

THE SAINT PAUL CHAMBER ORCHESTRA
HUGH WOLFF, MUSIC DIRECTOR

Prelude

SPRING ISSUE ■ APRIL 1-JUNE 4 ■ 1993-1994 SEASON



**35th
Anniversary
Season**

Guest Artists
Pinchas Zukerman
Richard Stoltzman
Dennis Russell Davies

Inside
Takemitsu World Premiere
Haydn "London" Symphony
St. John Passion

Choral Glories

B A S I C A L L Y B A R O Q U E V I I I - 1
M O R N I N G C O F F E E V I I I

HUGH WOLFF, conductor KAAREN ERICKSON, soprano KAREN CLIFT, soprano DENNIS PETERSEN, tenor
MARK SCHOWALTER, tenor PETER HALVERSON, bass HUGH GIVENS, bass THE DALE WARLAND SINGERS

**Wednesday, May 25, 1994,
8 p.m., Ordway Music Theatre**

**Thursday, May 26, 1994,
10:30 a.m., Ordway Music Theatre**

**Friday, May 27, 1994,
8 p.m., Wooddale Church**

MONTEVERDI (1567-1643)
Magnificat from *Vespro della Beata Vergine* (1610)*
Magnificat anima mea
Et exultavit
Quia respexit
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Deposuit potentes de sede
Esurientes implevit bonis
Suscepit Israel
Sicut locutus est
Gloria Patri
Sicut erat in principio

INTERMISSION

MOZART (1756-1791)
Mass in C Minor, K. 427 (417a), "The Great"
Kyrie
Gloria
Gloria in excelsis Deo
Laudamus te
Gratias
Domine Deus
Qui tollis
Quoniam
Jesu Christe
Cum Sancto Spiritu
Credo
Credo in unum Deum
Et incarnatus est
Sanctus
Benedictus

*First performance by The Saint Paul Chamber Orchestra

The Friends of The Saint Paul Chamber Orchestra sponsor "Fanfare" concert previews Thursday at 9:30 a.m. and Friday at 7 p.m. with host Layton James.

The May 25 concert is underwritten by **The Valspar Corporation**.

A generous grant from **Northern States Power Company** provides sponsorship underwriting for the Morning Coffee Series. A grant from **Medtronic Foundation** provides special support for the series' advertising and marketing. Bakery refreshments for the Morning Coffee Series are provided by **SUPERVALU, INC.**

This program can be heard June 14, 1994 at 7 p.m. on Minnesota Public Radio (MPR) stations including KSJN 99.5 FM in the Twin Cities. The broadcasts are produced by MPR and distributed nationally by American Public Radio.

Please refer to the insert provided for artist biographies and texts to Monteverdi's *Magnificat* and Mozart's Mass in C Minor.

Program Notes

BY PAUL SCHIAVO

Magnificat from Vespro della Beata Vergine (1610)

**Claudio
Monteverdi**

(b. Cremona, Italy, 1567;
d. Venice, 1643)

The two compositions that comprise our program — the *Magnificat* from Monteverdi's *Vespro della Beata Vergine* and Mozart's "Great" Mass in C Minor — make a fascinating pair, offering as they do much in common and much in contrast. Each gives us the outstanding sacred work by the dominant composer of his era and one of the monuments of liturgical music. Each poses an intriguing blend of musical styles, a fusion of what were, when they were written, old and new mannerisms. Yet they achieve these conjunctions of style from opposite directions, so to speak. Monteverdi's music represented innovative developments in the field of liturgical composition when it appeared early in the 17th century, while Mozart's, coming 173 years later, was to a considerable degree retrospective in its recovery of an earlier compositional tradition.

Born in 1567, Claudio Monteverdi lived and worked at the cusp of two great eras in the history of music, the Renaissance and the Baroque, and it was largely through his work that the musical language of the former gave way to the latter. Monteverdi's artistic heritage was the tradition of elaborate vocal polyphony that had developed during the second half of the 15th century. This "High Renaissance" style featured complex webs of imitative counterpoint, with four, six, eight or more vocal lines sounding at once. Often one voice set forth a pre-existing melody — traditionally a liturgical chant — around which the others would weave garlands of counterpoint.

Monteverdi had demonstrated his mastery of this style early in his career, infusing his madrigals and other works with impressive displays of contrapuntal artifice. At the same time, however, he showed himself receptive to revolutionary new trends that would soon alter the course of Western music. Toward the end of the 16th century, a novel type of musical rhetoric began to emerge. Dispensing with the complicated polyphony of the High Renaissance style, this new idiom strove for a more immediate type of emotional expression through greater rhythmic liveliness and simplified textures that emphasized the dramatic power of harmony rather than "learned" counterpoint. Although such traits appeared in madrigals and other forms of secular choral singing during the last quarter of the 16th century, they found their most radical application in an artistic form that first appeared around 1600: opera. Monteverdi observed these developments with interest and explored the possibilities of the new tonal language in his own madrigals and dramatic music. As a result, he found himself, by the turn of the century, fluent in two disparate compositional styles.

Monteverdi had developed much of this dual fluency at the court of Vincenzo di Gonzaga, the Duke of Mantua, in whose employ he spent some two decades beginning around 1590. But by 1608 the composer had grown discontented in Mantua and began looking for new opportunities. It therefore may have been to further his prospects for a position in Venice that he had printed there in 1610 a large volume of religious music. The centerpiece of that collection was a group of vesper psalms and two *Magnificat* settings appropriate to feasts of the Virgin Mary. Known collectively as the *Vespro della Beata Vergine*, or "Vespers for the Blessed Virgin," they brought to sacred composition the new style of expressive, harmonically oriented music Monteverdi had developed in his secular works. Yet the new style did not exactly displace the older Renaissance manner in Monteverdi's Vespers. Rather, the two manners mingled and coexisted. In the *Magnificat* setting we hear now, the larger and more fully realized of the two Monteverdi included in the *Vespro della Beata Vergine*, the union of old and new proved particularly vivid.

We encounter this union at the very outset of the piece. Monteverdi presents the initial word of the canticle, "Magnificat," contrapuntally, with several voices stating and echoing an initial phrase in the austere Renaissance manner. But rather than extend these lines in an ongoing contrapuntal fabric, Monteverdi resolves them quickly in a strong, clear cadence and sets the remainder of the first verse as a single vocal line over a "walking" bass, a texture belonging not to Renaissance music but to the nascent Baroque style that Monteverdi's music helped establish. The melody line here derives from a liturgical chant, in accordance with time-honored Renaissance practice, and chant fragments figure in each of the succeeding verses as well. The presence of these ancient melodies provides a tangible link with the older tradition of sacred composition, but Monteverdi's counterpoints to them are entirely forward looking. The second verse, for example, unfolds as a trio, one voice singing a chant melody (typically heard in slow rhythms), the other two tripping in lively

Mass in C Minor,
K. 427 (417a),
“The Great”

**Wolfgang
Amadeus
Mozart**

(b. Salzburg, 1756;
d. Vienna, 1791)

dancelike rhythms, a distinctly new sort of development. Subsequent verses surround the chant with florid instrumental figuration or other contrasting types of music. Only in fifth verse, “Et misericordia eius,” and the concluding “Sicut erat in principio,” does Monteverdi revert to a relatively pure form of Renaissance polyphony.

Although *Vespro della Beata Vergine* opened up a new world of expression to church composers, it did not banish the venerable tradition of contrapuntal writing, which proved remarkably durable. Nearly two centuries later, that tradition resurfaced in a new form in the “Great” Mass of Mozart, as we hear presently. *A Tour of the Centuries selection.*

The period between the early 17th and late 18th centuries saw rapid and far-reaching changes in the complexion of Western music. With the development of opera and of orchestral music, composers increasingly abandoned vocal polyphony in favor of new musical resources based on dramatic expression and idiomatic instrumental figuration. The older polyphonic tradition survived in the form of fugal writing, exemplified by the great choral fugues in the oratorios and other sacred works of Bach and Handel. But such remnants of Renaissance polyphony increasingly became the province of church music, which composers understood as a conservative medium, and even there were gradually displaced by compositional forms and styles derived from secular music. No composer embraced that possibility more readily than Wolfgang Amadeus Mozart, whose early Masses and other sacred works are in the style of his symphonies, concertos and operas.

In 1781 Mozart left his native Salzburg for Vienna, where he no longer had occasion to write music for the church. Yet shortly after moving to the Austrian capital, he began a Mass setting for personal reasons. In August 1782, Mozart married Constanze Weber, the daughter of his former landlady in Vienna and the sister of a singer with whom he had once been infatuated. With their union began the happiest period of the composer's life. Constanze was a source of joy to Mozart, and his professional position seemed hopeful. Sometime during this period, Mozart sought to fulfill “the promise [made] in my heart of hearts,” as he later described, to compose a Mass, presumably thanking his Creator for his fortune and beseeching His blessing upon his marriage. According to Constanze's recollections, portions of this Mass were performed during a visit Mozart made with her to Salzburg in 1783. But the pressing business of earning a living evidently forced Mozart to set the work aside for other projects, and it never reached completion. Absent are more than half of the Credo section and all of the Agnus Dei, about a fifth of the liturgy.

And the feelings of bliss, of conjugal happiness, of pious gratitude Mozart might well have expressed in this Mass? Nothing in all his output is more heart-rending than the abject pleading of the Kyrie, nothing more dramatic than the thundering Gratias. Here, where we should least expect it, is the demonic Mozart — the composer who, without warning, could abandon the lightness of Classical-period *galanterie* and flood his music with the most moving expressions of sorrow. To be sure, not all of the Mass presents this dark side of the composer's artistic persona: these cries of anguish are balanced by songs of joy, as so often when Mozart gives himself over to pathos. But even in the brighter moments there is frequently a sense of earnestness that elevates this Mass above Mozart's earlier church music.

Mozart had recently come to know the music of J.S. Bach, music that proved a revelation to him. It was, above all, the Baroque composer's fugal writing, his use of complex imitative counterpoint descended from the polyphony of the High Renaissance, that chiefly appealed to Mozart. Enthralled by the power of this older musical art, Mozart started to enrich the contrapuntal fabric of his own work. He humbled himself to write exercises in imitative counterpoint, arranged Bach's fugues for string quartet and began to incorporate fugues into his compositions. The first great fruit of this labor appears in the C-Minor Mass, above all in the “Cum sancto spiritu” section of the Gloria and the setting of “Osanna” in the Sanctus movement. These contrapuntal displays and the other dramatic choruses, however, are set between arias in Mozart's familiar style, one that traces its origin to the innovations of Monteverdi and his contemporaries. The “Laudamus te” of the Gloria, for example, appears as a rather operatic aria for mezzo-soprano, and the “Et incarnatus” of the truncated Credo is a coloratura showpiece for soprano, replete with a cadenza and accompaniment by three *obbligato* wind instruments. The contrast between these numbers and the Bach-inspired choruses is striking, and yet that contrast improbably enhances the power of each.

The C-Minor Mass, then, presents a fusion of apparent contradictions: on an emotional plane, an utterly convincing expression of both sorrow and exultation; musically, a remarkable integration of 18th-century virtuosity and a venerable tradition of “learned” counterpoint. Though different in kind, this latter pairing brings old and new together as surely as Monteverdi did in the *Vespro della Beata Vergine*.

Text to Mozart's Mass in C Minor, K. 427

KYRIE

Kyrie eleison. Christe eleison, Kyrie eleison.

Lord have mercy on us. Christ have mercy on us, Lord have mercy on us.

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Glory be to God on high, and on earth peace to men of goodwill.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

We praise Thee. We bless Thee. We adore Thee. We glorify Thee.

Gratias agimus tibi proptermagnam gloriam tuam.

We give Thee thanks for Thy great glory.

Domine Deus, Rex coelistis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

Lord God Heavenly King, God the Father Almighty. O Lord, the only begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father.

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

Thou that takest away the sins of the world, have mercy upon us. Thou that takest the sins of the world, receive our prayer. Thou that sittest on the right hand of the Father, have mercy upon us.

Quoniam tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

For Thou alone art holy, Thou only art the Lord, Thou alone, Jesus Christ, with the Holy Ghost, art most high in the Glory of the Father. Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terra, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum Filium Dei unigenitum, et ex Patre natum ante omnia saecula. 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 nostream salutem descendit de coelis.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And I believe in one Lord Jesus Christ, the only begotten Son of God, born of the Father before all ages. God of God; Light of Light; true God of true God; begotten, not made; as one with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven.

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

And was incarnate by the Holy Ghost of the Virgin Mary; and was made man.

SANCTUS

Sanctus, sanctus, sanctus, Domine Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy, Lord God of Hosts! Heaven and earth are full of Thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he that comes in the name of the Lord. Hosanna in the highest.

Text to Monteverdi's *Magnificat*

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

Et exultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced in God my Saviour.

Qui respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent omnes generationes.

For he hath regarded the low estate of his handmaiden; and behold, from henceforth I shall be called blessed for all generations.

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

For he that is mighty hath done to me great things, and holy is his name.

Et misericordia eius a progenie in progenies timentibus eum.

And his mercy is on them that fear him all generations.

Fecit potentiam in brachio dispersit superbos mente cordis sui.

He hath showed strength in his arm, and hath scattered the proud of heart.

Deposuit potentes de sede et exultavit humiles.

He hath put down the mighty from their seat and raised the humble.

Esurientes implevit bonus et divites dimisit inanes.

He hath filled the hungry and sent the rich away empty.

Suscepit Israel puerum suum, recordatus misericordiae suae.

He hath aided his servant Israel in remembrance of his mercy.

Sicut locutus est ad patres nostros, Abraham et semini eius in secula.

As he spoke to our fathers, to Abraham, and to all his seed.

Gloria Patri, gloria Filio, Spiritui sancto.

Glory be to the Father, the Son, and to the Holy Ghost.

Sicut erat in principio et nunc, et semper et in seculorum. Amen.

As it was in the beginning, is now and ever shall be, world without end. Amen.

Hugh Wolff's biography appears on page 8.

Kaaren Erickson

American soprano **Kaaren Erickson** has distinguished herself internationally in more than a decade of opera and concert performances. She made her professional opera debut at the

Seattle Opera in 1982 and made her highly successful Metropolitan Opera debut in 1985 singing Susanna in *Le nozze di Figaro*. This was followed by her acclaimed Carnegie Hall debut in 1986 with the Minnesota Orchestra and Neville Marriner. In 1993-94 Erickson returns to the Metropolitan Opera in *Elektra*, *Fidelio* and *Dialogue of the Carmelites*. She appears with the symphonies of Houston, Jacksonville, Wichita, New Jersey, Kansas City and Evansville, among others, in such works as Beethoven's Ninth Symphony, Strauss' *Four Last Songs*, Verdi's *Requiem* and Mahler's Fourth Symphony. She travels to the Czech Republic to perform Mendelssohn's *Elijah* at the Prague Autumn Festival with the Brno State Philharmonic. Highlighting Erickson's 1992-93 season were world-premiere performances of Corigliano's *The Ghosts of Versailles* at the Metropolitan Opera. Erickson has recorded Wagner's *Parsifal* conducted by James Levine on the DGG label.

Karen Clift

Soprano **Karen Clift** has been praised for her vocal purity, effortless coloratura and stylish musicianship. Equally at home on the opera, recital and concert stages, Clift has per-

formed with the Banff Festival Chamber Players, Ex Machina Baroque Opera Ensemble and the Minnesota Opera. She made her orchestral debut with The Saint Paul Chamber Orchestra in 1990 singing Handel's *Messiah*, and she returned this season to reprise her performance. Clift has also appeared with the Minnesota Orchestra, the Baltimore Symphony, the Vancouver Symphony and Boston Baroque. Her record-

ing of *Messiah* with the latter ensemble was nominated for a Grammy Award. Clift has performed at the early music festivals of Boston and San Antonio with Ex Machina, and she participated in the Banff Centre for the Arts for two seasons. This season Clift makes her debut with the Detroit Symphony. Among her numerous recital engagements are a chamber recital with Bernard Labadie in Quebec City and performances with Bruno Weil at the Carmel Bach Festival.

Dennis Petersen

Through his innate sense of style, command of languages and superior acting abilities, tenor **Dennis Petersen** has distinguished himself in a variety of opera roles, as well as in concert,

recital and oratorio performances. This season Petersen returns to the San Francisco Opera for the ninth consecutive time to sing in *Turandot*, *Pique Dame* and *Die Meistersinger*. He also returns to the New Orleans Opera for *Tannhäuser*. Upcoming in 1994-95 are operatic engagements with the Lyric Opera of Chicago and his first season with the Metropolitan Opera, where he performs in *Peter Grimes* and *Lady MacBeth of Mtsensk*. A frequent guest artist with The Saint Paul Chamber Orchestra, Petersen has performed with the orchestra in Mozart's *Requiem*, Handel's *Messiah* and Bach's *Magnificat*. In past seasons he has appeared in opera and in concert at the Spoleto Festival in Charleston and Italy, and has appeared with the symphonies of Boston, Baltimore and New Jersey. Petersen holds bachelor's and master's degrees from the University of Iowa. He joined the San Francisco Opera's Merola Program in 1984 and made his debut with the main company the following year.

Mark Schowalter

Tenor **Mark Schowalter** is active throughout the region as a soloist in oratorio, opera and concert settings. Recent engagements have included Handel's *Messiah* and Cavalli's *La*

Calisto with The Saint Paul Chamber Orchestra and Bernstein's *Candide* with the Minnesota Orchestra; performances at the Oregon Bach Festival and with Bach Collegium Stuttgart, as well as a "Saint Paul Sunday Morning" radio broadcast of Brahms' *Neue Liebeslieder Walzer*. Schowalter has performed at the Aspen Music Festival and the Pacific Music Festival in Sapporo, Japan. An advocate of 20th-century vocal literature, he has presented John Corigliano's *Poem in October*, Bernstein's *Songfest*, and works of Britten and Cipullo, among others. His upcoming engagements include performances with the Erie Philharmonic and the Fargo-Moorhead Symphony. Currently on the voice faculty of Concordia College in Moorhead, Schowalter earned degrees from St. Olaf College and the Juilliard School, with additional study at the Britten-Pears School in England and the Internationale Bachakademie in Germany.

Peter Halverson

Bass-baritone **Peter Halverson** has performed extensively throughout the Upper Midwest, earning praise for stage and concert performances. His Minnesota Opera

credentials include roles in *Così fan tutte*, *From the Towers of the Moon*, and *Madama Butterfly*. He has also appeared with the North Star Opera in *The New Moon*, *The Desert Song* and *Kismet*. In 1992 he performed in the critically acclaimed University of Minnesota Opera performance of Leonard Bernstein's *Mass*. Halverson has appeared with the Minnesota Orchestra on several occasions, and performs in the 1994 Sommerfest presentation of *La Bohème*. Other recent performances include *Messiah* with the Dallas Symphony, and concerts with the Fargo-Moorhead Symphony, Huntsville Symphony, Erie Philharmonic and Duluth-Superior Symphony Pops. Currently on the voice faculty of Concordia College, Moorhead, Halverson trained at Concordia College and the universities of Minnesota and Wisconsin. He subsequently participated in apprentice programs at the Santa Fe Opera, Minnesota Opera Studio, and at the San Francisco Opera's Merola Opera Program.

Hugh Givens

For more than a decade, bass-baritone **Hugh Givens** has remained in demand as a concert artist and operatic performer. He performed with The Saint Paul Chamber Orchestra last sea-

son in Cavalli's *La Calisto* conducted by Raymond Leppard, and has appeared with the Minnesota Opera for the past three seasons, appearing in *Armida*, *From the Towers of the Moon*, *Cavalleria Rusticana*, *Carmen*, *A Midsummer Night's Dream*, and *Romeo and Juliet*. In 1986 Givens sang the American premiere of Peter Maxwell Davies' *Taverner* with the Opera Company of Boston and was re-engaged for performances of *Tosca*. He has also performed with the Virginia Opera Association, the West Virginia Opera Theatre (Charleston) and the Lyric Opera of Kansas City. His extensive concert credentials include performances of Beethoven's Ninth Symphony, Verdi's *Requiem*, Bach's *Christmas Oratorio*, Handel's *Messiah* and the Haydn masses. His recent performance of *Messiah* from St. Paul's World Theatre was broadcast live over Minnesota Public Radio. A native of West Virginia, Givens won the Bair Award at the 1991 National Opera Association auditions and was a district finalist in the 1980 Metropolitan Opera Auditions.

The Dale Warland Singers

Honored with the first Margaret Hillis Achievement Award for Choral Excellence in 1992, **The Dale Warland Singers** are widely recognized as one of the world's foremost *a cappella* choral ensembles. Founded by Dale Warland in 1972 and based in the Twin Cities, the 36-voice ensemble has made several European tours in addition to regular North American tours, and has a nationally recognized commissioning program to showcase new works. The Singers, in various configurations, present more than 40 concerts each year. This season there are 25 local concerts, including a 6-program subscription series by the 36-voice Dale Warland Singers. The Singers have performed on "A Prairie Home Companion" and "Saint Paul Sunday Morning" radio programs and have released 17 recordings. Their annual holiday broadcast, "Echoes of Christmas," is heard by an

estimated 7 million American Public Radio listeners each year. The larger Dale Warland Symphonic Chorus has performed with the Minnesota Orchestra under Edo de Waart, David Zinman, Robert Shaw, Leonard Slatkin and others. The Singers served as choir-in-residence at the 1990 World Symposium on Choral Music and the 1991 California State University Summer Arts Program.

SOPRANOS

Jane E. Andersen
Jeanne Bengston
Mary Boehlke
Debby Croker
Marie Spar Dymit
Wendi Gerth
Debra K. Harrer
Dina M. Humble
Janice A. Hunton
Norah Long
Angela Malek
Julie Ann Olson
Elizabeth Pauly
Brenda Sielaff
Rebecca Van

ALTOS

Carrie L. Benson
Cyndee Chaffee
Joanne Halvorsen
Lynette R. Johnson
Shelley Kline
Janet Lechman
Mary Maiden Mueller
Anna Mooy
Patricia Thompson
Rica Van
Mitzi Westra
Teresa K. Whaley
Karen Wilkerson

TENORS

Paul J. Anderson
David Fischer
Bryan Fisher
Philip Fryer
Thomas Larson
Spike Maiden Mueller
Dean Palermo
Robert W. Pontious
Steve J. Sandberg
Randall C. Speer
Steven Staruch
Rick Treece
Francis John Vogt

BASSES

Bruce Broquist
Thomas James
Jerry Johnson
Paul A. Johnson
Jin Kim
David Ryan Moberg
Robert A. Peskin
Jerry Rubino
Brad Runyan
Wes Schultz
Mark Sheldon
Mark Sotebeer
Brian L. Steele