



A portrait of Johann C. F. Fischer, a man with a large, curly wig, looking slightly to the right. The background is dark with faint, stylized text including 'PSALMI VESPERTINI', 'Quatuor', 'Violinis con.', '& quatuor', 'Cum', and 'Violone &c.'.

# Johann C. F. FISCHER

VESPERAE, SEU PSALMI VESPERTINI, OP. 3

Exsultemus  
Shannon Canavin, director  
Newton Baroque  
Andrus Madsen, director

FIRST RECORDING

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# JOHANN CASPAR FERDINAND FISCHER

## *Vesperae, seu Psalmi Vespertini, Op. 3*

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|----|--|------|
| 1  | <i>Blumen-Strauss</i> (before 1736): Praeludium VIII               | 1:15 |
| 2  | Domine ad adjuvandum   | 1:06 |
| 3  | Beatus vir   | 3:23 |
| 4  | <i>Ariadne musica neo-organoedum</i> (1702): Praeludium et Fuga IV | 1:51 |
| 5  | Confitebor   | 4:17 |
| 6  | <i>Ariadne musica neo-organoedum</i> : Praeludium et Fuga XVIII    | 1:41 |
| 7  | Credidi  | 2:03 |
| 8  | <i>Ariadne musica neo-organoedum</i> : Praeludium et Fuga VIII     | 1:46 |
| 9  | Nisi Dominus   | 3:28 |
| 10 | <i>Ariadne musica neo-organoedum</i> : Praeludium et Fuga III      | 1:44 |
| 11 | Lauda Jerusalem  | 5:20 |
| 12 | <i>Ariadne musica neo-organoedum</i> : Praeludium et Fuga XVII     | 1:54 |

### JOHANN CHRISTOPH PEZ Sonata in G minor

|    |                   |              |
|----|-------------------|--------------|
|    |                   | <b>14:43</b> |
| 13 | I <i>Adagio</i>   | 2:13         |
| 14 | II <i>Allegro</i> | 2:23         |
| 15 | III <i>Adagio</i> | 1:25         |
| 16 | IV <i>Allegro</i> | 4:21         |
| 17 | V <i>Adagio</i>   | 0:41         |
| 18 | VI <i>Gigue</i>   | 1:40         |

**FISCHER**

**19** Magnificat 6:31

**PEZ** *Duplex Genius sive Gallo-Italus Instrumentorum Concentus* (1696): **Sonata Quinta** **9:08**

**20** I *Adagio* 1:58

**21** II *Allegro* 1:39

**22** III *Adagio* 3:03

**23** IV *Vivace* 1:28

**FISCHER**

**24** *Lytaniae Lauretanae VII* (1711): Salve Regina 5:27

**TT 63:35**

**Exsultemus**

Shannon Canavin and Margot Rood, sopranos

Thea Lobo and Gerrod Pagenkopf, altos

Charles Blandy and Jason McStoots, tenors

Ulysses Thomas and Paul Max Tipton, basses

Shannon Canavin, artistic director

**Newton Baroque**

Susanna Ogata and Julia McKenzie, violins

Douglas Kelley, viola da gamba and violone

Andrus Madsen, organ and director

FIRST RECORDING

# JOHANN CASPAR FERDINAND FISCHER'S SETTING OF THE VESPERS

by Andrus Madsen

Johann Caspar Ferdinand Fischer was born in Bohemia, perhaps in Schönfeld (now Krásno nad Teplou), just south of Karlsbad (Karlovy Vary), on 9 September 1656. He appears to have had some musical training from Johann Hönel and Augustin Pfleger, who were both active at the court of Duke Julius Franz of Saxe-Lauenberg in Schlackenwerth (Ostrov), situated just north of Karlsbad. In 1689 he succeeded Pfleger as the *Kapellmeister* in Schlackenwerth around the time that Duke Julius Franz died. Julius Franz produced no male offspring, but he made arrangements for his daughter Anna Maria Franziska to succeed him. The Duke's second-oldest daughter, Franziska Sibylle Augusta, married Ludwig Wilhelm, Margrave of Baden-Baden, in 1690. Because the Margrave's court had been laid waste by the French, Sibylle kept her court at Schlackenwerth for a time, while Ludwig Wilhelm pursued various military campaigns. When Fischer became *Kapellmeister* to Ludwig Wilhelm of Baden in 1695, he was hardly leaving the service of the Saxe-Lauenberg court; rather he was following Sibylle. After Ludwig Wilhelm's death in 1707 Fischer remained at the Baden court in Rastatt in the service of Sibylle, who became regent after her husband's death. He would remain in Rastatt to his dying day, 27 August 1746.

Fischer is best known for his keyboard works. His *Musicalisches Blumen-Strauss*, which appeared in 1698, and his *Musikalischer Parnassus*, published in 1738, are both collections of harpsichord suites that cemented his reputation as one of the most important harpsichordists of his generation. His *Ariadne musica neo-organoedum* of 1702 is a collection of twenty preludes and fugues, each in a different key, and as such it is often seen as an important precursor to Bach's *Well-Tempered Clavier*. He was well-known as a composer during his lifetime; Johann Nikolaus Forkel, Bach's first

biographer, considered him one of the best composers for the keyboard of his time; and the composer and organist Heinrich Nikolaus Gerber described him as being among the strongest keyboard players of his time. Fischer's overtures in the French style, scored like Lully's overtures for two violins, two violas and continuo, were so convincingly French that they were mistakenly attributed to Lully when printed in nineteenth-century France.

The office of Vespers was observed, as the name suggests, at evening time and involved a recitation of the 'Deus in adjutorium' (the prayer, taken from Psalm 70, which introduces every hour of the Roman breviary), followed by the recitation of five psalms alternating with their corresponding antiphons. This section would be followed by the singing of a hymnus, and a recitation of the Magnificat. Although the office of Vespers has an ancient history in the Roman Catholic Church, elaborate settings of the psalms sung at Vespers were not common before the end of the sixteenth century when, coinciding with the Catholic Counter-reformation, polyphonic settings of the Vespers began to appear in print with some frequency. By the seventeenth century the office of Vespers had become something not much different from a concert. It was possible to substitute either motets or instrumental works for the antiphons alternating with the psalm-settings. During the substituted music the priests would simply make sure to recite all the antiphon texts so that the celebration of the office would remain intact. Music came to dominate the celebration of Vespers so thoroughly that the time required to sing the five psalms, alternating with five instrumental works, followed by a Magnificat, would take so long that it would be time to celebrate Compline before the service was over, and thus began the practice of concluding the Vespers with a Marian antiphon from Compline. The Baroque Vespers thus took on something of a concert format: 'Deus in adjutorium', five psalms alternating with instrumental music, the hymnus, the Magnificat, a solo motet or sonata and a Marian antiphon in conclusion. The 1610 Vespers by Claudio Monteverdi uses this format, but it was equally possible, if not much more likely, to put together a Vespers from a series of moving parts. Most of the collections of Vespers music which appeared in print during the seventeenth century were collections of many or all of the possible psalms which could be sung

during Vespers rather than a set of five psalm-settings and a Magnificat that were meant to stay together as a group. Also many of the instrumental *sonate da chiesa* and toccatas appearing in print in the seventeenth century were exactly the sort of piece that would be used to substitute for the antiphon alternating with the Vespers psalm.

In the late seventeenth century in southern Germany and Austria there was an explosion of Vespers publications: Heinrich Biber (1693), Franz Xavier Murschhauser (1700), Johann Christoph Pez (1703) and Johann Caspar Ferdinand Fischer (1701) all published collections of Vespers psalms within a decade of one another. Each of these collections includes numerous Vespers psalm-settings, more than would ever be performed in a single service. Fischer's *Vesperae, seu Psalmi Vespertini*, printed in 1701, includes all sixteen of the most common Vespers psalms as well as two different settings of the Magnificat.

For this recording we chose the 'Domine ad adjuvandum' [2], five of the Vespers psalms [3] [5] [7] [9] [11], and one Magnificat from the 1701 collection [19] and put them into the context of the other music that was performed at Vespers in the early eighteenth century. For alternatim instrumental pieces, the preludes and fugues from the 1702 *Ariadne musica Neo-organoedum* [4] [6] [8] [10] [12] make perfect companions to the Vespers psalms. Indeed, I believe the whole point of writing a prelude and fugue in twenty different keys was to supply pieces that could fit together with any possible Vespers psalm-setting, since it is pleasing when the piece substituting for an antiphon continues in the same key as the psalm-setting it follows.

On this recording there are also substantial instrumental works before and after the Magnificat. A solo sonata by Johann Christoph Pez [13]–[18] substitutes for the hymnus. This particular sonata is relatively unknown and though it is astoundingly beautiful, this recording would appear to be the first the work has had. After the Magnificat, we used a sonata from Pez's *Duplex Genius* of 1696 [20]–[23] where an instrumental sonata would have been performed, and we concluded with a Marian antiphon from Fischer's *Lytaniae Laurentanae* of 1711 [24], a publication which includes all four of the Marian antiphons which would appear at Vespers. *Salve Regina* was the Marian antiphon sung during the period between Pentecost and Advent.

It is worth noting that Johann Christoph Pez, a contemporary of Fischer, was also active in southern Germany and a major composer in his own right: although virtually unknown today, Pez was appreciated well outside of his own region during his lifetime, with Telemann including him in a poem which lists the finest composers of the early eighteenth century, alongside Handel, Kuhnau and Kaiser; he praises the music of Germany, listing several greats, each a master of a specific genre, and gives Pez as the master of the sonata. Pez was born in Munich on 9 September 1664, Fischer's eighth birthday, and had his earliest musical education as a choirboy at St Peter's in Munich. In 1688 he became a musician to Maximilian Emmanuel, Elector of Bavaria, who paid for him to study under Corelli in Rome. In 1694 Pez entered the service of the Archbishop-Elector of Cologne, becoming his *Kapellmeister* and advisor in 1695. In 1701 Pez returned to Munich to serve at the court chapel, leaving again in 1706, this time becoming *Oberkapellmeister* to Eberhard, Duke of Württemberg. Like Fischer, Pez was equally fluent in the French and Italian styles; indeed, one of the sonatas included here [20]–[23] is from the collection *Duplex Genius*, a set of twelve sonatas explicitly devoted to demonstrating the harmony of the two opposing musical styles.

### Notes on the Performance

In modern performance of Baroque sacred music, most performers elect to use a small portable continuo organ to play continuo along with a cello. In the late seventeenth century and into the eighteenth, the eight-foot-pitch violone was used far more than the cello, and for this recording all of the choral pieces are played with a violone on the continuo line. We also chose to use a full-size church organ instead of a smaller portable organ. The portable organ has a number of characteristics that make it a tempting choice: it can be tuned to the desired temperament, set at the desired pitch, and most importantly, it can be moved and placed anywhere within the ensemble in any recording space. Its disadvantage is that it contains smaller pipes, and often makes a sound that is far less beautiful than a larger church organ. Although small portable organs existed in the eighteenth century, most performances of Baroque sacred music used the organ at the church in question as the continuo instrument. For this recording we decided to use

*A map of Schlackenwerth where Fischer spent many of the early years in his career, and where he was active when he wrote the Vespers*

a Baroque-inspired tracker organ, a three-manual instrument built by Fritz Noack in 1989 at the Church of the Redeemer in Chestnut Hill, in the western suburbs of Boston, Massachusetts. This choice gave us the opportunity of using the organ differently from the normal practice, even in historically informed performances: not only did this instrument allow us to alternate organ works with the psalm-settings – as was often done in seventeenth- and eighteenth-century southern Germany, it also allowed for a much richer conception of the organ continuo part. We experimented in the *Pez Solo Sonata* with using a wider palate of colours to accompany the violin than would have been available on many Baroque organs, and I think we offer a convincing argument that the large organ makes a significantly better continuo instrument than its smaller portable cousin.



**Exsultemus** was founded by Shannon Canavin in 2003 to explore remarkable but seldom-performed Renaissance and Baroque vocal works, taking advantage of the multitude of fine soloists in the area around Boston, Massachusetts, and making use of the most recent research into historically informed performance. Exsultemus has performed more than three dozen original programmes, from liturgical reconstructions of Renaissance Vespers services to Telemann's *St John Passion* of 1737. Taking its name from the Latin for 'let us rejoice', Exsultemus is modelled after small estate and chapel choirs with musicians performing one to a part and without conductor, working rather as a chamber ensemble than a traditional choir and offering audiences vibrant and engaging performances. Exsultemus is committed to historically informed performance based on scholarship by experts in the field; it has twice had the privilege of working with Peter Phillips, director of The Tallis Scholars. Exsultemus has appeared with Boston Early Music Festival with The Newberry Consort, Cambridge Society for Early Music, Connecticut Early Music Festival, Society for Historically Informed Performance, Clark Art Institute and the radio stations WHRB, WGBH and WCRB, and it was featured on audio tours at the Wadsworth Atheneum (Worcester, Mass.) and the Folger Shakespeare Library (Washington, DC). Exsultemus' first album, *O Rex Orbis: The Rhymed Office of Charlemagne*, was released by Musique en Wallonie in 2012 and hailed by MusicWeb International as 'an attractive venture down some untrodden pathways of 16th-century polyphony'. The local press has been just as enthusiastic: *The Boston Musical Intelligencer* declared the group to be 'unquestionably in the top-tier of Renaissance vocal ensembles in the Northeast', and *The Carlisle Mosquito* hailed its 'stunningly unified ensemble sound'. Exsultemus's next recording will feature Orazio Vecchi's 1604 madrigal comedy *Le veglie di Siena* and is expected to be released in 2017. The Exsultemus website can be found at [www.exsultemus.org](http://www.exsultemus.org).



The soprano **Shannon Canavin** has given concerts throughout New England and the East Coast of the United States with ensembles including Apollo's Fire, Newport Baroque, Arcadia Players, Amphion's Lyre, the Choir of the Church of the Advent, the Henry Purcell Society of Boston and the Connecticut Early Music Festival. She holds a Bachelor's degree from New England Conservatory in voice and theory and a Master's from Case Western Reserve University in Early Music



Performance Practices. Shannon has worked with such esteemed artists as Julianne Baird, Howard Crook, Pamela Dellal, Ellen Hargis, Jennifer Lane, Judith Malafronte, Paul O'Dette and Kenneth Slowik. She has worked as General Manager, Marketing Coordinator, Development Associate and Visa Specialist for the Boston Early Music Festival since 1998, and is director of Artist Visa Services LLC, which prepares non-immigrant visa-applications for foreign artists.

**Margot Rood**, soprano, performs a wide range of repertoire, her recent and future engagements including concert appearances with the Cleveland Orchestra, New World Symphony, Seraphic Fire, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, Cape Symphony, The Handel and Haydn Society, Bach Collegium San Diego, The Sebastians, Grand Harmonie, Back Bay Chorale, Brookline Symphony and Exsultemus and, onstage, with Monadnock Music, St Petersburg Opera, Helios Opera and Green Mountain Opera. Margot was named a 2015–16 Lorraine Hunt Lieberman Fellow at Emmanuel Music, where she is often featured on their nationally known Bach cantata series. She has performed as soloist with some of the premiere US new-music ensembles, and in 2015 was a recipient of the Emerging Artist Award of the St Botolph Club Foundation for her work in new music. Notable engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger's *Letters Made with Gold* and Arvo Pärt's *Passio* with the Boston Modern Orchestra Project. Margot is a core member of the Lorelei Ensemble, an all-female vocal ensemble dedicated to the performance of new music. Also sought after as a collaborator, she has been invited by composers at Columbia University, University of Pennsylvania, McGill University, University of Louisville and Keene State College for performances and master-classes. Her website can be found at [www.margotrood.com](http://www.margotrood.com).



The recent engagements of the Grammy-nominated mezzo-soprano **Thea Lobo** include concerts with Boston Landmarks Orchestra, True Concord, the fortepianist Sylvia Berry, The Shakespeare Concerts, Guerrilla Opera, Andover Choral Society, Emmanuel Music, Sarasota Choral Society, Brookline Symphony Orchestra, Boston Early Music Festival, Sebago-Long Lake Music Festival, Berklee New Music, Exsultemus, Amherst Early Music Festival, Cambridge Concentus and the White Mountain Music Festival. She has sung



under conductors Harry Christophers, Joshua Rifkin, Martin Pearlman, Helmut Rilling and Gunther Schuller, and has been featured by the Firebird Ensemble, Carmel Bach Festival, The Bermuda Festival and the Europäisches Musikfest Stuttgart. Her dedication to new music, art-song and early music has seen her nominated for a 2016 Grammy on the True Concord album *Far in the Heavens*, invited to the Carmel Bach Festival as an Adams Fellow, a prize-winner at the Bach Vocal Competition for American Singers, a grant-recipient of the Julian Autrey Song Foundation, a featured recitalist for the Boston Portuguese Festival and performing as a soloist under the direction of composers Louis Andriessen, Lee Hyla, Fred Lerdahl, Stephen Paulus, Steve Reich and Christian Wolff. Thea is a graduate of the New England Conservatory and Boston University.

A native of rural Wisconsin, countertenor **Gerrod Pagenkopf** received his Bachelor's degree in Music Education from the University of Wisconsin-Madison, and holds a Master's of Music in Voice Performance from the University of Houston. Gerrod has performed with such notable ensembles as Mercury Baroque, Masterworks Chorale of Boston, Exsultemus, The Handel and Haydn Society, Blue Heron, La Donna Musicale, Cape Symphony and the Rhode Island Civic Chorale and Orchestra, and for five years he was a member of the prestigious Choir of the Church of the Advent. Gerrod is at home performing Baroque opera, cantatas and oratorios, and most recently joined the acclaimed professional male-voice ensemble Chanticleer.



The tenor **Charles Blandy** has recently sung Handel's *Messiah* with the Saint Paul Chamber Orchestra; the role of Belmonte in Mozart's *Abduction from the Seraglio* with Emmanuel Music; various roles in Monteverdi's *Il Ritorno d'Ulisse*, *Vespers of 1610* and *L'Orfeo* with Boston Early Music Festival; and Bach's B minor Mass with the American Classical Orchestra in New York and the *St Matthew Passion* with the American Bach Soloists in San Francisco. With Emmanuel Music he sang in John Harbison's *The Great Gatsby*, the Evangelist in both Bach Passions, Tom in Stravinsky's *The Rake's Progress*, Tamino in *The Magic Flute* and Lurcanio in Handel's *Ariodante*. In recent years



he has also sung with the Rhode Island Philharmonic, Portland Baroque Orchestra, Bach Choir of Bethlehem, The Handel and Haydn Society, Boston Baroque, Exsultemus and the Charlotte Symphony. He studied at Tanglewood, Indiana University and Oberlin College. He is originally from Troy, New York. His website can be found at [www.charlesblandy.com](http://www.charlesblandy.com).

The Grammy-winning tenor **Jason McStoots** has appeared with such groups as Pacific MusicWorks, Pablo Casals Festival, TENET and the Tanglewood Music Center. He is a core member of the Renaissance music ensemble Blue Heron and a founding member of Exsultemus. He recently garnered critical accolades for his performances with Les Délices, *The Cleveland Plain Dealer* describing his singing as 'exquisite' and saying that he 'easily filled the room with a sound both rich and dulcet'; 'beyond that, he was a fine actor, rounding out heartfelt performances with meaningful gestures and facial expressions'. For the role of Eumete in the production of Monteverdi's *Il ritorno d'ulisse in patria* at the Boston Early Music Festival he was described by critics as 'sweet-toned' and 'excellent' and his Act II aria acclaimed as 'one of the highlights of the evening'.



**Ulysses Thomas**, baritone, made his professional debut with Opera Boston/Boston Baroque in Handel's *Semele* as the High Priest, followed by his company debut with Boston Lyric Opera as Luther and Crespel in *Les contes d'Hoffmann* and Il Commendatore in *Don Giovanni*. Most recently, Ulysses appeared as Antinoo in Boston Baroque's acclaimed production of Monteverdi's *Il ritorno d'Ulisse in patria*, of which the audio recording received two Grammy nominations. Other stage highlights include Pergolesi's *La serva padrona*, *Il barbiere di Siviglia*, *The Magic Flute*, *La bohème*, Massenet's *La Navarraise*, Lee Hoiby's *A Month in the Country*, *Gianni Schicchi* and Britten's *The Rape of Lucretia*. Apart from the operatic stage, Ulysses has appeared with a number of Boston-area ensembles including The Spectrum Singers, Masterworks Chorale, Musica Sacra, Andover Choral Society, Exsultemus, Blue Heron Renaissance Choir, The Concord Chorus, Cambridge Concentus, Newburyport Choral Society, Boston Choral



Ensemble, The Fifth Floor Collective, Marsh Chapel Choir and Collegium and Emmanuel Music. Ulysses spent two summers as a vocal fellow at Tanglewood Music Center and was a finalist in the 2001 Orpheus National Competition for Vocalists, where he received the Richard Strauss Award.

The baritone **Paul Max Tipton** performs in repertoire ranging from Schütz and Monteverdi to Britten and Bolcom. He has appeared as a soloist under such notable conductors as Martin Katz, Ton Koopman, Nicholas McGegan, Matthias Pintscher, Helmuth Rilling, Leonard Slatkin and Masaaki Suzuki, and has performed with the Bach Collegium Japan, New York Philharmonic, Apollo's Fire, Seraphic Fire and the Orchestra of St Luke's. Engagements in recent years have included Britten's *War Requiem*, Rameau's *La Lyre enchantée*, and a recording of Brahms' *Ein deutsches Requiem*, which earned a 2012 Grammy nomination. His singing of the Bach Passions is noted in particular for its strength and sensitivity. He studied at the University of Michigan, Ann Arbor, and at Yale University, and is a Lorraine Hunt Lieberson Fellow at Emmanuel Music in Boston. His website is to be found at [www.paulmaxtipton.com](http://www.paulmaxtipton.com).



**Newton Baroque**, directed by keyboardist Andrus Madsen, is a period-instrument ensemble dedicated to innovative performances of Baroque repertoire. Its musicians are known for their enjoyment in taking musical risks together and imbuing their performances with a spirit of improvisatory spontaneity. Newton Baroque is especially committed to calling attention to fine music outside the standard canon. As an example, in 2011 Newton Baroque joined with Exsultemus to present all 72 cantatas of Telemann's *Harmonischer Gottesdienst*, an unprecedented performance project that met with widespread acclaim. Based in Boston for the past ten years, Newton Baroque took a spectacular leap onto the national stage in May 2014 when it performed three innovative programmes as a featured ensemble at the annual convention of the American Bach Society at Kenyon College in Ohio, garnering an overwhelming response from some of the most knowledgeable Bach scholars in the world. You can find out more at [www.newtonbaroque.org](http://www.newtonbaroque.org).



**Andrus Madsen** is an active performer on the organ, harpsichord, clavichord and fortepiano. He resides in Wayland, Massachusetts, and is Minister of Music at Second Church in nearby Newton. He is the founding director of Newton Baroque and also plays with Exsultemus. It was he who spearheaded their joint project to perform Telemann's entire *Harmonischer Gottesdienst* cantata-cycle in 2011. Andrus is also known for his eloquent improvisation in Baroque styles. He strives to play written repertoire as if he is improvising, while his improvisations often sound as if they had been notated. His double album of keyboard music by Pachelbel – on organ, harpsichord and clavichord (Raven Records OAR-919) – was well received, *Classical Music Sentinel* writing that 'Andrus Madsen, himself a gifted improviser, breathes life into these extemporaneous pieces, searching out each one's unique qualities, and using the instrument best suited to highlight those qualities', and *The American Organist* reporting that 'Madsen's performances are thoroughly rewarding, both aurally and musically'.



Violinist **Julia McKenzie** performs internationally on historical and modern violins in musical styles ranging from the Baroque to jazz, blues and rock. She plays with several orchestras and chamber ensembles, including Boston Baroque, The Handel and Haydn Society, Rumbarroco and Exsultemus, and appears on CDs with those groups



and many others. She is also a member of Newton Baroque, Rowe's Lane Quartet, Eudaimonia and Shelter Music Boston, and performs regularly with other New England groups and local bands as a guest artist. A dedicated teacher, Julia enjoys conducting period-instrument demonstrations at area schools and is on the faculty of the All Newton Music School and the Prep School of her alma mater, the New England Conservatory.

**Susanna Ogata**, dedicated to performance on period instruments, is the Assistant Concertmaster of The Handel and Haydn Society and has appeared as soloist with the Arcadia Players, the Bach Ensemble led by Joshua Rifkin, Newton Baroque, and Blue Hill Bach. She is a founding member of Boston Classical Trio, Copley String Quartet and the Coriolan String Quartet and has performed on the Sarasa, Music at Eden's Edge, Cambridge Society for Early Music and Boston Early Music Festival concert series. Susanna recently embarked with fortepianist Ian Watson on 'The Beethoven Project', an initiative to survey and record the complete Beethoven sonatas for fortepiano and violin on period instruments. The first of the four-CD set was praised by *The New York Times* for 'elegant readings that are attentive to quicksilver changes in dynamics and articulation'. Susanna's teachers have included Laura Bossert, Charles Castleman and Dana Maiben, and she worked extensively with Malcolm Bilson and Paul O'Dette while completing her undergraduate and graduate studies at the Eastman School of Music. Susanna has served on the faculty of the Longy School of Music.



**Douglas Kelley** has performed on viola da gamba and violone throughout Europe from Amsterdam to Zagreb, and has made numerous tours in Asia, including award-winning performances at the Osaka International Chamber Music Competition. He has taught at summer courses in Italy and for the German, Austrian and Swiss Viola da gamba-Gesellschaften, and was a teaching assistant at the Musikhochschule in Vienna. In 2000, he was awarded a career grant by Early Music America. He is a graduate of Oberlin Conservatory of Music, and returns to his alma mater as a member of the Oberlin Consort of Viols. He can also be heard in performance and on recording with The Folger Consort, Newton Baroque and LeStrange Viols.



## INSTRUMENTARIUM

Susanna Ogata's violin: Josef Klotz, 1772

Julia McKenzie's violin: anonymous German instrument, c. 1770

Douglas Kelley's violone: Matthias Bölli, Vienna, 1998

Douglas Kelley's viola da gamba: Johann Hasert, Eisenach, 1726 (on loan from The Caldwell Collection)

### The Organ

The Organ was built by the Noack Organ Company of Georgetown, Massachusetts, in 1989 and contains 32 stops (41 ranks) spread over three manuals and pedal.

The organ is housed within the chamber designated for its use by the noted church architect Henry Vaughan, with chamber openings into the Chancel and Nave. The Great Organ is cantilevered into the Chancel with the Swell and Pedal Organs directly behind it. The Choir Organ is located below the Great, immediately behind the organist.

The organ has mechanical key action, with electric stop action (including a 100-level Solid State Logic Combination Action).

| <i>Great Organ</i> | <i>Swell Organ</i> | <i>Choir Organ</i> | <i>Pedal Organ</i> |
|--------------------|--------------------|--------------------|--------------------|
| 8' Diapason        | 16' Bourdon        | 8' Stopped Flute   | 16' Open Bass      |
| 8' Chimney Flute   | 8' Open Diapason   | 4' Chimney Flute   | (wood)             |
| 4' Octave          | 8' Gedackt         | 2' Principal       | 16' Bourdon        |
| 2 2/3' Twelfth     | 8' Viola           | III Cornet         | 8' Diapason        |
| 2' Fifteenth       | 8' Celeste         | 8' Cremona         | 4' Octave          |
| 1 3/5' Seventeenth | 4' Principal       |                    | 16' Trombone       |
| IV Mixture         | 4' Harmonic Flute  |                    | 8' Trumpet         |
| 8' Trumpet         | 2' Gemshorn        |                    |                    |
|                    | IV Mixture         |                    |                    |
|                    | II Sesquialtera    |                    |                    |
|                    | 16' Bassoon        |                    |                    |
|                    | 8' Cornopean       |                    |                    |
|                    | 8' Oboe            |                    |                    |
|                    | Tremulant          |                    |                    |



## Texts and Translations

### 2 Domine ad adjuvandum

Domine, ad adjuvandum me festina.  
Gloria Patri, et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
Et in saecula saeculorum. Amen.

Make haste, O Lord, to help me.  
Glory be to the Father, the Son, and the Holy Spirit.  
As it was in the beginning is now and ever shall be,  
World without end. Amen.

### 3 Beatus vir

Beatus vir qui timet Dominum:  
In mandates ejus volet nimis.  
Potens in terra erit semen ejus  
Generatio rectorum benedicetur.  
Gloria et divitiae in domo ejus:  
Et justitia ejus manet in saeculum saeculi.  
Exortum est in tenebris lumen rectis  
Misericors, et miserator et justus.  
Jucundus homo qui miseretur et commodat,  
Disponet sermones suos in judicio:  
Quia in aeternum non commovebitur.  
In memoria aeterna erit justus,  
Ab auditione mala non timebit.  
Paratum cor ejus confirmatum est cor ejus,  
Non commovebitur donec despiciat  
inimicos suos  
Dispersit dedit pauperibus,  
Justitia ejus manet in saeculum saeculi  
Cornu ejus exaltabitur in gloria.  
Peccator videbit, et irascetur  
Dentibus suis, fremet et tabescet:  
Desiderium peccatorum peribit.

Blessed is the man that feareth the Lord.  
He hath great delight in his commandments.  
His seed shall be mighty upon earth  
The generation of the faithful shall be blessed.  
Riches and plenteousness shall be in his house  
And his righteousness endureth forever.  
Unto the godly there ariseth up light in the darkness:  
He is merciful, loving and righteous  
A good man is merciful and lendeth  
And will guide his words with discretion  
For he shall never be moved:  
And the righteous shall be had in everlasting remembrance.  
He will not be afraid of any evil tidings  
For his heart standeth fast and believeth in the Lord.  
His heart is established, and will not shrink  
until he see his desire upon his enemies.

Gloria Patri, et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
Et in saecula saeculorum. Amen.

**5 Confitebor**

Confitebor tibi Domine in toto corde meo:  
In consilio iustorum et congregatione.  
Magna opera Domini:  
Exquisita in omnes voluntates eius.  
Confessio et magnificentia opus eius:  
Et iustitia eius manet in saeculum saeculi.  
Memoriam fecit mirabilium suorum  
Misericors et miserator Dominus:  
Escam dedit timentibus se.  
Memor erit in saeculum testamenti sui:  
Virtutem operum suorum annuntiabit  
populo suo.  
Ut det illis hereditatem gentium:  
Opera manuum eius veritas et iudicium.  
Fidelia omnia mandata eius  
Confirmata in saeculum saeculi:  
Facta in veritate et aequitate.  
Redemptionem misit populo suo:

He hath dispersed abroad and given to the  
poor:  
And his righteousness remaineth forever;  
His horn shall be exalted with honour  
The ungodly shall see it, and it shall grieve  
him,  
He shall gnash with his teeth and melt away:  
The desire of the ungodly shall perish.  
Glory be to the Father, the Son, and the Holy  
Spirit.  
As it was in the beginning is now and ever  
shall be,  
World without end. Amen.

I will praise thee, O Lord with my whole  
heart:  
In the council of the just and in the  
congregation.  
Great are the works of the Lord:  
Sought out according to all his wills.  
His work is praise and magnificence:  
And his justice continues for ever.  
He hath made a remembrance of his  
wonderful works  
Being a merciful and gracious Lord:  
He hath given food to them that fear him.  
He will be mindful forever of his covenant:  
He will show to his people the power of his  
works.  
That he may give them the inheritance of the  
Gentiles:

Mandavit in aeternum testamentum suum.  
Sanctum et terribile nomen eius:  
Initium sapientiae timor Domini.  
Intellectus bonus omnibus facientibus eum:  
Laudatio eius manet in saeculum saeculi.  
Gloria Patri, et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
Et in saecula saeculorum. Amen.

## **7 Credidi**

Credidi propter quod locutus sum:  
Ego autem humiliatus sum nimis.  
Ego dixi in excessu meo: omnis homo  
mendax.  
Quid retribuam Domino,  
Oro omnibus quae retribuit mihi?  
Calicem salutaris accipiam:  
Et nomen Domini invocabo.  
Vota mea Domino reddam  
Coram omni populo ejus:  
Pretiosa in conspectu Domini  
Mors sanctorum ejus.  
O Domine quia ego servus tuus sum:  
Et filius ancillae tuae.

The works of his hands are truth and  
judgement.  
All his commandments are faithful  
Confirmed for ever and ever:  
Made in truth and equity.  
He hath sent redemption to his people:  
He hath commanded his covenant forever.  
Holy and terrible is his name:  
The fear of the Lord is the beginning of  
wisdom.  
A good understanding of all that do this:  
His praise continueth for ever and ever.  
Glory be to the Father, the Son, and the Holy  
Spirit.  
As it was in the beginning is now and ever  
shall be,  
World without end. Amen.

I believed, therefore have I spoken:  
I was greatly afflicted.  
I said in my haste: All men are liars.  
What shall I render unto the Lord,  
For all his benefits towards me?  
I will take the cup of salvation:  
And call upon the name of the Lord.  
I will pay my vows unto the Lord  
Now in the presence of all his people:  
Precious in the sight of the Lord  
Is the death of his saints.  
O Lord, truly I am thy servant:  
And the son of thine handmaiden.  
Thou hast loosed my bonds:

Dirupisti vincula mea:  
Tibi sacrificabo hostiam laudis,  
Et nomen Domini invocabo.  
Vota mea Domino reddam  
In conspectu omnis populi ejus:  
In atriis domus Domini,  
In medio tui Jerusalem.  
Gloria Patri, et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
Et in saecula saeculorum. Amen.

## **9 Nisi Dominus**

Nisi Dominus aedificaverit domum,  
In vanum laboraverunt qui aedificant eum.  
Nisi Dominus custodierit civitatem,  
Frustra vigilat qui custodit eam.  
Vanum est vobis ante lucem surgere:  
Surgite postquam sederitis,  
Qui manducatis panem doloris.  
Cum dederit dilectis suis somnum:  
Ecce, haereditas Domini filii:  
Merces, fructus ventris.  
Sicut sagittae in manu potentis:  
Ita filii excussorum.  
Beatus vir qui implevit desiderium suum  
ex ipsis:  
Non confundetur cum loquatur inimicis suis  
in porta.  
Gloria Patri, et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
Et in saecula saeculorum. Amen.

I will offer to thee the sacrifice of  
thanksgiving,  
And will call upon the name of the Lord.  
I will pay my vows unto the Lord  
Now in the presence of all his people:  
In the courts of the Lord's house,  
In the midst of thee, O Jerusalem.  
Glory be to the Father, the Son, and the Holy  
Spirit.  
As it was in the beginning is now and ever  
shall be,  
World without end. Amen.

Unless the Lord build the house,  
They labour in vain who build it.  
Except the Lord keep the city,  
He watcheth in vain who keepeth it.  
It is vain for you to rise before dawn:  
Rise later,  
Ye who have eaten the bread of sorrows;  
When he will give sleep to his chosen.  
Lo, children are an heritage of the Lord;  
A reward, the fruit of the womb.  
As arrows in the hands of the mighty,  
Thus are the children of outcasts.  
Blessed is the man whose quiver is full of  
them:  
They shall not be ashamed when they  
confront their enemies in the way.  
Glory be to the Father, the Son, and the Holy  
Spirit.

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

**11 Lauda Jerusalem**

Lauda, Jerusalem, Dominum:  
Lauda Deum tuum, Sion.  
Quoniam confortavit seras portarum  
tuarum:  
Benedixit filiis tuis in te.  
Qui posuit fines tuos pacem:  
Et adipe frumenti satiat te.  
Qui emittet eloquium suum terrae:  
Velociter currit sermo ejus.  
Qui dat nivem sicut lanam:  
Nebulam sicut cinerem spargit.  
Mittit crystallum suam sicut buccellas:  
Ante faciem frigoris ejus quis sustinebit?  
Emittet verbum suum, et liquefaciet ea:  
Flabit spiritus ejus, et fluent aquae.  
Qui annunciat verbum suum Jacob:  
Justitias et judicia sua Israel.  
Non fecit taliter omni nationi:  
Et judicia sua non manifestavit eis.  
Gloria Patri, et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
Et in saecula saeculorum. Amen.

Praise the Lord, O Jerusalem;  
Praise your God, O Zion.  
For he hath strengthened the bars of thy  
gates;  
He hath blessed thy children within thee.  
He maketh peace in thy borders,  
And filleth thee with the finest wheat.  
He sendeth his commandment to the earth;  
His word runneth swiftly.  
He giveth snow like wool;  
He scattereth hoar frost like ashes.  
He casteth forth his ice like morsels;  
Before his cold who can stand?  
He sendeth out his word, and melteth them;  
His spirit blows, and the waters flow.  
He sheweth his word unto Jacob,  
His statutes and judgements to Israel.  
He hath not dealt so with any nation;  
And his judgements he hath not made  
manifest.  
Glory be to the Father, the Son, and the Holy  
Spirit.  
As it was in the beginning is now and ever  
shall be,  
World without end. Amen.

**19 Magnificat**

Magnificat anima mea Dominum:

Et exultavit spiritus meus in Deo salutari  
meo.

Quia respexit humilitatem ancillae suae:

Ecce enim ex hoc beatam me dicent omnes  
generationes.

Quia fecit mihi magna qui potens est:

Et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies  
timentibus eum.

Fecit potentiam in brachio suo:

Dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit  
humiles.

Esurientes implevit bonis: et divites dimisit  
inanes.

Suscepit Israel puerum suum, recordatus  
misericordiae suae.

Sicut locutus est ad patres nostros, Abraham  
et semini ejus in saecula.

Gloria Patri, et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,

Et in saecula saeculorum. Amen.

My soul doth magnify the Lord,

And my spirit hath rejoiced in God my  
saviour.

For he hath regarded the lowliness of his  
handmaiden:

For behold from henceforth all generations  
shall call me blessed.

For he that is mighty hath done great things  
to me,

And holy is his name.

And his mercy is on them that fear him from  
generation to generation.

He hath shewed strength with his arm;

He hath scattered the proud in the  
imagination of his heart.

He hath put down the mighty from their  
seat, and hath exalted the lowly.

He hath filled the hungry with good things,  
and the rich he hath sent empty away.

He hath sustained Israel his servant,  
remembering his mercy.

As he promised to our forefathers, Abraham  
and his seed for ever.

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

As it was in the beginning is now and ever  
shall be,

World without end. Amen.

**24 Salve Regina**

Salve Regina, mater misericordiae,

Vita, dulcedo, et spes nostra, Salve!

Hail Holy Queen, Mother of mercy

Our life, our sweetness and our hope!

Ad te clamamus, exsules filii [H]evae,  
Ad te suspiramus, gementes et flentes,  
In hac lacrimarum valle.  
Eja ergo, advocata nostra,  
Illos tuos misericordes oculos ad nos  
    converte  
Et Jesum, benedictum fructum ventris tui,  
Nobis, post hoc exilium, ostende,  
O clemens, O pia, O dulcis Virgo Maria.

To thee do we cry, poor banished children  
    of Eve,  
To thee do we send up our sighs,  
Mourning and weeping in this valley of  
    tears.  
Turn, then, most gracious advocate,  
Thine eyes of mercy and after this our exile  
And reveal to us Jesus, blessed fruit  
    of your womb, after this exile.  
O clement, o loving, o sweet Virgin Mary.



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