

Masterworks of Lent

Concerts: Fri. March 9, Cath. of Immaculate Conception, 7:30;
Sunday March 11, St. Mary's, 4 p.m.; Tuesday March 13, St. Luke's, 7:30
p.m.; Sunday March 18, First Church of Christ, Congregational, North
Conway NH, 4 p.m.

Vergnügte Ruh, beliebte Seelenlust from Cantata 170 J.S. Bach
Andrea Graichen March 9,11; Jenna Guiggey March 13, 18;
Michael Albert, oboe (d'amore), Violin I, Mary Jo Carlsen; Violin II,
Lauren Hastings Genova; Viola, Bryan Brash; Cello, Philip Carlsen;
organ. Bruce Fithian

Tristis est anima mea Carlo Gesualdo da Venosa (1566-1613)
Abendlied Josef Rheinberger (1839-1901)

Recit and aria from Cantata 82 'Ich habe genug' J. S. Bach
recit: Mein Gott! Wann kommt das schöne: Nun!
aria: Ich freue mich auf meinen Tod!
John D. Adams, bass; Michael Albert, oboe, Violin I, Mary Jo Carlsen;
Violin II, Lauren Hastings Genova; Viola, Bryan Brash; Cello, Philip
Carlsen; organ. Bruce Fithian

Tenebrae factae sunt Carlo Gesualdo da Venosa
Beati Quorum Via C. V. Stanford (1852-1924)

INTERMISSION

With darkness deep, as is my woe from 'Thedora' G.F. Handel
Oh! that I on wings could rise
Molly Harmon March 9,11; Erin Chenard March 13,18; Violin I, Mary
Jo Carlsen; Violin II, Lauren Hastings Genova; Viola, Bryan Brash;
Cello, Philip Carlsen; Archlute, Timothy Burris; organ. Bruce Fithian

Jonas

Giacomo Carissimi (1605-1674)

Historicus - Rachel Keller, Abra Mueller, Paul McGovern, John D. Adams

Deus - Bruce Canterbury

Gubernator - Abra Mueller

Nautae - Bruce Canterbury, John D. Adams

Jona - Martin Lescault

Violin I, Mary Jo Carlsen; Violin II, Lauren Hastings Genova; Viola, Bryan Brash; Cello, Philip Carlsen; Theorbo: Timothy Burris; Viola da gamba: ; organ: Bruce Fithian

St Mary Schola

Soprano: Erin Chenard, Molly Harmon, Rachel Keller, Christine Letcher

Mezzo-soprano: Andrea Graichen, Jenna Guiggey, Abra Mueller

Tenor: Bruce Fithian, Martin Lescault, Paul McGovern

Baritone, Bass: John D. Adams, Michael Albert, Bruce Canterbury, Stephen White

Violin I: Mary Jo Carlsen

Violin II: Lauren Hastings Genova

Viola: Bryan Brash

Baroque oboe: Michael Albert

Viola da gamba:

Cello: Philip Carlsen

Theorbo: Timothy Burris

Positif organ: Bruce Fithian

Texts and translations

Aria (Cantata 170) - J. S. Bach

*Vergnügte Ruh, beliebte Seelenlust,
Dich kann man nicht bei Höllensünden,
Wohl aber Himmelseintracht finden;
Du stärkst allein die schwache Brust.
Drum sollen lauter Tugendgaben
In meinem Herzen Wohnung haben.*

Delightful rest, beloved pleasure of the soul,
you cannot be found among the sins of hell,
but rather in the concord of heaven;
you alone strengthen the weak breast.
Therefore the pure gifts of virtue
shall have their dwelling in my heart.

Tristis est anima mea - Carlo Gesualdo da Venosa

*Tristis est anima mea usque ad mortem :
sustinete hic, et vigilate mecum :
nunc videbitis turbam, quæ circumdabit me.
Vos fugam capietis, et ego vadam immolari pro vobis.
Verse: Ecce appropinquat hora, et Filius hominis tradetur in manus
peccatorum.
Vos fugam capietis, et ego vadam immolari pro vobis.*

My soul is sorrowful even unto death ;
stay you here, and watch with me.
Now ye shall see a multitude, that will surround me.
Ye shall run away, and I will go to be sacrificed for you.
V. Behold the hour is at hand, and the Son of Man shall be betrayed into
the hands of sinners.
Ye shall run away, and I will go to be sacrificed for you.

Abendlied - Josef Rheinberger

*Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget.
(Luke 24:29)
Stay with us, for evening falls, and the day has declined.*

Tenebrae factae sunt - Carlo Gesualdo da Venosa

*Tenebrae factae sunt, dum crucifixissent Jesum Judaei:
et circa horam nonam exclamavit Jesus voce magna:
Deus meus, ut quid me dereliquisti?*

Et inclinato capite, emisit spiritum.

V. Exclamans Jesus voce magna ait: Pater, in manus tuas commendo spiritum meum.

Et inclinato capite, emisit spiritum.

Darkness fell when the Jews crucified Jesus:
and about the ninth hour Jesus cried with a loud voice:
My God, my God, why hast thou forsaken me?

And he bowed his head and gave up the ghost.

V. Jesus cried with a loud voice and said, Father, into thy hands I commend my spirit.

And he bowed his head and gave up the ghost.

Recitative and aria (Cantata 82) - J.S. Bach

*Recitative: Mein Gott! wenn kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!*

My God! When will the lovely 'now!' come,
when I will journey into peace
and into the cool soil of earth,
and there, near You, rest in Your lap?
My farewells are made,
world, good night!

*Aria: Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.*

I delight in my death,
ah, if it were only present already!
Then I will emerge from all the suffering
that still binds me to the world.

Beati Quorum Via - C. V. Stanford

*Beati quorum via integra est,
qui ambulant in lege Domini.*

Blessed are the undefiled in the way,
who walk in the law of the Lord.

Program Notes

Giacomo Carissimi began his professional career as cantor, organist and then maestro di cappella in institutions near Rome such as the Cathedral of Tivoli or the Church of S. Ruffino in Assisi. Towards the end of 1629 his career took an important leap as he took on the task in the heart of Rome as maestro di cappella at the Jesuit Collegio Germanico Ungarico with responsibility for the music of the church of Sant'Apollinare, which belonged to the German Seminary. He held this position until his death in 1674. From this highly prestigious position Carissimi won early fame throughout Europe, becoming one of the leading figures in the music of the seventeenth century.

The obligations of maestro di cappella at the College were divided between composition and the direction of all musical activities of the Seminary, and teaching. Many musicians of the time came to study with him directly, including the Frenchman Marc'Antoine Charpentier and the Germans Christoph Bernhard and Johann Kaspar Kerll, or indirectly, through the music itself, and learnt this new style of composition. It is owing to Carissimi that much of this traditional Italian style of composition was maintained throughout continental Europe for the entire seventeenth century.

Carissimi's activity was not limited to the College only, but also included important appointments outside the Church, such as service as maestro della musica da camera for Queen Christina of Swede. He also collaborated with the Roman Oratories, particularly with San Marcello, the Oratorio del Santissimo Crocifisso, for which it is quite probable that many of his oratorios were composed.

There is little direct information concerning performances at the College or at the Santissimo Crocifisso, but written testimony survives that gives some idea and makes it clear that both institutions had ample means for musical performance. Francis Mortopf, a traveller passing through Rome some time in the 1650s, is recorded as describing the music performed at Santissimo Crocifisso (H.E. Smither: *The Oratorio in the Baroque Era*): '... a music so sweet and harmonious which, once having left Rome, can never be hoped to be heard again on the face of the Earth. It was composed with at least twenty voices, organs, lute, viola and two violins, all of which were playing music so melodious and delicious that Cicero with all his eloquence would never have been able to describe it'.

Jonas is probably more or less contemporary with Jephthe Here there is an analogous situation as far as concerns the biblical source and the oratorio text. The Vulgate is largely followed in the narrative, without paraphrase, but again there are dramatic interpolations. This oratorio too can be divided into sections. The first follows the biblical adventures of Jonah (Jonah 1: 1-4) and the first interpolation is heard in the chorus *Et proeliabantur venti* (and the winds battled), which uses the technique of two separate choirs, effectively reflecting the storm which threatens the ship where Jonah is sleeping. The biblical text, however, only briefly mentions this episode. The second section is dedicated to the dialogue between Jonah and the sailors. Close to the original text, this is also expressed in dialogue. The sailors' interventions are varied, first a duet, then a chorus, and then alternation of solo voices from the choir. The third episode is made up entirely of Jonah's prayer to God from the belly of the whale (Jonah 2). The refrain *Placare, Domine, ignosce, Domine, et miserere* (Forgive, Lord, and have mercy), strengthened with the presence of instrumental ritornelli, divides the long recitativo into three different but equal sections. The conclusion condenses in just a few lines the whole of the third biblical chapter. The final chorus is in fact a *mea culpa* of the Ninevites, which again is a free invention of the librettist.