

Saint Mark's

**2020-21
MUSIC
SERIES**

presents

Concert à 3

Jillon Dupree, harpsichord
Rebekah Gilmore, soprano
Page Smith, cello

Friday, March 5, 2021, 7:30 P.M.
Livestreamed from Saint Mark's Episcopal Cathedral, Seattle

Program

- Ave, generosa* Hildegard von Bingen (1098 – 1179)
- Toccata in D minor** (*Fitzwilliam Virginal Book*) Giovanni Picchi (1571 or 1572 – 1643)
- Todesca** (*Intavolatura di Balli d'Arpicordo*, 1619)
- Music for a while* (A song in “Oedipus”) Z. 583/2 Henry Purcell (1659 – 1695)
Text: John Dryden
- Ricercar No. 3 for solo cello in D Major** Domenico Gabrielli (1659 – 1690)
- Tu dormi, e 'l dolce sonno* Jacopo Peri (1561 – 1633)
- Ohimè ch'io cado* Claudio Monteverdi (1567 – 1643)
- Ave Regina* Johann Joseph Fux (1660 – 1741)
- 4th Suite for Unaccompanied Violoncello in E-flat major, BWV 1010** Johann Sebastian Bach
Prelude (1685 – 1750)
- “Weichet nur, betrübte Schatten” Cantata, BWV 202, “Wedding Cantata” J.S. Bach
“Die Welt wird wieder neu”
“Phöbus eilt mit schnellen Pferden”

About the artists



Jillon Stoppels Dupree, harpsichordist, has been described as “one of the country’s top Baroque musicians, a superior soloist and a baroque star” (*Seattle Times*). She performs with the Seattle Symphony, Seattle Baroque Orchestra, San Francisco Bach Choir, San Francisco Choral Artists, and Ensemble Electra; her chamber music partnerships include such acclaimed artists as Ellen Hargis, Vicki Boeckman, Ingrid Matthews, Janet See, Wieland Kuijken and Marion Verbruggen. She received both Fulbright and Beebe Fund awards for study abroad, and her teachers included Gustav Leonhardt, Kenneth Gilbert and Lisa Goode Crawford. An honors graduate of the Oberlin College Conservatory of Music and Masters recipient at the University of Michigan, Ms. Dupree has taught at both her alma maters, at Seattle’s Cornish College of the Arts, and was an artist in residence at Stanford University and the University of Washington. She received the National Endowment for the Arts Solo Recitalist award, for performances of contemporary harpsichord music, and her world-premiere recording of Philip Glass’s *Concerto for Harpsichord* was heralded as “Superb!” by the *New York Times*. Ms. Dupree is the founder of Gallery Concerts, an early music series in Seattle. Her new solo Bach recording, *J.S. Bach: Fantasy and Caprice*, will be released in November on Centaur Records; she can also be heard on the Meridian, Decca, Orange Mountain, and Delos labels.

Rebekah Gilmore, director, is a freelance soprano, choral conductor, and church musician in the Pacific Northwest. Until the pandemic, she performed frequently with the Byrd Ensemble-Seattle, the Emerald Ensemble-Seattle, Tacoma Early Music Ensemble-Tacoma, Cappella Romana- Portland, and the St. James Cathedral Cantorei-Seattle, and has sung on numerous movie, TV, and video game soundtrack recordings.



As a soloist, Rebekah has performed with the Seattle Academy of Baroque Opera, the Seattle Modern Orchestra, Allegro Baroque Orchestra in Spokane, WA, Baroque Northwest in Seattle, and is a co-founder of Seattle’s Intimate Baroque chamber vocal ensemble. Beginning in the summer of 2019, she founded the Saint Mark’s Cathedral Women’s Compline Choir and from 2011-2018, she was the Artistic Director and founder of the Ave Renaissance Women’s Choir. She was the managing director of the Tallis Scholars Summer School from 2009-2014 and has served on the vocal faculty for Midsummer Music Retreat held in Walla Walla, Washington.

Rebekah is now the Associate Musician and Director of the Cathedral Choir School at Saint Mark’s Cathedral in Seattle where she has served since 2010. She is a graduate of Luther College in Decorah, Iowa. Rebekah lives in Brier, Washington with her husband, Tyler Morse, on their organic Brier Patch Farm where they are raising their daughter, Esther, among their chickens and Swiss chard.



Page Smith is solo cellist of the Pacific Northwest Ballet Orchestra and was principal cellist for the Northwest Chamber Orchestra for 25 years and the Auburn Symphony for 10 seasons, performing frequently as soloist with all three. She was also principal cellist of the New Jersey Symphony, and the Aspen Chamber Symphony at the Aspen Music Festival. She currently plays upon invitation with the Seattle Symphony and the Seattle Opera. She is one of this region’s most beloved and trusted chamber musicians, performing with the Intimate Baroque Series, Gallery Concert Series, Music of Remembrance, Chamber Music Northwest concert series, the Mostly Nordic Chamber Music Series and the Second City Chamber Music Series. She has performed as soloist with many choirs including Opus 7, Pro Musica, Choral Arts Northwest, The Tudor

Choir, St. James Cathedral Choir and St. Mark’s Compline Choir including on the summer 2019 Pilgrimage Tour at Canterbury Cathedral and Salisbury Cathedral.

Program Notes, Texts, and Translations

Ave, generosa

Hildegard von Bingen (1098 – 1179)

Opening this evening's performance is this glorious hymn by the 12th century abbess, herbalist, poet, mystic, and one of history's earliest known woman composers, Hildegard of Bingen. Hildegard had powerful visions throughout her life providing the inspiration for much of her poetry and music. Unlike much of the liturgical music of the time, Hildegard's flamboyant writing employed striking leaps, cascading gestures, and a wide vocal range. In this text, Mary's nobility and purity are relished while subtle erotic imagery typical of Hildegard's writing is on display. Offering both the intimate and the eternal, we hear of God's arms wrapping around Mary as Jesus nurses at her breast and the celestial symphony finding its source within the womb of Mary.

Ave generosa gloriosa et intacta
puella, tu pupilla castitatis,
tu materia sanctitatis,
que Deo placuit.
Nam hec superna infusio in te fuit,
quod supernum Verbum in te carnem induit.

Hail, nobly born, hail, honored and inviolate, you
Maiden are the piercing gaze of chastity,
you the material of holiness—
the one who pleased God.
For heaven's flood poured into you
as heaven's Word was clothed in flesh in you.

Tu candidum lilium quod Deus ante omnem
creaturam inspexit.

You are the lily, gleaming white, upon which God has
fixed his gaze before all else created.

O pulcherrima et dulcissima,
quam valde Deus in te delectabatur,
cum amplexionem caloris sui in te posuit,
ita quod Filius eius de te lactatus est.

O beautiful, O sweet!
How deep is that delight that God received in you,
when 'round you he enwrapped his warm embrace,
so that his Son was suckled at your breast.

Venter enim tuus gaudium habuit
cum omnis celestis symphonia de te sonuit,
quia virgo Filium Dei portasti,
ubi castitas tua in Deo claruit.

Your womb rejoiced as from you sounded forth the
whole celestial symphony.
For as a virgin you have borne the Son of God—in
God your chastity shone bright.

Viscera tua gaudium habuerunt
sicut gramen super quod ros cadit
cum ei viriditatem infundit, ut et in te factum
est,
O mater omnis gaudii.

Your flesh rejoiced just as a blade of grass on which
the dew has fall'n,
viridity within it to infuse—just so it happened unto
you,
O mother of all joy!

Nunc omnis ecclesia in gaudio rutillet
ac in symphonia sonet
propter dulcissimam Virginem
et laudabilem Mariam,
Dei Genitricem. Amen.

So now in joy gleams all the Church like dawn, re-
sounds in symphony
because of you, the Virgin sweet
and worthy of all praise, Maria,
God's mother. Amen.

Toccatà in D minor (*Fitzwilliam Virginal Book*)

Giovanni Picchi (1571 or 1572 – 1643)

Todesca (*Intavolatura di Balli d'Arpicordo*, 1619)

The two harpsichord pieces in this evening's concert represent the colorful early 17th-century Venetian keyboard style. Giovanni Picchi – organist, lutenist and harpsichordist – spent the bulk of his working life in Venice, where he must have surely known his contemporary, Claudio Monteverdi. His *Toccatà in D minor*, with its strong harmonic dissonances, improvisatory scale passagework and emotive contrasts, was one of the few early Italian works to be included in the massive British harpsichord volume now known as the *Fitzwilliam Virginal Book*. His 1619 publication of dances for the harpsichord included the lively *Todesca*, originally a Germanic dance, yet here known for its stomping rhythms, fleet runs and contrasting triple Balletto section.

Music for a while (*A song in "Oedipus"*) Z. 583/2

Henry Purcell (1659 – 1695)

Text: John Dryden

Henry Purcell, hailed as one of the great English composers, was a singer. Purcell's remarkable ability to craft melodies for the human voice surely can be attributed to his comfort with the vocal instrument. Built on an ascending ground bass, *Music for a while* invites the listener into the rest that music provides. Here, in music, is a reprieve from the hundreds of competing thoughts and blinding rage painted as the snakes dropping from the head of Alecto, the Fury. For this little while, put down the whip of productivity and let music ease your pains.

Music for a while
Shall all your cares beguile.
Wond'ring how your pains were eas'd
And disdain'g to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.
Music for a while
Shall all your cares beguile.

Ricercar No. 3 for solo cello in D Major

Domenico Gabrielli (1659 – 1690)

Domenico Gabrielli (1651–1690) was a composer in the Italian-speaking lands during the Baroque period, and one of the earliest known virtuoso cellists. He was a composer of several operas as well as instrumental and vocal sacred works. He is especially notable for composing 7 *Ricercars*—some of the earliest attested works for solo cello. “*Ricercar*” means to seek out, to research, and Gabrielli uses these works to explore the more virtuosic capabilities of his instrument. In this *Ricercar No. 3* he alternates a fanfare type theme with traditional baroque bass line passages and florid 16th note sequences, periodically injecting moments of lyricism. He completes the movement having come full circle with the most elaborate rendition of the fanfare theme yet, winding up the piece with a brilliant display of what the cello must now be capable of in the late 1600s!

A nobleman from Florence, Jacopo Peri was a singer, composer, and director of the musical ventures in the court of the Medici family. During this time, he joined with other members of the Florentine *Camerata* in their pursuit to revive the Greek dramatic style of recitation. From this interest, Peri composed what is lauded as the first opera, *La Dafne*, in 1598. Relatedly, Peri was one of the pioneers of early chamber monody, a solo song layered over a continuo bass line. *Tu dormi* is an excellent example of the strophic tendency of early monody where the text and poetry rule the shape and structure of a vocal line. It is out of this style that the more familiar recitative and aria are born in later Baroque opera, cantata, and oratorio writing.

Tu dormi, e 'l dolce sonno
Ti lusinga con l'ali, auro volante,
Né mov'ombra già mai tacite piante.
Io, che non ho riposo,
Se non quando da' lumi
Verso torrenti e fiumi,
Esc'al notturno sol a me gioioso.
Tu lo splendor degl'argentati rai
Non rimiri, e tu stai
Sord'al duol che m'accora;
Io sent'è veggio ogn'hor l'aura e l'aurora.

You are sleeping, and sweet slumber,
A fleeting breeze, caresses you with its
wings, and no shadow moves the silent
trees. I, who can find no rest, except
when I pour forth torrents and floods
from my eyes, go out into the night's
sun that is, to me, joyful. You do not
see the splendor of the silver beams,
and you remain deaf to the sorrow that
assails me, while I always see and feel
the breeze and the dawn.

Tu dormi, e non ascolti
Me che pregoe sospiro, e piango e bramo,
E nell'alto silentio hora ti chiamo.
Ben ha profond'oblio,
Filli, sepolt'I tuoi sensi vitali,
E prov'invano
Destar in te pieta d'alma che more.

You are sleeping, and you do not hear
me pray, sigh, weep, yearn, and in
the deep silence call for you. Indeed,
Phyllis, you are deep in oblivion, your
vital senses are buried, and in vain do
I attempt to arouse in you pity for this
dying soul.

Non è Febo lontano,
Vien l'alba rugiadosa,
Ma che, dormè riposa,
Non piang'indarno I suoi torment'il core;
E se non senti tu, mi sent'amore.

Phoebus is not far away, the rose-
colored dawn approaches, but your
heart sleeps and rests, it does not
lament its torment in vain.

And I feel love, even if you do not.

Tu dormi, et io pur piango,
O bella, o del mio cor dolce tormento,
E col mio pianto io mir'il ciel intent.
Entro piume d'odori
Tu ripos'il bel fianco;
Io, fra mille dolori,
Sento senza pieta venirmi manco.
O sonno, o tu che porti pace ai cori,
E le menti egri conforti,
Te non chiamo già mai, ma sol desio
Che nei sospir'aquet'il morir mio.

You are sleeping, and still I weep, O
beautiful one, O sweet torment of
my heart, and as I weep I look up
eagerly to heaven. You lie on perfumed
feathers, while I,
in a thousand torments,
feel myself pitilessly faint.
O slumber, you who bring peace to
hearts, and who comfort sick souls, I
do not call for you; I only desire that
my death be lessened in my sighs.

Monteverdi's *Ohimè ch'io cado* opens with a sturdy walking bass soon after layered by a playful vocal line. The singer enters with a dramatic vocal plunge exclaiming "Alas, I have fallen again!" In love, that is. Sourced from the "Scherzi musicali" or "musical fun" collection of Monteverdi, this madrigal considers the entrapments of love. Having loved before, the singer seems to have narrowly escaped the torments of the last affair and yet has learned very little. Having falling prey to the perils of love again, fear, anger, and cowardice reign. Love hasn't served them well before. But maybe this time... Hope still springs.

Ohimè ch'io cado, ohimè
ch'inciampo ancor il piè
Pur come pria,
E la sfiorita mia
Caduta speme
Pur di novo rigar
Con fresco lagrimar
Hor mi conviene.
Lasso, del vecchio ardor
Conosco l'orme ancor
Dentro nel petto;
Ch'ha rotto il vago aspetto
E i guardi amati
Lo smalto adamantin
Ond'armaro il meschin
Pensier gelati.
Folle, credev'io pur
D'aver schermo sicur
Da un nudo arciero;
E pur io sí guerriero
Hor son codardo
Ne vaglio sostener
Il colpo lusinghier
D'un solo sguardo.
O Campion immortal
Sdegno; come sí fral
Hor fuggi indietro;
A sott'armi di vetro
Incanto errante
M'hai condotto infedel
Contro spada crudel
D'aspro diamante.
O come sa punir
Tirann'amor l'ardir
D'alma rubella!
Una dolce favella, un seren volto
Un vezzoso mirar,
Sogliono rilegar
Un cor disciolto.

Alas for me, I tumble down, alas for me,
my foot slips again
just as it did before.
And my lost
and withering hope
must I
once again water
with fresh tears.
Of this old passion
I again feel
in my heart,
now that a beautiful face has broken,
as well as the loved glances
the hard enamel of these icy thoughts
with which I, the unfortunate
have armed myself.
I was fool enough to think
I should have a sure shield
against the naked archer.
and yet I who am so warrior-like,
what a coward I am
I will not endure
the enticing blow
of a single glance.
O immortal champion
I am angry how so weak
You are fleeing;
like an enchanted man who has lost his
way
in glass armor, you have led me
disloyal one against a sword
made of hard diamond.
How powerfully punishes
tyrannous love the daring
of a rebellious soul,
a kind word. a serene face, a charming
wonderment
can tie again
a liberated heart.

Occhi belli, ah se fu
Sempre bella virtù
Giusta pietate!
Deh voi non mi negate
Il guardo e'l riso
Che mi sa la prigion
Per sí bella cagion
Il Paradiso.

Eyes, beauteous eyes if for you
virtue has always been fair,
and mercy true
Oh, do not deny me
the glance and the laughter;
so that my prison
on such a beautiful ground
should become a paradise.

Ave Regina

Johann Joseph Fux (1660 – 1741)

Ave Regina caelorum, one of the four Marian antiphons, is the appointed antiphon for this season of the liturgical year between the Feast of the Presentation on February 2 and Holy Week. Johann Joseph Fux, an Austrian composer, is best known for his treatise on counterpoint entitled *Gradus ad Parnassum*. It is understood that even Bach had this resource on his shelf.

Ave, Regina caelorum,
Ave, Domina Angelorum:
Salve, radix, salve, porta
Ex qua mundo lux est orta:

Welcome, O Queen of Heaven.
Welcome, O Lady of Angels
Hail! thou root, hail! thou gate
From whom unto the world, a light has arisen:

Gaude, Virgo gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum exora.

Rejoice, O glorious Virgin,
Lovely beyond all others,
Farewell, most beautiful maiden,
And pray for us to Christ.

4th Suite for Unaccompanied Violoncello in E-flat major, BWV 1010

Johann Sebastian Bach

Prelude

(1685 – 1850)

Bach wrote these suites for single-voiced cello in around 1720 as a way of emancipating the instrument from its traditional role as supporting the bass. They are all composed of a Prelude which precedes five movements based on baroque dances. The first half of this Prelude in E-flat consists of relentless eighth-note arpeggiations of one very long chord progression with the bass line as a unifying element. These arpeggiations lead us to the halfway point where the motion suspends momentarily at a fermata on a low C-sharp. It is here that we hear a very unexpected flourish of sixteenth notes leading to another sequence of eighth note arpeggios, which opens up into a back and forth between the arpeggios and sixteenths. The movement ends with a return of the opening E-flat arpeggios which evolve to the final chord—a truly dramatic and rousing movement.

“Weichet nur, betrübte Schatten” Cantata, BWV 202, “Wedding Cantata”

J.S. Bach

“Die Welt wird wieder neu”

“Phöbus eilt mit schnellen Pferden”

Johann Sebastian Bach's secular *Wedding Cantata* was most likely written for Bach's personal friends if not for his own wedding to Anna Magdalena. In this recitative and aria, love comes as spring after a long winter. Warmth and beauty fill the world on the melismatic breezes of the soprano line. Phoebus, whose name is often a poetic term for “sun”, races with horses across the sky as warmth and light return. Listen for the galloping horses in the rollicking continuo writing. Spring is coming!

Recitative:

Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön verbinden,
Der Tag ist von der Kälte frei.

The world becomes new again,
on the mountains and in the valleys
the loveliness clings with doubled beauty,
the day is free from any chill.

Aria:

Phöbus eilt mit schnellen Pferden
Durch die neugeborne Welt,
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

Phoebus hastes with rapid horses
through the newly-born world,
indeed, since it pleases him,
he himself will become a lover.

- Jillon Dupree, Rebekah Gilmore, and Page Smith

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