



In Excelsis
Musical Events at St. George's

Music City Baroque
& ΣΛΣVΛΡΣ

Saturday, September 21 , 2019 • 3:00 pm

ST 
GEORGE'S

EPISCOPAL CHURCH

Music City Baroque

Murray Somerville, artistic director emeritus

VIOLIN I
Maria Romero
Laura Ross
Peter Povey

VIOLIN II
Andrea Dawson
Carrie Kimbrough
Emily Monroe

VIOLA
Idalynn Besser
Sarah Cote

CELLO
Chris Stenstrom
Keith Nicholas

BASS
Glen Wanner

HARPSICHORD
Polly Brecht

FLUTES
Jessica Dunnavant
Sheri Hoffmann

Music City Baroque continues to bring a fresh perspective to the beautiful and enduring music of the Baroque era. The music of composers such as Bach and Vivaldi—expressive, elegant, and passionate—continues to move people today, hundreds of years after it was written. Winning praise for their “lively and joyous approach,” the musicians use authentic instruments and style to recreate the original sound of the music.

Music City Baroque would like to thank all of the audience members, donors, volunteers, and board members who make our concerts possible. If you would like to further support the talented musicians performing early music in our community, you can make a tax-deductible donation at our table, anytime online at our website www.musiccitybaroque.org, or by mailing a check to: Music City Baroque, P.O. Box 121662, Nashville, TN 37212.

ΣΕΛΣVΛΡΣ

Woosug Kang, artistic director

SOPRANO
Rebekah Alexander
Laurel Fisher
Timbre Cierpke*
Jane Burton*

ALTO
Mareike Sattler
Debra Lee Williamson

TENOR
Benjamin Petty
John Logan Wood

BASS
Gerald Senechal
Woosug Kang

*Guest artists

Formed with nine core members in 2018, ΣΕΛΣVΛΡΣ is a professional choral ensemble based in Nashville. The name is derived from the Latin word *elevare*, meaning “to elevate,” which expresses the core members’ desire to elevate sacred text and music. Founding member and artistic director Dr. Woosug Kang envisioned forming a professional ensemble with only one to two people per part to highlight the organic, virtuosic, and expressive quality of sacred choral music.

Our core members have diverse backgrounds, specializing in various styles, and are involved with many different musical ensembles throughout the southern region of the USA. As the ensemble explores the wide range of repertoire, ΣΕΛΣVΛΡΣ will invite additional singers from the surrounding region to collaborate with us in future projects.

Music City Baroque

& ΣΛΕΒΛΑΡΣ

SATURDAY, SEPTEMBER 21, 3:00 P.M.
ST. GEORGE'S EPISCOPAL CHURCH

PROGRAM

CONCERTO GROSSO IN C MINOR, OP. 1, NO. 11

Largo
Allemanda
Sarabanda
Giga

Pietro Locatelli
(1695-1764)

Music City Baroque

STABAT MATER

Domenico Scarlatti
(1685-1757)

1. *Stabat Mater dolorosa
luxta crucem lacrimosa
dum pendeat Filius.*

The grieving Mother
stood weeping beside the cross
where her Son was hanging.
2. *Cuius animam gementem
contristatam et dolentem
pertransivit gladius.
O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti
Quae moerebat et dolebat,
Pia Mater, dum videbat
nati poenas incliti.
Quis est homo qui non fleret
Christi Matrem si videret
in tanto supplicio?*

Through her grieving heart,
anguished and lamenting,
a sword passed.
O how sad and afflicted
was that blessed Mother
of an only Son,
who mourned and grieved,
the pious Mother, looking at
the suffering of her glorious Child.
Who is the man who would not weep
seeing the Mother of Christ
in such torment?
3. *Quis non posset contristari
Christi Matrem contemplari
dolentem cum filio?
Pro peccatis suae gentis
vidit Iesum in tormentis
et flagellis subditum.
Vidit suum dulcem natum
moriendo desolatum
dum emisit spiritum.*

Who would not feel compassion
watching the Mother of Christ
in sorrow with her Son?
For the sins of His people,
she saw Jesus in torments
and subjected to scourging.
She saw her sweet Child,
dying forsaken,
as he yielded up His spirit.
4. *Eja Mater fons amoris
me sentire vim doloris
fac ut tecum lugeam.
Fac ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.*

O Mother, font of love,
Make me feel the strength of your grief
so that I may mourn with you.
Make my heart burn
with love for Christ, my God,
so that I may please Him.

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| 5. <i>Sancta Mater istud agas
crucifixi fige plagas
cordi meo valide.
Tui nati vulnerate
tam dignati pro me pati
poenas mecum divide.</i> | Holy Mother, may you do thus:
place the wounds of the Crucified
deep in my heart,
that of your wounded Son,
who deigned to suffer for me,
I may share the pain. |
| 6. <i>Fac me verum tecum flare
Crucifix condolere
donec ego vixero.</i> | Make me truly weep with you
and share the agony of the Crucified
as long as I live. |
| 7. <i>Juxta crucem tecum stare
et me tibi sociare
in planctu desidero.
Virgo virginum praelara
mihi jam non sis amara.
Fac me tecum plangere.
Fac ut portem Christi mortem
passionis fac consortem
et plagas recolere.
Fac me plagis vulnerari
crucem hac inebriari
ob amorem filii.</i> | To stand beside the cross with you
and to join you weeping
is what I desire.
Chosen Virgin of virgins,
do not be harsh towards me.
Let me weep with you.
Make me to bear Christ's death,
sharing in His passion,
and commemorate His wounds.
Let me be wounded with His wounds,
intoxicated by His cross
For love of your Son. |
| 8. <i>Inflammatum et accensum
Per te, Virgo, sim defensum
in die judicii.
Fac me cruce custodiri
morte Christi praemunire
Confoveri gratia.
Quando corpus morietur</i> | Inflamed and burning,
may I be defended by you, Virgin,
at the day of judgement.
Let me be guarded by the cross,
armed by Christ's death
and cherished by His grace.
When my body dies, |
| 9. <i>Fac ut animae donetur
paradisi Gloria.</i> | grant my soul is given
the glory of paradise. |
| 10. <i>Amen.</i> | Amen. |

ΣΕΛΒΑΡΣ & Music City Baroque

INTERMISSION

TRIO SONATA IN G MAJOR

Adagio
Allegro
Adagio
Presto

Giovanni Benedetto Platti
(1697-1763)

SONATA A CINQUE, OP. 2, NO. 3

Largo
Allegro
Grave
Allegro

Tomaso Albinoni
(1671-1751)

Music City Baroque

- | | |
|--|---|
| 1. <i>Magnificat anima mea Dominum</i> | My soul magnifies the Lord, |
| 2. <i>Et exultavit spiritus meus in Deo salutary meo
quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam omnes generationes
quia fecit mihi magna qui potens est et sanctum
nomen ejus.</i> | and my spirit exults in God my Savior,
for He has regarded the lowliness of His handmaiden.
Behold, all generations will call me blessed,
for He that is mighty has magnified me, and holy is
His name. |
| 3. <i>Et Misericordia ejus a progenie
in progeniem timentibus eum.</i> | And His mercy is on them that fear Him
throughout all generations. |
| 4. <i>Fecit Potentiam in brachio suo
dispersit superbos mente cordis sui.</i> | He has showed strength with His arm;
He has scattered the proud in the imagination of their
hearts. |
| 5. <i>Deposuit potentes de sede
et exaltavit humiles.</i> | He has put down the mighty from their seat
and has exalted the humble. |
| 6. <i>Esurientes implevit bonis
Et divites dimisit inanes.</i> | He has filled the hungry with good things
and sent the rich away empty. |
| 7. <i>Suscepit Israel puerum suum
Recordatus misericordiae suae.</i> | He has helped His servant, Israel,
remembering His mercy. |
| 8. <i>Sicut locutus est ad patres nostros
Abraham et semini ejus in saecula.</i> | As He promised to our forefathers,
Abraham and his seed forever. |
| 9. <i>Gloria Patri, Gloria Filio, Gloria Spiritui Sancto.

Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.</i> | Glory to the Father, Glory to the Son, Glory to the
Holy Spirit.
As it was in the beginning, is now and always,
world without end. Amen. |

Program Notes

Pietro Locatelli (1695-1764) Concerto Grosso in C minor, Op. 1 No. 11. While Corelli and Vivaldi remain in the public mind the prominent names in Italian baroque music, the resurgence of interest in music of this period has led to recognition of other violinist-composers who followed Corelli, either as former pupils directly, or someone who came within the influence of his teaching circle. Pietro Locatelli was born in Bergamo and received his initial training there. In 1711 he went to Rome possibly hoping to study with Corelli but it is unlikely this occurred as Corelli became ill the following year and died in January 1713. Most likely he studied with Corelli protégé Giuseppe Valentini. He remained in Rome for a decade, and then began traveling as a violin virtuoso. Exact details of the following period are sketchy but he traveled throughout Italy and Germany. He played for the Elector of Bavaria in Munich, for Frederick William I in Berlin, and for Augustus the Strong in Dresden. In Kassell he appeared with the famous French virtuoso, Jean Marie Leclair, after which it was remarked that Leclair played like an angel and Locatelli like the devil. In 1729 he abandoned touring and settled in Amsterdam where he would remain permanently until his death. He taught amateurs and played private concerts for wealthy aristocrats. He edited and published both his own music and that of others.

His first published music was a set of 12 concerti grossi printed in 1721 in Amsterdam as his Opus 1. These works followed the pattern established by Corelli and Valentini. A group of soloists (concertino), usually two violins and a cello, played in contrast to a four part string orchestra (the ripieno). Sometimes a viola was added to the concertino, making a quartet. Further, he divided the set into two groups: eight are *da chiesa* (church concertos) while the remaining four are *da camera* (chamber concertos). No. 11 in C minor is in the *da camera* form. The opening Largo features the solo violins in a lyrical song supported harmonically by the larger string body. The second movement, marked *Allemanda*, is an up tempo version of the popular courtly dance. This is followed by a slow, lyrical *Sarabanda* that leads to the final section, a swift, energetic *Gigue: Allegro*.

Domenico Scarlatti (1685-1757) Stabat Mater. Scarlatti was born in Naples, son of the famous Alessandro Scarlatti, who would become one of his tutors and managers. By 1701 he was appointed a composer and organist to the Royal Court at Naples. In 1703 his father sent him to Venice to further his composing career. He next appears in Rome in 1709 working for the exiled Polish queen Marie Casimire. While in her service he composed several operas for her private chapel. From 1715 to 1719 he was the choirmaster at St. Peter's, where he composed several religious works including the work we hear today.

The text of the Stabat Mater was well known in Europe at the end of the 14th century. The authorship of the hymn is unknown, though the most likely candidates are Pope Innocent III (d. 1216) and Jacopone da Todi (d. 1306). In spite of its popularity it was not made a part of the official Catholic Liturgy until 1727. The hymn describes Mary's grieving at the foot of the cross and urges the worshiper to empathetically feel her sorrow. The poem was commonly set to music by many contemporaries of Scarlatti, including his father Alessandro, Antonio Vivaldi, and Giovanni Pergolesi. But Domenico's version is unusual as he uses 10 voices singing together as a small choir, rather than using one or two solo singers. There are four sopranos, two altos, two tenors and two basses in the ensemble, accompanied by organ and cello. Stylistically, the score sounds like a look backward to the late 16th century polyphonic church music of Palestrina and Orlando di Lasso. As the music proceeds, its harmonic structure and emotional intensity gradually make the listener aware this is from a later time. When the vocal forces are reduced, the clarity of phrase and declamation solidly place the work in the 18th century. The hymn has 9 stanzas but they are not set in consecutive order. The first four stanzas are bound together by a continuous musical passage and recurring motive that is treated communally by the singers. This process continues with the remaining stanzas being stretched and molded into a more organic whole. The emotional intensity increases as the description of Christ's suffering and Mary's response is portrayed. Finally, at the 9th stanza, there is a finely crafted fugue on *Fac ut anime donetur Paradisi Gloria* (Grant that Paradise's glory may be given to my soul), followed by a joyful Amen.

Domenico Scarlatti is best known today for his 555 keyboard sonatas composed between 1733 and 1757 while working at the Spanish Court in Madrid. Yet his 1715 *Stabat Mater* remains a significant achievement in the history of this solemn liturgical work.

Giovanni Benedetto Platti (1697?-1763) Trio Sonata in G Major. Platti was born in Padua and educated in Venice, Italy. Likely he studied with Francesco Gasparini, Antonio Vivaldi, Tomaso Albinoni, and the Marcello brothers. Little is known about him until 1722 when he was called to Würzburg, Germany to work for the Prince-Bishop of Bamberg and Würzburg as a tenor singer, oboist, and composer. Here he married a soprano also employed at the court and remained there until his death. He was a noted oboe soloist, as well as a talented keyboard player. He wrote music for the church, including a Stabat Mater, but is now remembered primarily for instrumental works, including sonatas for flute, oboe, and cello. He also wrote several trio sonatas for different combinations of instruments. One of his best known is the work heard today, originally intended for transverse flute, violin and basso continuo. It follows the standard “church sonata” format of four movements in a slow, fast, slow, fast arrangement.

Tomaso Albinoni (1671-1751) Sonata a cinque in A major Op. 2, No. 3. Albinoni was the eldest son of a wealthy paper merchant in Venice. At an early age he became a proficient singer and violinist, though he soon turned to composing. At his father's death in 1709, he was relieved of any responsibility for running the family business and was freed to work full time as a musician and composer. He divided himself almost evenly between vocal and instrumental composition. He wrote numerous operas and in 1705 married an opera singer. It was the operatic style that would influence his instrumental writing with long-breathed, singable melodies that remind the listener of operatic arias. In 1700 his Opus 2 was published which contained six sonatas for five parts (two violins, two violas and cello), and six concertos which have an extra solo violin. The third sonata a cinque in A opens with a slow movement marked, *Grave*. This is followed by a vigorous *Allegro* with a dancing melody. Next is a very solemn *Adagio* that leads to another danceable *Allegro* to close the work.

Antonio Vivaldi (1678-1741) Magnificat in G minor, RV 610. As with many 18th century composers, Vivaldi composed literally hundreds of works, but is best known today for a mere handful. He wrote over 400 concerti for orchestra, but the first four concerti of his Opus 8 collectively known as *The Seasons* remain the most thought of today by the general public. Similarly, while he wrote enough music for the church to fill up 10 compact discs, only his setting of the *Gloria in D, RV 589* remains well known. In today's program we hear his setting of the *Magnificat RV 610*, which predates Bach's famous 1723 setting by four to six years. Vivaldi had early devoted himself to the church and became an ordained priest, but due to chronic asthma, found himself incapable of saying Mass regularly. Thus his musical talents soon became his means of service. In 1703 he became the *Maestro di violino* at the *Ospedale della Pietà*, the foremost of Venice's orphanage-conservatories for homeless girls. Here he developed a female orchestra of astonishing virtuosity that became widely known throughout Europe. When several men appointed *Maestro di Coro* failed to provide satisfactory music to fulfill the demand for two masses and two vesper settings annually, the natural solution was to press Vivaldi into service to compose and lead these works as needed. Vivaldi did this so well he was paid a bonus in 1715. Strangely, his sacred music was forgotten for almost two centuries but was rediscovered in 1930 when the Turin National Library acquired a large collection of his manuscripts. In 1939 the city of Siena held a “Vivaldi Week” that began the process of recognizing that Vivaldi was a major talent of the early 18th century. Over 50 sacred works have survived and there is evidence that other works have been lost.

Vivaldi divides the traditional text of the Magnificat (Luke 1: 46-55) into nine sections for four-part mixed chorus, two sopranos, alto and tenor soloists, and an orchestra of two flutes, violins I and II, viola, and basso continuo (cello and organ).

Program notes by Jonathan Taylor

UPCOMING EVENTS

REQUIEM BY GABRIEL FAURÉ

Friday, November 1, 2019 • 7:00 pm

St. George's Choir and Choristers present Fauré's *Requiem* with orchestra to commemorate the lives of our loved ones through readings and music.

A SERVICE OF NINE LESSONS AND CAROLS

Sunday, December 8, 2019 • 6:00 pm

Welcome the season of Advent with St. George's annual liturgical feast of seasonal anthems interposed with readings, featuring St. George's Choir, Choristers, and St. Dunstan's Choir.

MOZART BIRTHDAY CONCERT

Friday, January 17, 2019 • 12:00 pm

Roger Wiesmeyer and other Nashville-based musicians come together in this annual tradition to celebrate the birthday of W.A. Mozart through the presentation of wonderful music by the gifted composer.

VOCES8

Thursday, February 20, 2020 • 7:00 pm

The premiere vocal ensemble, VOCES8 makes their Nashville debut with this not to be missed event of the year! "The singing of VOCES8 is impeccable in its quality of tone and balance. They bring a new dimension to the word 'ensemble' with meticulous timing and tuning." -Gramophone

YOUNG MUSICIANS CORNER

Sunday, March 22, 2020 • 3:00 pm

We are once again excited to highlight the talents of gifted students. This event provides a platform for these young musicians to perform a variety of chamber music with multiple musical ensembles.

CHORAL EVENSONG

Sunday • 5:00 pm

October 13

November 10

January 12

February 9

March 8

May 10

COMPLINE

Wednesday • 9:15 pm

October 16

December 18

January 19 * *special time on Sunday, 5:00 pm*

February 19

March 18

May 20

All concerts are free and open to the public



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Judy & John Warner

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Dr. Woosug Kang, Director of Music Ministries
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