

7<sup>th</sup> Annual (2009)

# Montana Early Music Festival

## *"Go for Baroque!"*



### Helena

St. Peter's Episcopal Cathedral  
511 N. Park

Thursday, March 12, 7:30 pm

**Guest Artists**

Cavalieri: *Rappresentazione di Anima, et di Corpo*

Friday, March 13, 7:30 pm

**Brandhout Ensemble**

"For the Love of Bach"

St. Mary Catholic Community  
1700 Missoula

Saturday, March 14, 7:30 pm

**Festival Chorus, Chamber Ensemble and Soloists**

Scarlatti: *Stabat Mater*

Valls: *Missa Scala Aretina*

### Missoula

St. Paul Lutheran Church  
202 Brooks Street

Sunday, March 15, 7:30 pm

**Festival Chorus, Chamber Ensemble and Soloists**

Scarlatti: *Stabat Mater*

Valls: *Missa Scala Aretina*

Monday, March 16, 7:30 pm

**Brandhout Ensemble**

"For the Love of Bach"

*PERFORMING IN THE FESTIVAL*

**GUEST ARTISTS**

Evanne Browne, *soprano*  
Heather Barnes, *soprano*  
Bailey Whiteman, *contralto*  
Kevin Sutton, *tenor*  
Robert Psurny, *tenor*  
Bobb Robinson, *baritone*  
Robert W. Tudor, *baritone*  
Joel Lankford, *baritone*

Nancy Schneeloch-Bingham, *flauto traverso*  
Brent Erstad, *harpsichord and organ*

**THE BRANDHOUT ENSEMBLE**

Katherine Skinner, *flauto traverso*  
Annelies Aiking-Taylor, *violin*  
Sam Taylor, *violin*  
Martha Thayer, *viola*  
Dawn Douglass, *'cello*  
Lucien Hut, *harpsichord*

**MONTANA EARLY MUSIC FESTIVAL CHORUS**

Kerry Krebill, *Artistic Director*  
Donna Stone, *Rehearsal Accompanist*

***Soprano***

Heather Barnes  
Jacqi Brown  
Evanne Browne  
Patty Mazurek  
Lorna McMurray  
Shannon O'Brien  
Carol Roberts  
Gina Shropshire  
Mary Spain  
Alexandra Swaney  
Jane Wells

***Alto***

Donna Aline  
Linda Almas  
Kathy Bramer  
Jane Horton  
Liz LeLacheur  
Michelle Maltese  
Pat Mandeville  
Becky Piske  
Harlan Shropshire  
Mimi Stevens  
Marty Thieltges  
Bailey Whiteman

***Tenor***

David Chatfield  
John Munding  
Paul Pacini  
Robert Psurny  
Kevin Sutton

***Bass***

John Flink  
Joel Flugstad  
Ron Lee  
Don Mitchell  
Bobb Robinson  
Gordon Stockstad  
Robert W. Tudor  
Chris Tweeten

## WELCOME TO THE MONTANA EARLY MUSIC FESTIVAL

An early music festival? In Montana?!? So began a dream shared by Katherine Skinner and Dan Comstock in the late 1990s. That dream was soon embraced by many of their friends who shared their passion for early music.

The first emergence into the public light came in 2001 in the form of a single concert by Montana Cappella of Voices and Instruments, with J. S. Bach's Cantata No. 106 and a complement of Baroque instrumental chamber works.

Gregorian chant seminars led by Dr. Robert Fowells, concerts by Renaissance choral ensemble Cantanti Missoula, period instrument ensemble Mostly Baroque and the Backyard Recorder Consort joined together in subsequent years to offer several days of concerts that could be truly billed as a Festival.

In 2004 Maestra Kerry Krebill's ensemble Musikanten (Bethesda, Maryland) emerged in Helena as Musikanten Montana. Skinner met Krebill under the cloak of Monteverdi in that summer's Helena Choral Week and the die was cast.

April 2005 saw the first collaboration of Helena and Missoula musicians with guest soloists from coast to coast. Monteverdi's *Vespers of 1610* was performed in both communities, as well as a concert by the Brandhout Ensemble. The Monteverdi concert was particularly significant that year as the Pope had died the day before. J.S. Bach's monumental *Mass in b minor* was the following year's centerpiece. MEMF – V, last year's festival, was a celebration of the re-newed organs at St. Peter's Episcopal Cathedral in Helena and St. Paul Lutheran Church in Missoula, with concerts featuring the Queen of Instruments – with lots of Bach and friends.

Last year's festival featured J.S. Bach's dramatic setting of the Passion According to St. John, the powerful re-enactment of Jesus' last day on earth. And here we are at the seventh annual celebration of early music, with presentations of 17<sup>th</sup> and 18<sup>th</sup> century oratorio, cantatas, concerti, a suite, a Stabat Mater and a Mass — certainly something for everyone. Go for Baroque!



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### FESTIVAL CHAMBER ENSEMBLE

Sam Taylor, *violin 1*  
Michael Sporre, *violin 2*  
Chris Stuberg, *'cello*  
Brent Erstad, *organ*

## ABOUT THE ARTISTS

“All roads lead to Lucien Hut” observed an acquaintance once who knew someone in Australia who knew someone in Colorado who all knew Lucien. The harpsichordist/continuo player of **Brandhout Ensemble** is the core that has attracted musicians who are passionate about chamber music of the 18<sup>th</sup> and 19<sup>th</sup> centuries. He has shared the stage with flutist Katherine Skinner and violinists Sam and Annelies Aiking-Taylor for many years. Since 2001, the Brandhout Ensemble officially came into existence with the inclusion of various other instrumentalists and vocalists. A hybrid ensemble, Brandhout has been able to successfully blend modern instruments with modified modern instruments and true period instruments. Interpretation of continuo parts and a feeling of spontaneity and improvisation characterize Brandhout's performances. It is the creative instrumentation, the exciting programming and the passion for the music that have made Brandhout's concerts well received.

**Musikanten** (German for “musicians”) was formed by Artistic Director Kerry Krebill in 1979 in Bethesda MD, as a project for her masters degree in choral conducting at Catholic University. In its 28 seasons, the ensemble has made nearly a thousand appearances, including DC area concerts at the National Gallery of Art, the Smithsonian Institution, Kennedy Center, and venues in Pennsylvania, Virginia and Maryland, as well as 15 European tours, including Maestra Krebill's 50th birthday celebration singing Monteverdi's *Vespers* in Venice with the acclaimed ensemble now known as the Venice Baroque Orchestra.

In 2002, Maestra Krebill moved to Helena, MT, to assume the position of Chorale Director with the Helena Symphony Orchestra. Soon after, she organized Helena Choral Week in her new home in Montana, inviting singers from the Helena Symphony Chorale, Musikanten and other ensembles to come together in Helena for an intensive week of rehearsals, concerts, classes and private lessons. Building on the success of this project, **Musikanten Montana** was established as a new choral chamber ensemble in Helena in September of 2004. During that first season, Musikanten Montana joined forces with the formidable Katherine Skinner to expand the Montana Early Music Festival to concerts in Helena as well as Missoula, bringing together early music specialists from across the state and the country to present Monteverdi's incomparable *Marian Vespers*. Musikanten Montana has produced the Montana Early Music Festival each spring since.

In addition to continuing to sponsor the summer Helena Choral Week, the ensemble, which is in residence at St. Peter's Episcopal Cathedral, sings regularly for liturgies at St. Peter's, such as the installation of Bishop Franklin Brookhart, evensong dedication of the new organ and Christmas Eve services. Musikanten Montana has performed at the Cathedral of St. Helena, St. Paul's Methodist Church, St. John's Lutheran Church, St. Mary's Catholic Community and Covenant United Methodist Church. Every year Musikanten Montana sings a concert for All Souls Day in memory of those who have gone, and an Advent Service of Lessons and Carols in anticipation of the birth of Christ.

Musikanten members joined together with the Choir of St. Paul's at the Episcopal Church in Rome to sing the Fauré *Requiem* under the direction of Maestra Krebill in April 2007, and 40-odd singers traveled to Argentina later that year to sing music of American composers in Buenos Aires, La Plata and Ayacucho. The group is eagerly anticipating its upcoming concert tour of the Baltic capitals in April.

Born and raised in Iowa, **Kerry Krebill** worked in the Washington DC area for 25 years before moving to Helena in 2002 to assume the position of Chorale Director of the Helena Symphony Orchestra. In addition to founding Musikanten, she conducted the Alexandria (VA) Choral Society for 19 seasons. Maestra Krebill is known for her innovative programming, seeking out rarely performed masterpieces from all periods. Her DC groups were the Capital area's foremost proponents of American music, performing, commissioning, recording and touring music of our nation's composers. In 1992 the Choral Society won the first award ever given to a chorus by ASCAP for Adventuresome Programming. Other national awards include the prestigious grants from the National Endowment for the Arts, and Chorus America's American Performing Works Program. Musikanten's recordings were aired on the national choral music radio program "The First Art."



Maestra Krebill

Maestra Krebill guest-conducted 6 SRO performances of the Santa Fe Desert Chorale's 1998 season, the combined choirs of the Salzburg Sacred Music Festival in the Mozartjahr (1991) and the combined choirs of St. Paul's Within the Walls in Rome in 2007. She also has planned concert tours for her ensembles nearly every year since 1989, Taking singers to Poland, Estonia, Scandinavia, Ireland and the UK, St. Petersburg, the Low Countries, Portugal, Andalucia, Italy many times, Sarajevo, Dubrovnik, Slovenia, the Hapsburg capitals, France, Salzburg and Argentina. In addition to conducting bi-coastal Musikanten rehearsals, Maestra Krebill is Choirmaster for St. Peter's Episcopal Cathedral Helena, and in 2006 prepared the Butte Symphony Chorale for a performance of Mozart's *Requiem*. She has been invited to conduct Morten Lauridsen's *Lux Aeterna* at the cathedral of La Plata in Argentina for St. Cecilia's Day this coming November. She holds degrees from Drake University and the Catholic University of America.



Evanne Browne

Sensitive musicianship and a voice described as "clear" with "sweet highs" and "an impressive range" have brought soprano and early-music specialist **Evanne Browne** engagements with many outstanding early-music ensembles including the Smithsonian Chamber Players, the Folger Consort, The Orchestra of the 17<sup>th</sup> Century, Washington Cornett and Sackbutt Ensemble, and the Washington Bach Consort. She is a frequent performer of Baroque, Renaissance and Medieval works with period instruments including staged versions of the medieval *Play of Daniel*, Monteverdi's *Orfeo*, Purcell's *Dido and Aeneas* at the Kennedy Center, and a celebrated performance of Hildegard von Bingen's *Ordo virtutum* at the Washington National Cathedral pictured on the cover of Early Music America magazine. She sang as one of the soloists in Ars Nova's *The Passion of St. Ursula*, also music of Hildegard von Bingen. At the Smithsonian Institution, she performed in recital accompanied on various original "objects" in the Hall of Musical Instruments collection. This year she

appears as the 2<sup>nd</sup> Witch in *Dido and Aeneas* with the Baroque Chamber Orchestra of Colorado; with Ars Nova Singers in solo works of Luzzaschi and Monteverdi; and she returns to solo in both the Montana and Washington, D.C., early music festivals.

Ms. Browne is soprano section leader for Boulder's Ars Nova Singers and Director of Music at Boulder's First United Methodist Church. She received her Master of Music in voice from the Shepherd School of Music at Rice University, a Bachelor of Music from Trinity University, and she attended the Sweelinck Conservatory in Amsterdam as a student of Dutch baritone Max van Egmond.

Soprano **Heather Barnes** received a Bachelor of Music in Vocal Performance from the University of Toronto where she studied with Mary Morrison. As a soloist she has performed the Fauré *Requiem*, Vaughan Williams *Serenade to Music*, Stravinsky's *Three Japanese Lyrics*, and Sandström's *Gloria* (heard on CBC radio). She has given solo recitals in the Toronto area, and was a member of the University of Toronto Opera Chorus in the 2005-2006 season. Since moving with her husband – a professor at Carroll College – to Helena in August 2007 she has been a cantor and soloist at St. Peter's Episcopal Cathedral.

In August 2008 she completed the Vancouver Early Music Programme's *Compleat Singer Programme*. She has performed many recitals in the Toronto area and performed her first in Helena, Montana in the fall of 2008. She made her debut appearance with Musikanten Montana singing the soprano solos in Buxtehude's *Magnificat* for the Advent Lessons and Carols service at St. Peter's Cathedral in December 2007, and appeared as a soloist in the 2008 Montana Early Music Festival. Upcoming engagements include the role of Barbarina in the Helena Symphony's production of the *Marriage of Figaro*, a July premier of Lynn Petersen's song cycle, *Patterned for Thee* (with Artisan Dance), and the role of Second Lady in the Montana Lyric Opera's August performance of *The Magic Flute*. Heather has a busy teaching studio in Helena.



Heather Barnes



Bailey Whiteman

**Bailey Whiteman**, contralto, possesses a rich, warm voice, and is highly sought after as a recitalist, oratorio, and opera soloist. Her recent debut with Loudoun Lyric Opera was described as "imperious and vocally strong," by the Washington Post (*Zita, Gianni Schicchi*). Ms. Whiteman is a founding member of the vocal quartet, Words & Music, which has performed Ned Rorem's *Evidence of Things Not Seen* to much acclaim. Performances of note include the world premier of Gwyneth Walker's *A Heart in Hiding* with the Thomas Circle Singers in March, 2007, Amy M. C. Beach's *The Chambered Nautilus* with the Washington Women's Chorus, Bach's *B Minor Mass* and *St. John Passion* with the Montana Early Music Festival, *Messiah* with many Washington, DC area and national performing organizations, and Tía Antonia in *La verbena de la Paloma* with the In Series. An active performer, Ms.

Whiteman has soloed with The Washington Bach Consort, The Washington Savoyards, Alexandria Choral Society, and the Saratoga (NY) Choral Festival. Opera roles include Katisha (*Mikado* and *The Condensed Mikado*), Florence (*Albert Herring*), Bianca (*Rape of Lucretia*), Duchess (*The Gondoliers*), Ursule (*Béatrice et Bénédicte*), Principessa (*Suor Angelica*), and the Sorceress (*Dido and Aeneas*). Oratorio works include Mendelssohn's *Elijah*, Haydn's *Lord Nelson Mass*, Handel's *Israel in Egypt* and *Dixit Dominus* and Bach's *Christmas Oratorio, Parts I-III*.

**Kevin Sutton** is a native of Indiana and received his early training at Ball State University in Indiana, graduating with a degree in voice performance in 1986. In 1988 he completed the Master of Sacred Music degree in conducting at Scarritt Graduate School in Nashville, Tennessee. He pursued post graduate study at the University of North Texas, and has studied in the U.S. and abroad with Nancy Zylstra, Christer Solen and Max van Egmond.

Mr. Sutton's career is a varied one. In demand as a tenor soloist and professional chorister, he has sung at home and in Europe with the Choir of the Church of the Incarnation, The Orchestra of New Spain, The Denton Bach Society, New Trinity Baroque, The Texas Choral Artists, The Orpheus Chamber Singers, Voces Intimae and many others. In 1998 he founded The Helios Ensemble, a consort of musicians that performs operas, chamber music and choral works.

Kevin Sutton has met with success in many areas of music. As a soloist he is known for his interpretations of early music, particularly the oratorios of Sebastian Bach and George Frederic Handel. In 2007 he appeared in Seattle as Nutrice in Monteverdi's *L'Incoronazione di Poppea* in a production led by early music legend Stephen Stubbs. He is also a respected lieder singer, and has often performed contemporary works, many of which were written especially for him. He is a widely read music critic, with regular contributions to Musicweb-International, one of the most visited classical music sites on the internet.

Active as a teacher and clinician, Mr. Sutton maintains a studio of some twenty-five students, many of whom have gone on to great success in music and theatre. One of Dallas' favorite radio personalities, he is host of WRR Classical 101.1's Evening Concert and also serves as music coordinator for the station. He also hosts a popular webcast, Radio Helios on Live365.com.

When not making music, he can be found with his nose in a book, on the golf course or at his favorite Dallas pub sampling the beer.



Kevin Sutton



Robert Psurny, Jr.

**Robert Psurny, Jr.** earned his Bachelor's degree in vocal music from the University of Toledo as a student of Professor Barbara Rondelli. He continued his vocal studies with Dr. Ira Zook at Ohio University (Athens), where he earned masters degrees in both Vocal Performance and Music Theory. He earned his Doctor of Musical Arts degree as a vocal student of Irvin Bushman at the Cleveland Institute of Music and Case Western Reserve University. Dr. Psurny spent many years in the Cleveland, Ohio area, having sung professionally with the Robert Page Cleveland Singers, Apollo's Fire, Cleveland Opera, the Bach & Handel Society, and numerous churches and synagogues.

Dr. Psurny is currently Associate Professor of Music at Carroll College, where he directs the Carroll College Choir and Chamber Choir, teaches classes in voice, history of popular music, and assists the theatre program as musical director.



Bobb Robinson

**Bobb Robinson** has been hailed by *The Washington Post* for his “charismatic stage presence” and “rich, flowing baritone”, and by *The Miami Herald* for his “impressively effortless” singing. Recent operatic roles include “Donald Fonzo” in The In-Series’ sell-out hit *Così fan tutte goes Hollywood!*, Parmenione in Opera Theatre of Northern Virginia’s *Love’s Luggage Lost*, and Friedrich Wieck, father of Clara Schumann, in the world premier of Robert Convery’s *Clara* with the Maryland Opera Studio. In 2000, Dr. Robinson was a Regional Finalist (Mid-Atlantic Region) in the Metropolitan Opera National Council Auditions.

As concert soloist, Dr. Robinson has performed with many nationally-renowned ensembles including the Washington Bach Consort, the Denver Bach Society, the Montana Early Music Festival, Musikanten, and the National Gallery of Art Vocal Ensemble. In 2001, he made his European recital debut, performing at the cathedrals of Notre Dame (Paris), St. Sernin (Toulouse), Chartres Cathedral, and the renowned Festival d’Avignon. Bobb has been a featured performer on recordings with the Choirs of Washington National Cathedral, and in 2008 will be featured on a CD of Brahms duets with his friend and colleague, mezzo-soprano Jane Christeson.

**Robert W. Tudor** has been praised by *The Washington Post* for his “powerful singing voice,” and “notable acting skills”. He has performed opera, musical theatre, cabaret, and concert works throughout the United States. Roles have included Papageno in *The Magic Flute*, The Lecturer in Dominick Argento’s monodramatic opera *A Waterbird Talk*, Freddy in *My Fair Lady*, and Murdoch in *Titanic – A New Musical*. Other productions include *Follies*, *Iolanthe*, *The Fantastics*, and *Gianni Schicchi*. Concert works include the Requiems of Fauré and Durufé, Carl Orff’s *Carmina Burana*, Schubert’s *Mass in G*, Saint-Saens’s *Christmas Oratorio*.

A champion of innovative performance practice, Dr. Tudor has designed thematic art song recitals and concert works employing simultaneous projections of visual media (including paintings, sculpture), inspired by the poetry of the text, and performed them in the Washington, DC area, and at the Clarice Smith Performing Arts Center. He created the role of Gouvenor Morris in Opera Theatre of Northern Virginia’s commissioned work *Nancy*, by Garrison Hull, and premiered an orchestral work for baritone and oboe soloists by Lawrence Moss, entitled *Dawn to Dawn – Five Poems of the Tang Dynasty*.

Dr. Tudor received a Doctorate in Musical Arts in Voice Performance from the University of Maryland, College Park. He serves as head of Opera and Music Theatre, and Music Division Chair at Jacksonville University. Awards include a 2003 Individual Artist Award from the Maryland State Arts Council, and 2004 Artist of the Year from Opera Theatre of Northern Virginia.



Robert Tudor

**Joel Lankford** has performed in Montana as a Bass/Baritone and actor for more than 20 years. He is a frequent performer in opera theater, symphony and recital performances. Mr. Lankford has performed with the fall 2006 University of Montana Opera Theater and appeared in April 2006 with the Butte Symphony as the bass soloist in Mozart’s *Requiem Mass*. He has appeared as a member and soloist

with the University of Montana Opera Theater, Dolce Canto, Great Falls Symphony Chorale, Missoula Symphony Chorale, Montana Chorale, Mendelssohn Club and Montana Cappella.

Mr Lankford's Missoula theater credits include roles with Missoula Children's Theater in *The Foreigner* (Rev. David Lee), *Annie* (FDR), and *Children of Eden* (Noah).

Mr Lankford has performed a number of operatic roles including Don Alfonso in *Così fan Tutti*, Sparafucile in *Rigoletto*, Krusina in *The Bartered Bride*, Figaro in *Barber of Seville*, Figaro and Count Almaviva in *Marriage of Figaro*, Marcello in *La Bohème* and Sarastro in *The Magic Flute*.

Mr. Lankford is an active recital performer in Missoula and Great Falls. He appeared as a soloist in the 2007 Montana Early Music Festival.



Joel Lankford



Nancy Schneeloch-Bingham

**Nancy Schneeloch-Bingham** teaches flute and directs the flute ensemble at the Appalachian State University's Hayes School of Music. She also performs in the faculty woodwind quintet and the newly formed Harmonia Baroque, an early music ensemble featuring historical instruments. She recently received the Doctor of Music degree from Florida State University, where she studied with Charles DeLaney. She has performed with the Western Piedmont Symphony, Salisbury Symphony, Tallahassee Symphony, Kingsport Symphony, and North Carolina Symphony.

Dr. Schneeloch-Bingham maintains a scholarly interest in Baroque performance practice and Baroque flute, and has studied with Stephen Preston. She has performed in masterclass with such notable flutists as Alexa Still, Linda Chesis, Robert Dick, Geoffrey Gilbert, Ervin Monroe (on classical silver flute), and Christopher Krueger and Barthold Kuijken (on Baroque flute). Adding to her eclectic tastes in fluting, she is currently exploring the traditional flute style, and has studied with Chris Norman of the Baltimore Consort. Her research

interests include nineteenth century flute music and arranging for flute ensemble. She is an active member of the National Flute Association, and has performed, most recently, at the Orlando Convention of the National Flute Association.

**Brent Erstad** is the current Organ Scholar of St. Stephen's Church in Providence, RI (Anglo-Catholic) where he assists in service playing and conducting of the professional schola cantorum. He is a staff pianist at the Boston Conservatory and former accompanist of the Cleveland Youth Orchestra Chorus. An advocate of historically informed performance, Mr. Erstad has played as harpsichord continuoist with the Baroque Orchestra of Case Western Reserve University and at the annual Baroque Performance Institute held at Oberlin College. He is a graduate of the Cleveland Institute of Music, where he studied with Margarita Shevchenko (piano) and Janina Ceaser (harpsichord). Currently, he is embarking on a major research project into the life and musical legacy of Anglo-American composer John Ernest Cook.



Brent Erstad

7<sup>th</sup> Annual  
Montana Early Music Festival

Thursday, March 12, 2009

*Rappresentatione di Anima, et di Corpo*

Emilio de' Cavalieri (ca. 1550-1602)

[Cast in order of appearance]

TEMPO (Time)	Robert Tudor, <i>baritone</i>
INTELLETTO (Intellect)	Kevin Sutton, <i>tenor</i>
CORPO (Body)	Bobb Robinson, <i>baritone</i>
ANIMA (Soul)	Evanne Browne, <i>soprano</i>
CONSIGLIO (Counsel)	Mr. Tudor
PIACERE CON DUE COMPAGNI (Pleasure, with two companions)	Bailey Whiteman, <i>mezzo</i> Mr. Sutton, Mr. Tudor
ECO (Echo)	Heather Barnes, <i>soprano</i>
ANGELO CUSTODE (Guardian Angel)	Ms. Whiteman
VITA MONDANA (Worldly Life)	Ms. Barnes
MONDO (World)	Robert Psurny, <i>tenor</i>
ANGELI ED ANIME BEATE IN CIELO (Angels and Blessed Souls in Heaven)	women's voices
ANIME DANNATE NELL'INFERNO (Damned Souls in Hell)	men's voices

CEMBALO	Brent Erstad
'CELLO	Linda Kuhn
DIRETTORE	Kerry Krebill



ANIMA RAGIONVOLE E BEATA

## *Rappresentazione di Anima, et di Corpo*

### **Introduzione**

Sinfonia

Inno (Hymn)

Tutti

O true and holy Lord, ruler of the world, O mighty and holy Lord,  
conqueror of Death, giver of life, the highest, infinite goodness:  
To thee, O Lord, to thee glory and praise are due;  
to thee, O Lord of all, supreme and noble, be eternal glory and everlasting power.

Prologo (Prologue)

(spoken)

### **Atto Primo (Act I)**

Scena Primo (Scene 1)

Il Tempo

Time, Time flies, life comes to nothing; and already I seem to hear  
the last trumpet, saying: Come out of the grave, scattered ashes and bones;  
rise, souls, again, take now your bodies; come and tell the truth,  
if it was a better idea to serve the vain world or the King of Heaven above?  
Let everyone hear, open the eyes and understand that this life is a wind,  
that flies away in a moment; today it comes, tomorrow it dies;  
today it appears, tomorrow it disappears; so let each one try,  
while they have time, to leave whatever is in the World,  
however pleasing in itself; and work with hands, work with the heart,  
because the fruit of good works is honor.

Scena Secunda (Scene II)

Coro

This mortal life, to fly, has taken wing;  
and with such hurried steps as pursuing winds and arrows.  
Quickly the day, and swiftly runs to night;  
and at a stroke summer disappears, and winter in an instant goes to eternity.  
Time that does not last wears us out and limits us:  
alas how in a moment Heaven gives life and the wind takes it away!  
But life that is short, the wise man should not hate;  
for a short time brings us to the harbor we desire.

Scena Terza (Scene 3)

Intelletto (spoken)

Scena Quarta (Scene 4)

Body & Soul

*Body*

My soul, tell me your thoughts, why you are so sorrowful, always beset with troubles?

*Soul*

I want to rest and be at peace, I want delight and joy, but find grief and annoyance.

*Body*

Listen to my advice: Rest here and find enjoyment in countless different ways.

*Soul*

I will drink no more of these waters, for my burning thirst is only further inflamed.

*Body*

Accept the honors of the world, here you can enjoy yourself to the full and sate yourself.

*Soul*

No, no, for from experience I know with how much wormwood and gall it spikes its false honey.

*Body*

Soul, you are more beautiful than any other thing: so be content with yourself.

*Soul*

I did not create myself, so how could I find fulfilment in myself?

*Body*

Alas, what will become of us! If you are so obstinate, must we always weep?

*Soul*

No, not if you listen to me and fix your eyes, like mine, upon higher goals.  
World, why do you still drag me down to earth?  
Now do as I command, and both of us will find repose in God.

*Body*

Alas! Who will advise me? Which of these two should I follow?  
The Soul consoles me, the senses enrapture me, the flesh tempts me, eternity frightens me.  
Poor me, what shall I do — decide at random?  
No, no, it would not be right to lose, through bad judgement,  
for a brief moment of pleasure, Heaven, eternal life, and God.  
So now, my Soul, in your company I shall seek lovingly  
Heaven, eternal life and my Lord.

#### Scena Quinta (Scene 5)

Coro

Grace and favor does merciful Heaven ever send down and distribute;  
The great Lord opens his hand and imparts his grace.  
Souls on earth that receive his gift bless the Lord, for he is good.  
His face is benign and always serene, he looks, listens and responds;  
his hand is generous, his heart paternal, and the failings of others he hides;  
he is slow to punish and quick to forgive; bless the Lord, for he is good.  
Praise the Lord with organs and stringed instruments,  
with kettledrums, lyres and trumpets,  
let psalms and hymns combine in harmony and resound together.  
Let every tongue sing and with the music say: Bless the Lord, for he is good.

#### Atto Secondo (Act II)

Scena prima (Scene 1) - Sinfonia e coro

Bless the Lord, for he is good.

Scena seconda (Scene 2)

Consiglio (spoken)

Scena Terza (Scene 3)

Coro

Oh, what sin and darkness encumber the human mind!  
Oh, in what abysses lie hearts that live on fantasies!  
Why in mud and dust does the greedy heart of man  
go seeking the delight that is only found in Heaven?  
Behold, O covetous mind, the limpid springs of Heaven,  
and leave the murky waters of the tainted world.  
What enchantment, what fascination compels your heart, and forces it  
to accept poison as your food, and so to kill the soul?

Scena Quarta (Scene 4)

Il Piacere, con due compagni

*Pleasure, with two companions*

Whoever looks for joy, whoever longs for amusement and pleasure  
whenever opportunity arises, come, come to enjoy, throw cares away,  
run to find delight with us!

The young birds sing in the bushes, the simple fish dart in the streams,  
and invite you to enjoyment in all their many shoals.

The grassy meadows smile bedecked with color;  
the forests and shady woods are happy and rejoicing;  
every flowery slope invites to merriment.

*Soul*

These sweet sounds and songs, Soul, have swayed me like a leaf in the wind.

*Soul*

How can you be changed so easily? Stand firm, and fear not, the pleasure is unreal.

*Pleasure, with two companions*

Pretty clothes and sweet perfumes, victory celebrations and festivities,  
delight, indulgence, mirth and pleasure, blessed be the soul that can enjoy you.

*Soul*

I do not believe you, I know your tricks: all the things you describe as delightful,  
prove bitter in the end. Blessed be the soul that can do without them.

*Pleasure, with two companions*

Sweet delight that gladdens the heart to voluptuous passion, the joy of the heart.

*Soul*

Begone, begone, false sirens with your tricks and deceptions!  
Your song always ends with tears. Every pleasure is short,  
but that which distresses has no end.

*Pleasure, with two companions*

Since you do not appreciate jolly company,  
we'll be on our way to a place where we are wanted,  
for to acquire happiness they will flock in their hundreds.

Scena Quinta (Scene 5)

Corpo & Anima, e Riposta dal Ciel (Eco)

*Body*

I do not know if it was right to abandon all the pleasures in the world.

*Soul*

I shall enquire of Heaven, which never hides the truth, and we'll see how it responds.

Does the wise man love worldly pleasure or fly from it?

...Fly from it.

What is the man who seeks and seeks in vain?

...Vain.

What deadens the heart, grief?

...Pleasure.

How does one who desires life obtain it?

...By love.

By loving the beauty of the world, or God?

...God.

So one who seeks for pleasure will die, is that true?

...True.

Now, what Heaven has revealed, I shall summarise:

Fly vain pleasure, love the true God.

Scena Sesta (Scene 6)

Angelo Custode (spoken) e Coro

Some men tame wild beasts, others triumph over their opponents,  
but the strongest warrior of all is he who conquers the flattery of sense.

Scena Settima (Scene 7)

Il Mondo, Corpo & Anima, Angelo Custode (spoken)

Scena Ottava (Scene 8)

La Vita Mondana

I am the beloved life you find so pleasant.

Beautiful, desirable and charming, merry and self-confident,  
that readily gives all that is fair and good.

If you decide to serve the World you see,

I shall give you, with love, the very best I have:

I shall give you a long life and a merry one.

Would you rather wait until the years have fled?

Until your hair is white, and life is spent?

Scena Nona (Scene 9)

Angelo Custode, Anima, Corpo & Il Mondo (spoken)

Scena Dècima (Scene 10)

Coro

From the abysses of the earth where Death reigns supreme,  
to rise up as was promised to the sublime, eternal realms that have no equal,  
that is the happy destiny of mortals.

To love the eternal good, to rise to the Heavens supernal, to escape the evils of the world,  
that is that happy destiny of mortals.

**Atto Terzo (Act III)**

Scena Prima (Scene 1)

Intelletto, Consiglio, Anima e Corpo (spoken)

Scena Secunda (Scene 2)  
(and one of the Mouths of Hell opens)

Consiglio & Anime dannate

*Counsel*

You who are down below, what is your greatest torment? What is there in Hell?

*Souls of the Damned, from a Mouth of Hell*

Fire, the everlasting fire. Cruel, cruel sin, for which we have been condemned by the almighty judge to the eternal flames.

Scena Terza (Scene 3)  
(and one of the Gates of Heaven opens)

Intelletto, Anima beate in Cielo

*Intellect*

Souls that rejoice in Heaven,  
what reward that you have in Heaven is most noble and most worthy?

*Blessed Souls in Heaven, which now opens*

Eternal, eternal Kingdom: O kingdom, eternal kingdom,  
O highest and supernal good that never ends. Eternal, eternal kingdom.

Scena Quarta (Scene 4)

Coro

Oh how astounding! How grave the error of mortal man  
to take so little thought for such torment that will last forever!  
Oh! How astounding! How grave the error of mortal man  
foolishly to take so little thought for the eternal kingdom that will last forever!

Scena Quinta (Scene 5)

Consiglio, Anime dannate

*Counsel*

Souls, the punishment and the pain that are afflicting you, will they ever cease?

*Souls of the Damned, from a mouth of Hell*

Never, never, never. O everlasting woes that never end! Never, never, never.

Scena Sesta (Scene 6)

Intelletto & Anime beate

*Intellect*

Souls, will your glory last in eternal memory forevermore?

*Souls of the Blessed, in Heaven which opens*

Yes, forever, forever, forever, forever, forever will it last, and never, ever end.  
And with perpetual vigor it will last forever, forever, forever, forever.

Scena Settima (Scene 7)

L'Anima, L'Intelletto, Il Corpo, Il Consiglio (spoken)

*Body and Soul*

As the thirsty deer longs for the cooling stream,  
so do we long and desire to climb the steep path to Heaven with you.  
But first let us sing together and praise the mighty Lord.

<p>Scena Ottava (Scene 8) (Repeat of Hymn)</p>	<p>Coro</p>
<p>Scena Nona (Scene 9)</p>	<p>Intelletto (spoken)</p>
<p>Scena Décima (Scene 10) (Hymn) All the world is full of joy and harmony. Join with the angels and sing. The angels in heaven will answer.</p>	<p>Coro</p>
<p>Scena Undicésima (Scene 11) Let every tongue and every heart give praises to my Lord, who raises wretched souls from the earth to the stars. I pray you, beloved soul, choose to do good works and flee sin, and happily to your homes return and carry in your memory these words of mine: He who serves God shall have eternal life.</p>	<p>Anima</p>
<p>Scena Dodicésima (Scene 12) - Festa Highest starry cloisters, where the blessed dwell, moon, sun, shining stars, make in Heaven sweet music; let all the world be full of cheerfulness and harmony. King of the world and great lords rejoice with choruses, each sex, every age, women and men, sing with boys and girls cheerful, fair songs. With harps, lyres, organs and trumpets, let the air and earth and sea resound, the graceful breezes, the joyful sound carry away through the whole world and playing let the heart feel the joys of love. You who faithfully love God, just people, holy men, give eternal thanks to God, scatter lilies and roses together, and with lilies and with roses, eternal and glorious praises. You celestial hierarchies make new melodies: lo another new star all bright, all fair flies splendid to Heaven, for it shines eternally. Join together good angels, join together in songs and music: and here below earth still, happy the while, bears flowers, with song and with laughter rejoice in answer to Paradise.</p>	<p>Coro e danza finale</p>
<p>Scena Tredicésima (Scene 13) - Epilogue</p>	<p>Il Tempo (spoken)</p>

## NOTES ON THE PROGRAM

Emilio de' Cavalieri was born in Rome to a noble and artistic family. His brother, Mario, was coordinator for the Lenten music at the Oratorio del Crocifisso in San Marcello, Rome and he himself participated both as organist and, after his brother, as coordinator.

When Cardinal Ferdinando de' Medici became Grand Duke of Tuscany in 1587, Cavalieri was appointed as overseer of artists, craftsmen, and vocal and instrumental musicians. He also performed diplomatic functions on behalf of Ferdinando, and was influential in the election of two Popes.

The *Rappresentazione di Anima, et di Corpo* is the first surviving play set entirely to music, although in today's performance much of the dialogue is spoken. Also, its printed score is the earliest one to use a figured bass.

In *The New Grove's Dictionary of Music*, Claude V. Palisca writes: "To what extent Cavalieri should be credited with the development of the *stile rappresentativo* or dramatic monody was already a point of contention in his lifetime." Cavalieri was angered by the fact that Rinuccini and Peri claimed to be the first to revive an ancient style of reciting in music, and he wrote, "this [style] was invented by me, and everyone knows this, and I find myself having said so in print." Others also claimed the honor of having used this style before Cavalieri, but a later writer said that "there was no stage music worth of mention before Cavalieri's."

The *Rappresentazione* was first performed in Rome in early February of 1600. The author of the libretto, Agostino Manni, was one of the most celebrated poets of his day. Manni used the medieval tradition of a dialogue between soul and body, combining it with the rhetorical principles of his day. Cavalieri did something similar in his music, giving specific instruction in the preface that the singers were not to improvise ornamentation, since it was expressly notated in the score.

Oratorio or opera? Some consider the *Rappresentazione* to be a sacred opera; others look on it as an oratorio. Interestingly, the structure of the piece is such that it allows considerable scope for creative interpretation in performance, and any two performances may differ according to the choices of the directors. Even the conclusion is left up to the performers. Even without staged action, the work is dramatic and moving. Fittingly for Lent, the spoken Epilogue underscores the brevity of life: "One day we are born, the next we die."

— Mimi Stevens



MORTE

7<sup>th</sup> Annual  
Montana Early Music Festival

Friday, March 13, 2009  
Monday, March 16, 2009

**“For the Love of Bach”**  
The Music of Johann Sebastian Bach, 1685-1750

***Brandhout Ensemble***

Katherine Skinner, *traverso*  
Sam Taylor, *violin*  
Annelies Aiking-Taylor, *violin*  
Martha Thayer, *viola*  
Dawn Douglass, *'cello*  
Lucien Hut, *harpsichord*

with guest artists

Nancy Schneeloch-Bingham, *traverso*  
Joel Lankford, *baritone*  
Kevin Sutton, *tenor*

Suite No. 2 in b minor, BWV 1067

Overture  
Badinerie

Nancy Schneeloch-Bingham, soloist

Cantata No. 82, BWV 82, *Ich habe genug*

Aria  
Recitative  
Aria  
Recitative  
Aria

Joel Lankford, soloist

***intermission***

Cantata No. 26, BWV 26, *Ach wie flüchtig, ach wie nichtig*

Tenor aria *So schnell ein rauschend Wasser schließt*  
Kevin Sutton, *tenor*

Brandenburg Concerto No. 4 in G Major, BWV 1049

Allegro  
Andante  
Presto

## TEXTS AND TRANSLATIONS

### Cantata 82

#### *Aria*

Ich habe genug,  
Ich habe den Heiland, das Hoffen der Frommen,  
Auf meine begierigen Arme genommen;  
Ich habe genug!  
Ich hab ihn erblickt,  
Mein Glaube hat Jesum ans Herze gedrückt;  
Nun wünsch ich, noch heute mit Freuden  
Von hinnen zu scheiden.

#### *Recitative*

Ich habe genug.  
Mein Trost ist nur allein,  
Daß Jesus mein und ich sein Eigen möchte sein.  
Im Glauben halt ich ihn,  
Da seh ich auch mit Simeon  
Die Freude jenes Lebens schon.  
Laßt uns mit diesem Manne ziehn!  
Ach! möchte mich von meines Leibes Ketten  
Der Herr erretten;  
Ach! wäre doch mein Abschied hier,  
Mit Freuden sagt ich, Welt, zu dir  
Ich habe genug.

#### *Aria*

Schlummert ein, ihr matten Augen.  
Fallet sanft un selig zu!  
Welt, ich bleibe nicht mehr hier  
Hab ich doch kein Teil an dir,  
Das der Seele könnte taugen.  
Hier muß ich das Elend bauen,  
Aber dort, dort werd ich schauen  
Süßen Friede, stille Ruh.

#### *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!

I have enough,  
I have taken the Savior, the hope of the righteous,  
into my eager arms;  
I have enough!  
I have beheld Him,  
my faith has pressed Jesus to my heart;  
now I wish, even today with joy  
to depart from here.

I have enough.  
My comfort is this alone,  
that Jesus might be mine and I His own.  
In faith I hold Him,  
there I see, along with Simeon,  
already the joy of the other life.  
Let us go with this man!  
Ah! If only the Lord might rescue me  
from the chains of my body;  
Ah! were only my departure here,  
with joy I would say, world, to you:  
I have enough.

Fall asleep, you weary eyes,  
close softly and pleasantly!  
World, I will not remain here any longer,  
I own no part of you  
that could matter to my soul,  
Here I must build up misery,  
but there, there I will see  
sweet peace, quiet rest.

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?  
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.

### **Aria from Cantata 26**

So schnell ein rauschend Wasser fließt,  
So eilen unser Lebenstage.  
Die Zeit vergeht, die Stunden eilen,  
Wie sich die Tropfen plötzlich teilen,  
Wenn alles in den Abgrund schießt.

As quickly as rushing water flows,  
so the days of our lives hasten.  
Time disappears, the hours rush,  
as drops suddenly separate,  
when everything plunges into the abyss.

## **NOTES ON THE PROGRAM**

*Blaise Wrenn, Joel Lankford, Craig Smith*

### **Overture and Badinerie from Suite No. 2 in b minor**

In his set of four orchestral suites (BWV 1066-1069), Bach borrows from the French overture style, where overtures were the introductory movements of ballets and operas. Jean Baptiste Lully developed a specific style and character that was to serve as a model for the next two generations of composers. Here Bach makes use of the fugal structures found in Lully's allegros, but combines them with principles of the concerto found in works by Vivaldi using the flute as a solo instrument.

At the other end of the suite, "Badinerie" is used by Bach to designate a free movement, not connected with the specific character of a dance. During Bach's time "Badinerie" meant "flirtation" and thus serves as a lively finale to the suite.

### **Cantata 82**

The cantata now designated as BWV 82 is one of Bach's most famous solo-voice cantatas. It was written for Candlemass, derived from the Gospel of Luke 2:22-40, and is exclusively about Simeon the priest, where he and Anna the prophetess met the infant Jesus in the temple at the time of his consecration. A prophecy was made that declared Jesus to be the Lord's salvation and "a light for revelation to the Gentiles and for glory to your people Israel," and this is the focus of the celebration.

The first aria for oboe, strings, continuo and bass voice is a grave, poignantly beautiful movement that treats the end of Simeon's long life with a mixture of melancholy and resignation. The second aria with strings is a lullaby – both for the death of Simeon and for the sleeping Christ Child. These two events are treated in this cantata as part of the same Godly plan. The final aria is in the minor mode to preserve the seriousness of the text, but is essentially joyous.

## **Aria #2 from Cantata 26 (for the Twenty-Fourth Sunday after Trinity)**

This aria for tenor is one of the most effective, distinctive, and virtuosic cantatas in the whole repertoire. The surprisingly swift melismas in the A section are only surpassed by the B section. The writing for the orchestra is ingenious, pairing solo violin (played on flute) with an obbligato flute, playing sometimes in unison, and sometimes in canon, resulting in a harmonically slippery, glassy sound.

## **Brandenburg concerto No. 4**

The six Brandenburg Concerti are among Bach's best known secular works. He began these "concerti with various instruments" around 1718, designing them for his musicians at Prince Leopold's Cothen court. By the time he finished the scores in 1721, he had tired of Cothen and sent copies of the concerti to Christian Ludwig, Margrave of Brandenburg, apparently hoping for a post at the Brandenburg court in Berlin. Alas, no job materialized and it is uncertain whether the Brandenburg orchestra ever played the concerti. The orchestra was small and could not have managed the first four concerti at all without bringing in musicians from elsewhere.

The Fourth Concerto presents a fascinating fusion of composition genres. Bach melds the traditional concerto, which was largely based on the communal mingling of instruments, with the "modern" concerto, which places a heroic soloist in dramatic confrontation with the orchestra. While giving the solo violin brilliant virtuoso passages, Bach preserved the communal ideal by giving a special solo role to a pair of recorders, played with flutes in this performance.



We are very grateful to all of the people who have helped our end of the festival run smoothly. Here are a few of them:

Pastor Flohr, secretary Mary and all the fine folks at St. Paul Lutheran Church  
Cathy Marshall, publicity coordinator  
Carol Ammons, housing guests  
Blaise Wrenn, Brandhout chef and page turner  
Linda Johnson, publicity and general assistance

— *The Brandhout Ensemble*



7<sup>th</sup> Annual  
Montana Early Music Festival

Saturday, March 14, 2009 - Helena  
Sunday, March 15, 2009 - Missoula

**Festival Chorus, Chamber Ensemble and Soloists**  
**Kerry Krebill, Conductor**

*Stabat Mater*

Domenico Scarlatti (1685-1767)

Evanne Browne, *soprano*  
Kevin Sutton, *tenor*  
Festival Chorus  
Chris Stuberg, *'cello*  
Brent Erstad, *organ*

**intermission**

*Missa Scala Aretina*

Francisco Valls (1665-1747)

*Kyrie*  
*Christe*  
*Kyrie*  
*Gloria*  
*Gratias*  
*Qui tollis*  
*Quoniam*  
*Cum Sancto Spiritu*  
*Credo*  
*Et incarnatus est*  
*Crucifixus*  
*Et resurrexit*  
*Et ascendit*  
*Et in Spiritum*  
*Sanctus*  
*Agnus Dei*

## TEXTS AND TRANSLATIONS

### STABAT MATER

Stabat mater dolorosa  
juxta crucem lacrymosa  
dum pendebat Filius,  
cujus animam gementem,  
contristantem et dolentem  
pertransivit gladius.

O quam tristis et afflicta  
fuit illa benedicta  
mater unigeniti!  
Quæ mærebat et dolebat,  
pia mater, dum videbat  
nati pœnas incliti!

Quis est homo qui non fleret,  
Christi matrem si videret  
in tanto supplicio?  
Quis non posset contristari,  
Christi matrem contemplari  
dolentem cum Filio?

Pro peccatis suæ gentis  
vidit Jesum in tormentis  
et flagellis subditum.  
Vidit suum dulcem natum  
moriendo desolatum,  
dum emisit spiritum.

Eja mater! fons amoris,  
me sentire vim doloris  
fac, ut tecum lugeam.  
Fac, ut ardeat cor meum  
in amando Christum Deum,  
ut sibi complaceam.

Sancta mater, istud agas,  
crucifixi fige plagas  
corde meo valide.  
Tui nati vulnerati,  
tam dignati pro me pati,  
pœnas mecum divide.

Fac me vere tecum flere,  
crucifixo condolere,  
donec ego vixero.

*There stood the mother grieving,  
weeping by the cross  
where her Son was hanging.  
Her soul sighing,  
saddened and suffering,  
pierced through by a sword*

*O how sad and how afflicted  
was that blessed mother  
of the only-begotten!  
She grieved and suffered,  
the loving mother, as she beheld  
the torments of her glorious Son.*

*Who is the man who would not weep,  
if he should see the mother of Christ  
in such great distress?  
Who could not be saddened  
to behold the mother of Christ  
suffering with her Son?*

*For the sins of his people  
she saw Jesus in torment,  
overcome by scourging.  
She saw her own sweet son  
dying, forsaken  
as he yielded up his spirit.*

*O mother, fount of love,  
make me feel the force of your grief,  
so that I may mourn with you.  
Grant that my heart may burn  
with love for Christ my God,  
that I may be pleasing to him.*

*Holy mother, may you do this:  
fix the stripes of the Crucified  
firmly in my heart.  
Share with me the pains  
of your wounded Son  
who deigned to suffer so for me.*

*Make me lovingly weep with you,  
to suffer with the Crucified  
so long as I shall live.*

Juxta crucem tecum stare,  
et me tibi sociare  
in planctu desidero.

Virgo virginum præclara,  
mihi jam non sis amara,  
fac me tecum plangere,  
fac, ut portem Christi mortem,  
passionis fac consortem,  
et plagas recolare.

Fac me plagis vulnerari,  
crucem hac inebriari,  
ob amorem filii,  
Inflammatum et accensus  
per te, virgo, sim defensus  
in die judicii.

Fac me cruce custodiri,  
morte Christi præmuniri,  
confoveri gratia.  
Quando corpus morietur,  
fac, ut animæ donetur  
paradisi gloria. Amen.

*To stand with you beside the cross,  
and join with you in deep lament:  
this I long for and desire.*

*Virgin of virgins most excellent,  
be not bitter with me now,  
let me mourn with you.  
Grant that I may bear the death of Christ,  
make me share in his Passion,  
ever mindful of his suffering.*

*Let me be wounded by his wounds,  
let me be intoxicated by the Cross  
and by the blood of your Son.  
Lest I burn in flames enkindled  
may I through thee, O Virgin, be defended  
on the day of judgement.*

*Let me be protected by the Cross  
and by the death of Christ,  
and strengthened by his grace.  
When my body perishes,  
grant that my soul be given  
the glory of Paradise. Amen.*

## MISSA SCALA ARETINA

### KYRIE

**Kyrie** eleison.  
**Christe** eleison.  
**Kyrie** eleison.

*Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.*

### GLORIA

**Gloria** in excelsis Deo  
Et in terra pax hominibus bonæ voluntatis.  
Laudamus te, benedicimus te,  
Adoramus te, glorificamus te.  
**Gratias** agimus tibi  
propter magnam gloriam tuam;  
Domine Deus, Rex cælestis,  
Deus Pater omnipotens,  
Domine Fili unigenite,  
Jesu Christe,  
Domine Deus, Agnus Dei,  
Filius Patris.

*Glory to God in the highest  
And on earth peace to men of good will.  
We praise Thee, we bless Thee,  
We worship Thee, we glorify Thee.  
We give thanks to Thee  
for Thy great glory.  
Lord God, heavenly King,  
God the Father almighty,  
Lord God the only begotten Son,  
Jesus Christ,  
Lord God, Lamb of God,  
Son of the Father,*

**Qui tollis** peccata mundi,  
miserere nobis,  
suscipe deprecationem nostram.  
**Qui sedes** ad dexteram Patris,  
miserere nobis.

**Quoniam** tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus, Jesu Christe.

**Cum sancto Spiritu**  
in gloria Dei Patris. Amen.

*Thou that takest away the sins of the world,  
have mercy on us,  
receive our prayer.*

*Thou that sittest at the right hand  
of the Father, have mercy on us.  
For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father. Amen.*

## CREDO

**Credo** in unum Deum.  
Patrem omnipotentem, factorem cœli et terræ,  
visibilium omnium et invisibilium;  
Et in unum Dominum, Jesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia sæcula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta sunt;  
qui propter nos homines et propter nostram salutem  
descendit de cœlis,

**Et incarnatus est** de Spiritu Sancto  
ex Maria Virgine, et homo factus est;

**Crucifixus** etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est;

**Et resurrexit** tertia die,  
secundum scripturas

**Et ascendit** in cœlum,  
sedet ad dexteram Patris,  
et iterum venturus est cum gloria  
judicare vivos et mortuos,  
cujus regni non erit finis.

**Et in Spiritum** Sanctum,  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit.  
**Qui cum Patre et Filio**  
simul adoratur et conglorificatur:  
qui locutus est per prophetas.  
Et unam sanctam, catholicam  
et apostolicam Ecclesiam.

*I believe in one God.  
The Father Almighty, maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord, Jesus Christ,  
only-begotten Son of God,  
begotten of his Father before all worlds,  
God of God, light of light,  
very God of very God,  
begotten, not made,  
of one substance with the Father,  
by whom all things were made;  
who for us men and for our salvation  
came down from heaven.  
And was incarnate by the Holy Ghost  
of the Virgin Mary, and was made man;  
and was crucified also for us  
under Pontius Pilate,  
suffered and was buried;  
And rose again on the third day,  
according to the scriptures,  
and ascended into heaven,  
and sitteth at the right hand of the Father;  
and He shall come again with glory  
to judge both the quick and the dead,  
whose kingdom shall have no end.  
And in the Holy Ghost,  
the Lord and giver of life,  
who proceedeth from the Father and the Son,  
who with the Father and the Son  
together is worshipped and glorified,  
who spake by the Prophets,  
and in one holy catholic  
and apostolic church.*

Confiteor unum baptisma  
in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum,  
et vitam venturi sæculi. Amen.

*I acknowledge one baptism  
for the remission of sins,  
and I look for the resurrection of the dead,  
and for the life of the world to come. Amen.*

### SANCTUS

Sanctus, Dominus Deus Sabaoth.  
pleni sunt cæli et terra gloria tua  
Osanna in excelsis.

*Holy, Lord God of Hosts,  
The heavens and the earth are full of thy glory.  
Hosanna in the highest.*

### AGNUS DEI

Agnus Dei qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei qui tollis peccata mundi,  
dona nobis pacem.

*Lamb of God, that takest away the sins of the  
world, have mercy upon us.  
Lamb of God, that takest away the sins of the  
world, grant us peace.*

## NOTES ON THE PROGRAM

The *Stabat Mater*, a medieval poem of unknown authorship, has been variously ascribed to Pope Gregory the Great, St. Bernard of Clairvaux, and Pope Innocent III, among others, but the most probable candidate is Jacopone da Todi, who died in 1306. It is not liturgical and originally had no music of its own, but over the centuries many composers have provided it with musical settings.

**Domenico Scatlatti** (1685-1757) was one of the most important members of a prolific Italian musical family, of whom no fewer than eight are profiled in the *New Grove Dictionary of Music and Musicians*. Son of the renowned Alessandro, he worked with his father in Naples and at the age of 16 was already involved as composer and organist in the royal chapel there. In 1705, his father sent him to Venice; in a letter to Ferdinando de' Medici, Alessandro wrote: "I have forcibly removed him from Naples where, though there was scope for his talent, it was not the kind of talent for such a place. I am removing him from Rome as well, because Rome has no shelter for music, which lives here as a beggar."

Domenico spent four years in Venice, then returned to Rome, where he served as maestro di

cappella for the exiled Polish queen Maria Casimira and later at the Basilica Julia. He also served the Portuguese ambassador to the Vatican and, in 1719, took a position in Lisbon as director of the royal chapel. When the Infanta Maria Barbara, for whom Scarlatti composed 555 harpsichord sonatas, married the Spanish Crown Prince Fernando in 1728, Scarlatti moved with her to Madrid, where he spent the rest of his life.

Prior to the death of his father in 1725, Domenico's creative output was almost exclusively vocal – opera and church music. The date of composition of the *Stabat Mater* is not known; it may have been composed during his stay in Venice, under the influence of late Venetian polychoral music, or – as has been long supposed – written while he was in Rome, for the singers of the Basilica Julia. Jürgen Jürgens has written: "This is an unusually intense early work whose astonishing maturity stems from the way the discriminately organized doublechoir writing manages to combine the old, strictly handled contrapuntal technique with a motivically almost deliquescent modern melodic style..." Though the work is generally classified as being scored for two SSATB choirs, it is significant

that in preparing his edition, Jürgens grouped the voices as four soprano, two alto, two tenor, two bass, rather than as separate choirs. The texture of the work is achieved not by contrapuntal opposition of two vocal groups, but rather by intertwining the voices in complicated close imitation with continual change and interchange of a great variety of voice combinations, drawing together at the end of each stanza into homophonic points of rest. The work, which begins with Mary weeping at the cross, ends with a triumphant extended "Amen."

Very little is known about the life of the Spanish composer **Francisco Valls**. He was born in Barcelona about 1665 and died there in 1747. He also served as assistant choirmaster at Barcelona Cathedral from 1696 until 1706, then as interim choirmaster, and was finally appointed choirmaster in 1709. He resigned in 1740 to complete a lengthy didactic treatise in which he strongly defended Spanish national peculiarities as opposed to Italian and French.

Of the ten settings of the Mass that Valls wrote, the only one to have become fairly well known is the *Missa Scala Aretina*. The Mass derives its name from the hexachord, or six-step musical scale, attributed to Guido d'Arezzo; its unifying musical theme is the appearance of the hexachord as *cantus firmus*, ascending and descending, in various parts. According to José López-Calo, to whom we are indebted for the modern edition of the *Missa Scala Aretina*, the

hexachordal *cantus firmus* had been well-known from medieval times and was familiar to church musicians in Spain through the masses of Morales and Palestrina, among others.

And there are plenty of voices in which the *cantus firmus* can appear. The work is scored for four "choirs" – three of voices and one of instruments. The choirs of voices include a trio of soloists, a semichorus of upper voices (SSAT) and a "standard" SATB choir with plenty of low notes for the basses. The use of three choirs plus instruments was the usual practice for cathedral music of this type in 17<sup>th</sup> century Spain. The instrumental parts for the most part are similar to the vocal lines, making them appropriately a "choir" as well.

This Mass is notable for two things. One is that it does not include a "Benedictus" movement. The other is the fact that one note in the "Qui tollis" section generated a controversy that lasted for years and inspired no fewer than 57 Spanish musicians to discuss Valls' "breach of the rules" in public. This debate, indeed, spread far beyond Spain, including no less a critic than Alessandro Scarlatti. The note in question is an entrance on an "unprepared" dissonance. This lawlessness is given to the second choir sopranos – pay careful attention or you'll miss it!

Disputes over dissonance notwithstanding, the *Missa Scala Aretina* is a delightful work, and we can only be grateful that the controversy prevented it from falling into the oblivion that has swallowed up so much Spanish Baroque music.

— Mimi Stevens

## THE CHOIR FOR *STABAT MATER*

<i>Soprano I</i> Evanne Browne Patty Mazurek Lorna McMurray	<i>Soprano III</i> Heather Barnes Shannon O'Brien Alex Swaney Jane Wells	<i>Alto I</i> Jane Horton Pat Mandeville Becky Piske Mimi Stevens Marty Thieltges	<i>Tenor I</i> David Chatfield Kevin Sutton	<i>Bass I</i> John Flink Ron Lee Don Mitchell Bobb Robinson
<i>Soprano II</i> Jacqi Brown Carol Roberts Mary Spain	<i>Soprano IV</i> Donna Aline Kathy Bramer Gina Shropshire	<i>Alto II</i> Linda Almas Liz LeLacheur Harlan Shropshire Bailey Whiteman	<i>Tenor II</i> John Munding Paul Pacini Robert Psumny	<i>Bass II</i> Joel Flugstad Gordon Stockstad Rob Tudor Chris Tweeten

## THE CHOIRS FOR *MISSA SCALA ARETINA*

### Choir I

Evanne Browne, *Soprano*  
Bailey Whiteman, *Alto*  
Kevin Sutton, *Tenor*

### Choir II

<i>Soprano I</i> Heather Barnes Jane Wells	<i>Soprano 2</i> Patty Mazurek Mary Spain	<i>Alto</i> Donna Aline Kathy Bramer	<i>Tenor</i> David Chatfield Bobb Robinson
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### Choir III

<i>Soprano</i> Jacqi Brown Lorna McMurray Shannon O'Brien Carol Roberts Gina Shropshire Alex Swaney	<i>Alto</i> Linda Almas Jane Horton Liz LeLacheur Michelle Maltese Pat Mandeville Becky Piske Harlan Shropshire Mimi Stevens Marty Thieltges	<i>Tenor</i> John Flink Don Mitchell John Munding Paul Pacini Rob Psumny	<i>Bass</i> Joel Flugstad Ron Lee Gordon Stockstad Rob Tudor Chris Tweeten
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## FESTIVAL CHAMBER ENSEMBLE

Sam Taylor, *Violin I*  
Michael Sporre, *Violin II*  
Chris Stuberg, *Cello*  
Brent Erstad, *Organ*

## ACKNOWLEDGMENTS

Many many thanks to **Dean Steve Brehe and St. Peter's Episcopal Cathedral** for their enthusiasm and support for Musikanten Montana's "choral ministry." We are immensely grateful for the opportunity to be in residence in this welcoming community and to share our music with those who appreciate and love it as we do.

**Thanks to our choral concert venue hosts** for generously sharing their facilities and helping us with arrangements for these performances: to Jan Wood and St. Mary Catholic Community, and to Pastor Chris Flohr and St. Paul Lutheran Church.

Our appreciation to the families who have opened their homes to welcome our many guest artists who have flown across the country or driven over snowy mountain passes to come and make music. **We are grateful to you all for making this week of wonderful music happen.**

**We appreciate the great publicity we get from our local newspapers and radio and TV stations --** thanks to Marga Lincoln and the *IR* for the *Your Time* feature story and calendar coverage, to The Queen City News, Jay Scott of KBLL's Coffee Talk, our friends at Montana Public Radio, to Missoula KPAX-TV "Community Spotlight" and to Joe Nickell at the *Missoulian*.

**Kudos to Toby DeWolf** for his wonderful wine bar, *Sommeliers*, and a huge thank you for his super support of our major FUNd-raiser every year for the Early Music Festival. Thanks especially to the Wine Tasting and Silent Auction committee Darien Scott, Linda Almas, Pat Mandeville, Donna Aline and Barb Thomas, and Rob Mayer for organizing a terrific evening and to all who donated items and came to the party. It was a great success! See you next year!!

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