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The Monteverdi Vespers

Lehigh University Music Department

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Concerts
at St. Mary's

Kyler Brown, Artistic Director

PRESENTS

CHANTICLEER
LEHIGH UNIVERSITY CHORAL ARTS
THE 18th CENTURY ENSEMBLE
Steven Sametz, Director

Vespro della Beata Vergine (1610) Claudio Monteverdi

Sunday, February 16, 1992, 7:00 p.m.

THE CHURCH OF SAINT MARY THE VIRGIN
145 West 46th Street, New York City

VESPRO DELLA BEATA VERGINE (1610)

- I. Deus in adiutorium (Domine ad adiuvandum)
- II. Psalmus 109: Dixit Dominus
- III. Concerto: Nigra sum
- IV. Psalmus 112: Laudate pueri
- V. Concerto: Pulchra es
- VI. Psalmus 121: Laetatus sum
- VII. Concerto: Duo Seraphim
- VIII. Psalmus 126: Nisi Dominus
- IX. Concerto: Audi cœlum
- X. Psalmus 147: Lauda Jerusalem

Intermission

- XI. Sonata sopra "Sancta Maria, ora pro nobis"
- XII. Hymnus: Ave maris stella
- XIII. Magnificat *a 7*
 - 1. Magnificat anima mea
 - 2. Et exultavit
 - 3. Quia respexit
 - 4. Qui fecit mihi magna
 - 5. Et misericordia
 - 6. Fecit potentiam
 - 7. Deposuit potentes de sede
 - 8. Esurientes implevit bonis
 - 9. Suscepit Israel
 - 10. Sicut locutus est
 - 11. Gloria Patri
 - 12. Sicut erat in principio

MONTEVERDI: AT THE DAWN OF A NEW AGE

Claudio Monteverdi (1567-1643) was born into a time of established musical traditions and innovative experiments. The hegemony of musical forms perfected by composers such as Palestrina and Willaert, codified by theorists, and sanctioned by the church was being challenged by new harmonies and textures. The 4-8 voice motet and madrigal were giving way to new forms of madrigal drama, solo songs, and opera. Formerly, compositions turned on the perfection of harmony and counterpoint. The new practice "considers harmony not commanding but commanded, and makes the words mistress of the harmony."¹ This style was bitterly attacked by theorists of the old school. G.M. Artusi, in his treatise, "On the imperfections of modern music," refers to Monteverdi's works in the new style as "deformations of nature," "harsh to the ear," and "barbaric."

While Monteverdi's reasons for composing the *Vespers* remain obscure, one might well have been to show his critics how he could reconcile the old church style with the new practice. At 43, he was considered a master of the madrigal and opera. His fifth book of madrigals had been published in 1605 and his opera *Orfeo* (1607) had met with huge success. His duties as choirmaster to the Mantuan court, a post he had held since 1603, did not require him to write sacred music. Nevertheless, in 1610 Monteverdi took great pains to see to the printing in Venice of his new work, *Vespro della B[eata] Vergine da concerto composto sopra canti fermi* (Vespers of the Blessed Virgin in the concerto style composed on plain chant). The dedication - to Pope Paul V - called them "vespers to be sung by several voices, with a few sacred songs, suitable for chapels or chambers of princes." The collection was published by Riccardo Amadino and included the works usually performed today as the *Vespers of 1610* plus a parody mass on a motet of Nicolas Gombert and a second, six-voice *Magnificat* setting which included no instrumental parts.

The publication of the *Vespers* and its dedication raises more questions than it answers. Were all the pieces in the collection - including the *Mass* and two *Magnificats* - intended for one immense vespers service? Were the "few sacred songs" suited to or reserved for chapels and princes' chambers? By "several voices" did Monteverdi intend the entire work for soloists, choir, or a combination of both? Was the dedication to the Pope aimed at securing a position in Rome or, more likely, a scholarship from the Pope which Monteverdi sought for his son? Was the publication in Venice designed to attract attention to Monteverdi's work at a time when he may have had his eye on the prestigious position of choirmaster at San Marco in Venice?

Many of these questions do not have absolute answers. Current scholarship suggests that the "few sacred songs" - the solo movements in the *Vespers* - were used as substitutes for the antiphons which traditionally preceded the singing of the psalms in the liturgy. The six-voice *Magnificat* was probably to be substituted when the instruments required for the seven-voice setting were not available.

The most remarkable feature of the *Vespers* is given in the title: "in the concerto style composed on plain chant." Each of the choral movements uses the Gregorian chant as cantus firmus. The chant may be sung alone, as in the beginning of *Dixit Dominus*, *Laudate Pueri*, and *Laetatus sum*; it may be used as background for florid solo writing, as in the psalms and particularly in the *Magnificat*; or it may be harmonized as melody, as in the hymn, *Ave Maris Stella*. The opening movement, *Domine ad adiuvandum*, is a case in point: to the chant in the choir, Monteverdi adds instruments playing a version of his fanfare from *Orfeo*. In this way, Monteverdi announces from the outset that he will display his mastery in the old style and his ability to transform it with the new practice. His use of specific instruments - strings, cornetti, sackbuts, and continuo - also shows a clear ear for timbre at a time when instruments were assigned more or less as they happen to be available. Monteverdi was therefore one of the first composers to orchestrate in the modern sense.

The solo *concerti* are miracles of invention. They are virtuoso showpieces in the new operatic style, replete with florid vocal lines, embellishments, and even verbal puns. (Witness the remarkable echo of *Audi caelum* responding in fragments which complete the text. The text here is truly the "mistress of the harmony.") The cumulative nature of the *concerti* - moving from the solo of *Nigra sum* through duet, trio, and finally arriving at the sextet at the close of *Audi Caelum* - give impetus to the overall structure of the work.

Modern writers speak of the *Vespers* in superlatives: the most monumental work of its period, the most outstanding compendium of all the musical styles of its time, the pinnacle of the splendid polychoral style that grew out of the architectural possibilities of San Marco in Venice, the greatest choral work prior to the *B minor Mass* of J.S. Bach. In fact, it is all of these. Any modern day performance offers the contemporary listener an opportunity to rediscover the endless innovation of a brilliant musical mind, to enter into Monteverdi's world, and to experience once more what it may have been like to be present at the beginning of a new musical age.

- S.S.

1. From a letter written by Monteverdi's brother in defense of the use of the new style. (1607)

Vespers of 1610

1. VERSICULUS & RESPONSORIUM:

*Deus in adiutorium meum intende.
Domine ad adiuuandum me festina.*

Psalmus 69:2

*Gloria Patri et Filio
et Spiritui Sancto:
sicut erat in principio
et nunc et semper,
et in secula sæculorum. Amen*

2. PSALMUS: Dixit Dominus

Dixit Dominus Domino meo:

Sede a dextris meis

*Donec ponam inimicos tuos
scabellum pedum tuorum.*

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

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

*Iuravit Dominus, et non pœnitebit
eum: Tu es sacerdos in æternum
secundum ordinem Melchisedech.
Dominus a dextris tuis, confregit
in die irae suae reges.*

*Iudicabit in nationibus,
implebit ruinas: conquassabit
capita in terra multorum.*

*De torrente in via bibet: propterea
exaltabit caput.*

Psalmus 109

3. CONCERTO: Nigra Sum

*Nigra sum sed formosa,
filiæ Jerusalem.*

*Ideo dilexit me rex et introduxit me 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.*

Cant. cant 1:4-5; 2:10-12

1. VERSICLE & RESPONSE:

O God, turn to me in my adversity
Make haste to help me, O Lord.

Psalm 69 (70):2

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,
world without end. Amen.

2. PSALM: Dixit Dominus

The Lord said to my Lord:

Sit at my right hand, and I shall
make of your enemies
a footstool for you.

The Lord will extend your royal power
from Zion: you will rule in the midst
of your enemies.

Your people will be willing on your day
of battle.

From the day you were born, on the
holy mountains, majesty was yours.

The Lord has made an oath which he
will not retract: You are a priest forever
in the order of Melchisedech.

The Lord is at your right hand and he
shall crush kings on the day of his wrath.

He shall judge nations and heap up the
dead; he will crush the rulers of the
whole earth.

He will drink from a brook by the way:
therefore he shall lift up his head.

Psalm 109 (110)

3. CONCERTO: Nigra Sum

I am black but comely, O daughters
of Jerusalem.

So the king loved me and
brought me into his chamber,
and he said to me: Rise up, my love,
and come away.

See! The winter is past, the rains are over
and gone, flowers appear in our land,
and now is the time of reckoning.

Song of Solomon, 1:4-5, 2:10-12

4. PSALMUS: Laudate pueri
*Laudate pueri Dominum: laudate
nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum:
laudabile nomen Domini.
Excelsus super omnes gentes
Dominus: et super caelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat: et humilia
respicit in 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.*
Psalmus 112

5. CONCERTO: Pulchra es
*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 ipsi me avolare fecerunt .*

Cant. cant. 6:4-5

6. PSALMUS: Laetatus sum
*Laetatus sum in his quae dicta sunt
mihi in dominum Domini ibimus.
Stantes erant pedes nostri
in atriis tuis, Jerusalem.
Jerusalem, quae aedificatur ut
civitas: cuius participatio eius in id
ipsum. Illuc enim ascenderunt
tribus Domini: testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes
iudicio, sedes super domum
David. Rogate quae ad pacem
sunt Jerusalem: et abundantia
diligentibus te. Fiat pax in virtute
tua: et abundantia in turribus tuis .
Propter fratres meos et
proximos meos loquebar pacem
de te; Propter domum Domini
Dei nostri, quaesivi bona tibi.*
Psalmus 121

4. PSALM: Laudate pueri
You servants of the Lord, give him praise!
Praise the name of the Lord!
Blessed be the name of the Lord,
now and forever.
From east to west the Lord's name
is to be praised.
The Lord is high above all nations
and his glory above the heavens.
Who is the Lord our God? He who dwells
on high and stoops to look at earth and sky.

He raises the poor from the dust and lifts
the needy from the dunghill,
So as to set him with princes,
with the princes of his people.
He gives the barren woman a home and
makes her the happy mother of children.
Psalm 112 (113)

5. CONCERTO: Pulchra es
You are beautiful, my love,
fair and lovely, O daughter of Jerusalem.
You are beautiful, my love,
fair and lovely, lovely as Jerusalem,
terrible as an army with banners.
Turn your eyes away from me
for they have put me to flight.
Song of Solomon, 6:4-5

6. PSALM: Laetatus sum
I rejoiced with those who said to me:
let us go into the Lord's house.
And now we are standing in your
gateways, Jerusalem.
Jerusalem is built as a city, one
united whole.
This is where the tribes come, the tribes
of the Lord. They come, as the Lord
commanded Israel, to praise his name.
For there the judgement thrones stand,
the thrones of the house of David.
Pray for the peace of Jerusalem, and
may those who love you prosper.
May there be peace within your walls
and prosperity in your citadels.
For the sake of my brothers and friends,
I will say: Peace be with you.
For the sake of the house of the Lord
our God I shall pray for your prosperity.
Psalm 121 (122)

7. CONCERTO: Duo Seraphim
Duo Seraphim clamabant alter ad alterum: Sanctus Dominus Deus Sabaoth. Plena est omnis terra gloria eius. 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 eius.
Isaias 6:3; Joh. epistola 1, 5:7-8

8. PSALMUS: Nisi Dominus
Nisi Dominus aedificaverit domum: in vanum laboraverunt qui aedificant eam. Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam. Vanum est vobis ante lucem surgere: surgite postquam sederitis, qui manducatis panem doloris. Cum dererit 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.
Psalmus 126

9. CONCERTO: Audi caelum
Audi caelum, verba mea, plena desiderio et perfusa gaudio
Eco: Audio!
Dic, quaeso, mihi: Quae est ista quae consurgens ut aurora rutilat, ut benedicam?
Eco: Dicam!
Dic nam ista pulchra ut luna electa ut sol, replet laetitia terras, coelos, maria
Eco: Maria!
Maria Virgo illa dulcis, praedicata de propheta Ezechiel, porta orientalis
Eco: Talis!
Illa sacra et felix porta, per quam mors fuit expulsa,

7. CONCERTO: Duo Seraphim
Two seraphim called to one another: Holy, holy is the Lord God of Hosts. The whole earth is full of his glory. There are three that testify in Heaven: the Father, the Word and the Holy Spirit; and these three are one. Holy is the Lord of Hosts. The whole earth is full of his glory.
Isaiah, 6:3; 1 John, 5:7

8. PSALM: Nisi Dominus
Unless the Lord builds the house, its builders work in vain. Unless the Lord guards the city, the watchmen keep their vigil in vain. In vain you rise early and stay up late, toiling for the bread of sorrow.

For he restores those he loves: children are a heritage from the Lord; offspring are his reward. Like arrows in the hand of the mighty are the children of one's youth. Blessed is the man whose quiver is full of them: he will not be defeated when he meets his enemies at his gate.
Psalm 126 (127)

9. CONCERTO: Audi caelum
Hear, heaven, hear my word full of longing and suffused with joy.
Echo: I hear!
Tell me, I pray: who is she who shines like the rising dawn? Tell me so I may bless her.
Echo: I shall tell you!
Tell me, for this woman, fair as the moon, favored as the sun, fills with joy the earth, the skies, and the seas.
Echo: Mary!
Mary, that sweet virgin foretold by the prophet Ezechiel portal of the sunrise
Echo: Even she!
That sacred and joyful gateway through which death was expelled

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

Eco: Medium!

*Omnes hanc ergo sequamur
qua cum gratia mereamur
vitam aeternam, consequamur.*

Eco: Sequamur!

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

Eco: Amen!

*Benedicta es, virgo Maria,
in secula saeculorum .*

Anon.

10. PSALMUS: *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 terrae: velociter currit

sermo eius. Qui dat nivem sicut

lanam: nebulam sicut cinerem

spargit. Mittit crystallum suam

sicut bucellas: ante faciem frigoris

eius, et quis sustinebit? Emitteret

verbum suum, et liquefaciet ea:

flabit spiritus eius, et fluent aquae.

Qui annuntiat verbum suum Jacob:

iustias et iudicia sua Israel.

Non fecit taliter omni nationi:

et iudicia sua manifestavit eis.

Psalmus 147:12-20

**11. SONATA SOPRA SANCTA
MARIA**

Sancta Maria, ora pro nobis

12. HYMNUS: *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 Evae nomen.

She is forever a sure mediator
between God and men,
a cure for our sins.

Echo: A mediator!

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

Echo: Follow!

May God the father grant this,
and the Son and the Mother,
whose sweet name we invoke,
a comfort for the afflicted.

Echo: Amen!

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

Anon.

10. PSALM: *Lauda Jerusalem*
Praise the Lord, O Jerusalem;

praise your God, O Zion.

For he has strengthened the bars of
your gates; he has blessed the people
and satisfies you with finest wheat.

He grants peace to your borders,
within your walls.

He sends his command over the earth;
his word runs swiftly.

he spreads snow like wool and scatters
frost like ashes.

He sends down hail like pebbles:
who can endure his cold?

He sends his word and melts the ice; he
makes his wind blow and the waters flow.

He has made known his word to Jacob,
his laws and decrees to Israel.

He has not done this for other nations:
they do not know his laws.

Psalm 147:12-20

**11. SONATA SOPRA SANCTA
MARIA**

Holy Mary, pray for us.

12. HYMN: *Ave maris stella*

Hail, star of the sea,

mild mother of God,

eternal Virgin,

blessed gate of Heaven.

You who heard that "Ave"

from the mouth of Gabriel,

preserve us in peace,

changing the name of "Eva."

*Solve vincla reis,
Profer lumen caecis:
Mala nostra pelle,
Bona cuncta posce.
Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.
Virgo singularis,
Inter omnes mitis.
Nos culpis 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.*

13. MAGNIFICAT

*Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo
salutari meo. Quia respexit
humilitatem ancillae suae:
Ecce enim ex hoc beatam me
dicent omnes generationes. Quia
fecit mihi magna qui potens est:
Et sanctam nomen eius. Et miseri-
cordia 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 misericordiae suae.
Sicut locutus est ad patris nostros
Abraham et semini eius in saecula.
Gloria Patri et Filio
et Spiritui Sancto. Sicut erat in
principio, et nunc et semper,
et in saecula saeculorum. Amen.*

Luc. 1,46-55

Strike off the chains of the guilty
bring light to the blind;
drive out our evil,
give us all that is good.
Show yourself our Mother:
through you may he receive our prayers,
He who, born for us,
consented to be yours.
Virgin past compare,
meekest of all women,
make us purged of our sins,
meek and chaste.
Grant us a pure life,
prepare a safe journey for us
that, seeing Jesus,
we may rejoice eternally.
Praise be to God the father,
and glory to Christ on high,
and to the Holy Spirit,
three in one.
Amen.

13. MAGNIFICAT

My soul exalts the Lord.
And my spirit rejoices in God my
saviour.
For he has been mindful of the humble
state of his handmaiden: henceforth,
all generations shall call me blessed.
For the mighty one has done great
things for me, and his name is holy.
He is merciful to those who fear him
through all generations.
He has shown his might with his arm;
he has scattered those who harboured
pride in their hearts.
He has brought rulers down from their
thrones,
and he raised up the the humble.
He has filled the hungry with good things,
and he has sent the rich away empty.
He has helped his servant Israel,
remembering to be merciful.
Even as he said to our fathers,
to Abraham and his descendants forever.
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,
world without end. Amen.

Luke 1,46-55

Chanticleer

Founded in 1978 by Louis Botto, Chanticleer is the only full-time professional *cappella* vocal ensemble in the United States and has developed a remarkable reputation for its interpretation of a broad range of vocal literature, from Renaissance to gospel and venturesome new music. Chanticleer's sound, a seamless blend of male voices ranging from countertenor to bass, has earned the group its description as an "orchestra of voices."

Chanticleer started with a single performance in San Francisco's Mission Dolores and went on to win international acclaim with performances in prestigious European festivals. A highly successful 1984 debut at Alice Tully Hall set the stage for major recognition in America. Today, Chanticleer performs over 80 concerts each season throughout the U.S. and has frequently appeared on such radio programs as "St. Paul Sunday Morning," "A Prairie Home Companion," "All Things Considered," and "West Coast Weekend."

Highlighting Chanticleer's 1990-1991 season were two appearances in New York City: a recital at the 92nd Street "Y" and a Christmas Concert at St. Mary the Virgin Church, which was filmed for the NBC television show "Preview" and aired on Christmas day to stations nationwide. Chanticleer also travelled to Taiwan to perform in the Taipei International Choral Music Festival, followed by performances in Singapore and a European tour including the famed Schleswig-Holstein Festival and Bridges of Song Festival in Tallinn, Estonia.

During the 1991-1992 season, Chanticleer will once again tour extensively in the U.S., which will include four appearances in New York City: at Alice Tully Hall, the Metropolitan Museum of Art, with the New Jersey Symphony at Avery Fisher Hall in the premiere of a work written specifically for them by John David Earnest, and with Lehigh University Choral Arts in the Monteverdi *Vespers (1610)* at the Church of St. Mary the Virgin.

In the fall of the 1991, Chanticleer released two new recordings: "Brumel's Missa Berzerette Savoyenne," and "With A Poet's Eye," a collection of new American choral music featuring works by Ned Rorem, Steven Sametz, Cary John Franklin, and Allen Shearer. The 1990-1991 season saw the release of two new recordings on the Chanticleer Records label: an album devoted to spirituals and traditional gospel music entitled "Where the Sun Will Never Go Down" and "Our Heart's Joy—A Chanticleer Christmas" featuring Renaissance and traditional seasonal music. Chanticleer's discography includes five other recordings "The Anniversary Album," "Psallite! A Renaissance Christmas," "Chanticleer in Concert," "Grand Motets Solennels" and "Byrd: Missa in tempore paschali." The recordings are available on the Harmonia Mundi, Aspen, and Chanticleer labels.

Chanticleer's artistic accomplishments have earned the ensemble major foundation and government grants both on the national and local level. For the last four years the National Endowment for the Arts has awarded its largest choral grant to Chanticleer. The ensemble's commitment to new works has been acknowledged by the award of a Consortium Commissioning Grant from Meet the Composer / Reader's Digest. Chanticleer's singers also bring the gift of singing to children by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area, again under major foundation and corporate sponsorship.

Kenneth Fitch, Joseph Jennings, Corey McKnight, David Shaler, *Countertenors*
Kevin Baum, Andrew Morgan, David Munderloh, *Tenors*
Tim Krol, Richard Morrison, Chad Runyon, *Baritones*
Frank Albinder, *Bass-baritone* Eric Alatorre, *Bass*

with

Elisabeth Engan, Ruth Escher, *Sopranos*

Louis Botto	Adrian R. Fischer	Joseph Jennings	Frank Albinder
Artistic Director	Executive Director	Music Director	Assistant Conductor

The 18th Century Ensemble

Philip Levin, *director*

Jorie Garrigue, *violin*

Olga Gussow, *violin*

David Miller, *viola*

Nancy Bidlack, *violoncello*

Sara Thompson, *violone*

Olav Chris Hendriksen, *archlute*

Kathy Liddell, *chitarrone*

Jerry T. Bidlack, *organ*

Michael Collver, *cornetto, recorder*

Linda Klein, *cornetto*

Rex Enderlin, *sackbut*

Terry Pierce, *sackbut*

David Titcomb, *sackbut*

Nina Stern, *recorder*

Philip Levin, *dulcian, recorder*

Dongsok Shin, *harpsichord*

Kim Heindel, *organ*

Harpsichord courtesy of Willard Martin Instruments.

STEVEN SAMETZ is professor of music and Director of Choral Activities at Lehigh University. After completing his undergraduate studies at Yale University and the Hochschule für Musik und darstellende Kunst in Frankfurt, he received the Masters of Music and Doctor of Musical Arts degrees from the University of Wisconsin-Madison.

Dr. Sametz is active as conductor, composer, and editor. He has received commissions from the National Endowment for the Arts, the Connecticut Council for the Arts, and the Santa Fe Music Festival to create new works for Chanticleer, the Dale Warland Singers, the Philadelphia Singers, the Pro Arte Chamber Choir, and the Santa Fe Desert Chorale. His works have been performed throughout the country and in Canada, as well as in Europe at the Salzburg and Schleswig-Holstein Music Festivals. His work, *O llama de amor viva, A Mystical Vision of St. John of the Cross*, has recently been released on a new CD by Chanticleer. He has distinguished himself as an orchestral conductor, winning the Redlands Symphony Orchestra conducting competition. Dr. Sametz has served as panelist for the National Endowment for the Arts and Chorus America. He has also served as Director of Choral Activities at Harvard University and is the founder and director of the Lehigh University Choral Union. In the summer of 1990, he made his debut at the Santa Fe Music Festival, conducting his own works in a program entitled "Sametz conducts Sametz." Future engagements include appearances at the Santa Fe Music Festival and the Berkshire Choral Institute.

LEHIGH UNIVERSITY CHORAL ARTS is comprised of the University Choir, Choral Union, and Overtones. The University Choir is a group of 56 mixed voices drawn from all majors of the University. It meets twice weekly and maintains a rigorous concert and touring schedule. Recent tours have included concerts in Boston, New York, and the Caribbean Islands. Under the direction of Dr. Steven Sametz, the University Choir has specialized in performances of early music with period instruments and 20th century repertoire. Many new works have been written especially for them. Their most recent New York appearance was in the premiere of Robert Moran's *Hagaromo* in Merkin Hall.

Lehigh University Choir

Lucy M. Allen	Kevin Herrema	Gwen O'Donnell
Arthur Bermudez*	Monica Hubert	Anastasia Paghidas*
Melanie Bonacorsa	Kathryn Ives	Maria-Jose Riera
Melinda Bowman	Jill Janson	Stephen Rodgers
John A. Cabezas	Eileen Kim	Deborah Sacarakis
F. Bryan Campo	Glenn A. Knierim	Laura Schmidt
Catherine Christoffel	Carl Knutson	Marla Schwartz
David A. Danowski	Romeen Kochar	Greg Siebert
Chris Detweiler	Leigh Nina Kuenne	Doug Silver
Joseph DeVivo	Pamela Kuntz*	Nadine Sine
Stephen Dickey*	Eric Landrieu	Christoph Snyder
Joan M. Dorcely	Marc R. Lawson	Vivien Steele
Michele Drivon	John McNulty	Young J. Suh
Susan Gardner	Tristan Miller	Jennifer Tuck
Rebecca L. Gonzalez	Debby S. Muschek	Lachelle B. Veals
Tony Gray	Jawahar P. Nayak	Joseph R. Wallace
Tina Guerra	Elizabeth Nordt	Stuart Zissu
George P. Gumbrell	Melissa Nussbaum	* section leader

Lehigh University Choir Administration

Manager	John McNulty
Assistant manager	Joe DeVivo
Publicity manager	Kathryn Ives
Assistant publicity manager	Steve Rodgers
Stage manager	Christoph Snyder
Assistant stage manager	Stuart Zissu
Food manager	Marc Lawson
Librarians	Cathy Christoffel
	F. Bryan Campo
Wardrobe managers	Jennifer Tuck
	F. Bryan Campo
Camp managers	Chris Detweiler
	Marla Schwartz
Tour manager	Debby Muschek
Assistant tour manager	Leigh Kuenne
Concert manager	Leigh Kuenne
Associate conductor	Diane Ketchie