

151

Giesou

Aria

Grave

Vieni o sposa affrettati van ni
Vieni o sposa affrettati van ni bella martire bella martire di
fo bella mar tino bella martire di se termi
nati Son gl'affanni e le pene e le pene oggi per te per te per te per
to terminati Son gl'affanni e le pene oggi per te

The Yale Collegium Musicum
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ALESSANDRO SCARLATTI IN MANUSCRIPT

Yale Collegium Musicum

Richard Lalli, *director*
Robert Mealy, *instrumental leader*

November 14, 2002
Beinecke Rare Book & Manuscript Library

MISERERE À DUE CANTI ALTO TENORE
E BASSO CON VIOLINI E VIOLE (1714?)
(manuscript from the Yale Music Library)

Amy Shimbo, *soprano*
Marilyn Newman, *alto*
Paul Berry, *tenor*
Dale B. Martin, *bass*

Chorus and Orchestra

IL MARTIRIO DI S. ORSOLA, ORATORIO
À 5 CON VIOLINI E TROMBA (CI695)
*(manuscript from the James M. and Marie-Louise
Osborn Collection of the Beinecke Library)*

S. Orsola	Charlotte Dobbs, <i>soprano</i>
Florida	Megan Stern, <i>soprano</i>
Giesù	Drew Minter, <i>countertenor</i>
Ereo	Jonathan Boschetto, <i>tenor</i>
Giulio Tiranno	Richard Lalli, <i>baritone</i>

Orchestra and Women's Voices

Yale Collegium Musicum

- soprani* Sarah Clemmens, *third-year graduate student in the Department of Music*
Charlotte Dobbs, *Yale College sophomore*
Susanne Knittel, *second-year exchange student in Comparative Literature*
Claire Mulvey, *Yale College freshman*
Amy Shimbo, *fourth-year graduate student in the Department of Music*
Ayana Smith, *graduate of the Department of Music*
Megan Stern, *Yale College freshman*
- alti* Anne Curtis, *professor in the Medical School*
Carol Hwang, *Molecular, Cellular, and Developmental Biology*
Marilyn Newman, *special education music teacher at Celentano School*
Ingeborg Schimmer, *pianist, vocal coach, and Yale spouse*
- tenori* Paul Berry, *third-year graduate student in the Department of Music*
Jonathan Boschetto, *Yale College junior*
Nunzio D'Alessio, *second-year graduate student in the Divinity School*
Stephen Rodgers, *fourth-year student in the Department of Music*
- bassi* Benjamin Brand, *fourth-year graduate student in the Department of Music*
Niles Cole, *development associate in the Yale Development Office*
Kendall Heitzman, *first-year graduate student in Japanese Literature*
Bruce Larkin, *recorder teacher and performer new to New Haven*
Dale B. Martin, *professor in the Department of Religious Studies*
Neal Plotkin, *partner of visiting professor in the Law School*
Zachariah Victor, *third-year graduate student in the Department of Music*
- tromba* Fred Holmgren, *guest artist*
- violini* Robert Mealy, *leader, guest artist*
Adrian Slywotzky, *first-year graduate student in School of Music*
Palmyra Geraki, *Yale College freshman*
Dina Solomon, *Yale College junior*
Angela Marroy, *first-year graduate student in the Department of Music*
Owen Dalby, *Yale College sophomore*
Ayehlet Cooper, *Yale College sophomore*
Kendra Mack, *graduate of Yale College*
- violette di contralto* Suzanne Bratt, *Yale College senior*
Anjanine Bonet, *Yale College sophomore*
Perry So, *Yale College junior*
- violoncelli* Samuel Smith, *Yale College sophomore*
Anneke Schaul-Yoder, *Yale College sophomore*
- viola da gamba* Michael Rigsby, *associate professor in the Medical School*
- theorbo e leuto* Olav Chris Henriksen, *guest artist*
- cembalo e organo* Ilya Poletaev, *graduate student in the School of Music*

Miserere in E minor

by Suzanne Eggleston Lovejoy

The manuscript, "Miserere à due canti, alto, ten. e basso con violini e viole 1714 del cavaliere Alessandro Scarlatti" (Yale University Music Library Ma21 Y11 Sca6, L. M. 649) has been in the Yale University Library since 1873, when it arrived as part of the Lowell Mason bequest. Mason (1792-1872), best known today as a hymn composer and educator, amassed a collection of approximately 10,000 books, journal volumes, scores, and manuscripts relating to music. In 1852, while travelling in Germany, he purchased the library of Johann Christian Heinrich Rinck (1770-1846) of Darmstadt. Rinck, a noted organist, composer, and teacher, had been a student of Johann Kittel (1732-1809), the last student of Johann Sebastian Bach. Rinck's manuscript library, although strongest in German organ music (including his own works), also contained choral music, such as the manuscript in Rinck's hand of Scarlatti's *Missa Clementina* (i).

Exactly how or where Rinck obtained the "Miserere" manuscript, which is probably Italian and dates from the early century, is not known.

The hand of this manuscript is the same one in manuscripts of three sacred choral works by Antonio Caldara (1670-1736) (Yale University Music Library Ma21 Y11 C12, L. M. 626a) and a collection of 15 sacred choral works titled *Composizioni à 4 e 5 di differenti autori* (Yale University Music Library Ma21 Y11 A16, L. M. 661). The latter contains works mostly by Giovanni Pierluigi da Palestrina (1525?-1594) and Tomás Luis de Victoria (ca. 1548-1611), but also includes works by the lesser-known composers Felice Anerio (ca. 1560-1614), Orazio Benevoli (1605-1672), Giovanni Biordi (1691-1748), and Guisepppe Corsi (1630-after 1690). The manuscript sources of the "Miserere" give conflicting dates, for example the dates 1705 and 1714 are both found on Fortunato Santini's copies now residing in Münster. Modern scholarly opinion holds the date ca. 1705 to be more likely. Other manuscript copies of our "Miserere" are held in Berlin, Bologna, and Urbana, Illinois

Ms. Lovejoy is Assistant Music Librarian for Public Services at the Yale Music Library.



Miserere mei Deus secundum magnam
Misericordiam tuam.

Miserere.

Et secundum multitudinem miserationum
tuarum

Dele iniquitatem meam.

Amplius lava me ab iniquitate

Et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco

Et peccatorum meum contra me est semper.

Miserere.

Tibi soli peccavi et malum coram te feci

Et justificeris in sermonibus tuis

Et vincas cum judicaris.

Have mercy on me, God,
According to your steadfast love.

Have mercy.

According to your abundant mercy
Blot out my transgressions.

Thoroughly wash me from my iniquity,

And cleanse me from my sins.

For I know my transgressions

And my sin is ever before me.

Have mercy.

Against you alone have I sinned and done what is
evil in your sight

So that you are justified in your sentence

And blameless when you pass judgment.

Ecce enim in iniquitatibus conceptus sum,
Et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti
Incerta et occulta sapientie tue
manifestasti mihi.

Asperges me hysopo et mundabor,
Lavabis me, et super nivem dealbabor.
Audi tui meo dabis gaudium et laetitiam
Et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis
Et omnes iniquitates meas dele.
Miserere.

Cor mundum crea in me, Deus,
Et spiritum rectum innova in visceribus meis.
Miserere.
Ne projicias me a facie tua
Et spiritum sanctum tuum ne auferas a me.

Redde mihi letitiam salutaris tui
Et spiritu principali confirma me.
Docebo iniquos vias tuas
Et impii ad te convertentur.

Libera me de sanguinibus Deus, salutis mee
Et exultabit lingua mea justitiam tuam.

Domine, labia mea aperies et os meum
Adnuntiabit laudem tuam.
Quoniam si voluisses sacrificium.
Dedissem utique holocaustis non delectaberis.

Sacrificium Deo spiritus contribulatus
Cor contritum et humiliatum Deus non despicias.
Benigne fac Domine in bona voluntate tua Sion
Ut edificentur muri Jerusalem.

Tunc acceptabis sacrificium justitie
Oblationes et holocausta,
Tunc inponent super altare tuum vitulos.

Psalm 50

Indeed I was born guilty,
In sin did my mother conceive me.
You desire truth in the inward being,
Therefore teach me wisdom in my secret heart.

Purge me with hyssop and I shall be clean,
Wash me and I shall be whiter than snow.
Let me hear joy and gladness,
Let the bones that you have crushed rejoice.

Hide your face from my sins
And blot out all my iniquities.
Have mercy.

Create in me a clean heart, God,
And put a new and right spirit in me.
Have mercy.
Do not cast me away from your presence,
And do not take your holy spirit away from me.

Restore to me the joy of your salvation
And sustain in me a willing spirit.
Then I will teach transgressors your ways
And sinners will return to you.

Deliver me from bloodshed, O God of my
salvation,
And my tongue will sing aloud of your
deliverance.
Lord, open my lips and my mouth
Will declare your praise.
For you have no delight in sacrifice.
If I were to give a burnt sacrifice you would
not be pleased.

The sacrifice acceptable to God is a broken spirit;
A broken and contrite heart you will not despise.
Do good to Zion in your good pleasure,
Rebuild the walls of Jerusalem.

Then you will delight in right sacrifices,
In burnt offerings and whole burnt offerings,
Then bulls will be offered on your altars.

Il martirio di Sant' Orsola

by Zachariah Victor

The first edition of Grove's *Dictionary of Music and Musicians* hails Alessandro Scarlatti as "the creator of modern opera." In reckoning the fame Scarlatti held in his lifetime and his importance in the history of music, his first major biographer in English remarks, "it is strange that so little attention has been paid to him." That was in 1905. At the end of the twentieth century, in a research guide listing over 450 pieces of secondary literature on Scarlatti, a scholar admits, "our knowledge of the music itself is still very limited." As scholars continue to sing the praises of Scarlatti, and as the music itself remains largely unsung, the opportunity to hear *Il martirio di Sant' Orsola* presents itself as a momentous occasion.

ORATORIO.

The oratorio as it developed and flourished in Italy during the seventeenth and eighteenth centuries can be described as a musical setting of a dramatic or narrative text based on scripture or other sacred subject matter. Works labeled "oratorio," however, vary widely with regard to textual content and musical style, making it a difficult term to define. In Scarlatti's time, oratorios were often much like operas, employing recitative, aria, and, less frequently, duets and choral numbers. Oratorios were shorter than operas, and, whereas operas typically were divided into three acts, oratorios were normally in two parts. Among Scarlatti's oratorios, *Il martirio di Sant' Orsola* was composed on a particularly small scale. Neither of the two manuscript sources indicates a central division, though, if there needed to be a break, the ritornello before Giulio's entrance would provide an adequate close to the first part. (There is evidence that the scribe who copied the manuscript in the Osborn collection held at the Beinecke Library understood such a division.) In a sacred context, a sermon related to the subject matter of the oratorio would be read in between the parts of the two-part oratorio. When oratorios were performed for the entertainment of guests at private residences of aristocratic patrons,

refreshments, instead of homilies, were served.

"Oratorio" gets its name from the prayer hall or oratory in which the laity would gather to hear sermons and music. During the sixteenth-century Catholic-Reformation, church leaders sought to purify the doctrine and practices of the Church. Laity organizations, such as confraternities, were spurred by the spirit of revival, and in increasing numbers people met to edify themselves through prayer, teaching, and music.

The Congregazione dell'Oratorio in Rome, founded by Filippo Neri (1515–95), appears to be the origin for the term "oratorio" as we now apply it to the musical genre. The Congregazione began in the 1550s as a small and informal organization. As it grew, a prayer hall — that is, an oratory — was built to accommodate new members and increasingly elaborate activities. In 1575, Pope Gregory XIII made the organization an official religious order to be associated with the church of Santa Maria in Vallicella (which was then replaced by a "Chiesa Nuova," meaning New Church, of the same name).

By the middle of the seventeenth century, there were two kinds of oratorio texts: *oratorio latino*, written in Latin, and *oratorio volgare*, written in the "vulgar" or vernacular, Italian. The Chiesa Nuova became associated more with the vernacular oratorio. Since the music of the oratories was devotional rather than liturgical, secular music could exercise a rather unchecked influence. That influence and the growing interest in narrative and dramatic texts led librettists and composers to graft onto the budding genre the forms and ideas of opera.

In Scarlatti's time, oratorios were being written for the great oratories and for the private palaces of wealthy patrons. The oratorio was particularly important in Rome during Lent when operas could not be performed and at other times when public entertainment was curtailed by papal prohibition.

In Rome, Scarlatti was the assistant to the *maestro di cappella* at the Congregazione dell'Oratorio from 1703–5. Only one of his

oratorios is known to have been composed for performance at that oratory. Most of his oratorios were written for the palaces of private Roman patrons. The list of patrons and composers of oratorios around this time reads like a "Who's Who" of musical life in Rome. As a composer of oratorios, Scarlatti was in the company of Alessandro Stradella, Bernardo Pasquini, Antonio Caldara, and George Frideric Handel. The great patrons included Queen Christina of Sweden, Cardinal Benedetto Pamphili, and Cardinal Pietro Ottoboni.

SAINT URSULA OF COLOGNE AND THE ORIGINS OF THE LIBRETTO.

In the church of St. Ursula at Cologne, a brief inscription dating from around 400 A.D. chronicles the rebuilding of a ruined church where some virgins had been martyred. The name Ursula first appears in late ninth-century sources, listed variously among five to eleven other names. In the course of the tenth century, the number of martyred virgins is in many sources fixed at 11,000, naming Ursula as the central figure. Scholars believe that the abbreviation XI M. V., *undecim martyres virgines* (eleven martyred virgins), was misread as *undecim milia virginum* (eleven thousand virgins); thus, legend on a colossal scale is born.

Butler's *Lives of the Saints* recounts one version of the story as follows:

Ursula, the daughter of a Christian king in Britain, was asked in marriage by the son of a pagan king. She, desiring to remain unwed, got a delay of three years, which time she spent on shipboard, sailing about the seas; she had ten noble ladies-in-waiting, each of whom, and Ursula, had a thousand companions, and they were accommodated in eleven vessels. At the end of the period of grace contrary winds drove them into the mouth of the Rhine, they sailed up to Cologne and then on the Bâle, where they disembarked and went over the Alps to visit the tombs of the apostles at Rome. They returned by the same way to Cologne, where they were set upon and massacred for their Christianity by the heathen Huns, Ursula having refused to marry

their chief. Then the barbarians were dispersed by angels, the citizens buried the martyrs, and a church was built in their honour by Clematius.

At least some of the characters in the libretto for *Il martirio di Sant' Orsola* derive from the persons mentioned in primary sources. *Acta Sanctorum*, one of the standard reference works for the study of saints' lives, refers to several medieval sources that place the martyrdom of Saint Ursula and her companions late in the third century, implicating two Roman princes, Maximus and Africanus, in their deaths. Maximus is also known by the name Julius, which becomes Giulio in the Italian vernacular. In the libretto, Giulio mentions a "comrade Africanus" in his first line of text, though there is no part for this character in the oratorio.

However the affairs of heathen princes in pre-Christian Rome became intermingled with a maritime siege by the Huns, and however eleven became eleven thousand virgins, it took more than mere errors and accidents of transmission to produce the grandeur and indeed hyperbole of the legend of Saint Ursula. It can be understood as part of a collective effort by medieval Christians to discover and document greatness in the early history of the Church.

The oratorio audience around 1700 was less interested in mystery and greatness than in accessible forms of devotion, and — let it not be said disparagingly — worldly diversions. The unknown librettist (or librettists) for *Il martirio di Sant' Orsola* adapted the vita of Ursula to accord with contemporary tastes and the occasion of the oratorio, retelling the legend as a "love story." The drama of opera and other popular secular entertainment often shaped itself around the tribulations of love. Not surprisingly, the librettist of *Il martirio di Sant' Orsola* took the grain of love interest in the story, Ursula's refusal to marry the chief of the Huns, as so much grist for the mill.

Love is seen to be a driving force for this oratorio text most obviously in the several lines of intense recitative dialogue devoted to Giulio's sudden lust for Orsola and her passionate resistance to his advances. From the very beginning, however, love — and suffering for love — are major themes. In opposition to the base heathen lust of Giulio stands the pure love shared by God, Jesus

(God in man), and the souls of Orsola and her companions. The first six numbers present a peaceful scene, Orsola and her companions relaxing in natural surroundings and praising God. Even before the arrival of the murderer Giulio, the women declare themselves “happy to undergo fierce torments.”

Giesù (i.e., Jesus) appears, urging them not to fear death by “the terror of idolatrous hordes.” His second recitative and aria pair unites references to the “blood of [his] sufferings” and the “wounds” Orsola and her companions would suffer for their faith. The scene culminates in a rather ecstatic statement by Florida, casting spiritual ecstasy in the language of erotic love: “Oh what sweet voice seduces my thoughts? / I am all afire with heavenly love. / Oh God, temper this flame in my breast.” In her aria, she introduces one of the several images that encourages comparison of Giesù, the “divine archer,” and Giulio, who shoots real arrows. In more abstract terms the opposition of Giesù and Giulio represents the opposing forces of divine and worldly love. In the terms of that opposition, succumbing to Giulio’s passion would save Orsola’s life but not her soul; she chooses rather to die in the flesh, that she might live in the spirit.

Giulio’s opening recitative aligns him with warlike figures of the ancient pagan world, referring in short succession to Hector (the greatest of the Trojan heroes, whose battle with Achilles is perhaps the central event in the *Iliad* of Homer), Mars (the Roman god of war, second in importance only to Jove), and Jove (the greatest of the classical gods, also known as Jupiter to the Romans and Zeus to the Greeks). The brisk sixteenth notes in his recitative and aria express his rage, though the cause of his rage is not clear: presumably he and Africanus are seeking “more victim offerings” because that is the sort of thing bloodthirsty heathens do. His aria, portending the “cruel slaughter,” is a florid and militaristic piece, the only movement in the oratorio that calls for a trumpet.

The women defy Giulio, calling for their own deaths. Orsola, expecting to die, calls out to her “immortal spouse [*sposo immortale*], sweet Jesus.” Ereo and Florida are killed, but Giulio decides not to kill Orsola, having suddenly fallen in love.

“I burn for you as for my wife [*mia sposa*],” he says, and thus the libretto again urges a comparison of the would-be heathen “spouse” and the “immortal spouse,” Giesù. After much resistance from Orsola, Giulio resolves to kill her, reasoning that she “has no compassion for my wretched suffering.” The words “wretched suffering” (*fiero dolor*) evoke the “way of suffering” (*via dolorosa*): that is, Christ’s path to the crucifixion. As with every comparison between Giesù and Giulio, the suffering of Giesù proves the more compelling to Orsola and her companions.

The prolonged death of Orsola tells us something of the taste of the audience for bloody drama – what we would call melodrama. Without staging or effects, the gory death is made vivid in words describing the penetration of the arrows, the rending of her flesh, and the bloody agony of her martyrdom.

As a love story, the oratorio ends appropriately with the suggestion of a divine marriage. Orsola is welcomed by Giesù into heaven as his “wife” (*sposa*), the “fair martyr of faith.” In a rather clumsy image comparing Orsola’s death to a shipwreck (“in an ocean of rubies / Your sufferings are shipwrecked,” probably derived from the naval siege in the legend), the oratorio concludes with a visual cadence bringing back the imagery of jewels from the beginning of the oratorio (no. 5, “your wounds will be like pearls”).

THE MUSIC OF *IL MARTIRIO DI SANT’ORSOLA*.

Il martirio di Sant’Orsola survives in two manuscript copies: one in Lyon and one in the Osborn Music collection in the Beinecke Library here at Yale (MS 24), acquired in 1973. Based on an analysis of the musical style, scholars conjecture that Scarlatti wrote it around 1695. Generally, the oratorios written before about 1705 employ a wider range of formal types in arias. Later oratorios feature almost exclusively pairs of recitatives and *da capo* arias. (*Da capo* arias have three sections, the third section being a repetition of the first.) *Il martirio di Sant’Orsola* appears to be a transitional work, using *da capo* principles for several of the numbers, but in the context of larger strophic structures.

Orsola is clearly the most important part, with four arias (two accompanied by strings and continuo, two with continuo alone). Giesù has three arias (one with strings), Giulio has two arias (one with trumpet and strings), and there is a duet and one aria each for Florida and Ereò (continuo alone).

Accompanied recitative is used to highlight and set passages of heightened emotion or greater dramatic weight. If the 1695 date is correct, Ursula's prayer "Gran Rettor delle sfere" and the passage beginning "O mio sposo immortale" are the earliest examples of accompanied recitative in Scarlatti's oratorios.

Ritornellos are commonly used to finish an aria, bringing back the opening melody and providing some space in between numbers. Occasionally, a ritornello may seem to represent the action or suggest the passing of dramatic time. The ritornello following Florida's moving aria, "Arcier divin che spero," for example, is particularly long, as though the impression of a longer interval of time were desirable to separate the contemplative mood of the previous scenes from the threat of Giulio's presence.

Scarlatti's gift for melody comes through in the arias and passages of arioso writing. Typically for a Baroque composer, the melodies are spun out of small motives, often beginning in short gestures that grow into luxuriant phrases.

ORATORIO: FOR THE LOVE OF GIESÙ OR GIULIO.

The tension between worldly and divine love is a subject well-suited to the oratorio, for it is a genre that spans the secular and the sacred. Opera dealt with heroic or tragic subjects, while secular cantatas and serenatas were almost always about love, often in a pastoral setting. (Curiously, about half-way through the manuscript copy at Beinecke, the scribe began to write "Florinda" and "Florindo" instead of "Florida": Florindo is the name of a common pastoral archetype.) Roman Catholic church music, of course, typically treated the liturgy or sacred texts that had long stood the test of time. Like the oratorio genre, *Il martirio di Sant' Orsola* brings together elements from all of these realms: the martyrdom of a steadfast heroine, the rural setting (in the opening scenes), the life of an early Christian martyr, and the pervading theme of love. Musically, the secular has the upper hand throughout, but it is counterbalanced by the Christian stoicism of the text. One would like to know whether this oratorio was performed with a sermon in a prayer hall or with refreshments in a lavish palace: was the audience serving God or Mammon?

Mr. Victor is a third-year graduate student in the Department of Music. The author looks forward to the lavish refreshments following the performance.



I SINFONIA
BALLO

2 CORO DI VERGINI

Hor che Sirio sorge dal Gange
L'onde brillano à Teti in seno
E à natali d'un giorno sereno
Ogni tema dal core si frange.

3 ORSOLA *aria*

Zeffiretti semplicetti
Che su l'alba vezzeggiate
D'aure lievi a Dori il crin

Pietosetti e placidetti
De miei pini ancor spirate
Borea dolce a gonfilin.

ORSOLA *recitative*

Gran Rettor delle sfere, fabro dell'alme,
E di pietade il Nume,
Deh' mira genuflessa l'Orsola
Del tuo core con le vittime fide,
Agne innocenti,
Lieta à intracciar fieri tormenti.

GIESÙ *recitative*

Tergi le luci belle
Amazzone divina gloriosa Eroina,
Spiega il sagra vessillo
Contro il terror dell'idolatra schiera.
Non paventa la morte
Alma guerriera.

4 GIESÙ *aria*

Sorgi, vanne ed accendi
Un Etna di furore,
Un Vesuvio di crudeltà.

Che a fronte del martoro
L'incendio del tuo core
Sempre mai trionferà.

CHORUS OF VIRGINS

Now that Sirius rises from the Ganges,
The waves glisten on Thetis' breast.
And at the birth of this peaceful day,
Every fear that grips the heart is vanquished.

Humble little zephyrs
Who at daybreak fondle
Doris' hair with light breezes.

Compassionate and peaceful little zephyrs,
Through my masts again blow,
Sweet north wind, to swell my sails.

Great Ruler of the spheres, maker of souls,
And the god of pity,
See your dear Ursula on her knees,
With the faithful victims,
Innocent lambs,
Happy to strive against fierce torments.

Dry your beautiful shining eyes,
Divine Amazon, glorious heroine;
Unfurl the sacred banner
Against the terror of the idolatrous horde.
Do not fear death,
Bellicose soul.

Arise, go and ignite
An Etna-like fury,
A Vesuvius-like cruelty.

Such that in the face of torture
The ardor of your heart
Will triumph forever more.

GIESÙ *recitative*

E voi sorgete pure
Sangue del mio patir.
Voi ch'attendete per man d'empii tiranni
Sempiterne le palme in brevi affani.

And you rise up also,
Blood of my sufferings.
You who await, at the hands of impious tyrants,
Eternal triumph through brief sufferings.

5 GIESÙ *aria*

Con la fede che l'alma v'indora
La costanza v'esorta a soffrir,
Le vostre ferite saran margarite
Per farvi gioir.

With the faith that makes the soul shine golden,
Constancy urges you to suffer,
Your wounds will be flowers
To make you rejoice.

FLORIDA *recitative*

Equal soave accento mi rapisce il pensiero?
Io tutta avvampa d'amor celeste,
O Dio, tempera l'ardor nel petto mio.

And what sweet voice seduces my thoughts?
I am all afire with heavenly love,
O God, temper the flame in my breast.

6 FLORIDA *aria*

Arcier divin che spero
D'incenerirmi il cor,
Son vinta, mi rendo,
Quest'alma anselante
Non ha più vigor.

Divine Archer who hopes
To incinerate my heart,
I am won, I surrender.
This gasping soul
No longer has strength.

GIULIO *recitative*

Per eseguir l'impero dell'amico affricano,
Ettori bellicosi, eroi di marte,
Fulminate, vibrare, trucidate, atterrate
L'imbelle stuol che giunge
Vago e fastoso alla superba riva,
Ivi il gran Giove offeso
Che sitibondo siede
Di più vittime infide
Or beva il sangue.

To follow the orders of comrade Africanus,
War-like Hectors, heroes of Mars,
Strike dead, attack, slaughter, and prostrate
The lavish crowd that comes
Lissome and elegant to the proud shore
Where great and wrathful Jove
Sits thirsting
For more faithless victims,
Let him now drink their blood.

7 GIULIO *aria*

Al' suon delle trombe,
Alcidi guerrieri
Ingombrino i campi
Di strage crudel.
Per l'aria rimbombe
La nostra fierezza,
E i fulgidi lampi
Paventino i Ciel.

At the sound of the trumpets,
Valiant warriors,
Stack the fields
With cruel slaughter.
For the air resounds
With our boldness,
And brilliant flashes of swords
Startle the Heavens.

ORSOLA *recitative*

Ereo fedele ch'al mio Giesù diletto
Mi cedesti cortese soffri il martir
Per coronar tue imprese.

Faithful Ereo, who to my beloved Jesus
Generously gave me, you suffer martyrdom
To crown your enterprises.

EREO *recitative*

Per osservar devoto
Nei tuoi soavi accenti
Il divino comando
È pronto il petto
Ad incontrare il brando.

By devoutly obeying,
In your sweet words,
The divine command,
My breast is ready
To meet the sword.

8 EREO *aria*

Sù vibratemi
Fiere scagliatemi
Le vostre furie.

Come strike me,
Fierce ones,
Hurl at me your rage.

Di fede armatevi,
Donzelle timide,
Nè vi sgomentino
Fastose ingiurie.

With faith arm yourselves,
Timid damsels,
And let not terrible
Injuries dismay you.

ORSOLA, GIULIO *recitative*

ORSOLA

Tu superbo Tiranno che si pietoso
À miei disegni aridi,
À che badi, à che pensi?
E non m'uccidi?

You, proud tyrant who pityingly
Smiles upon my plans,
What concerns you, what are you thinking?
And why do you not kill me?

GIULIO

E chi di voi rubelle alza la fronte
À provocarmi all'ire?

Who of you rebels raises his face
To move me to fury?

ORSOLA, FLORIDA, EREO *recitative*

Ti derido, ti sprezzo, io vuò morire.

I mock you, I scorn you, I want to die.

GIULIO *recitative*

O mie furie sopite,
Fabre del mio furor ancor dormite?
Olà Campioni audaci à le straggi
Al vibrar strali e saette
All'honor d'affrican sian le vendette.

O my dormant furies,
Makers of my rage, do you still sleep?
Come, bold champions, to the slaughter,
To the blows of arrows and darts,
For the honor of Affricanus, may you be revenged.

9 FLORIDA, EREO *duet*

Dio Clemente, speranza de cori,
Quanto è dolce per te il languire,
Quanto è grato per il penar.

Merciful God, hope of hearts,
How sweet it is to languish for you;
How gratifying it is to suffer.

Il martire si cangia in gioire
Il tormento si cangia in bear.

Martyrdom changes to joyfulness,
Torment changes to delight.

ORSOLA, EREO, FLORIDA *recitative*

ORSOLA
O mio sposo immortale,
Giesù dolce ristoro,
Nel tuo bel nome io spiro.

O my immortal spouse,
Sweet Jesus, sweet solace,
In your name I expire.

EREO
Io cado.

I fall.

FLORIDA
Io moro.

I die.

GIULIO, ORSOLA *recitative*

GIULIO
Ah, fermate, o crudeli, non l'uccidete.

Ah, stop, o cruel ones; do not kill her!

ORSOLA
O Cieli,
Lasciatemi seguir le mie sorelle
Trafiggetemi il sen.

O Heavens,
Let me follow my sisters;
Stab my breast!

GIULIO
Che sento?

What do I hear?

ORSOLA
O stelle!

O stars!

GIULIO
Per mia sposa ti bramo.

I yearn for you as my wife.

ORSOLA
Menti, barbaro, menti.

You lie, barbarian, you lie.

GIULIO
O là.

Come now.

ORSOLA
Non mi sgomenti.

You do not daunt me.

GIULIO
Come tanta insolenza!

How insolent you are!

ORSOLA
Un adirato ciel fian me dispensa.

An enraged heaven sustains me.

GIULIO
Frena, frena cotanto orgoglio.

Halt, halt such pride.

ORSOLA
E fragore dell'onde, un saldo scoglio.

Amid the roar of the waves, a sturdy rock.

GIULIO

Troppo severi affetti nella età acerba.
Fierezza ascosa.

Such intense emotions at this immature age.
Such pride.

OROLA

Chi le spine ha nel cor sprezza le rose.

He who has thorns in his heart spurns the rose.

10 ORSOLA *aria*

Quel bel sole io sola adoro
Ch'a quest' alma i rai vibrò.

That beautiful sun I alone adore
That pierced this soul with its rays.

Il cor costante sempre adorante
Lieta felice tributerò.

My constant and ever adoring heart
I, merry and glad, will offer up.

ORSOLA, GIULIO *recitative*

ORSOLA

À che serbarmi in vita.
Lasciatemi morir.

What is there bids me live?
Let me die.

GIULIO

Che lingua ardita.

What bold language.

11 GIULIO *aria*

Sì, così farò,
Fulminerò il tuo cor
Che non ha mai pietà
Del mio fiero dolor.

Yes, so it shall be;
I will pierce your heart
That has no pity whatsoever
For my proud anguish.

No, farò così,
Ti struggerò quel sen,
Un mongibel d'ardor
Vibrerò in un balen.

No, I will do it thus;
I will destroy that breast,
A volcano of passion,
I will pierce it in a flash.

GIULIO, ORSOLA *recitative*

GIULIO

Già tendo l'arco in vito,
Mira i strali severi,
Che risolvi, crudel?

Already stretching my unconquered bow,
Gaze upon deadly arrows.
What is your resolve, cruel one?

ORSOLA

Cangia pensieri.

Save your breath.

12 ORSOLA *aria*

Deh, volate, bei dardi amorosi,
Ecco il petto piagatemi il core.

Come, fly, beautiful loving darts,
Here is my breast, pierce my heart.

Sarà l'urna di vostra pietade,
Il confine di tanto rigore.

It will be the urn of your pity,
The grave of such harshness.

GIULIO, ORSOLA *recitative*

GIULIO

Una femina incrine cotanto ardisce.
Pietà non regni nell'offesa mio core
Nega il Nume ch'adori.

ORSOLA

Ah, Traditore, pria moro mille volte
Sì ferisci, saetta, questo core.

GIULIO

Ecco ti vilto in seno tre saette fatali.

ORSOLA

Io vengo meno.

GIULIO

Semiviva è l'indegna, oggi pretendo
Pugnar con gl'astri e trionfar vincendo.

13 ORSOLA *aria*

Nò, strali soavi,
Ch'io non vi sdegno
Feritemi, squarciatemi,
Contenta io morirò.

ORSOLA *recitative*

Ma già sento ch'il core
Agonizza nel sangue.
Orbe infido, empio averno
Insano amore,
In sanguinoso telo
Vinsi le vostre frodi,
Hor volo al Cielo.

14 GIESÙ *aria*

Vieni o sposa affretta i vanni,
Bella martire di fè.
Terminati son gl'affani
E le pene oggi per te.

Offri o cara, e questi gigli
Sparsi d'oro il tuo bel crin,
Entro in mare di rubini
Naufragar i tuoi perigli.

An unarmed woman is so bold!
Pity no longer reigns, deeply moved, in my heart.
Deny the God that you adore!

O traitor, I would sooner die a thousand times.
Yes, arrow, pierce this heart.

Very well, I strike into your chest three fatal arrows.

I am passing away.

Half alive is the unworthy one; today I attest
To clashing with the stars and to winning triumphant.

No, sweet arrows,
I do not disdain you.
Wound me, rend me,
Contented, I will die.

But already I feel that my heart
Agonizes in blood.
Untrustworthy earth, impious hell,
Insane love,
By a bloody arrow
I conquered your snares.
Now I fly to Heaven.

Come, o bride; hurry, come,
Beautiful martyr of the faith.
Your pains and sufferings
Are ended today.

You offer, dear one, these lilies
Speckled with gold — your beautiful hair.
Entered into a sea of rubies,
Your perils are shipwrecked.

About the Guest Artists

OLAV CHRIS HENRIKSEN has been acclaimed throughout Europe and North America as a soloist on lute, theorbo, and early guitars with the Boston Camerata, Handel and Haydn Society, Mark Morris Dance Company, Boston Baroque, Emmanuel Music, Waverly Consort, St. Paul Chamber Orchestra, Tafelmusik Baroque Orchestra, Four Nations Ensemble, Les Idées Heureuses, and Chanticleer. Mr. Henriksen has recorded for Centaur, Nonesuch, Erato, Pro Musica, Telarc, Museum Music, and Decca, and he teaches at the Boston Conservatory and the University of Southern Maine.

FRED HOLMGREN graduated from Oberlin College Conservatory of Music. He has played for many period instrumental groups in North America, including Philharmonia Baroque Orchestra, Handel and Haydn Society, Smithsonian Chamber Orchestra, Tafelmusik, Portland Baroque Orchestra, and Seattle Baroque. He has taught at the New England Conservatory and the Oberlin Baroque Performance Institute. He has recorded for the Harmonia Mundi, L'oiseau Lyre, Koch International, Teldec, and Smithsonian labels.

Violinist ROBERT MEALY is a frequent leader and soloist in New York, and has toured and recorded with many distinguished ensembles, including Les Arts Florissants, Sequentia, Tragicomedia, and the Boston Camerata. An avid chamber musician, Mr. Mealy is a member of the medieval ensemble Fortune's Wheel, the Renaissance violin band King's Noyse, and LouisLouis, formerly artists-in-residence at Columbia. Mr. Mealy is non-resident tutor of music at Harvard College, where he directs the undergraduate baroque orchestra. He writes about music, teaches historical improvisation and technique at workshops across the country, and has recorded over 50 recordings on major labels.

Countertenor DREW MINTER has appeared in leading roles with the opera companies of Brussels, Toulouse, Boston, Washington, Santa Fe, BAM, Wolf Trap, Glimmerglass, Nice, and Marseille, as well as at the Halle, Karlsruhe, Maryland and Goettingen Handel festivals. He has sung with many of the world's leading early music ensembles, including Les Arts Florissants, the Handel and Haydn Society, Philharmonia Baroque Orchestra, and Freiburger Barockorchester. Mr. Minter is a founding member of the Newberry Consort, and his newest group, TREFOIL, a trio of singer/instrumentalists, performs 14th century music from original notation. He has made over 50 recordings on Harmonia Mundi, Decca/London, Newport Classics, Hungaroton and others. He is also a lauded opera director, writer, and educator.

Thanks to Grace Feldman, the Yale Collection of Musical Instruments, Michael Rigsby, and the New England Conservatory for the loan of baroque bows being used in this concert.

Special thanks to Professor Kerala Snyder, who taught a Yale College seminar in 1981 that produced the translation and performing edition being used for today's oratorio. Robert Mealy transcribed the Miserere manuscript and prepared the performing edition used today.

The Yale Collegium Musicum is dedicated to the historically informed performance of music. The group was founded in the 1940s by composer Paul Hindemith as one of the first ensembles in the United States devoted to early music. During the past season an ancient tradition was revived - that of performing contemporary works. The current season features works in manuscript at the Beinecke and Music Libraries, some of which have not been heard for centuries, in addition to premieres by Yale composers. Sponsored by the Department of Music and supported by the Friends of Music at Yale, the Collegium is open to all members of the Yale community.

The Beinecke Rare Book & Manuscript Library, Yale University's principal repository for literary papers and for rare books and early manuscript in the humanities and natural sciences, sponsors lectures, readings, conferences, and concerts related to its collections throughout the academic year.

*From an early 18th-century manuscript of Scarlatti's Il Martirio di S. Orsola.
The James M. and Marie-Louise Osborn Collection.*