (Koblentz), *Amadigi* (Karlsruhe), *Venus and Adonis* (Flanders Opera), *Dido and Aeneas* (Opera Comique, Paris), Peri's Euridice (Rouen), *The Play of Daniel* (Spoleto) and *Ballet Comique de La Royne* (Geneva). His recordings include discs of Charpentier, Scarlatti, Stradella, Lorenzani, Peri, Handel, Beaujoyeux, Purcell, and film soundtracks of *Le Petit Prince*, *La Peau and Henry 4th*. Recent engagements include *Doux Mensonges* (Opera National de Paris), *Radamisto* (St. Louis), *Agrippina* (New York City Opera), *Tolomeo* (Muziektheater Transparant), *Semele* (Cologne), *Rodelinda* (Il Combattimento in Holland), *A Midsummer Night's Dream* (Florentine Opera, Kansas City Lyric Opera), *Tolomeo in Julius Caesar* (Utah Opera, Boston Baroque and Opera Colorado), Landi's *Sant Alessio* with William Christie (Paris, London, New York), *Ulysses* (Toulouse Opera), and *Messiah* with Singapore Symphony Orchestra, Handel and Haydn Society and Musica Sacra at Carnegie Hall.

Hailed as "a golden soprano" by the New York Times, **Jolle Greenleaf** has established herself as a specialist in Renaissance and Baroque music. She is frequently heard in masterworks including J.S. Bach's *B Minor Mass*, *Christmas and Easter Oratorio*, *Magnificat*, *St. Matthew Passion* and *St. John Passion*, John Blow's *Venus and Adonis*, Handel's *Jephtha* and *Messiah*, Mozart's *Vespers* and *Coronation Mass*, Monteverdi's *Vespers of 1610* and Purcell's *King Arthur* and *Fairy Queen* with many ensembles and orchestras. She can be heard with AsproDolce performing music by Marc-Antoine Charpentier on their CD: "Songs of Love and Loss". In addition to her role as Artistic Director of TENET last season, she spearheaded 2010's first performance of Claudio Monteverdi's *Vespers of 1610* for its 400th Anniversary on January 3, 2010 at Church of St. Mary the Virgin.

Baritone **Mischa Bouvier**, noted by the New York Times for his “rich timbre” and “fine sense of line,” has performed with a wide array of leading ensembles and orchestras including Chatham Baroque, Keith Lockhart and the Boston Pops, Folger Consort, Mark Morris Dance Group, American Handel Society, Lyric Opera Cleveland, Bach and the Baroque Ensemble, New Mexico Symphony Orchestra, Anonymous 4, Opera in the Heights, Boston Symphony Orchestra, Five Boroughs Music Festival, Metropolis Ensemble, Catacoustic Consort, American Bach Soloists (SummerFest) and Concord Ensemble. This season’s performances have included Handel’s *La Resurrezione* (Lucifero); *St. Matthew Passion* (arias and Pilate); *Don Pasquale* (Malatesta); Fairouz’s *Furia*; BWV 7, 125, 196, and 211; *The Rise and Fall of the City of Mahagonny* (Billy) and recitals of works by American composers. (www.mischabouvier.com)

Hank Heijink studied lute and theorbo in The Hague with Toyohiko Satoh, Mike Fentross, and Nigel North, after completing a Master’s Degree in computer science and a Ph.D. in behavioral science. He was the first theorbo player chosen to tour with the European Union Baroque Orchestra, during which time he played at many of the major early music festivals and venues in Europe and Japan. He has worked with Fabio Biondi, Richard Egarr, Roy Goodman, Paul Goodwin, Ton Koopman, Christina Pluhar, Jos van Veldhoven, and many others. He plays regularly with Concert Royal, the Mark Morris Dance Group, the Wooster Group and AsproDolce, with whom he released a CD of Marc-Antoine Charpentier’s music, “Songs of Love and Loss.” Mr. Heijink was also involved in organizing and performing the Green Mountain Project’s celebration of Monteverdi’s *Vespers of 1610*.

James Kennerley is Organist and Music Director at the Church of Saint Mary the Virgin, Times Square. As a singer, Mr. Kennerley has performed with many groups, including New York’s Clarion Music Society, Rebel and AmorArtis, in addition to many of the major ensembles in the UK. In January 2010 he performed as part of a critically acclaimed presentation of Claudio Monteverdi’s *1610 Vespers* at Saint Mary’s with the Green Mountain Project. He has studied with Robert Rice, David Lowe and Braeden Harris. Mr. Kennerley made his New York conducting debut at Lincoln Center in November 2009 directing the contemporary operetta *The Velvet Oratorio*. A native of the UK, Mr. Kennerley studied at Cambridge University and then became Organ Scholar at Saint Paul’s Cathedral, London.

Daniel S. Lee performs as a violinist, violist, and conductor in period and modern performances in repertoire ranging from the 12th to 21st centuries. As a Baroque violinist, he regularly appears with the Clarion Music Society, Sebastian Chamber Players, Trinity Baroque Orchestra, and Yale Collegium Players. He has received his degrees from the Juilliard School and Yale University, where he was a visiting fellow in early music this past academic year. He is currently pursuing his doctoral studies at the University of Connecticut. More information can be found at www.danielslee.com.

Molly Quinn is a native of Chapel Hill, North Carolina. She received both her bachelors and master’s degrees in vocal performance from the Cincinnati Conservatory of Music, and has lived in New York since 2005. In 2010 Molly performed the Monteverdi *Vespers of 1610* with the Green Mountain Project and with Clarion Music Society. Other recent engagements include a trip to Moscow with the Mark Morris Dance Group; the *St. John Passion*, directed by Andrew Parrott and the world premiere of Bruce Adolphe’s *dell’arte e delle cipolle* at the Metropolitan Museum of Art. She has also appeared as a soloist at the Spoleto Festival, with The Wordless Music Orchestra in Gavin Breyer’s *Sinking of the Titanic*; and in the role “Drusilla” in Opera Omnia’s production of *The Coronation of Poppea*.

Avi Stein teaches harpsichord, vocal repertoire and chamber music at Yale University and is the music director at St. Matthew & St. Timothy Episcopal Church in New York. The *New York Times* described him as “a brilliant organ soloist” in his Carnegie Hall debut. Avi performs throughout the United States, in Europe, Canada, and Central America. He is an active continuo accompanist who has played with many ensembles such as the Boston Early Music Festival Orchestra, the Baroque Orchestras of Los Angeles, Seattle and Indianapolis and the Warsaw, Toulouse and Indianapolis Symphony Orchestras. He has conducted a variety of ensembles including a the recent debut of the OperaOmnia company in a production of Monteverdi’s *Coronation of Poppea* and a series called the 4x4 festival. Avi is currently finishing his doctoral studies in organ and harpsichord at Indiana University and holds degrees from the Eastman School of Music, the USC.

Alexander Woods, violin enjoys a varied and diverse musical career. A graduate of the Yale University School of music with a Masters Degree in violin performance, he has performed as chamber musician, soloist, and orchestral player at some of the world's finest venues including, Carnegie Hall, Weill Recital Hall, Zankel Hall, Avery Fisher Hall (Mostly Mozart), The Museum of Modern Art (NYC), The Kennedy Center, and The National Arts Centre (Ottawa, Canada). After receiving his Master's degree as a student of Syoko Aki, Alex was part of a brand new post-graduate program in early music led by the renowned baroque violinist, Robert Mealy. As a participant in this program Alex worked closely with Professor Mealy and frequently performed with the Yale Baroque Ensemble, the Yale Collegium Players, and with the Yale Schola Cantorum choir. He led the Yale Collegium Players for several performances of Bach's *B minor Mass* in the US, South Korea, and China.

Notes

Claudio Monteverdi's two large publications of sacred music, the *1610 Vespers of the Blessed Virgin* and *Selva Morale et Spirituale* of 1641, span not only his own lifetime but also the extraordinary developments that took place in European music during the beginning of the 17th century. They both display the full spectrum of contemporary genres and styles. However as they come from opposite ends of Monteverdi's career, each seems to reflect a different function. The *1610 Vespers* were written while Monteverdi was in the employment of the Gonzaga family in Mantua. The collection was dedicated to the current Pope and is a tour de force of compositional techniques that are both indebted to the previous century and those that point the way to the future. The six part mass is grounded in the meticulous polyphonic style exemplified by Palestrina, the large psalm setting show the poly-choral tradition of Venetian composers such as Gabrieli and the concertos exhibit the new developments of opera. Monteverdi was probably using this publication to secure a new position outside of Mantua, and the extravagance of variety and virtuosity of both composition and performance demands show a composer who was trying to assert his name.

In contrast, *Selva Morale's* broad spectrum is a retrospective account by a composer near the end of his life. It is a compilation of what he had been doing as director of music at St. Mark's in Venice, a position he gained only a few years after the publication of the *Vespers*. *Selva Morale* appears less self-conscious not only because the two books represent opposite career points for Monteverdi, but also because the new theatrical style had gone from being avant-garde to the become the prevailing musical language.

A similar contrast can be found in Monteverdi's theatrical works as well. His first full stage work, *L'Orfeo* was composed as a lavish spectacle for the Mantuan court in 1607, while the surviving late operas, *The Coronation of Poppea* and *The Return of Ulysses*, composed near the time of *Selva Morale*, were written for the newly open public theaters of Venice.

So while the *1610 Vespers* and *Orfeo* show idealism in their use of grand forces and progressive style, *Selva* and the late operas exhibit music of a practical nature suited to the a public familiar with the language. What the later works might lack in grandeur, they certainly make up for in accessibility, the most remarkable aspect of which is the charming tunefulness found throughout. The melodious aspect of such pieces as *Beatus Vir* was certainly influenced by the popularity of the canzonetta genre. Indeed, *Beatus Vir* is modeled on the duet *Chiome d'oro* from the *Seventh Book of Madrigals* that was published in 1619. The use of two violins in interludes became increasingly popular and completely replaced the larger instrumental textures eventually giving rise to the dominance of the trio sonata. The ubiquity of the trio sonata would remain in effect up to the time of Bach a century later.

Whereas the *1610 Vespers* contains only liturgical music appropriate for a church service, *Selva Morale* also includes madrigals that are philosophical meditations rather than the customary love songs. *O ciechi, ciechi, Voi ch'ascoltate* and *Chi vol che m'innamori* are all reflections on mortality and the ephemeral nature of happiness. Similar essays on the topic are to be found in Monteverdi's late operas as well. The prologue to *Ulysses* is a scene in which the character of human frailty is assaulted by representations of Time, Fortune and Love. A particularly close analogy can be found between Seneca's death scene in

Poppea and *Chi vol che m'innamori*. In *Poppea*, Seneca's students alternate between slow and foreboding pleas for Seneca not to go through with his suicide, while interrupting themselves with wistful musings on the brevity of life set to vivacious dance rhythms. The three verses of *Chi vol* remind us that those things that are often prized in life: beauty, youth and wealth are all transitory. Like Seneca's death scene, each verse alternates between opposing styles of music, in this case, the playful ciaccona bass line represents the joy of life, while the doleful descent of the passacaglia is reserved for the ominous forecast of death.

The texts for *O ciechi*, *ciechi*, and *Voi ch'ascoltate* were written by the great 14th century poet Petrarch, who lost family members to the Black Plague. Such dark meditations certainly reflect a time of profound calamity, and though much less infamous, the 1630s witnessed an outbreak of the plague. In 1630, Monteverdi's former city, Mantua was besieged by troops from the Holy Roman Empire and suffered not only from the effects of war, but from the accompanying disease as well. A Mantuan delegation to Venice spread the plague, which devastated that city as well.

The only surviving purely instrumental music from the pen of Monteverdi is to be found as interludes in essentially vocal works, thus we have included two pieces for violins and continuo by contemporaries. These sonatas reflect the rise of soloistic writing in the beginning of the 17th century and the endeavor to translate all the theatrical developments in singing to a wordless medium. Therefore, one finds in these pieces constant shifts of mood, interweaving dialogues and rhapsodic soliloquies. While very little is known of Dario Castello's life, he seems to have been associated with Monteverdi through his employment as a wind player at St. Mark's. His two publications show the exploration of the dramatic capabilities of abstract instrumental music at its extreme edge. Castello's second book, from which this sonata is taken, seems to have been published posthumously as he most likely died in the plague of 1630.

Avi Stein

We offer our heartfelt thanks to the Music Performance Program and Deborah Bradley-Kramer for the opportunity to perform this program for you this evening.

If you share a love of music by Claudio Monteverdi, we invite you to join us for a repeat performance of Monteverdi's *Vespers of 1610* on January 2, 2011 at 7pm. We will offer this concert free to the public in celebration of this glorious work and the 400th anniversary of publication at Church of St. Mary the Virgin in NYC

TENET NYC
www.TENETnyc.com