Arcadia Players Presents:
Arcadia Reaches Children (ARCH)

Lessons for Understanding and Appreciating

VESPERs of 1610
By Claudio Monteverdi

Curriculum created by
Laurie Rabut and Jane Hershey (2008)

Revised and expanded by
Laurie Rabut and K.C. Conlan (2014)

The ARCH curriculum package has been
funded from the Eugene A. Dexter Charitable
Fund Administered by Bank of America,
Trustee, through the Community Foundation
of Western Massachusetts.
Vespers of 1610 by Claudio Monteverdi
# Vespers of 1610 by Claudio Monteverdi

## TABLE OF CONTENTS

### LESSONS

<table>
<thead>
<tr>
<th>Lesson #1 – Introduction</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supplementary Materials</td>
<td>9</td>
</tr>
<tr>
<td>Pictures of Monteverdi, Italy, St. Marks</td>
<td>9</td>
</tr>
<tr>
<td>Monteverdi Background Information sheet</td>
<td>14</td>
</tr>
<tr>
<td>First page of score to “Domine ad adiuvandam”</td>
<td>15</td>
</tr>
<tr>
<td>Cantus firmus in old notation</td>
<td>16</td>
</tr>
<tr>
<td>Cornetto motif</td>
<td>17</td>
</tr>
<tr>
<td>Music history timeline</td>
<td>18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson #2 – “Ave Maris Stella”</th>
<th>21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supplementary Materials</td>
<td>24</td>
</tr>
<tr>
<td>“Ave Maris Stella” notated musical example</td>
<td>24</td>
</tr>
<tr>
<td>“Ave Maris Stella” student worksheet</td>
<td>25</td>
</tr>
<tr>
<td>“Ave Maris Stella” map for teacher</td>
<td>27</td>
</tr>
<tr>
<td>“Ave Maris Stella” score for teacher</td>
<td>29</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson #3 – Instrumentation</th>
<th>33</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supplementary Materials</td>
<td>34</td>
</tr>
<tr>
<td>Pictures of instruments</td>
<td>34</td>
</tr>
<tr>
<td>Instrument Description sheet</td>
<td>46</td>
</tr>
<tr>
<td>List of instrumentation for Vespers</td>
<td>47</td>
</tr>
<tr>
<td>Instrument game – “What’s my name?”</td>
<td>49</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson #4 – “Sonata sopra Sancta Maria”</th>
<th>51</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supplementary Materials</td>
<td>54</td>
</tr>
<tr>
<td>“Sonata sopra Sancta Maria” notated musical example</td>
<td>54</td>
</tr>
<tr>
<td>“Sonata sopra Sancta Maria” musical “map”</td>
<td>55</td>
</tr>
</tbody>
</table>
Vespers of 1610 by Claudio Monteverdi

Lesson #5 – Continuo/bass lines 57

Supplementary Materials 60
  Bass parts for “Laetatus Sum” and “Blue Skies” 60

Lesson #6 – Ornamentation/preparation for performance 61

Supplementary Materials 64
  Baroque photos 64
  Lute rose example sheet and Lute rose activity sheet 70

Lesson #7 – Summary/review 71

IDEAS FOR FURTHER LISTENING & STUDY 73

CURRICULUM ALIGNMENT 75

ABOUT OUR CURRICULUM DEVELOPERS 77

SOURCES CONSULTED 79
**LESSON #1**

*Introduction*

**OBJECTIVES**

- Students will be able to identify visual images of Venice, Italy, Monteverdi, St. Mark’s Basilica.
- Students will be able to recite two facts about the life of Claudio Monteverdi.
- Students will be able to explain the difference between life in North America and Europe in 1610.
- Students will be able to recognize, sing and play the opening motif from “Domine in adiuvandum.”
- Students will be able to recognize the difference between the old (Renaissance) and modern (Baroque) style

**MATERIALS**

- Map of sixteenth-century Italy
- Color pictures of Monteverdi, Venice, Italy and St. Mark’s Basilica
- DVD: Bonus segment and the first section of the Vespers (“Deus in adiutorium and Domine ad adiuvandum”)
- First page of score of “Domine ad adiuvandum”
- Notated motif from cornetto part
- Example of old notation cantus firmus
- Monteverdi background information sheet
- Music history timeline

**PROCESS**

1. Provide background and context:

   Where: Italy (show map)
   - Show color pictures of Venice. Note presence of water, ships, ornate architecture, pillars, towers etc.
Vespers of 1610 by Claudio Monteverdi

When: 1610
- Discuss contrast between daily, artistic, architectural, musical, religious life in Europe (nobility and townspeople) and North America (Native Americans and settlers) in early 1600’s.

- North America: 1607 – settlement of Jamestown, Virginia, 1610 – Hudson enters Hudson Bay, 1620 – Pilgrims arrive at Plymouth Rock – Native Americans living a hunter/gatherer lifestyle – settlers living subsistence lifestyle, simple dwellings, learning how to live in the wilderness, coping with hunger and weather conditions, trying to recreate the lifestyle they had in England and Europe, coexisting with indigenous people with whom they did not share language or customs.

- Europe: 1610 – Galileo observed 4 of Jupiter’s moons with his telescope, assassination of Henry IV, crowning of Louis XIII and first flintlock musket in France, first flush toilet and English dictionary in England, William Shakespeare writing last play, The Tempest, towns and cities quite well established, national government by royalty, great disparity between the well-off nobility and the laborers and farmers, highly developed architecture, art, music in the cities and among the nobility, rapid development of scientific thinking and discoveries.

- Music History Timeline. Discuss how Monteverdi was right on the cusp between Renaissance and Baroque styles. He was doing a “new thing”.

Who: Claudio Monteverdi
- See attached background information.

- Key facts: born in Cremona in 1567, published four books of music by age 19, worked for the Duke of Mantua, and became maestro di cappella (director of music) at St. Mark’s Basilica in Venice, in 1613, a job he held for 30 years.

2. Show first 9:25 minutes of bonus segment of DVD (Introduction by John Eliot Gardiner) Reflection/discussion/guiding questions:

- What did you observe visually? (water, harbor, ornate boats, domes, ceiling paintings, fancy buildings along he water, spires, portraits of Monteverdi, church where he is buried)

- What did you learn from Sir John Eliot Gardiner? (Story about how Monteverdi worked previously in Mantua, how he may have come to write the Vespers, that he wrote madrigals (secular a cappella choral pieces) and operas (plays with all the dialogue sung). The Vespers were dedicated to “The Blessed Virgin” who was like a
patron saint of Venice and worshipped as “The Star Of The Seas”, Venice is built on
the sea, and considered to have been “married to the sea”, and was a gateway to the
Far East and Muslim Middle East for trade.

3. Show “Deus in Adjutorium and Domine Adiuvandum” segment of DVD.

Reflection/discussion: What did you hear and see?

• Refer to Music History Timeline when mentioning Medieval, Renaissance and Ba-
roque periods during this lesson.

• Opening chant: soloist sets the mood (solemn, prayerful) with Gregorian Chant -
(single line unaccompanied sacred song from the medieval Christian church)

• Show students (project on board) the cantus firmus in old notation on which the
Vespers is based. Cantus firmus (foundation tune) - part with long note values, while
other parts play/sing more complex music above and below.

• Choral parts are in the old Renaissance style (stile antico): sixteenth-century choral
style used in church (sacred) music. This style was characterized by minimal disso-
nance or ornamentation, all four parts of equal importance, and harmonies based on
medieval modes. In this case the choral part is a static chord (each line singing one
note repeatedly), up until the “Alleluia” section at the end.

• Instrumental parts are in new Baroque style (stile moderno): fancy, fast, highly orna-
mented passages requiring skilled dexterity, flexibility and musicianship (called vir-
tuosic playing). Also called exciting style (stile concitato), in which there is a clear
melody (often a vocal or instrumental solo) over a bass line directing the harmony.
Monteverdi was the leader in moving toward this more secular (non-religious) style
of composition in Italy, which included a greater emphasis on text.

• Discussion: Why was the modern style controversial among church officials, but
loved and appreciated by the public? Perhaps it had to do with the “seriousness”
of the religious experience and the idea on the part of the Church officials that this
fancy, more soloistic music put the musical focus on the performers (soloists) rather
than on the expression of the sacred texts. Perhaps audiences enjoyed it because it
was lively and fun to listen to and not so serious!

4. Introduce the opening motif of “Domine Adiuvantum” on the blackboard.

• Work with 16th notes and solfa (do-re-mi-fa-sol), reading, saying rhythm syllables,
singing, patting the rhythm on the legs.
• Transfer motif to classroom instruments (tone bells, glockenspiel, etc).

• Optional extensions: practice dotted rhythm and descending pitches from 2nd part of phrase, try playing rhythm and singing or playing motif in canon. Discuss D major triad, practice on instruments, talk about first 8 bars being all D major.

5. Give students the first page of the score.

• Discuss vocal parts, instrumentation outlined in the score, imitation between parts, and pitch and rhythm patterns.


• Ask students to raise hands each time they hear the motif they have just practiced.

• Reflection/Discussion: What else did you notice during the second showing?
SUPPLEMENTARY MATERIALS

Claudio Monteverdi

Wikimedia Commons
http://commons.wikimedia.org/wiki/File:Claudio_Monteverdi_4.jpg
Vespers of 1610 by Claudio Monteverdi

Map of Italy 1584

[Map of Italy 1584]

Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Venice, Italy

The Molo with the Ducal Palace

Luca Carlevarijs - The Molo with the Ducal Palace - WGA04229.jpg - Wikimedia Commons
http://commons.wikimedia.org/wiki/File:Luca_Carlevarijs_-_The_Molo_with_the_Ducal_Palace_-_WGA04229.jpg

The Grand Canal with Santa Maria della Salute

Michele Marieschi - The Grand Canal with Santa Maria della Salute - WGA14071.jpg - Wikimedia Commons
http://commons.wikimedia.org/wiki/File:Michele_Marieschi_-_The_Grand_Canal_with_Santa_Maria_della_Salute_-_WGA14071.jpg
Vespers of 1610 by Claudio Monteverdi

Venice, Italy

Modern day
St. Mark’s Basilica Courtyard

Venice (2005)
I. Tetraktys [CC-BY-SA-2.5 (http://creativecommons.org/licenses/by-sa/2.5) or CC-BY-SA-2.5 (http://creativecommons.org/licenses/by-sa/2.5)], via Wikimedia Commons

Rooftop: St Mark’s Basilica

St. Mark (Venice patron Saint) with angels, and winged lion, mascot of Venice.
By Petar Milosevic (Own work) [CC-BY-SA-3.0 (http://creativecommons.org/licenses/by-sa/3.0) or GFDL (http://www.gnu.org/copyleft/fdl.html)], via Wikimedia Common
Vespers of 1610 by Claudio Monteverdi

Venice, Italy

Inside Dome/Door
St. Mark’s Basilica

By Roman Bonnefoy (Roman-ceor [parlons-en]). (Own work) [GFDL (http://www.gnu.org/copyleft/fdl.html) or CC-BY-SA-3.0-2.5-2.0-1.0 (http://creativecommons.org/licenses/by-sa/3.0)], via Wikimedia Commons

Inside St. Mark’s Basilica

By Tango7174 (Own work) [GFDL (http://www.gnu.org/copyleft/fdl.html) or CC-BY-SA-3.0-2.5-2.0-1.0 (http://creativecommons.org/licenses/by-sa/3.0)], via Wikimedia Commons
Monteverdi Background Information

Claudio Monteverdi was a musician at a very early age. He was born in Cremona, Italy in 1567, and he sang in the cathedral of Cremona as a choirboy. He was a fine singer, played the viola da gamba (viol), and was already composing and publishing music by the age of fifteen. By the age of nineteen he had published four books of music!

In the late 1500’s the courts of dukes and kings hired musicians to work for them composing and playing music for special occasions and events, and teaching them and their courtiers how to sing and play music. As a young man Claudio Monteverdi worked for a while as a musician at the court of the Duke of Mantua and he soon became quite famous as a composer of secular (non-religious) part songs called madrigals. He wanted to work as the maestro di cappella (director of music) for the cathedral at Mantua, and he finally was given the job in 1601 when he was 34 years old. In the meantime he married a court singer named Claudia Cattaneo. He actually had to ask permission from the Duke!

Monteverdi published his first opera (a play in which all the dialogue is sung instead of spoken), L’Orfeo, in 1607. This was an important event for him, but soon afterwards his wife died and he had to care for his two young children all by himself. He was sad and lost interest in composing for a while. The next opera he wrote was never performed because the lead female singer died. This was a hard time in Monteverdi’s life!

By the time the Vespers was published in 1610 he was composing madrigals again and he went looking for a new job in Rome and Venice. It is possible that the Vespers was written as an “audition piece” for a new position. In 1612 he applied for a job at St. Mark’s Basilica (Basilica di San Marco) in Venice and traveled there to put on a performance. Music historians believe that the Vespers may have been performed at that time. His new job had the title of maestro di cappella, and Monteverdi worked there for 30 years right up until his death in 1643.

Monteverdi’s music is sometimes called “daring, inventive and modern” and he liked to write music that showed off the talents and skills of the musicians who lived and worked in Venice at the time. His music is full of fast notes, excitement and wonderful harmonies, with passages that often sound like lively dance tunes, and musical lines that chase and echo one another back and forth playfully! He wrote lots of madrigals for singers and canzonas for instrumentalists while he worked in Venice. He also wrote a lot of sacred music for services and special occasions while working at St. Marks.
Cornetto motive from Domine ad adiuvandum
Vespers of 1610 by Claudio Monteverdi

 Deus in adjutóri-um mé-um inténde. Rg. Domi-
 ne ad adjuvándum me festina. Gló-ri-a Pátri, et Fi-
 li-o, et Spi-ritu-i Sáncto: Sicut érat in princi-pi-o,

Allelú-ia.

Cantus firmus upon which Monteverdi based

his opening movement (source: Plainsong for Schools)
**Music History Timeline**

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>500-1400</td>
<td>Medieval</td>
</tr>
<tr>
<td>1400-1600</td>
<td>Renaissance</td>
</tr>
<tr>
<td>1600-1750</td>
<td>Baroque</td>
</tr>
<tr>
<td>1750-1800</td>
<td>Classical</td>
</tr>
<tr>
<td>1800-1900</td>
<td>Romantic</td>
</tr>
<tr>
<td>1900-2000</td>
<td>20th Century</td>
</tr>
<tr>
<td>2000-present</td>
<td>21st Century</td>
</tr>
</tbody>
</table>
Vespers of 1610 by Claudio Monteverdi

Claudio Monteverdi, age 30

by Anonymous at Gonzaga court in Mantua
Public domain via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi
**LESSON #2**

*“Ave Maris Stella”*

**OBJECTIVES**

- Students will be able to recognize and describe the characteristics of stile antico (old Renaissance style).
- Students will be able to accurately map the formal structure of “Ave Maris Stella”.
- Students will be able to sing the melody with Latin words to verse 2 of “Ave Maris Stella”.
- Students will be able to accurately define the following vocabulary words: stile antico, stile moderno, motet or motetus, ritornello, continuo, soprano, alto, tenor, bass

**MATERIALS**

- Vespers of 1610 DVD
- Student song sheet of “Ave Maris Stella”
- Student sheet outlining the entire “Ave Maris Stella”
- Score of “Ave Maris Stella” for the teacher
- Complete annotated “map” of “Ave Maris Stella” for teacher
- Monteverdi Background Information sheet
- Paper and pencils for students

**PROCESS**

1. *Background and context*

   What:
   - What is a “Vespers”? Define as an evening prayer service, sometimes called “Even-song”.
   - It generally includes 5 psalms (from the Old Testament of the Bible), a hymn and a Magnificat (“Song of Mary” or “Canticle of Mary”), as well as other sections.
Why:

- How did Claudio Monteverdi come to write the Vespers of 1610? (Refer to narration from DVD played during lesson #1 and “Monteverdi Background Information” sheet.) Discuss how the Vespers may have been written as an “audition piece” for the job of maestro di cappella (music director) at St. Mark’s.

- Reflection/Discussion: What is an audition? What might you prepare if you wanted to get a job in a particular place and how would you demonstrate your ability?

2. Preparation for listening to “Ave Maris Stella”

- Background information: “Ave Maris Stella” means “Star of the Sea” and is a hymn written to the Virgin Mary. Venice was also referred to as “Star of the Sea”. Discuss the special meaning this had for Venice. The melody is based on Gregorian chant. The eight-part motets framing the piece “Ave Maris Stella” are written in stile antico (older Renaissance style) with equal voice parts and traditional harmonies. However, verses 4, 5 and 6, though harmonized identically to the motets, and continuing to feature the cantus firmus in the top part, seem to have a clearer emphasis on the melody and the bass line. This compositional technique is moving toward the stile moderno (newer Baroque style) as are the instrumental ritornelli, which have a lively, more secular quality and contain opportunities for embellishments.

- Instrumental ritornelli (means “return”) are recurring musical interludes which alternate with contrasting musical material. In this case the ritornello segments are played in between the sung verses, but Monteverdi did not specify which instruments should play in each ritornello segment.

- Verses 1 and 7 are sung by double choir (8 voice parts). This is called a motet or motetus (a choral part song with a sacred text).

- Members of the congregation may have participated by singing with the choir in the middle verses.

- Explain that this movement is long. Students will hear voices singing in 4 parts (soprano, alto, tenor, bass) as well as string and wind instruments. Some instruments will sound familiar and some may be new to them. Review the voice parts and instrument families if necessary. String instruments: sound produced by plucking or bowing strings on a sound box. Wind instruments: sound produced by blowing across a hole or into a mouthpiece. Continuo: important role of bass instruments.
3. Listen to “Ave Maris Stella” segment on DVD.

- Ask students to identify and list on paper (while listening to the music) the order of alternating choral and instrumental sections (map the piece).
- Following the first hearing, ask students to help teacher “map it” on the board and discuss what the students heard.

4. Teach students to sing “Ave Maris Stella”.

- Distribute modern notation version of “Ave Maris Stella” verse 2.
- Play/sing tune for students while they follow notation.
- Practice Latin pronunciation of text with students.
- Teach students to sing verse 2 phrase by phrase.

5. Listen to “Ave Maris Stella” on DVD a second time.

- Ask students to raise their hands every time they hear the tune they just learned.
- Have students “map” the formal structure of the entire piece on the student worksheet including:
  - which instrument family plays each “ritornello” (review concept of “ritornello”)
  - which voice parts sing each verse (review voice parts)
  - what continuo instruments accompany the voices (discuss function of the continuo or “general bass” instruments)

6. Final Review/Reflection/Discussion

- Create an annotated “map” of piece on the blackboard using student input.
- Review definitions of words used to describe vocal voice parts and instrumental sections on the map.

Note to teachers: Save maps for future lesson!
Ave Maris Stella

Sancta Maria Stella
Soli Deo Ave Gaudiose

Liberati, Fata nos en passu

Arcadia Reaches Children • 24
At San Marco this piece may have been one in which the congregation participated. They may have sung the solo verses (4, 5 and 6) with a soloist (cantor) leading the congregation. The choir may have been divided into 2 four-voice choirs (chori), with one choir singing each of the first two verses.

1. Opening – Eight Voice Motetus: Entire double choir and instrumental ensemble
   Ave maris stella
   Dei mater alma
   Atque semper virgo
   Felix coeli porta.

2. (This text is printed with the music on the student songsheet.)
   Sumens illud Ave
   Gabrielis ore,
   Funda nos in pace
   Mutans Evae nomen.

   Ritornello

   3. Solve vincla reis
      Profer lumen caecis
      Mala nostra pelle
      Bona cuncta posce.

   Ritornello

   4. Monstra te esse matrem
      Sumat per te preces,
      qui pro nobis natus
      tulit esse tuus.

   Ritornello

   5. Virgo singularis
      Inter omnes mitis
      Nos culpis solutos
      mites fac et castos.

   Ritornello
6. Vitam praesta puram
Iter para tutum
Ut videntes Iesum
Semper collaetemur.

Sit laus Deo Patri
Summo Christo decus
Spiritui Sancto
Trinus honor unus. Amen.
At San Marco this piece may have been one in which the congregation participated. They may have sung the solo verses (4, 5 and 6) with a soloist (cantor) leading the congregation. The choir may have been divided into 2 four-voice choirs (chori), with one choir singing each of the first two verses.

1. Opening – Eight Voice Motetus: Entire double choir and instrumental ensemble
   Ave maris stella
   Dei mater alma
   Atque semper virgo
   Felix coeli porta.

2. Chorus alone - no instruments
   (This text is printed with the music on the student song sheet.)
   Sumens illud Ave
   Gabrielis ore,
   Funda nos in pace
   Mutans Evae nomen.

   Ritornello – string instruments

3. Chorus alone
   Solve vincla reis
   Profer lumen caecis
   Mala nostra pelle
   Bona cuncta posce.

   Ritornello – wind instruments

4. Soprano solo with lute accompaniment
   Monstra te esse matrem
   Sumat per te preces,
   qui pro nobis natus
   tulit esse tuus.

   Ritornello – string instruments
5. Soprano solo with organ accompaniment  
Virgo singularis  
Inter omnes mitis  
Nos culpis solutos  
mites fac et castos.  

Ritornello – wind instruments (highly ornamented parts)  

6. Tenor solo with lute accompaniment  
Vitam praesta puram  
Iter para tutum  
Ut videntes Iesum  
Semper collaetemur.  

Sit laus Deo Patri  
Summo Christo decus  
Spiritus Sancto  
Trinus honor unus. Amen.
Verse 4: Cantus; verse 5 Sextus; verse 6 Tenor

Verse 7 follows verse 6 without Ritornello
**Vespers of 1610 by Claudio Monteverdi**

---

**LESSON #3**

*Instrumentation used in the Vespers*

**OBJECTIVES:**

- Students will be able to recognize and identify the instruments used in “Sonata sopra Sancta Maria”, while watching the DVD or looking at the pictures.
- Students will be able to accurately explain how the sound is produced for each instrument.

**MATERIALS:**

- DVD of “Sonata sopra Sancta Maria”
- Pictures of instruments
- Instrument description sheet (may be duplicated for students)
- List of instrumentation in the Vespers

**PROCESS:**

1. *Show the students pictures of instruments. Ask which look familiar and which “modern” instruments they resemble.*

2. *Explain that these instruments were made in “families” much like the human voice ranges from high to low (soprano to bass). Ask the students to describe what they see and guess how the sounds are produced. (Refer to instrument description sheet.)*

3. *Show the video selection of “Sonata sopra Sancta Maria” (or excerpt thereof) and stop to identify the instruments shown. Have the students describe the sound they hear.*

4. *Optional game for learning assessment: “What’s my name?” (See Instrument game sheet).*

5. *Optional game for reinforcement: Music Maestro or Music Maestro II.*
Vespers of 1610 by Claudio Monteverdi

Violin: bowed string, played on arm/shoulder, 4 strings
Viola: larger than violin, lower pitched

Young Woman Playing a Violin

by Orazio Gentileschi, 1612
[Public domain], via Wikimedia Commons
**Vespers of 1610 by Claudio Monteverdi**

*Cello: violin family, lower pitched, held between knees, continuo*

*Still-Life with Musical Instruments*

by Pieter Claesz, 1623

[Public domain], via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Violone: viola da gamba family, 6 strings with frets, continuo

Violone

by Peter Lely, 1640-50
Peter Lely [GFDL (www.gnu.org/copyleft/fdl.html) or CC-BY-SA-3.0 (http://creativecommons.org/licenses/by-sa/3.0/)], via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Harpsichord: plucked string/keyboard/continuo

Copy of circa 1648 Harpsichord
By Tomwsulcer (Own work) [CC0], (Public Domain) via Wikimedia Commons
**Vespers of 1610** by Claudio Monteverdi

*Recorder: whistle-style woodwind*

![Different Sizes of Recorders](image)

*Recorder Player*

by Giacomo Francesco Cipper

[Public domain], via Wikimedia Commons

Arcadia Reaches Children • 38
Cornetto: combination woodwind/brass, curved horn shape

Mute cornett, curved cornett and tenor cornett

mediaviewer/File:Three cornetts.jpg, via Wikimedia Commons
Organ: keyboard/wind/continuo

Church pipe organ: Roskilde Cathedral

By Nico / Nils Jepsen (Own work) [GFDL (http://www.gnu.org/copyleft/fdl.html) or CC-BY-SA-3.0 (http://creativecommons.org/licenses/by-sa/3.0/)], via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

German, 17th century Chamber organ

By Daderot (I took this photograph.) [Public domain], via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Lute/Theorbo/Citarrone: bowl shape, plucked string, frets, continuo

“Lute Player” by Bernardo Strozzi, 1630-35

[Public domain], via Wikimedia Commons

Archlute, Mattea Sellas, Venice, 17th Century

Galassi at the English language Wikipedia [GFDL (www.gnu.org/copyleft/fdl.html) or CC-BY-SA-3.0 (http://creativecommons.org/licenses/by-sa/3.0/)], from Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Theorbo/Citarrone: bowl shape, long neck, plucked string, frets, continuo

The Theorbo Player

by Antiveduto Gramatica, 16-17th century
See page for author [CC-BY-3.0 (http://creativecommons.org/licenses/by/3.0)], via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

*Dulcian: double reed wind, bassoon ancestor, continuo*

*Dulcian, 1700*

By Sguastevi (Own work) [CC-BY-SA-3.0](http://creativecommons.org/licenses/by-sa/3.0)], via Wikimedia Commons
Lesson #3: Instrument Description Sheet

The Arcadia Players musicians are dedicated to trying to create something called “historically informed performance”. These performances are based on research regarding the type of instruments used and style of playing at the time and place the composition was written. In this case we will attempt to recreate the sound that may have been heard when the Vespers were first performed in the early 1600’s. Choosing to use instruments that were either built during that time period or fashioned in the style of those instruments is one important factor in achieving an “historically informed” performance.

Monteverdi used Renaissance style instruments in the Vespers. Many of these instruments were built in “families” of various sizes to cover a wide range of pitches. The ranges of the various instrument sizes are similar to human voice ranges (soprano, alto, tenor, bass), but with some pitches at the high and low end extending beyond singable limits.

Descriptions of the instruments:

Violin (bowed string instrument family)
• Four strings
• Instrument is held on left shoulder, left hand presses the strings onto the fingerboard while bow makes the strings vibrate
• Renaissance violins had sheep gut strings, no chin rest and the bow was shorter, thinner and straighter than modern bows
• Italians fell in love with the violin, which could play lots of fast notes. The rest of Europe followed this trend.

Viola (bowed string instrument family)
• Larger than the violin
• Three strings are the same pitches as the violin’s, one is lower

Cello (bowed string instrument family, continuo section)
• Also part of the violin family
• Played sitting down with the legs “hugging” the instrument
• Renaissance cellos had no end-pin
• In the Vespers the cello plays the bass line as part of the continuo section.

Violone (bowed string instrument family, continuo section)
• Direct ancestor of the modern double bass
• Member of the viola da gamba family
• Six strings and frets
• Bow held “underhand”
Harpsichord (keyboard, plucked string family, continuo section)
• Preceded the invention of the modern piano
• Strings are plucked by a plectrum made of quill
• Cases often highly decorated

Recorder (woodwind instrument)
• Made of wood
• Has been played since Medieval times
• Player blows into the mouthpiece while covering and uncovering holes on the front of the instrument
• Comes in many different sizes; the most common are soprano, alto, tenor and bass

Cornetto (wind family with characteristics of both brass and woodwinds)
• Curved tube resembling a goat horn, made of ivory or wood, sometimes covered with leather
• Trumpet-style mouthpiece (shaped like a cup)
• Six finger holes for changing pitches
• Often used in combination with violins or sackbuts

Sackbut (brass wind instrument family)
• Direct ancestor of modern trombone
• Has a slide to change pitches

Organ (keyboard wind instrument, continuo section)
• Dates back to 3rd century BC in Greece
• Sound is created by air flowing through pipes
• First organs were very small and portable
• Over time organs grew in size and were built into churches

Lute/Theorbo/Chitarrone (plucked string instrument, continuo section)
• Related to a Middle Eastern instrument called oud
• Held like a guitar
• Bowl-shaped back, peg box bent back
• Has frets and many strings
• Long-necked lutes called theorbo or chitarrone have extra bass strings

Dulcian (wind instrument, continuo section)
• Double reed instrument, ancestor of modern bassoon
• Comes in different sizes
• In the Vespers it’s used in the continuo section to play the bass line, like the cello or violone.
Basic Instrumentation of Vespers of 1610

- 2 violini da brazzo (violins)
- 4 viuole da brazzo (violas)
- 1 contrabasso da gamba (violone)
- 3 cornetti
- 3 tromboni (sackbuts)
- 2 piffari (recorders)
- Basic general bass section: 1 chitarrone (lute), 1 organo (organ)
- Could include: dulcian
Activity Supplement to Lesson #3
“What’s my Name?” Game

This game is intended to supplement lesson # 3 if students need an activity to help them to get to know the instruments used in the Vespers. It may also be used as a quiz after learning about the instruments.

Renaissance Instruments played in the 1610 Vespers: Matching Game

- Have students answer the questions below with the correct instrument name and/or find the picture of the instrument that matches the description.
- Students may also like to create their own descriptive statements of each instrument, asking the question “What’s my name”?
- The color pictures from the instrument sheets may be cut out and glued to heavy card stock or cardboard to make cards for a matching game, or students may come forward to identify the instruments posted on a board in front of the room.

Follow each question with “What’s my name”?

1. I am a string instrument with many more than four strings and I am not played with a bow.
2. My body is curved like a goat horn and I use a trumpet-style mouthpiece.
3. I am the smallest and highest-pitched bowed string instrument in this ensemble.
4. My sound is produced by vibrating a double reed between the lips.
5. I have been around since Medieval times and I am a wooden, whistle-style woodwind.
6. I am the ancestor of the double bass and I am a member of the viola da gamba family.
7. My pitches are altered by lengthening my brass tubing by means of a slide.
8. I am very similar to the violin, but I am larger and I can play deeper pitches.
9. I am a wind instrument with many keys and pipes. I can be small or very large.
10. My wooden sound box acts as an amplifier and I am held between the knees and played with a bow.
11. I am a plucked string instrument, but I have a keyboard.
**LESSON #4**

“Sonata sopra Sancta Maria”

**OBJECTIVES:**

- Students will be able to accurately sing the chant tune to “Sonata sopra Sancta Maria”.
- Students will be able to recognize the recurrence of the chant tune, along with the instrumental sections within the entire structure of the piece.
- Students will be able to describe how the chant tune changes every time it occurs.
- Students will be able to accurately sing the chant tune along with the DVD during the first two statements of the chant.

**MATERIALS:**

- DVD selection of “Sonata sopra Sancta Maria”
- Student song sheet of “Sonata sopra Sancta Maria”
- Musical “map” of “Sonata sopra Sancta Maria”

**PROCESS:**

1. **Preparatory Discussion**
   - Review of Gregorian chant and the meaning and function of this chant as cantus firmus in “Sonata sopra Sancta Maria”.
   - Discussion of the use of chants in many other spiritual traditions around the world. Chant can be defined as a kind of devotional singing – sometimes limited to a small number of notes and often including repetition. Play examples for students, compare and contrast. Discuss mood invoked and what the religious purpose may have been. Select short excerpts from the following:

   1. Hildegard
      https://www.youtube.com/watch?v=Dehwp_dRIYQ
   2. Tibetan Buddhist monks
      https://www.youtube.com/watch?v=2nAD4ZweP4c
   3. Japanese Buddhist chant
      https://www.youtube.com/watch?v=B2rZNsqS-aw
   4. Islamic call to prayer
      https://www.youtube.com/watch?v=EAvlimEYePQ
5. Byzantine chant (Greek Orthodox)
   https://www.youtube.com/watch?v=kiK8F2NviTc
6. Jewish liturgical chanting
   https://www.youtube.com/watch?v=M1x_8OXDj8s
7. Hindu (Ravi Shankar)
   https://www.youtube.com/watch?v=bg8uoepX4OI
8. Lakota (Native American)
   https://www.youtube.com/watch?v=Tn1mHbq0vI

- “Sonata sopra” means Sonata (instrumental music) under “Sancta Maria” (the chant).
- The words “Sancta Maria ora pro nobis” mean “Holy Mary, pray for us”.
- The chant or cantus firmus (foundation tune) is repeated over and over, alternating with faster virtuosic instrumental music.
- The instrumental parts are in the style of a Renaissance instrumental piece called a canzona. The instrumental parts require very quick, nimble virtuosic playing.

2. Teach students to sing the chant
   - Show students the chant tune.
   - Practice Latin pronunciation of the chant: Sancta Maria ora pro nobis.
   - Teach both versions of the chant tune to students. Observe the small range of notes and the differences between the two versions.

3. Preparation for listening:
   - Invite students to notice what is happening between the voices and the instruments.
   - Guiding questions:
     1. How often do the singers sing the chant tune?
        - Does it sound the same each time?
        - If it sounds different, can you describe how it changes?
        - What instruments do you recognize from lesson 3?
        - Which ones are unfamiliar?

4. Listening/viewing of “Sonata sopra Sancta Maria” on the DVD

5. Reflection/Discussion
6. **Second listening/viewing of “Sonata sopra Sancta Maria”**
   - Stop and start DVD after each section and with input from the students chart the “map” on the board.
   - Hand out copies of the musical “map” of the piece.
   - Practice singing the chant again with the notation. Practice a few rhythmic variations of the tune. Have students invent a few variations and sing them if they are willing and able.

7. **Third listening/viewing of “Sonata sopra Sancta Maria”**
   - Ask students to try to sing along with the first two statements of the chant tune.

8. **Reflection/discussion**
   - What was challenging about trying to sing along?
“Sonata sopra Sancta Maria” Musical Map

Opening music: Instrumental ensemble of violins and winds playing a variety of dance rhythms, then a short section of slow note values in the strings followed by very fast skipping rhythms in the strings, then a slow wind section with violins adding trills and other ornaments.

1. Chant tune sung a by a children’s choir (penultimate note raised to C# this time) while the wind instruments continue.
   • Instruments: winds playing ritornello of fast skipping rhythms with continuo (cello and bass), then upper strings join them with fast notes.

2. Chant tune: tune split in two parts with a rest in between. Instruments continue fast rhythms (audible in violins and cornetti).
   • Instruments: all instruments playing. Strings and winds echo back and forth, low brass and strings play slower note values.

3. Chant tune: tune split in half with slower notes at the end. Winds and string playing in between the two vocal segments.
   • Instruments: strings and winds play very short ritornello.

4. Chant tune still in two sections. Winds play in between, then continue.
   • Instruments: fast note values alternating in strings and winds.

5. Chant tune while instrumental alternating continues.
   • Instruments: winds and lower strings play slower note values.

6. Chant tune in two halves again, strings join in.
   • Instruments: slightly longer ritornello with all instruments.

7. Chant tune: faster with rest in between “ora” and “pro nobis”.
   • Instruments: All instruments playing with upper strings (violins) prominent.
8. Chant tune split in half again with brass in between (penultimate note raised to C#).
   • Instruments: echoing strings and winds.

9. Chant tune: several rests between words. Instruments continue to answer back and forth between strings and winds.
   • Instruments: longer ritornello section with winds playing slower note values and cornetti playing fast trills at the end. Close-up of long-necked lutes (chitarrone) on DVD. Repeat of music from the beginning of the piece.

10. Chant tune: strings and winds continue dance rhythms, going directly into the last chant tune.

11. Chant tune with everyone playing and singing for the last time.
LESSON #5

The Role of the Continuo Section in the Vespers of 1610

OBJECTIVES:

• Students will be able to correctly identify the bass line by ear within a musical structure.
• Students will be able to describe the role and value of the bass instruments in a variety of musical ensemble genres.
• Students will be able to list at least 3 bass instruments used in seventeenth-century music ensembles.
• Students will be able to define the meaning of basso continuo.

MATERIALS:

• Musical examples demonstrating the role of the bass part in a variety of musical genres (Youtube links)
• “Laetatus Sum” selection from Vespers of 1610 CD or DVD
• Notated bass parts (excerpts) for “Laetatus Sum” and “Blue Skies”
• Pictures of seventeenth-century continuo instruments

PROCESS:

1. Preparatory Discussion:

• Ask students to discuss their thoughts about the bass part in rock and roll, jazz, folk music, classical music.
Define basso continuo as “continuous bass” or bassus generalis (“general bass”) in seventeenth-century music, equivalent of rhythm section in jazz. This was an important Baroque development in composition; as the melody in the top part became more important the bass line assumed the role of outlining and driving the harmonic structure. The continuo part could be played by a keyboard or plucked string (lute) improvising the chords or by a single line bass instrument.
• Show pictures of and discuss role of bass instruments in seventeenth-century music as the harmonic foundation of the musical ensemble.

Continuo instruments could include:
organ (keyboard)
harpsichord
violone (contrabasso da gamba)
cello
lute/theorbo (long-necked lute)
dulcian (Baroque bassoon)

2. **Play a short segment of each of these musical examples and follow with reflection/discussion after each one:**

You Tube links:

1. Jazz bass lesson: Walking the Traditional 12 bar blues - Bill Harrison/double bass  
   https://www.youtube.com/watch?v=c-jAyJZ0C3s
2. John Sass plays “Soul of Song” Jazz Tuba  
   https://www.youtube.com/watch?v=ASKvj_ysr4k
3. “For The Longest Time” (Billy Joel): A cappella barbershop quartet  
   https://www.youtube.com/watch?v=RNNQh9wtisc
   https://www.youtube.com/watch?v=7Qnt8e03gWs
5. Classic boogie woogie piano bass line  
   https://www.youtube.com/watch?v=0-n1oWaf9S4
6. Guitar and Harp Continuo: Jordi Savall: “Folias de Espagna” on viola da gamba  
   https://www.youtube.com/watch?v=5Frq7rjEGzs

**Guiding Questions:**
• What role does the bass play in the examples you heard?
• What would it sound like without the bass part?

3. **Distribute or display notated bass lines (“Laetatus Sum” and “Blue Skies”)**
• Play each on the piano, compare and contrast
• Discuss the concept of “walking bass” – read this quote from Wikipedia: “A walking bass is a style of bass accompaniment or line, common in baroque music and jazz, which creates a feeling of regular quarter note movement, akin to the regular alternation of feet while walking.”
4. Preparation for listening
   • Discuss briefly the meaning of the words from Psalm 121 (122). I was glad when they said unto me: we shall go into the house of the Lord.
   • Ask students to raise their hands every time they hear the “walking bass” part return.

5. Play musical example: Laetatus Sum from the Vespers of 1610 for the students

6. Guiding questions for reflection:
   • What instrument was playing the bass line?
   • What character does the bass line have? How would you describe the feeling it creates as you listen? (serious, sad, funny, lively)
   • What other bass instruments were playing with the primary instrument?
   • What would the piece sound like without that part?

7. Repeat listening activity to clarify answers to above questions if necessary as a review and summary.
Bass line excerpt from "Laetatus Sum"

Bass line excerpt from "Blue Skies"
LESSON #6

Instrumentation and ornamentation in “Ave Maris Stella”

OBJECTIVES:

• Students will be able to accurately identify the instruments they hear in the ritor-nello sections of “Ave Maris Stella”.
• Students will be able to demonstrate the ability to accurately “map” the order of alternating vocal and instrumental sections of “Ave Maris Stella”.
• Students will be able to sing the soprano melody line of “Ave Maris Stella” (verse 2) in Latin.
• Students will be able to accurately describe the concept of “decorative ornamentation”.
• Students will demonstrate the ability to cut a decorative lute rose out of paper.
• Students will be able to recognize and describe the musical ornamentation as it appears in at least one of the ritor-nello sections of “Ave Maris Stella”.

MATERIALS:

• Instrument pictures
• Pictures/slides of baroque furniture, architecture, clothing
• DVD of Vespers of 1610
• Student song sheet of “Ave Maris Stella” and “Sonata sopra Sancta Maria”
• Teacher’s reference copy of the “map” of “Ave Maris Stella”
• Student musical “maps” of “Ave Maris Stella” as created in lesson #2
• Lute rose example sheet and student “lute rose” activity sheet
• Scissors for students
**Vespers of 1610 by Claudio Monteverdi**

**PROCESS:**

1. **Listening for instrumentation**
   - Have students listen to the “Ave Maris Stella” selection on DVD. Ask them to refer to the musical “map” they made from lesson 2 outlining the sequence of choral, instrumental and solo vocal sections.
   - Ask students to identify specific instruments heard in each section and write the names down on their “map” outline.

2. **Discussion and Review**
   - Discuss and review the instrument families and the differences in sound quality between the various instruments played in the *Vespers of 1610*.

3. **Introduce concept of ornamentation as “decoration”**.

**Art Project:**
- Show students pictures of highly ornamented baroque furniture/architecture/dress and discuss the concept of “ornamentation”.
- Give students copies of the sample lute rose (rosette) designs.
- Explain that a lute rose is simply a decorated/ornamented soundhole.
- Named “rose” because the design sometimes resembles a symmetrical flower design (popular in Venice) or a 6, 8 or 12 pointed star (Arabic/Islamic influence). Paper pattern glued on and then carved with an over & under weaving pattern called “strapwork”.
- Explain that snowflakes also have a 6 pointed pattern.
- Give students the lute rose worksheet and ask them to cut the circle out and fold multiple times and make tiny cut-outs on all sides to make a “snowflake” lute rose design.
  1. Cut out circle on Lute Rose worksheet.
  2. Fold in half.
  3. Fold in thirds.
  4. Fold entire form in half.
  5. Cut small bits out of the folded circle here and there.
  6. Open up all folds and see your “rose”.

**Discussion:**
- Ask students to describe how music might be ornamented – i.e., altering or adding to a musical melody or rhythm with additional notes and patterns in order to vary and decorate it. (This was a popular technique in the early 17th century.)
Listening
• Have students listen to “Ave Maris Stella” excerpts (fourth ritornello and others as time permits) and notice what types of ornamentation are being used.

4. Preparation for student performance

Singing
• Review the singing of “Ave Maris Stella” with the class and sing verse 2 with the DVD.
• Review the singing of the “Sonata sopra Sancta Maria” chant and practice singing the first two statements of the chant with the DVD.

Concert Etiquette
• Discuss appropriate concert etiquette and respect to prepare students for attendance at the student performance.
  1. Stay in your seat (especially while the music is playing or the conductor is talking.
  2. Stay in your own space (physical; body) so as not to disturb others.
  3. Turn all electronic media off.
  4. Do not talk, keep all sound to a minimum.
  5. Stay curious – listen with your whole being!

• Prepare students for post-performance lesson by reading the list of post-concert questions from lesson #7 so they know what to listen for during the performance. Give students written form of this list if necessary.
Vespers of 1610 by Claudio Monteverdi

Baroque Dress: Man

“The Laughing Cavalier” (soldier) by Frans Hals, 1624
[Public domain], via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Baroque Dress: Woman

Portrait of the Infanta Isabella by Peter Paul Rubens, 1609
[Public domain], via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Baroque Dress: Child

Louis XIII of France by Frans Pourbus the younger, 1611
[Public domain], via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Baroque Furniture: Cupboard, Netherlands, 17th century

By Daderot (Own work) [CC0], Public Domain via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Baroque Architecture: Rome,
Church of Sant'Ivo alla Sapienza

By RomaSivoSapienzaCupola.jpg: User:MM derivative work: Wilfredor (RomaSivoSapienzaCupola.jpg) [Public domain], via Wikimedia Commons
Vespers of 1610 by Claudio Monteverdi

Lute Rose

By Enfo (Own work) [CC-BY-SA-3.0
(http://creativecommons.org/licenses/by-sa/3.0)], via Wikimedia Commons
Classical guitars have an empty sound hole in the soundboard. The sound hole of a lute is filled with an intricate carving called a ‘rose’. The pattern is symmetrical and of a geometric and/or floral design, adding to the beauty and sound quality of the instrument. Venetian lutes were flowery with curved lines.
**LESSON #7**

*Summary/Review*

This is a final review lesson following the student attendance of the Arcadia Players Pre-Concert Performance of selections from the *Vespers of 1610*.

**OBJECTIVES:**

- Students will be able to describe in some detail what they experienced/learned as a result of attending a pre-concert performance of the *Vespers of 1610*.
- Students will demonstrate the ability to write a formal “review” of the musical performance they attended.

**MATERIALS:**

- Assignment sheet (multiple copies)
- Paper/pencils

**PROCESS**

1. *Reflection/discussion of the Pre-Concert Performance with focus on points below.*

2. *Discussion of what a formal ‘review’ of a performance is (in a print or online publication)*
3. Classroom Writing Project

• Invite students to write a four paragraph ‘review’ of their experience at the performance, using clear descriptions of what they heard and including material they learned during the six preparatory lessons and during the performance.
• Ask them to include the following in their review:

1. First paragraph:
   • A description of the performance hall and how it felt to be there.
   • A description of the instruments and voices seen and heard.

2. Second paragraph:
   • General impressions, favorite instruments seen and heard
   • Favorite pieces of music heard and reasons for enjoying them.

3. Third paragraph:
   • Something new learned during the performance.
   • A statement about the preparatory lessons and how they contributed to their understanding and enjoyment of the music heard at the performance.

4. Fourth paragraph:
   • A description of how it felt to sing with the Arcadia Players musicians.
   • Observations about how teachers and classmates seemed to enjoy/appreciate the performance.
IDEAS FOR FURTHER LISTENING AND STUDY

The following additional selections from the DVD may be of special interest (times are approximate):

#5 “Pulchra es” (4 minutes)

A good example of two solo women’s voices singing in duet with continuo accompaniment. This is a love poem from the Song of Solomon.

#7 “Duo Seraphim” (Two Angels) (7 minutes)

Solo male voices echoing one another and singing in close harmony. An excellent example of very ornate early seventeenth-century Italian vocal ornamentation.

#8 “Nisi Dominus a 10” (4-5 minutes)

An excellent example of large double choral sound (two choruses of 5 voices each). The sustained cantus firmus is heard in the two tenor voices. ABA form.

#9 “Audi Coelum” (9-10 minutes)

Another example of two solo men’s voices singing in echo. The choir sings in six parts at the end. The text setting is very interesting in this piece. Notice the use of shortened words and the rhyme scheme.

Magnificat Section:

#7 “Deposuit” (2-3 minutes)

Excellent example of solo cornetti playing in echo over tenor voices singing a slow chant on the “Magnificat” text. The two violins enter later and play in echo in the same manner.

#11 “Gloria Patri” (3-4 minutes)

Two male voices singing in echo while women’s voices sing a sustained chant tune with continuo accompaniment.
Vespers of 1610 by Claudio Monteverdi
ARCH VESPERS CURRICULUM: 
ALIGNMENT WITH MASSACHUSETTS ARTS CURRICULUM FRAMEWORK

Massachusetts Arts Curriculum Framework

Concepts and objectives in the ARCH Vespers Curriculum align with the following Learning Standards for the end of Grade 8:

1.8 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed, and using a variety of languages

2.5 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures

5.7 Analyze the uses of elements in aural examples representing diverse genres and cultures

5.8 Describe specific music occurrences in a given aural example, using appropriate terminology

5.11 Listen to formal and informal performances with attention, showing understanding of the protocols of audience behavior appropriate to the style of the performance

6.3 Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history

8.5 Identify and describe characteristic features of genres and styles from a variety of world cultures and cite well-known artists associated with these styles
Vespers of 1610 by Claudio Monteverdi
**Vespers of 1610 by Claudio Monteverdi**

---

**ABOUT OUR CURRICULUM DEVELOPERS**

*K.C. Conlan* is the founding director of the Hampshire Young People’s Chorus. She holds degrees from The Boston Conservatory and the University of Massachusetts and has advanced training in the Orff and Kodály methods. She teaches vocal music at The Common School in Amherst, and has also taught in the Brookline, Amherst and Northampton public schools, as well as at UMass. She directs the children’s program for the Western Wind Vocal Ensemble Workshops at Smith College and has served as Repertoire & Standards Chair for Children’s Choirs for the Eastern Division of the American Choral Directors Association.

*Laurie Rabut* enjoys playing Renaissance, Baroque, and Classical repertoire on period string instruments at every opportunity! Having received her formal music training (BMus) at the Boston University School of Fine and Applied Arts, she launched her teaching career while pursuing early music performance studies in many venues, including the Baroque Performance Institute at Oberlin and viol and classical orchestral performance with John Hsu at Cornell. Since then Laurie has played viola da gamba and Renaissance, Baroque, and Classical violin and viola with numerous ensembles in the New York and New England region. Laurie taught strings in the Amherst (MA) public schools for over 32 years and currently teaches strings privately and coaches ensembles for the Five College Early Music Program.

*Jane Hershey* studied at the Longy School of Music with Gian Silbiger, and later at the Royal Conservatory of Music in The Hague with Wieland Kuijken. She has spent her professional life in Boston, with the Boston Camerata and performing as a guest with many Boston area musical institutions including Emmanuel Music and Boston Baroque. Playing both violone and viola da gamba, she has performed with Monadnock Music, the Smithsonian Chamber Orchestra, the Aston Magna Festival, Hesperus and Arcadia Players of Western Mass. She has been a member of several viol ensembles: with Arcadia Viols, she has performed around New England and at the Boston Early Music Festival, and with the Carthage Consort she was part of the cast as an on-stage musician in American Repertory Theater’s “Dido, Queen of Carthage” by Christopher Marlowe in 2005. The Carthage Consort was also featured by the Cambridge Society for Early Music in its 2010 season. A specialist in French music, she performed with many years at Boston’s Museum of Fine Arts with Laura Jeppesen as ‘Trio Charivary.’ In 2005, she recorded works of Elisabeth Jacquet de la Guerre with Frances Fitch and friends on the Centaur label. An active teacher, Ms. Hershey is a faculty member at the Longy School of Music of Bard College, where she teaches in the Masters of Music Early Music program. At the Powers Music School, she works with students of all ages and teaches several viol consort classes. Since 1995, she has directed the Tufts University Early Music Ensemble. She is also active in the Viola da Gamba Society of America (VdGSA), organizing frequent workshops and concerts for its local New England chapter, coaching in workshops around the US, and serving on the VdGSA Board of Directors.
Vespers of 1610 by Claudio Monteverdi

Sources Consulted

Books


Articles


Elder, Lyn. “Lute Roses – Delicate Patterns are Cut or Sawn.” Fine Woodworking Magazine no. 7 (Summer 1977).


**Vespers of 1610 by Claudio Monteverdi**

**Musical Score**


**Recording**

Vespers of 1610 by Claudio Monteverdi