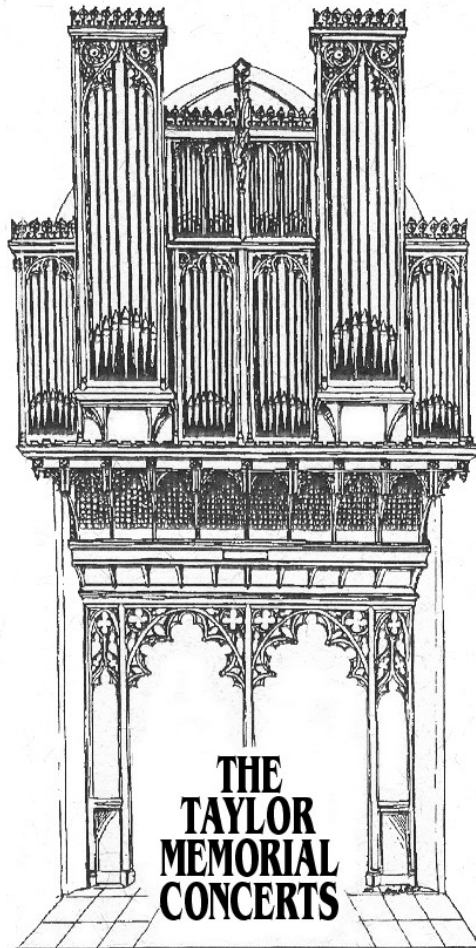


Colorado Vocal Arts Ensemble

Deborah Jenkins Teske, Conductor

with **Parish House Baroque**



A Tale of Two Centuries:

The Genius of Claudio Monteverdi (1567-1643)

Sunday, February 16, 2025

3:00PM

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PROGRAM

I. Sacred Works

O Bone Jesu

Marc'Antonio Ingegneri
(c. 1535 or 1536 – 1 July 1592)

Gloria (from *Missa in illo tempore*)

Fuge, anima mea, mundum

Text: Song of Songs

Heather McMurray, *alto*
Todd Teske, *tenor*

Beatus vir

Psalm 112, SV 268

Madeline Smith and Katy Mariotti, *sopranos*
Paul Heinecke and Shane Mosser, *tenors*
Jim Sena, *bass*

II. Scherzi musicali a tre voci (Excerpts)

7. La Pastorella mia spietate de rigida (My merciless and rigid shepherdess)

13. Dolci miei sospiri (My sweet sighs)

15. Lidia, spina del mio core (Lidia, thorn of my heart)

III. Madrigals and Dramatic Works

Ecco mormorar l'onde Second book of madrigals, Venice, 1590
Text: Torquato Tasso (1544-1595)

Sì, ch'io vorrei morire Fourth book of madrigals, Venice, 1603
Text: Maurizio Moro (16TH CEN.)

Lamento della Ninfa 'Songs of Love', Eighth Book of Madrigals, Venice, 1638
Text: Ottavio Rinuccini (1562-1621)

Alyssa Koogler, soprano; Paul Heinecke and Simon Jacobs, tenors; Jim Sena, bass

**Hor che 'l ciel et la terra e' il vento tace /
Cosi sol d'una chiara fonte viva** 'Songs of War', Eighth Book of Madrigals
Text: Francesco Petrarca (1304-1347)

Shane Mosser and John Herman, tenors

Ballo: Tirsi e Clori Concerto: Seventh Book of Madrigals, Venice 1619
Text: Alessandro Striggio the Younger (1573-1630)

Clori (a nymph/goddess associated with springtime): **Ellie Hackbarth, soprano**

Tirsi (A shepherd): **Todd Teske, tenor**

Chorus of Nymphs and Shepherds

Abigail Thomas, tambourine

PROGRAM NOTES AND TRANSLATIONS

WHEN **CLAUDIO MONTEVERDI** was born in 1567 the sacred polyphony of Palestrina was at its height. By the time he was a teenager Monteverdi was a master of this older style- the prima prattica or "first practice." But he was an innovator and a rule breaker. His ground-breaking work gave rise to the seconda prattica, or "second practice," which sought to forge deep connections between music and the emotive power of text. Bridging the 16th and 17th centuries, Monteverdi's dazzling and intricate works defined the High Renaissance and ushered in the Baroque.

O Bone Jesu by Marc'Antonio Ingegneri

Ingegneri, an Italian composer of the late Renaissance, was Monteverdi's teacher. With this short motet we enter the musical world into which Monteverdi was born.

O gentle Jesus, show us your mercy: For you have created us, through you we are redeemed and are saved by your holy sacrifice.

“Gloria” from *Missa in illo tempore* (‘Mass in that time’)

Published in *Messa e Vespro della Beata Vergine*, (Venice 1610) and dedicated to Pope Paul V. Monteverdi was considered a representative of the *stile nuovo* (new style or *seconda prattica*), and as such he was the subject of strong criticism by many. Most notably, the theorist Giovanni Maria Artusi called his music crude because it broke all the old rules about dissonance and counterpoint. *Missa in illo tempore* showed his mastery of the *stile antico* (old style, or *prima prattica*) and was perhaps written as an answer to Artusi’s attacks. The mass is scored for six voices and uses as *cantus firmus* (“fixed melody”) a motet by a then ‘ancient’ composer Nicolas Gombert (c. 1495-c. 1560)

Glory to God in the highest, and, peace to his people on earth. Lord God, heavenly King, almighty God and Father, we worship you, we give you thanks, we praise you for your glory. Lord Jesus Christ, only Son of the Father, Lord God, Lamb of God, you take away the sin of the world: have mercy on us; you are seated at the right hand of the Father: receive our prayer. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Fuge, anima mea, mundum

On a text from Song of Songs this motet for two solo voices, continuo and solo violin was published in *Symbolae diversorum musicorum*, edited by Lorenzo Calvi in 1621. Here music as a vehicle for text is evident in the florid, athletic setting of the word “fuge” (flee) in both voice parts.

Flee, my soul, from the world. Behold John who taught the people to flee from the wrath to come. Flee to the caves of the desert. Follow him who flees. By fleeing you will conquer your enemies. If you flee, the Lord will give you wings like a dove, so that you may rest and be at peace.

Beatus vir

Selva morale e spirituale (‘The moral and spiritual woods’) presents works composed at San Marco in Venice. It was published in 1641 when Monteverdi was 74 years old. In this collection Monteverdi combines secular and sacred elements. This lively setting of *Beatus vir* features a high-spirited solo violin part borrowed from a secular madrigal (*Chiome d’oro*) that Monteverdi had published more than two decades earlier. The choral parts unfold over a buoyant walking bass. Following a middle section in a graceful triple meter, the music of the opening returns, this time with some vivid word painting. The word “*irascetur*” (“is angered”) is expressed with fast repetitions, “*aeternum*” (eternity) is set in long notes, and “*peribit*” (perishes) gently disappears at cadences.

*Blessed is the man who fears the lord: who 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 justice endures from generation to generation.
Unto the upright there arises light in the darkness: He is merciful, compassionate, and just.
Happy is the man who has compassion and shares. Who chooses his words with discretion.
Because he will not be troubled for eternity. 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 strengthened: He will not be shaken, Until he gazes at his enemies.
He has dispersed, he has given to the poor: His justice endures from generation to generation.
His horn will be exalted with honor. The wicked will see and be angered;
He will gnash his teeth and waste away. The desire of the wicked shall perish.*

Scherzi Musicale

Monteverdi published two collections under this title, which translates as “musical jokes.” The three lighthearted and capricious pieces featured today by Parish House Baroque date from the 1607 collection.

Madrigals and dramatic works

Monteverdi published nine books of madrigals between 1587 and 1651. Books one and two are mainly pastoral and without the adventurous harmonic exploration that would come later. **Ecco mormorar l'onde** (Second Book) is among his most famous works in this earlier style.

Here are the waves murmuring and the foliage quivering at the morning breeze; and the shrubs, and on the tree branches the pretty birds sing softly; and the Orient smiles. Here dawn looms up and is reflected in the sea and brightens up the sky and [the fields] beads the sweet ice and gilds the tall mountains. O beautiful and vague dawn, the gentle breeze is your herald and you [are the herald] of the breeze which refreshes every burnt heart.

Si, ch'io vorrei morire (Fourth Book) shows Monteverdi's developing interest in expressive text setting. He paints the words of Tasso's passionate and very sensuous poem through rising and falling chromatic melodies and carefully controlled harmonic tension.

Yes, I would welcome death; now, as I kiss, O love, the soft lips of my beloved. Ah, tongue so dear and sweet, bestow such nectar upon me that I expire of sweetness on this breast. Ah, my love, upon this snowy breast clasp me, I pray, until my senses reel! Ah, lips, ah kisses, ah tongue, I repeat: Oh yes, I would welcome death.

Lamento della Ninfa (Lament of the Nymph) is among Monteverdi's most famous works. It is from the Eighth Book of Madrigals, originally given the title *Canti Guerrieri e Canti Amoros* (Songs of war and love). The Rinuccini poem represents a heart-wrenching dramatic scene in which the nymph, having been deserted by her lover, pours out her anger and grief. Three sympathetic onlookers (a trio of two tenors and a bass) tell her story and express their pity. The ensemble is accompanied by a relentless four-note ground bass. Adding to the drama is the composer's instruction that the soprano exercise rhythmic license to accentuate the harsh melodic dissonances, while the remainder of the ensemble observes tempo strictly. In the translation below the words of the onlookers are italicized to distinguish them from the nymph's lament.

- I. *Phoebus had not yet ushered in the day when a girl came forth from her house. On her pallid face her grief was visible, and frequently she heaved a great sigh from her heart. Trampling the flowers, she wandered this way and that, lamenting thus her lost love:*
- II. 'O Love,' *she said, gazing at the sky, her foot steady,* 'what has become of the faith that the deceiver swore? Persuade him to be once more the lover he used to be, or kill me, so that I may no longer torment myself.' *Unhappy girl! Ah, no, no more can she bear such coldness.*
'I do not want him to sigh unless he is far away from me; No, for then all this misery will be spared me. Since my pining for him makes him so proud, perhaps if I show indifference, he will return to me? Her eyes may shine more brightly than mine do, but in her breast Love has not implanted a faith as true as mine. Nor will he receive sweeter kisses from those lips, nor more tender. Ah, be silent, be silent, for he knows it too well.'
- III. *And so with angry tears her cries filled the sky; thus in the hearts of lovers love mixes fire and ice*

Hor che'l ciel e la Terra and Così sol d'una chiara appear as a two-part madrigal in the Eighth book of madrigals (No 2 in the "Songs of War") Written by 14th c. poet Petrarca this is the oldest of the madrigal texts we include in today's program. The poem expresses the poet's anguish over his separation from his beloved in a time of war. Hor che'l ciel (part 1) has three contrasting sections. The first is dark and somber, with slowly shifting chords to represent the eerie stillness of the night. In the second part, passionate outcries of the words "I think, I burn, I weep" and a tortured tenor duet focus the drama on the poet's longing for the distant beloved. The third section represents war itself - relentless and inescapable. Così sol d'una chiara (part 2) is more lyrical and more harmonically dense. The drama here is heightened by Monteverdi's use of vocal range. An exposed tenor part on the text "I am so far from my salvation" reaches to a high G and then plunges almost two octaves to a low A at the bottom of the tenor range. The 5-part choir then reiterates this text, expanding to an even wider collective range of three and a half octaves, from soprano high A to bass low D. These extremes are a vivid musical illustration of the poet's sense of hopeless and unbridgeable separation from his source of salvation.

Hor che'l ciel e la terra e' il vento tace (Prima parte)

Now that the sky and the earth and the wind are silent and the wild creatures and the birds are reined in sleep, Night leads its starry chariot in its round, and the sea without a wave lies in its bed, I look, think, burn, weep: and she who destroys me is always before my eyes to my sweet distress: war is my state, filled with grief and anger, and only in thinking of her do I find peace.

Così sol d'una chiara fonte viva (Seconda parte)

So from one pure living fountain flow the sweet and bitter which I drink: one hand alone heals me and pierces me: and so that my ordeal may not reach haven, I am born and die a thousand times a day, I am so far from my salvation.

Ballo: Tirsi e Clori (Thyrsis and Cloris)

The 'Ballo' was a favorite form in 17th century Italy. It was a mixture of solo singing and dance music either for several voices or for instruments or for both combined. Balli were usually occasional pieces designed for a wedding, a birthday or an estate visit, but they were also introduced as intermezzi in the operas of the time. Tirsi e Clori (1615) was written for the court of Mantua and appears in Monteverdi's Seventh Book of Madrigals. It is not actually dramatic music although composed for the stage. It is tuneful and emotionally unencumbered. Tirsi tries to persuade Clori to dance, but she is shy and coquettish. Tirsi's entreaties ultimately win her over. The two are then joined by a chorus of nymphs and shepherds and their instruments, all inviting the flocks of sheep, the stars, the waves, and even the flowers to share in the joy of the dance.

Tirsi:

From the mountains and the valleys, fairest Clori, nymphs and shepherds are already hasting to the dance; now, merry and festive, the amorous band has quite invaded the center of the meadow.

Clori:

Sweetest Tirsi, they come to be united, the lover now holds the beloved entwined; now they are tuning the winds and the strings: only we, neglected, are standing here alone.

Tirsi:

Come, Clori, my love, let us go to that place, Invited to join in the sport by the Graces and Cupids; see, Tirsi holds out his hand to clasp you, since only with you will he take part in the round.

Clori:

Yes, Tirsi, my life joined with you alone will I go dancing, will I go singing. Let no shepherd, be he ever so worthy, be so bold as to desire to go to the dance with Clori, your beloved.

Tirsi & Clori:

And now, gentle Clori, we are amidst the throng with sweet demeanor let us follow their ways. Let us dance the while and with songs expounding in sweet, fair tones, the praises of the dance

Il Ballo: (Nymphs and Shepherds)

Let us dance so that the flocks to the sound of the oaken pipe that leads their steps, join in the dance: and nimbly dancing and skipping, come the goats and the lambs. Let us dance, that in the sky, brightly veiled, to the sound of the spheres, now slowly, now nimbly, with lamps and torches, the stars, too, come dancing. Let us dance, that around us, in the murky day to the sound of the winds, the scudding clouds, though dull and gloomy, are set lightly dancing. Let us dance, that the waves, when the wind blows, and moves them and turns them, heaves them and stirs them, after their fashion, move their feet; and the waters are set dancing like chattering nymphs. Let us dance, that the comely flowers, bespattered with dew, shaken by the gentle breeze, hustled and twisted, look as if they, too, are dancing. Let us dance and whirl, run and leap, nothing is more worthy than what the dance teaches

BIOGRAPHIES

COLORADO VOCAL ARTS ENSEMBLE (CVAE) was founded in 1992 by Artistic Director Deborah Jenkins Teske. Under her direction CVAE has garnered praise for flawless sound, courageous programming, and steadfast commitment to artistic excellence and community involvement. While a cappella singing is at the heart of CVAE's identity, collaborations have brought opportunities to explore a broader repertoire. Vital partnerships with the Chamber Orchestra of the Springs, Parish House Baroque, the Colorado College Summer Music Festival, and others have allowed for performance of such diverse works as Handel's Messiah, Menotti's The Unicorn, the Gorgon, and the Manticore, and Stravinsky's Les Noces. Through special outreach programs CVAE shares the choral art with community members of all ages. Most notably, Gateways: Opening Door to the Choral Art is an annual high school residency program allowing CVAE to mentor students in secondary choral programs. Reaching beyond the Pikes Peak Region, the Ensemble has been a featured performer at national conferences of Chorus America, The American Guild of Organists, and The Association of Anglican Musicians.

PARISH HOUSE BAROQUE. Founded in 2013, Parish House Baroque is Colorado Springs professional early music ensemble. PHB draws upon varied historical sources pertaining to performance practice from the Renaissance through the early Classical periods and uses them to inform performances and interpretations, bringing the music to life. Parish House Baroque strives to expand the community of people who experience and love early music and seeks to foster a new generation of audiences through engaging performances, outreach, and dialogue. With a core formation of baroque violin, recorders, baroque cello, and harpsichord/organ, Parish House Baroque performs on period instruments and has a reputation for highly expressive performances and compelling programming.

Colorado Vocal Arts Ensemble

Deborah Jenkins Teske, conductor

Soprano	Alto	Tenor	Bass
Ellie Hackbarth	Lori Bammesberger	Paul Heinecke	Christopher Arroyo
Beth Hembd	Kara Brewer	Lee Henry	Chas Douthit
Alyssa Koogler	Erin Lyons	Simon Jacobs	John Herman
Jessica Larson	Heather McMurray	Shane Mosser	Grant Jenkins
Megan Pfeiffer Miller	Samantha Morrison	Andrew Strange	Jody Manford
Katy Mariotti	Donna Nuñez	Todd Teske	Jim Sena
Madeline Smith	Daryll Stevens		Michael Thomas
Erin Vreeman	Abigail Thomas		

Simon Jacobs, *Accompanist*

Donna Nuñez, *Personnel Manager*

Brooke Graves, *Concert Manager*

Catherine Creppon, *PAGE Public Relations, Marketing Consultant*

Adam Teske, *Website administrator*

Board of Directors

Wendy Mike, *President*

Brooke Graves, *Secretary*

Judy Gudvangen, Lisa Cush, Donna Nuñez, Daryll Stevens

Parish House Baroque

Elisa Wicks, *baroque violin, viola*

*Jeri Jorgensen, *baroque violin*

*Martha Muelheisen, *viola*

Jennifer Carpenter, *recorders*

Pam Chaddon, *baroque cello*

Eric Wicks, *harpsichord and organ*

*Guests of Parish House Baroque



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