

Epilogismus Regia Musica.

Antequam concluderemus hunc librum, hic non importunè Regiam musicam inferere visum est. Voco Regiam musicam quia à Regibus composita fuit; vt vel inde mundus cognoscat, Regibus, si quando curis publicis vacant, nullum esse relaxando animo studium musica potentius. Ponam autem primo loco pulcherrimā illam de mundi vanitate melothesiā Cæsaream, ab Augustissimo Imperatore Ferdinando III. compositam, qui sicuti primatum in politico mundo iure tenet, ita parem quoque inter suæ conditionis similes siue scientiarum varietatem, linguarum peritiam & musicæ reconditis notitiis spectes habere non videtur: sed mira harmoniæ latentis emphasis Animi verè cæsarei admirandam emphasin talentaque incredibilia verius pronuntiabit, quam ego multis verbis non descripsim;

MUSICA CÆSAREA.

The musical score consists of five staves. The first four staves are vocal lines, each starting with a large 'C' and a clef. The lyrics are: 'Hi volge ij. ne la mēte Chi volge ii. ne la', 'Hi volge ii. ne la mente Chi volge ii. ne la', 'Hi volge ii. ne la mente Chi volge ii. ne la', and 'Hi volge ii. ne la mente Chi volge ii. ne la'. The fifth staff is a basso continuo line, marked with a 'b' and a clef, featuring asterisks above certain notes.

FERDINAND III'S VIENNA

MUSIC FROM FERDINAND III'S REIGN AS HOLY ROMAN EMPEROR,
INCLUDING WORKS CITED IN ATHANASIUS KIRCHER'S
MUSURGIA UNIVERSALIS (ROME, 1650)

The Yale Collegium Musicum
Richard Lalli, *director*

with

The Yale Schola Cantorum
Simon Carrington, *conductor*

and

The Yale Collegium Players
Robert Mealy, *leader*

April 28, 2004
Beinecke Rare Book & Manuscript Library
Lecture by Andrew Weaver – 4:15 PM
Concert – 5:15 PM

The Yale Collegium Musicum is dedicated to the historically informed performance of music. The group was founded in the 1940s by Paul Hindemith as one of the first ensembles in the United States devoted to early music. 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 Collegium is joined for this concert by the Yale Collegium Players, under the leadership of Robert Mealy, and the Yale Schola Cantorum, directed by Simon Carrington and sponsored by the Institute of Sacred Music.

Today's program is drawn from the dissertation research of Andrew H. Weaver, who received the PhD in Musicology from the Department of Music in 2002.

PROGRAM

You are asked to kindly hold applause until the completion of each major section.

I

CLAUDIO MONTEVERDI (1567–1643)
Laudate Dominum Secondo
Charlotte Dobbs and Amy Shimbo, *soprano*
Darien Lamén and Adam Ward, *tenor*

GIOVANNI FELICE SANCES (1600–1679)
Salve Regina
Charlotte Dobbs and Amy Shimbo, *soprano*
Vira Slywotzky, *alto*; Stephen Hopkins, *tenor*
Michael Jo, *bass*

Conditor caeli et terrae
Jonathan Boschetto, *tenor*

JOHANN JAKOB FROBERGER (1616–1667)
*Lamentation—faite sur la mort tres douloureuse
de Sa Majesté Imperiale, Ferdinand le troisième*
Ilya Poletaev, *harpsichord*

SANCES
Vulnerasti cor meum
Amy Shimbo, *soprano*; Paul Berry, *tenor*

Ave, maris stella
Ashley Bell and Charlotte Dobbs, *soprano*

FROBERGER
Phantasia supra Ut, re, mi, fa, sol, la
(arr. W. A. Mozart, 1782)

SANCES
Audi Domine
Nektarios Antoniou and Dale B. Martin, *bass*

II

ANTONIO BERTALI (1605–1669)
Sonata à tre in a minor

III

FERDINAND III (1608–1657)
Chi volge ne la mente

JOHANN HEINRICH SCHMELZER (1623–1680)
Lamento sopra la morte Ferdinandi III à tre

JOHANN CHRISTOPH BACH (1642–1703)
Fürchte dich nicht

MONTEVERDI
Crucifixus—Et resurrexit—Deus tuorum militum
Charlotte Dobbs and Amy Shimbo, *soprano*
Darien Lamén, Stephen Rodgers and Jonathan
Boschetto, *tenor*

Beatus vir
Amy Shimbo and Charlotte Dobbs, *soprano*
Holland Jancaitis and Charles Kamm, *tenor*
Dale B. Martin, *bass*

PROGRAM NOTES

by Andrew H. Weaver

Few musical establishments in the mid-seventeenth century could rival the magnificence of the imperial chapel of Holy Roman Emperor Ferdinand III (r. 1637-1657). The Habsburg emperor's limitless passion for music was known throughout Europe, to the extent that even more than one hundred years after his death Ferdinand was memorialized as "a great connoisseur and patron of music." The scope of the emperor's lavish musical patronage is apparent even just from the number of musicians in his employ: at the start of his reign the total number of people in the imperial musical entourage exceeded ninety, among which were many of the brightest and most renowned stars of the Italian musical world.

The emperor's musical interests extended well beyond merely supporting a grand chapel, for he was also known as a composer of considerable talent and originality. Today's concert presents one of the most famous of Ferdinand's many surviving compositions: the four-voice Italian madrigal *Chi volge ne la mente*, which was first published in 1650 in Athanasius Kircher's *Musurgia universalis*, a monumental treatise that attempts to explain every aspect of the art of music. As Kircher elaborates in introducing Ferdinand's madrigal, "just as he holds the first rank in the political world, so does he not have a single equal in terms of his varieties of knowledge, his practical knowledge of languages, and his profound knowledge of music. But I am so truly amazed by the miraculous secret harmonies and incredible talent of this imperial soul that truly I cannot describe it in words." Of course, considering that the publication of the treatise was made possible through generous Habsburg financial assistance (and Kircher dedicated the work to Ferdinand III's younger brother Archduke Leopold Wilhelm), it may be difficult to swallow this praise as anything more than a bow to an important patron. Nevertheless, the emperor's "miraculous secret harmonies" are apparent already in the opening measures of his madrigal, which feature an astounding and strikingly original harmonic progression that juxtaposes B-major, C-minor, and D-major triads.

This madrigal also provides an excellent window into the general cultural atmosphere of the Habsburg court during Ferdinand III's reign. That

the emperor chose to set an Italian poem bears witness to the fact that it was not just the imperial musicians that were drawn from Italy but the entire cultural spirit of the Viennese court as well. Not only was Italian the dominant language spoken at court, but the emperor and his family also immersed themselves in the study and composition of Italian literature; in fact, the text of *Chi volge* was written by none other than Archduke Leopold Wilhelm. The subject matter of this work also sets the tone for the general mood at the Habsburg court: rather than the typical madrigalian love song, this work offers a moral pontification on the utter futility of worldly pleasures. Such austere morality was indeed the dominant characteristic of this most pious of all Catholic courts. This was not a court culture devoted to the pursuit of secular pleasures and other luxuries; rather, Ferdinand's magnificent musical patronage aimed above all to celebrate God and proclaim the message of the Catholic Church throughout the predominantly Protestant Holy Roman Empire. It is for this reason that aside from Ferdinand's Italian madrigal, today's concert presents only Latin sacred works, as well as several instrumental pieces that would most likely have been heard in a sacred context. Among the composers featured on the concert are the prominent court composers Giovanni Felice Sances (ca. 1600-1679), Antonio Bertali (1605-1669), Johann Jakob Froberger (1616-1667), and Johann Heinrich Schmelzer (1623-1680), as well as the most renowned Italian musician of the day, Claudio Monteverdi (1567-1643).

Although Monteverdi was never directly employed by the Habsburgs, he nonetheless maintained close ties with the imperial court throughout his career as chapel master of Venice's renowned St. Mark's Basilica. In fact, so intimate was Monteverdi's relationship with Vienna that sometime in the 1620s or 1630s he was publicly denounced as a traitor, having allegedly remarked that he "hopes to see the [Habsburg] Eagle rule this Piazza in place of the symbol of St. Mark." Any treasonous thoughts aside, it is clear that the relationship between Monteverdi and the Habsburgs was mutually beneficial to all parties. In 1633 Ferdinand III's father and predecessor Ferdinand II wrote a letter of recommendation to help further Monteverdi's career, and in turn the composer honored the Habsburgs with the dedications of his final two publications: the Eighth Book of Madrigals of 1638, dedicated to

Ferdinand III, and the *Selva morale et spirituale* of 1641, a monumental collection of Italian moral madrigals and Latin sacred works dedicated to the Dowager Empress Eleonora Gonzaga (who also happened to be the daughter of Vincenzo Gonzaga, Duke of Mantua and Monteverdi's first patron). Though most of the works in these volumes were undoubtedly first conceived for Monteverdi's own use in Venice, there is evidence that a number of important pieces from both publications may have been written precisely with the Habsburgs' musical establishment in mind. There is no question, moreover, that all of this music was known and performed at the Viennese court, thus making it perfectly appropriate that works from Monteverdi's *Selva morale* are included in today's musical tour of Ferdinand III's Vienna.

We can most directly experience the magnificence of the Habsburgs' chapel from the large-scale *concertato* compositions for choir, solo voices, and instruments that formed an important part of the imperial repertoire. Two such works from Monteverdi's *Selva morale* shall be heard this afternoon: *Laudate Dominum* and *Beatus vir*, both of which set verses from the Book of Psalms intended to be sung during Vespers. *Beatus vir* is written for a choir of six voices and two violins, and as is quite common for Vespers Psalms, it features a long and rather emotionally neutral text. To help this long text cohere into a satisfying musical work, Monteverdi relies on several common compositional techniques of the day: a recurring refrain on the opening words "beatus vir," which reappears six times throughout the work; memorable *ritornelli* (recurring passages) for the two violins; and a repeating *ostinato* bass pattern that forms the basis of the entire composition. Monteverdi drew all these features, furthermore, directly from one of his own secular compositions, the madrigal *Chiome d'oro* from the Seventh Book of Madrigals (1619), thereby demonstrating that by the mid-seventeenth century the luxuriant pleasures of secular music were not unwelcome in the sacred realm.

Although the text of *Laudate Dominum* is considerably shorter than that of *Beatus vir*, this work, composed for two distinct four-part choirs and two violins, also features a recurring refrain, undoubtedly inspired by the fact that the first two lines both open with the word "laudate." Monteverdi's use of the refrain in this work is quite unconventional, for instead of punctuating

the Psalm verses, it serves to interrupt the "Gloria Patri" that closes the work: the opening music introduces each member of the Holy Trinity and then recurs one final time before the last line of the work.

The diversity of styles in mid-seventeenth-century vocal music is well represented by the other pieces from Monteverdi's *Selva morale* on today's program. For instance, the *Crucifixus*, a section of the Credo of the Catholic Mass, in the strict imitative contrapuntal style of the sixteenth century (the "Palestrina style"); that is does not sound like Palestrina can be attributed to the intensely chromatic melodic lines, especially at the opening. To emphasize the dark qualities of this text describing the crucifixion of Christ, Monteverdi chose not to include soprano voices, writing instead for a four-part choir comprised solely of altos, tenors, and basses. The *Et resurrexit*, the succeeding section of the Credo describing Christ's resurrection, differs from the *Crucifixus* in almost every way, most notably in timbre and musical style. The lugubrious, old-fashioned Renaissance counterpoint for low voices gives way in the *Et resurrexit* to bright, florid, "modern" music for the highest of voices: two soprano soloists and two violins. Monteverdi cleverly uses the melody to highlight the text, especially in the rising melodic lines sung to repetitions of the word "ascendit." Finally, Monteverdi's setting of the Vespers hymn *Deus tuorum militum* is also scored for a small ensemble: three male soloists and two violins. Monteverdi provides this stanzaic text with a strophic setting: each verse is sung to exactly the same lilting, triple-meter music and is followed by a recurring *ritornello* for the violins.

Among the members of Ferdinand III's chapel represented on today's program, the most famous and certainly the most prolific was Giovanni Felice Sances. Sances, a Roman musician who spent his early adulthood in Monteverdi's circle in Northern Italy, entered the imperial chapel as a tenor in 1636, rose to vice chapel master in 1649, and eventually became chapel master in 1669. Most of his pieces on today's program are smaller-scale works for solo voices and continuo, but his *Salve Regina* for five-part choir is a notable exception. Much of the musical interest in Sances's setting of this Marian antiphon comes from the alternation between grand choral assertions and contrasting passages for small ensembles of soloists, as in the choral interpolations of the word "salve" in

the opening of the work and the driving repetitions of the entreaty "ostende" at its conclusion.

Sances's *Ave maris stella*, like Monteverdi's *Deus tuorum militum*, is a stanzaic Vespers hymn for solo voices (here two sopranos) and two violins. Quite unlike Monteverdi, however, Sances does not provide a perfectly strophic setting for this seven-stanza Marian text, choosing instead to create a carefully-planned symmetrical structure: the music for the first and last stanzas, sung by both singers in homophony, is essentially identical; Verses 2, 3, 5, and 6 also feature identical music, in this case for only one singer; and at the center of the work is a contrasting section for Stanza 4, in which all four performers are heard together for the first time in the work. Unifying the piece is a recurring *ritornello* for the two violins, which features the same bass line as the opening stanza. This bass line is in fact the only element that remains constant in each appearance of the *ritornello*, for on each occasion Sances introduces new and increasingly virtuosic music for the violins over the recurring bass line.

In his small-scale motets for only solo voices and continuo, Sances shows himself to be a master at projecting the meaning of the text through his music. In *Vulnerasti cor meum*, a passionate love song for soprano and tenor drawn from the Song of Songs, the two singers continually echo and chase each other's melodies before joining together in luxurious parallel thirds and florid melismas, thereby representing the merging of the Christian soul with God. The work concludes with an extended triple-meter section constructed over fourteen unvarying statements of a major descending tetrachord in the bass, which by the mid-seventeenth century was becoming one of the conventional signifiers of a rapturous love song. The static *ostinato* bass coupled with the languid, soaring vocal lines allows for a powerful sonorous climax at the end of the work.

In the solo motet *Conditor caeli et terrae* Sances uses musical repetition to help emphasize important elements of the text; the opening triple-meter section, for instance, recurs throughout the work, separating passages of different styles and acting as moments of punctuation in the long composition. The text of this recurring passage is also quite significant in the context of the imperial court: by continually referring to God as the "King of Kings and Lord of Lords," the motet is reminding listen-

ers that Ferdinand III's worldly power was ultimately bestowed by none other than God himself, an important message for the Catholic emperor. This ability of music to expound political messages, a phenomenon known as *musica politica*, was an acknowledged facet of the power of this art; it is perhaps no accident that Kircher's *Musurgia universalis*, written under Habsburg auspices, was the first treatise to discuss this concept at length.

Conditor caeli is further related to the political atmosphere of Ferdinand's court, most notably in the final passage of the motet. From the very beginning of his reign Ferdinand III faced a dire political situation, for the Thirty Years' War (1618-1648), begun by his father in an attempt to expunge Protestantism from the entire Holy Roman Empire, was by the mid-1630s beginning to turn inexorably against the Habsburgs. Upon its publication in 1638, the ardent cry for help and safety declaimed by the singer in a clear recitative style at the conclusion of the motet would have been easily understood by imperial listeners as a reference to the ever increasing threat of military defeat.

By 1642 this military defeat had become a devastating reality, and in that year Sances published his most fervent cry for aid against the Habsburgs' enemies: the four-voice motet *Audi Domine*. In this work a three-part choir of sopranos, altos, and tenors sings a recurring refrain calling out for the Lord to "hear the hymn and prayer that your servant offers to you today;" the music of this refrain is entirely dolorous and dirge-like, emphasizing the despair of the Viennese people. The actual prayer is then offered by a solo bass singer, perhaps representing a priest or maybe even the emperor himself; the text of the prayer offers the hope of salvation from enemies, but only in a conditional future tense. In strong contrast to the regular, rather plodding refrain, the music for the bass soloist is in a highly irregular, disjointed, seemingly incoherent style, with which Sances vividly depicts the tortured mind of the suffering soul calling out to the Lord. At the end of the second solo section, however, the musical style changes completely as the full choir enters for the final clause, ending the work in a rhythmically-activated, upbeat tone that transforms the conditional future tense of the text into a positive vision of the future. Even in this most dolorous and pathetic of motets, Sances is able to project a pow-

erful faith in the Lord's unwavering protection, a crucial message for Ferdinand III to be delivering to his subjects during the harrowing years of the early 1640s.

Today's program also includes a number of instrumental works written by illustrious members of Ferdinand III's chapel. Perhaps the most well-known of these composers today is Johann Jakob Froberger, who though not an Italian musician, received funding from the emperor to study composition and keyboard technique in Rome with the renowned organist Girolamo Frescobaldi (1583-1643). Froberger's *Fantasia*, an imitative work for four voices based on a simple six-note ascending scale, was among the composer's most widely-disseminated pieces; in fact, Kircher published this work in its entirety in the *Musurgia universalis*. Despite the fact that Kircher presents the work as a perfect example of a piece for the harpsichord, today we shall hear the work in an arrangement for string quartet made by a renowned Viennese composer of the following century, Wolfgang Amadeus Mozart. Our concert also features a sonata for two violins and continuo by Antonio Bertali, a renowned violinist from Verona who joined the imperial chapel in the 1620s and rose to the position of chapel master in 1649. The sonata consists of two sections: an *adagio* in duple time followed by a lively dance in triple time. Both of these instrumental works would have been equally

at home as background music during either religious ceremonies or more secular entertainments at the imperial court.

Finally, our concert includes two musical responses to Ferdinand III's relatively early death in 1657 at the age of 48. Froberger's *Lamentation* for harpsichord is in a single movement divided into three large sections; the music falls into the very unusual key of F minor, a mode that was reserved only for the most mournful and moving of works. The other lament is a work for 2 violins, viola, and continuo by Johann Heinrich Schmelzer, an Austrian violinist who joined Ferdinand III's chapel in 1649 and would eventually rise to the position of chapel master after Sances's death in 1679. This is an extended work in three movements, and like Froberger's lament it is written in a highly unusual and dolorous key: B minor. The most striking passage of Schmelzer's *Lamento* comes at the end of the first movement, when an eerie succession of repeating chords are intended by the composer to represent the "funeral chimes" tolling for the departed emperor. It is certainly fitting that such a renowned musical patron would be memorialized in tones by his own musicians, and both of these instrumental laments provide a fitting farewell to this giant (but too often overlooked) figure in the history of seventeenth-century music.

Andrew H. Weaver, Visiting Assistant Professor of Musicology at the University of Notre Dame.

TEXTS AND TRANSLATIONS

LAUDATE DOMINUM (SECONDO)

Laudate Dominum omnes gentes:
laudate eum omnes populi.
Quoniam confirmata
est super nos misericordia ejus
et veritas Domini manet in aeternum.

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

Psalm 117

SALVE REGINA

Salve Regina, Mater misericordiae,
vita dulcedo et spes nostra, salve.
Ad te clamamus, exules filii Evae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum benedictum fructum ventris tui
nobis post hoc exilium ostende.
O clemens, O pia,
O dulcis Virgo Maria.

O praise the Lord, all ye nations:
praise him, all ye people.
For His merciful kindness
is great toward us
and the truth of the Lord endureth forever.

Glory be to the Father, the Son, and the Holy Spirit,
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

Hail, Queen, Mother of mercy,
our life, sweetness, and hope, hail.
We cry to you, banished children of Eve.
We sigh for you, groaning and weeping
in this vale of tears.
Therefore, our advocate,
turn your merciful eyes toward us.
And reveal Jesus, the blessed fruit of your womb,
to us after our exile.
O merciful, O holy,
O sweet Virgin Mary.

CONDITOR CAELI ET TERRAE

Conditor caeli et terrae,
Rex Regum, et Dominus Dominantium.
Qui me de nihilo fecisti
ad imaginem et similitudinem tuam
et me proprio tuo sanguine redemisti.
Conditor caeli et terrae,
Rex Regum, et Dominus Dominantium.
Tu es Creator meus,
Tu es Redemptor meus,
Dominus meus et Salvator meus,
Rex meus et Deus meus.
Tu es spes mea et fiducia mea,
gubernatio mea et auxiliatio mea,
consolatio mea et fortitudo mea.
Tu es defensio mea, liberatio mea,
vita mea, salus mea et resurrectio mea,
lumen meum et desiderium meum,

Creator of heaven and earth,
King of Kings and Lord of Lords.
Who made me out of nothing
in your image and likeness,
and redeemed me by your own special blood.
Creator of heaven and earth,
King of Kings and Lord of Lords.
You are my creator,
you are my redeemer,
my lord and my savior,
my king and my God.
You are my hope and my trust,
my guide and my aid,
my comfort and my strength.
You are my defense and my liberation,
my life, my salvation, and my resurrection,
my light and my desire,

adjutorium meum et patrociniū meum.
Conditor caeli et terrae,
Rex Regum, et Dominus Dominantium.
Te deprecor et rogo
adjuva me et salvus ero.

my help and my protection.
Creator of heaven and earth,
King of Kings and Lord of Lords.
I pray and entreat you:
help me, and I shall be safe.

VULNERASTI COR MEUM

Vulnerasti cor meum,
soror mea sponsa,
in uno oculorum tuorum
et in uno crine colli tui.
Quam pulchrae sunt mammae tuae,
soror mea sponsa.
Veni de Libano,
veni sponsa mea,
veni coronaberis.

You have wounded my heart,
sister, my spouse,
with one of your eyes
and with one lock of your hair.
How beautiful are your breasts,
sister, my spouse.
Come from Lebanon,
come, my spouse,
come, and you shall be crowned.

AVE MARIS STELLA

Ave maris stella
Dei Mater alma
atque semper Virgo
felix caeli porta.
Sumens illud Ave
Gabrielis ore
funda nos in pace
mutans Evae nomen.
Solve vincula reis
profer lumen caecis
mala nostra pelle
bona cuncta posce.
Monstra te esse matrem
sumat per te preces
qui pro nobis natus
tulit esse tuus.
Virgo singularis
inter omnes mitis
nos culpīs solutos
mites fac et castos.
Vitam praesta puram
iter para tutum
ut videntes Jesum
semper collaetemur.
Sit laus Deo Patri
summo Christo decus
Spirituī Sancto,
tribus honor unus.
Amen.

Hail, star of the sea,
bountiful mother of God
and forever a Virgin,
happy gate of heaven.
Taking that Ave
from Gabriel's mouth,
preserve us in peace,
changing the name of Eve.
Loose the chains of the bound,
bring light to the blind,
drive out our evils,
invoke all things good.
Show yourself to be a mother;
may he receive prayers through you,
he who, born for us,
suffered to be yours.
Unique Virgin,
gentle beyond all others,
absolve us from sins,
make us mild and spotless.
Grant us a pure life,
prepare a safe way,
so that seeing Jesus
we may rejoice forever.
Praise be to God the Father,
and to Christ on high,
and with the Holy Spirit,
honor to the three in one.
Amen.

AUDI DOMINE

Audi Domine
audi hymnum et orationem
quam servus tuus orat coram te hodie.
Domine, Domine
si conversus fuerit populus tuus
et oraverit ad santuarium tuum
tu exaudies de caelo Domine
et liberabis eum
de manibus inimicorum suorum.
Audi Domine
audi hymnum et orationem
quam servus tuus orat coram te hodie
ut sint oculi tui aperti
et aures tuae intentae.
Domine, Domine
si peccaverit in te populus tuus
et confessus egerit penitentiam
veniensque oraverit in isto loco
tu exaudies de caelo Domine
et liberabis eum
de manibus inimicorum suorum.

Hear, O Lord,
hear the hymn and prayer
that your servant offers to you today.
O Lord, O Lord,
if your people repent and return to you
and pray in your sanctuary,
you shall hear them from Heaven, O Lord,
and shall liberate them
from the hands of their enemies.
Hear, O Lord,
hear the hymn and prayer
that your servant offers to you today
so that your eyes are open
and your ears are attentive.
O Lord, O Lord,
if your people sin against you
and having confessed, do penance
and coming to your presence, pray
you shall hear them from Heaven, O Lord,
and shall liberate them
from the hands of their enemies.

CHI VOLGE NE LA MENTE

Chi volge ne la mente,
I diletti del mondo,
Vede ch'il mondo immondo
Di mali è un fiume,
È un rapido torrente,
È un vetro, un vento,
Un fumo, un punto, un niente.

He who turns over in his mind
The pleasures of this world
Sees that this vast world
Of the sick is a fire,
Is a rapid stream,
Is a glass, a wind,
A smoke, a point, a nothing.

Text by Archduke Leopold Wilhelm (Ferdinand III's brother and dedicatee of Kircher's Musurgia); translation courtesy of Maria Parente.

FÜRCHTE DICH NICHT

Fürchte dich nicht,
denn ich hab' dich erlöst;
ich hab' dich bei deinen Namen gerufen;
du bist mein.

Wahrlich, ich sage dir,
Heute wirst du mit mir im Paradies sein,
Isaiah xl, 1; Luke xxiii, 43

O Jesu du mein Hilf und Ruh,
Ich bitte dich mit Tränen,
Hilf, daß ich mich bis ins Grab
nach dir möge sehnen.

Anonymous

Fear not,
for I have redeemed thee;
I have called thee by thy name;
thou art mine.
Verily I say unto thee,
today thou shalt be with me in Paradise.

O Jesu, my hope and rest,
In tears I plead with you,
help me even unto death
to seek for thee.

CRUCIFIXUS

Crucifixus etiam pro nobis,
sub Pontio Pilatio passus,
et sepultus est.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.

ET RESURREXIT

Et resurrexit tercia die, secundum Scripturas.

And the third day he rose again according to the
Scriptures.

Et ascendit in coelum, sedet ad dexteram Patris.

and ascended into heaven. He sitteth at the right
hand of the Father.

DEUS TUORUM MILITUM (SECONDO)

Deus tuorum militum
Sors et corona praemium:
Laudes canentes Martyris,
Absolve nexu criminum.

O God, who art of thy warriors
the fortune, the crown, the reward,
deliver from the bondage of sin
those who are singing the praises of the Martyr.

Poenas cucurrit fortiter,
Et sustulit viriliter:
Pro te effundens sanguinem,
Aeterna dona possidet.

He ran boldly to his torture
and bore it manfully,
pouring out his blood for you;
and now he enjoys the gift of eternal life.

Laus et perennis gloria
Deo Patri et Filio;
Sancto simul paraclito
In sempiterna saecula.
Amen.

Praise and immortal glory
to the Father and the Son
and also to the Holy Spirit
for ever and ever.
Amen.

BEATUS VIR (PRIMO)

Beatus vir qui timet Dominum,
in mandatis ejus volet nimis.
Potens in terra erit semen ejus;
generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
et justitia ejus manet in saeculum saeculi.
Exortum est in tenebris lumen rectis;
misericors, et miserator, et justus.
Jucundus homo qui miseretur et commodat,
disponet sermones suos in judicio;
quia in aeternum non commovebitur.
In memoria aeterna erit justus;
ab auditione mala non timebit.
Paratum cor ejus sperare in domino.
Confirmatum est cor ejus;
non commovebitur donec despiciat inimicos suos.
Dispersit, dedit pauperibus.
Justitia ejus manet in saeculum saeculi.
Cornu ejus exaltabitur in gloria.
Peccator videbit, et irascetur,
dentibus suis fremet et tabescet,
desiderium peccatorum peribit.

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

Psalm III (112)

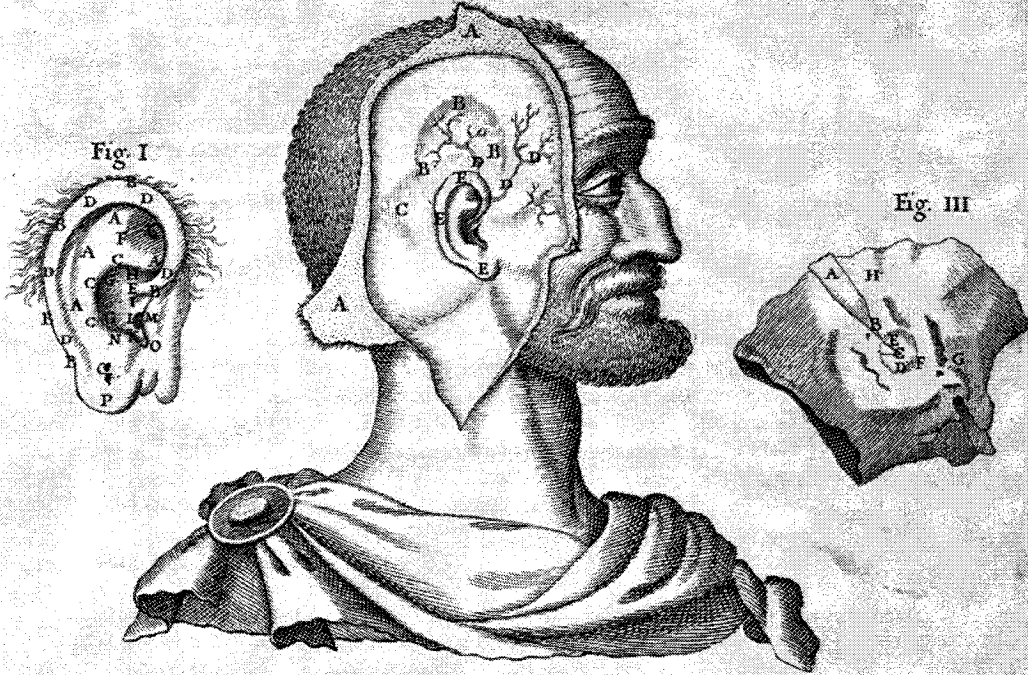
Blessed is the man that feareth the Lord,
that delighteth greatly in his commandments.
His seed shall be mighty upon earth:
the generation of the upright shall be blessed.
Wealth and riches shall be in his house:
and his righteousness endureth forever.
Unto the upright there ariseth light in the darkness:
he is gracious, and full of compassion, and righteous.
A good man sheweth favour, and lendeth:
he will guide his affairs with discretion.
Surely he shall not be moved forever:
the righteous shall be in everlasting remembrance.
He shall not be afraid of evil tidings.
his heart is fixed, trusting in the Lord.
His heart is established, he shall not be afraid,
until he see his desire upon his enemies.
He hath dispersed, he hath given to the poor;
His righteousness endureth forever;
his horn shall be exalted with honour.
The wicked shall see it, and be grieved;
he shall gnash with his teeth, and melt away:
the desire of the wicked shall perish.

Glory be to the Father, Son, and Holy Spirit,
as it was in the beginning, is now,
and ever shall be, world without end. Amen.

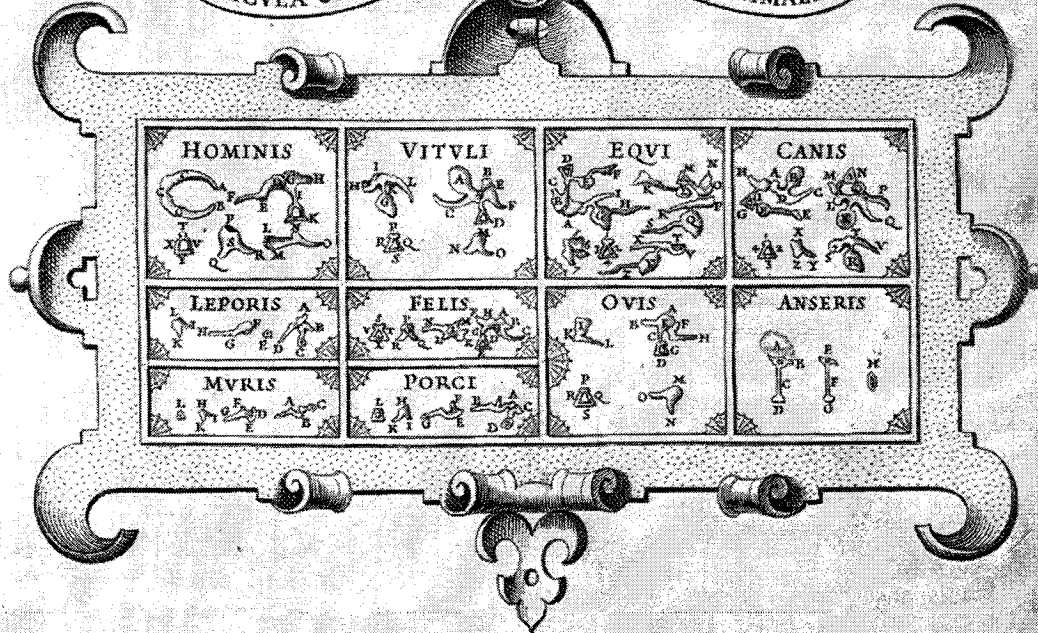
Fig II

Fig I

Fig III



OSSEICVLA ORGANI AVDITVS DIVERSORVM ANIMALIVM



THE YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

soprani

Ashley Bell, sophomore in Yale College
Nicole Bouché, Manuscript Unit Head, Beinecke Library
Charlotte Dobbs, junior in Yale College
Lainie Fefferman, senior music major in Yale College
Vardit Haimi-Cohen, sophomore in Yale College
Amy Shimbo, fifth-year graduate student in the Department of Music
Karen Shoebbotham, first-year graduate student in the Medical School

alti

Angela Marroy Boerger, second-year graduate student in the Department of Music
Elizabeth Flanagan, post-doctoral fellow in Psychology
Terry Hare, cello teacher and viola da gambist in New Haven
Carol Hwang, Molecular, Cellular, and Developmental Biology
Annie Rosen, senior at Choate Rosemary Hall
Vira Slywotzky, senior music major in Yale College

tenori

Paul Berry, fourth-year graduate student in the Department of Music
Jonathan Boschetto, senior music major in Yale College
Nunzio D'Alessio, third-year graduate student at the Institute of Sacred Music
Stephen Hopkins, sophomore music major in Yale College
Darien Lamen, senior in Yale College
Stephen Rodgers, fifth-year graduate student in the Department of Music

bassi

Nektarios Antoniou, first-year graduate student in the Divinity School
Thomas Dolan, junior in Yale College
Gary Gregoricka, sophomore in Yale College
John Hare, professor of Philosophical Theology in the Divinity School
Michael Jo, fifth-year graduate student in the Department of History
Bruce Larkin, recorder teacher and early music specialist in New Haven
Dale B. Martin, chair of the Department of Religious Studies
John Mission, junior in Yale College
Rasbad Ullab, second-year graduate student in the Linguistics Department
Zachariah Victor, fourth-year graduate student in the Department of Music

THE YALE COLLEGIUM PLAYERS

Robert Mealy, *leader*

<i>violini</i>	Robert Mealy Dina Solomon, senior in Yale College
<i>viola</i>	Anna Pelczer, junior in Yale college
<i>cello</i>	William Perdue, freshman in Yale College
<i>viola da gamba</i>	Michael Rigsby
<i>theorbo</i>	Daniel Swenberg
<i>cembalo</i>	Ilya Polétaev, third year student (MMA, piano) in the School of Music
<i>organo</i>	Perry So, senior in Yale College

THE YALE SCHOLA CANTORUM

Simon Carrington, *conductor*

<i>soprani</i>	<i>Mina Choi</i> , first-year graduate student (organ) in the School of Music <i>Kathleen Reeves</i> , sophomore in Yale College <i>Amy Shimbo</i> , fifth-year graduate student (music theory) in the Department of Music <i>Ilyana Sawka</i> , freshperson in Yale College <i>Ramie Speight</i> , sophomore in Yale College
<i>alti</i>	<i>Callista Brown</i> , second-year graduate student in the Divinity School <i>Kimberly Dunn</i> , first-year graduate student (choral conducting) in the School of Music <i>Eve Fairbanks</i> , junior in Yale College <i>Karen Shoebbotham</i> , first-year graduate student in the Medical School <i>Kristin Taylor</i> , senior in Yale College <i>Evan Wels</i> , second-year graduate student (choral conducting) in the School of Music
<i>tenori</i>	<i>Christopher Hossfeld</i> , second-year graduate student (choral conducting) in the School of Music <i>Holland Jancaitis</i> , first-year graduate student (choral conducting) in the School of Music <i>Charles Kamm</i> , second-year graduate student (MMA, choral conducting) in the School of Music <i>Peter Park</i> , sophomore in Yale College <i>David Rentz</i> , first-year graduate student (choral conducting) in the School of Music <i>Adam Ward</i> , first-year graduate student (horn) in the School of Music
<i>bassi</i>	<i>Evan Crawford</i> , sophomore in Yale College <i>Joseph Gregorio</i> , second-year graduate student (choral conducting) in the School of Music <i>Rick Hoffenberg</i> , first-year graduate student (MMA, choral conducting) in the School of Music <i>Michael Peppard</i> , first-year graduate student in Religious Studies <i>Jared Stabler</i> , first-year graduate student (organ) in the School of Music <i>Mingzhe Wang</i> , third-year graduate student (clarinet) in the School of Music

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ARE PLEASED TO ANNOUNCE THE 2004-2005 SEASON OF CONCERTS,
EACH COMMENCING AT 5:15:

SEPTEMBER 24 PETRARCH'S 700TH

Music from Petrarch's time, and settings of his texts from subsequent centuries
In conjunction with the Department of Italian Language & Literature

NOVEMBER 17 PURCELL IN THE BEINECKE

Pieces from Osborn MS 515, MS 21, and numerous Commonplace Books
With the Yale Collegium Players

JANUARY 26 AIRS DE COUR FROM THE FILMER COLLECTION

Early 17th century French repertoire for voices and instruments
With the Yale Noyse, a Renaissance violin band
4:15 Lecture/Demonstration - Robert Mealy

APRIL 19 MUSICAL BOOKS OF HOURS

Renaissance and new settings of texts from Books of Hours.
With the Yale Schola Cantorum, Simon Carrington, conductor
4:15 Lecture - Professor Craig Wright

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