

Canto P^o

Solo

Lauda - te

Lauda - te pueri

Dominum Lauda

te nomen Do - mini

Lauda - te Lauda - te

nomen Lauda - te no -

men Domini Lauda

The Yale Collegium Musicum
AT THE BEINECKE LIBRARY

INFLUENCING HANDEL

COMPOSERS WHOSE MUSIC HANDEL WOULD HAVE HEARD DURING
HIS 1707-08 VISIT TO ROME:

Antonio Caldara
Giacomo Carissimi
Arcangelo Corelli
Alessandro Scarlatti
and
Giovanni Pierluigi da Palestrina

The Yale Collegium Musicum

Richard Lalli, *director*

with

The Yale Collegium Players

Richard Mealy, *leader*

December 8, 2003
Beinecke Rare Book & Manuscript Library
Lecture by Ellen Rosand – 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. In the spirit of the original *collegia musica* (musical guilds or academies) of the 16th century, the Yale Collegium now performs recently composed music as well. 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 Yale Collegium Players is a flexible body of instrumentalists with special interest in baroque music. The recent acquisition of baroque bows, made possible by the generosity of Beekman Cannon and the Institute of Sacred Music, along with the leadership of violinist Robert Mealy, has inspired Yale undergraduates, graduate students, and recent graduates to explore the spirit and style of 17th and 18th century repertoire.

Concerts featuring the Yale Collegium Players during the coming year are:

Sunday, January 25 at 2:30 PM
Jonah and Jephtha : Music of Giacomo Carissimi
with undergraduate singers
The Great Hall of Jonathan Edwards College

Sunday, February 8 at 3:00 PM
NOYSE : A Renaissance Violin Band
Yale Center for British Art

Wednesday, February 11 at 5:15 PM
Winter Words
with the Yale Collegium Musicum
Beinecke Rare Book and Manuscript Library

Wednesday, February 25 at 8:00 PM
Music of Charpentier
with the Schola Cantorum
Beinecke Rare Book and Manuscript Library

Wednesday, April 28 at 5:15 PM
Ferdinand III's Vienna
with the Yale Collegium Musicum
and the Schola Cantorum
Beinecke Rare Book and Manuscript Library

THE PROGRAM

ARCANGELO CORELLI (1653-1713)

Concerto Grosso in D major, op.6 no.7

Vivace-Allegro-Adagio-Allegro-Andante Largo-Vivace

ANTONIO CALDARA (1671-1736)

Salve Regina

(manuscript from the Yale Music Library)

Vira Slywotzky, *alto*

Darien Lamien, *tenor*

Dale B. Martin, *bass*

GIACOMO CARISSIMI (1604-1674)

Plorate filii Israel, from *Historia di Jephthe*

ALESSANDRO SCARLATTI (1660-1725)

Sonata in F major for recorder, 2 violins, and continuo

Spiritoso-Allegro-Grave-Allegro

GIOVANNI PIERLUIGI DA PALESTRINA (1525-1594)

Magnificat (4th Tone)

GEORG FREDERIC HANDEL (1685-1759)

Laudate Pueri

(manuscript from the Frederick R. Koch Collection)

Laudate pueri Dominum

Sit nomen Domini benedictum

A solis ortu

Excelsus super omnes gentes Dominus

Quis sicut Dominus Deus noster

Suscitans a terra inopem

Qui habitare facit sterilem in domo

Gloria Patri

Amy Shimbo, *soprano*

Charlotte Dobbs, *soprano*

HANDEL IN ROME

by Robert Mealy

In the middle of January, 1707, a Roman diarist noted that “there has arrived in this city a Saxon, a most excellent player on the harpsichord and organ, who today gave a flourish of his skill by playing the organ in the church of S. Giovanni to the amazement of everyone present.” This is one of the first documented appearances of the young George Friderick Handel. He had been lured south by a chance meeting with a Medici prince in Hamburg, who (according to Handel’s earliest biographer) assured the young composer that “there was no country [like Italy] in which a young proficient could spend his time to so much advantage.”

Handel arrived in Rome to discover a city that was bursting with Counter-Reformation culture. The current Pope, Innocent XII, had closed down the theaters and ordered the largest opera house, the Tordinona, to be destroyed. But this didn’t stop the artistically adventurous patrons of the city from mounting concerts, oratorios, and even operas in their own sumptuous private theaters. Early 18th-century Rome was a city dominated by a few rich patrons. Some of these were cardinals, relatives of various popes, like Ottoboni and Pamphili; others were nobles, like Ruspoli. Their entertainments featured distinguished Roman instrumentalists like the world-famous Arcangelo Corelli, leading orchestras whose accuracy and discipline was renowned throughout Europe.

The stunning effect of the Roman orchestra at the time was matched by the virtuosity of its singers. Many of the soloists Handel met here, like Margherita Durastante, would continue to work with him throughout his career. The sheer sonic brilliance of voices and instruments was something that the Church recognized as a means to overwhelm the soul with beauty; they worked on the ear just as Bernini’s sacred sculptures and architecture inspired the eye. In fact, these orchestras and choruses became themselves the spectacle of concerts at the time. This may well have provided an acceptable alternative to the more dangerous spectacle of opera singers revealing their illicit desires onstage; here the focus is on the music itself, and on the sacred text the music vividly illustrates.

Handel’s own compositions during his Roman sojourn contain some of his most striking inspirations. His setting of *Laudate Pueri* is characteristically spectacular, with a virtuoso solo soprano part. Recently, scholars have begun to wonder whether this work was part of a massive Vespers service Handel was involved in later that year. The Colonna family, patrons of the Carmelite order, commissioned several large-scale choral works from Handel during the summer of 1707, including *Laudate Pueri*. Judging by some surviving parts, it seems to have been performed for a special service on July 16, the feast-day of Our Lady of Mount Carmel, at the church of the Madonna di Monte Santo in the Piazza del Popolo.

The splendid church where this grand service occurred had been built to honor a reform-minded branch of the Carmelites, who sought to live an especially strict version of the monastic rule. The annual festival of Our Lady commemorated the Virgin’s appearance to Pope Honorius, where she encouraged him to support the Carmelite Order. Somewhat ironically for an order devoted to liturgical austerity, this feast was traditionally celebrated with as much splendor as its patrons could provide.

Inspired by Rome’s high level of instrumental playing and the virtuosity of Roman singers, Handel’s works for this great celebration were calculated to push his musicians to their limits. He combines much of what he learned in Rome in these pieces. He imitates the carefully-worked orchestral textures of Arcangelo Corelli, who may well have led his band. Since these psalms are church music, he introduces learned counterpoint of the Palestrinan *stile antico*. And, to satisfy his patrons’ love of extravagant display, he takes the operatic verve of composers like Alessandro Scarlatti to an even higher level. You can hear in this the headlong enthusiasm of a composer who has just learned to speak a new style fluently, and who is preoccupied with pushing this musical language to its technical limits. No one else was writing such densely demanding music at the time; it’s perhaps useful to remember, and be amazed, that the composer was only twenty-two years of age.

THE INSTRUMENTAL COMPOSERS

by Robert Mealy

One of the most important musicians that Handel encountered in his visit to Rome was the "Italian Orpheus" Arcangelo Corelli, whose perfectly-balanced compositions had become wildly popular throughout Europe; his Opus 1 trio sonatas went through more printings than any music until Haydn. Corelli was possibly the first composer to devote himself solely to instrumental works, which he published only after much care and revision. He remains the only instrumentalist to be buried in Rome's Pantheon. Corelli was famous in Rome not only for his immaculate playing, but for his unusually disciplined orchestra. Domenico Scarlatti later explained that "Corelli regarded it as essential to the ensemble of a band, that their bows should all move exactly together, all up, or all down; so that at his rehearsals, which constantly preceded every public performance of one of his concertos, he would immediately stop the band if he discovered one irregular bow."

Our concert opens with one of the *concerti grossi* that Corelli polished throughout his career: although they were only published posthumously by his longtime companion and second violinist Matteo Fornari, these works were performed in Rome as early as 1682, when Georg Muffat heard them and exclaimed at the "perfect alternation of solo and tutti, forte and piano, so that the ear is ravished, as is the eye by the alternation of light and shade." Corelli was given the luxury of perfecting his works as an honored member of Cardinal Ottoboni's household. Although we have no records of their encounters, Handel and Corelli doubtless met at the weekly salons held by Ottoboni or by Ruspoli. Judging by their influence on his string-writing, Handel was deeply impressed by Corelli's orchestral compositions. We know Corelli led the band for Handel's *Resurrezione*; he may well have done so for other large-scale works like his *Laudate Pueri*.

Another composer closely associated with Cardinal Ottoboni was Alessandro Scarlatti, who provided several operas that were performed during the brief period when Ottoboni's uncle was

Pope and the Roman opera house was functioning. Scarlatti also enjoyed the patronage of Ferdinando de' Medici, the *granprincipe* of Tuscany, and Handel may well have heard some of his operas and oratorios during his visit to Florence in 1707. In Rome, Scarlatti had assumed direction of various important musical establishments thanks to Ottoboni, but was increasingly accused of absenteeism. Clearly opera composing held more interest for him. He commented to Ferdinando in 1705 that he had written 88 operas "in less than 23 years." His reputation as what Hasse called "the greatest master of harmony in Italy" prompted an invitation to join the exclusive *Accademia Arcadiana*, a private club of Roman nobles and artists where everyone received a suitable "Arcadian" shepherd-name; meetings were held in the "rude hut of Olinto," otherwise known as Ottoboni's fabulous palace.

The peripatetic life of an opera impresario, coupled with the increasingly unsteady political climate of early 18th-century Italy, meant that Scarlatti's career was not an easy one, despite his international fame. After 1708, he settled in Naples, where he began to explore another genre of music, that of instrumental composition. His *Sonata in F* is undated, part of a series of works Scarlatti wrote for recorder and strings; it survives in what its editor describes as a "voluminous convolute" of the Santini collection in Münster. Its second movement owes much to Corelli's fugal *da chiesa* style, while the last movement is a lightly elegant dance in the most up-to-date style. Clearly, Scarlatti could rely on good players in his adopted city: as Corelli is said to have exclaimed on a visit there, "si suona à Napoli!" — they can play in Naples!

Mr. Mealy performs and records regularly with many distinguished early music ensembles; he is non-resident tutor of music at Harvard College, where he directs the undergraduate baroque orchestra.

CALDARA'S SALVE REGINA

by Suzanne Eggleston Lovejoy

The *Salve Regina*, set for alto, tenor, bass, and continuo by Antonio Caldara (1670-1736), is preserved in a manuscript held by the Irving S. Gilmore Music Library. The *Salve Regina* is one of the four large-scale Marian antiphons, now sung at Compline from Trinity Sunday to the Saturday before the first Sunday of Advent. The same manuscript also transmits two other works by Caldara: *Ave Regina Coelorum* for soprano and bass, and a four-voiced setting of *Commovisti Domine*. The copyist who prepared this manuscript also copied two other manuscripts now held in the library: one containing a *Miserere* by Alessandro Scarlatti (1660-1725) and the other a collection of 15 sacred choral works by Palestrina, Victoria, Anerio, Benevoli, Biordi, and Corsi. Reinhard Strohm has placed the origin of the Scarlatti manuscript in early 19th-century Italy.

These manuscripts were bequeathed to Yale in 1873 as part of the library of 10,000 books, journal volumes, and printed and manuscript scores owned by Lowell Mason (1792-1872), who is remembered primarily as a hymn composer and

educator. Mason purchased the manuscript in Germany in 1852, along with the library of Johann Christian Heinrich Rinck (1770-1846) of Darmstadt. Rinck was a noted organist, composer, and teacher and had been a student of Johann Christian Kittel (1732-1809), the last student of Johann Sebastian Bach (1685-1750). Rinck's library included at least 473 music manuscripts as well as printed scores and historical and theoretical treatises. Rinck's manuscripts contained primarily keyboard music, about half as much vocal music, and about forty pieces of chamber and orchestral music, along with a group of canons and exercises in harmony, counterpoint, and figured bass. The manuscripts also preserve Caldara's *Lauda Jerusalem* for four voices and organ. The best known of Rinck's manuscripts is the Neumeister collection, identified in 1984 by Christoph Wolff as the source of 33 hitherto-unknown chorale preludes by J.S. Bach. Mason purchased the entire Rinck collection for 500 florins, or about \$200 (approximately \$4750 in today's dollars).

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

Caldera transcription by Darien Lamen.

THE VOCAL COMPOSERS

by Zachariah Victor

GIOVANNI PIERLUIGI DA PALESTRINA (1526-1594)

Palestrina had a remarkably productive career that began auspiciously in 1551 when he followed his teacher as *magister cantorum* (master of the choir-boys) of the Cappella Giulia of San Pietro in Rome, becoming *magister cappellae* in 1553. In 1554, he dedicated his first book of masses to Pope Julius III, which apparently resulted in his appointment to the Sistine Chapel in the following year. The appointment was made by papal mandate in contravention to the rules of the Sistine Chapel at the time, which required that the members of the Chapel have Holy Orders. Palestrina was not a priest and could not become

one: he was married. The persistence of Pope Julius III against the wishes of the members and the very rules of the Sistine Chapel shows that Palestrina had already made his mark at the highest levels of the Church. Unfortunately, his appointment only lasted about a year. In less than four months, Julius and his successor, Marcellus II (the namesake of the famous mass), both died. The successor, Pope Paul IV, chose to enforce the Chapel's rule, dismissing Palestrina along with two other married singers.

In the following years, Palestrina held several excellent positions. He served at the Church of San Giovanni Laterano (1555-1561) and then returned to the church where he had been trained, Santa Maria Maggiore (1561 until at least 1565). By the mid-1560s he had established a name for himself and was receiving offers and commissions from various rulers, patrons, and institutions. Even the Sistine Chapel continued to

employ him in his capacity as a composer. Despite his success and near-constant employment, however, he appears to have struggled to support his family: the offers were never lucrative enough to entice him away from Rome, and he changed positions in Rome when doing so brought about a real increase in his salary.

He returned to the Cappella Giulia as choir-master in 1571, where he was to remain employed until the end of his life. The 1570s were a difficult time for him, however, as he lived through the loss his brother and two sons, as well as his wife. Following the death of his wife in 1580, he made preparations to join the priesthood, but in less than a year abandoned this pursuit — and celibacy, for that matter — marrying a wealthy widow. His marriage made him “financially independent,” as we say nowadays, allowing him to devote his energies to his affairs and his composition.

But was Palestrina the savior of music in the Catholic Church? The exacting contrapuntist who broke nary a rule? In the spirit of Modernity, latter-day scholars have shattered what Handel and many composers in the seventeenth to nineteenth centuries would have received as truth in the form of certain assumptions and the legends, many of which still circulate today. The truth — if you are interested in this sort of truth — is that the man called “da Palestrina” may not have been born in the town of Palestrina (in the Sabine Hills outside of Rome). His style is not actually reducible to the systems of rules proposed by the seventeenth- and eighteenth-century theorists who championed his music as a model of perfection. And, his *Missa Papae Marcellae* did not, in fact, rescue the tradition of polyphonic music in the Roman Catholic Church from imminent depreciation (or worse) by the Tridentine reforms.

There are, however, other kinds of truth, related to the bits of information called facts, but animated by the historical and narrative imagination. The question to ask for the program today is “Who was Palestrina to Carissimi, Caldara, and Handel?” To them, he was the embodiment of the ideal in compositional purity within the polyphonic *a cappella* idiom. He was the genius of his age who saved the art of polyphony by presenting it to the Church in its purest and most unadulterated form. Paul Henry Lang has remarked that Palestrina was immune to criticism by the com-

mentators of the seventeenth and eighteenth centuries, including erudite men such as Charles Burney and Sir John Hawkins. To the ears of seventeenth- and eighteenth-century composers, the style of Palestrina was the *stile antico* in its most perfect form.

The *stile antico* is, put simply, imitative counterpoint following conventions concerning rhythm and the employment of consonances and dissonances, conventions that were considerably stricter than those of contemporaneous secular music and later music of all kinds. Carissimi, Caldara, and Handel all wrote in the *stile antico* in their sacred music, often invoking the older contrapuntal textures among other styles or techniques of composition. A section of a movement in *stile antico* may, for example, stand along side a section with a homophonic texture (a melody above a solid chordal accompaniment).

In today’s program, the Caldara *Salve Regina* invokes the *stile antico* within an 18th-century harmonic context in the setting of the opening segment (the first member of the ancient chant), “Salve Regina Mater misericordiae.” The following text, “Vita dulcedo et spes nostra salve,” by contrast, employs a simpler homophonic texture, with the bass voice doubling the *basso continuo* on “Vita dulcedo” and the upper voices doubled in thirds in the response-like setting of “et spes nostra salve.” The next segment of text, beginning “Ad te clamamus,” is in a style very much in contrast to *stile antico*: the shorter note values create many passing dissonances; the melody itself is built up of small repeated motives; in many places, the highest voice becomes a solo, with the lower voices functioning as an accompaniment.

Handel was doubtless familiar with some of Palestrina’s music, since it circulated widely in manuscript and printed sources. He may have even heard performances of his music in Rome. The Handel *Laudate Pueri* does not invoke the *stile antico*, but there are other pieces that demonstrate Handel’s ability to write in the strict contrapuntal idiom of Palestrina.

GIACOMO CARISSIMI (1605–1674)

Like Palestrina, Carissimi made his career in Rome. In 1628, when he was twenty-three years old, he was hired by rector of the Collegio Germanico and, in just over a year, he became the *maestro di cappella*. He remained there until his death. The Collegio Germanico had a well-established musical tradition. Not much is known about the performance of liturgical music, but it is certain that the music of Palestrina was represented. In his capacity as *maestro*, Carissimi had to train all the students (i.e., choirboys) and provide and rehearse all music for the college and the church.

Although evidently content with his position (he never accepted any offers to leave it), Carissimi accepted a number of outside commissions. *Jephthe* is one of several Latin oratorios he composed for the Archconfraternity of the Most Holy Cross (*Arciconfraternita del Santissimo Crocifisso*), which were performed at the San Marcello oratory.

In contrast to the Handel *Laudate Pueri*, which is a Psalm text that could have been sung in any number of liturgical contexts (Masses, Offices, etc.), *Jephthe* is an oratorio. The text is derived from the Holy Bible, but it is not a liturgical work. Oratorios are comparable to operas, in that they are essentially dramatic work, but many scholars have shown that the oratorio texts are often dramatically distinct from comparable opera texts, and the lack of the requirement for staging often opens the possibility toward musical expression that would not be feasible within operatic conventions.

Handel undoubtedly heard or studied *Jephthe*. The scholar Günther Massenkell recognized a number of striking parallels between *Jephthe* and the oratorio *Samson* (which Handel completed while composing *Messiah* in the Autumn of 1741). The chorus "Hear, Jacob's God," in particular, appears to be a recasting of the opening of "Plorate, filii Israel." The texture, pitches, and even the rhythm borrow unambiguously from the Carissimi. Although the movements as a whole are distinct, in addition to the opening passages there are other resemblances still. Notable among them is the memorable setting of "lamentamini" with staggered entrances and parallel motion, which Handel references in his setting of "save us, and show that Thou are near!"

ANTONIO CALDARA (1671–1736)

Caldara had a remarkable career that took him from Italy to Spain, back to Italy, and finally to Vienna. He was born in Venice and held his first posts there as a violoncellist, singer, and composer. Benefiting from the Venetian printing trade, he published his first opus in 1693 (a set of trio sonatas). In 1699, he became the *maestro di cappella da chiesa e del teatro* to the Duke of Mantua. In 1702, circumstances surrounding the War of the Spanish Succession made it necessary for the Duke to flee Mantua, and so Caldara began a rather itinerant existence that continued until he left the Duke's service in 1707. He stayed mostly in Venice until 1708, when he left for Rome.

The fertile musical environment fostered by the great patrons such as Prince Francesco Maria Ruspoli and the Cardinals Pietro Ottoboni and Benedetto Pamphili, drew the greatest composers in Italian lands to Rome: Corelli, Pasquini, Cesarini, Alessandro and Domenico Scarlatti, Handel, and, in 1708, Caldara. It was not meant to last, unfortunately, for in the summer of 1708 Habsburg troops entered Rome. Caldara moved to Barcelona for a year, and then returned to Rome to become the *maestro di cappella* for Prince Ruspoli. In 1711, Caldara attempted to obtain the position of court *Kapellmeister* (i.e., *maestro di cappella*) in Vienna at the court of Charles, a post that had been vacant since 1709. Caldara did not succeed immediately, but he had another opportunity when the composer who had become *Kapellmeister* (Ziani) died in 1715. J. J. Fux became the *Kapellmeister*, and so the post of *vice-Kapellmeister* was open. Having curried favor with the Holy Roman Emperor, Caldara applied and was appointed *vice-Kapellmeister* — against the wishes of Fux.

Partly as a result of the demand for new music of all kinds by the court, and partly due to his individual industriousness, Caldara produced an enormous amount of music. Many of the works he composed during this period are simple, intended as expedients for everyday demands on his talent. There are also many masterpieces, in which his genius for textural variety in large ensembles with choirs is especially evident.

Salve Regina is one of the four great Marian antiphons, which were normally sung after the

Office of Compline (though usage varied, with a Marian antiphon commonly sung after Vespers or other hours). From the thirteenth century these antiphons were positioned seasonally in the calendar, *Salve Regina* being sung at First Vespers of Trinity Sunday to None of the Saturday before Advent. Following the Council of Trent, the seasonal Marian antiphon was sung after every Office.

The *Salve Regina* chant is in the D mode: an important point, considering that the Caldara piece is also in D (largely d minor with final cadences on D Major). The parsing of the text also follows the chant tradition: Caldara divides the work into little “movements” of differing meters and textures according to the original divisions of the prose text in the chant members (basically, phrase-like divisions which seem to end on the “e” sound by design).

Lacking a dated manuscript or some other form of concrete evidence, it is difficult to say when the *Salve Regina* was composed. Since the work is of such humble proportions, (three voices and *basso continuo*), it would be unwise to attempt to place it among either the Italian (before 1716) or Viennese (after 1716), since the most definite stylistic marks involve secular opera or works with larger instrumental ensembles. In the accompanying notes on the manuscript source, Dr. Eggleston refers to a manuscript in the same hand as one that Reinhard Strohm has identified as an Italian manuscript of the early 19th-century. If Prof. Strohm is correct, and if the copyist is indeed the same, than it would be safe to assume that the work originated in Italy. It would be highly unlikely that a work by Caldara, by the nineteenth century, would have traveled south, from a German to an Italian collection. His music was not (or hardly at all) performed in Italy at this time, while in Germany his liturgical works were still being sung in churches.

GEORGE FRIDERIC HANDEL (1685–1759)

The Psalms were always meant to be sung and were therefore always a source of music. In Jewish worship, *Laudate pueri* is one of the special Hallel psalms sung on important days of the Jewish year (the psalms numbered 113–18 in the Hebrew Bible, called the “Hallel” psalms because each has the refrain “Halleluia”). “Laudate pueri dominum” in the Latin of St. Jerome has been important in Christian liturgy for a very long time. As part of the weekly cycle of Psalms in the Roman Catholic rite, during the Middle Ages and until the 20th century, *Laudate pueri* was sung every ferial Sunday at Vespers (significantly, the Office that featured such elaborate chants and, later, musical settings as the Magnificat, the great “O” antiphons during Christmas, and during Easter the gradual *Haec dies* and a number of festive alleluias). *Laudate pueri* was also sung at first Vespers during feasts of the holy apostles in the *commune sanctorum*, in the dedication feast of a church (only in the secular, not the monastic psalter), in feasts of the Blessed Virgin Mary, and on Sundays in the octave of Christmas. Not surprisingly, seventeenth- and eighteenth-century composers typically set the texts that had long stood as the more important or elaborate chants. In this regard, Caldara’s setting of *Salve Regina* and Handel’s setting of *Laudate Pueri* have something in common, for both set texts that could have been used in a number of liturgical contexts, notably during the Office of Vespers.

In addition to the example of appropriating material from earlier composers such as Carissimi, Handel often borrowed from his own oeuvre, reusing and more often rewriting movements to suit new compositional situations. Less well-known is his reuse of the *Sicut erat in principio* for the anthem “O be joyful in the Lord” and the similar movement in the *Utrecht Jubilate* (HWV 279, no. 1). Other movements were used in the oratorios *Joshua* and *Solomon*, the anthem “Zadok the Priest,” and, of course, *Messiah*.

Mr. Victor is a fourth-year graduate student of Musicology in the Department of Music.

TEXTS AND TRANSLATIONS

SALVE REGINA

Salve Regina, mater misericordie
vita, dulcedo, et spes nostra, salve.

Ad te clamamus exultes filii Evae,
ad te suspiramus, gementes et flentes
in hac lacrymarum vale.

Eja ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum benedictum fructum ventris tui
nobis post hoc exilium ostende.

O clemens, o pia,
o dulcis Virgo Maria

Hail, O Queen, mother of mercy,
our life, sweetness and hope, hail!

To thee do we cry, banished children of Eve,
to thee do we sigh, mourning and weeping
in this vale of tears.

Behold, then, our advocate,
turn thy merciful eyes upon us.
And, after this our exile, show unto us
the blessed fruit of thy womb, Jesus.

O merciful, o loving,
O sweet virgin Mary!

PLORATE FILII ISRAEL

Plorate filii Israel,
plorate omnes virgines
et filiam Jephthe unigenitam
in carmine doloris lamentamini.

Mourn, children of Israel,
mourn, all virgins,
and for the only daughter of Jephtha
lament in doleful song.

MAGNIFICAT

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo, salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim
ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel, puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my saviour.
For he hath regarded the lowliness of his handmaiden:
for behold,
from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me:
and holy is his name.
And his mercy is on them that fear him
throughout all generations.
He hath showed strength with his arm:
scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat,
and hath exiled the humble.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel.
As he promised to our forefathers,
Abraham and his seed forever.

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

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.

Luke I: 46-55

LAUDATE PUERI

Laudate pueri dominum
laudate nomen Domini.

You servants of the Lord, give him praise!
Praise the name of the Lord!

Sit nomen Domini, sit benedictum,
ex hoc nunc, et usque in saeculum.

Blessed be the name of the Lord,
now and forever.

A solis ortu usque ad occasum:
laudabile nomen Domini.

From east to west
the Lord's name is to be praised.

Excelsus super omnes gentes Dominus:
et super caelos gloria eius.

The Lord is high above all nations
and his glory above the heavens.

Quis sicut Dominus Deus noster,
qui in altis habitat:
Et humilia respicit in caelo et in terra?

Who is the Lord our god?
He who dwells on high
and stoops to look at earth and sky.

Suscitans a terra inopem:
et de stercore origens pauperem;
ut collocet eum cum principibus
populi sui.

He raises the poor from the dust
and lifts the needy from the dunghill,
so as to set him with princes
of his people.

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

He gives the barren woman a home
and makes her the happy mother of children.

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

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.

Psalm 112 (113)

THE YALE COLLEGIUM MUSICUM

SOPRANI

Isla Alexander, *reading consultant in Regional School District 13*
Ashley Bell, *Yale College sophomore*
Nicole Bouché, *Manuscript Unit Head, Beinecke Library*
Charlotte Dobbs, *Yale College junior*
Lainie Fefferman, *senior music major in Yale College*
Vardit Haimi-Cohen, *Yale College sophomore*
Justine O'Connor-Petts, *first-year graduate student in the Department of Music*
Amy Shimbo, *fifth-year graduate student in the Department of Music*
Karen Shoebottom, *first-year medical student*

ALTI

Elizabeth Flanagan, *post-doctoral fellow in Psychology*
Carol Hwang, *Molecular, Cellular, and Developmental Biology*
Anthony Kane, *elementary music teacher in Cheshire Public Schools*
Annie Rosen, *senior at Choate Rosemary Hall*
Vira Slywotzky, *senior music major in Ezra Stiles College*

THE YALE COLLEGIUM PLAYERS

VIOLINI

Robert Mealy
Dina Solomon, *Yale College senior*
Adrian Slywotzky, *second-year graduate student in the School of Music*
Kendra Mack, *graduate of Yale College*
Rebecca Tinio, *first-year graduate student in the Law School*
Paula Levy, *second-year graduate student in the Law School*
Daniel Wielunski, *Yale College senior*
Palmyra Geraki, *Yale College sophomore*

VIOLE

Geoffrey Baker, *second-year graduate student in the School of Music*
Anna Pelczer, *Yale College junior*
Anjanine Bonet, *Yale College junior*

Richard Lalli, *director*

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 in Yale College*
Darien Lamén, *senior in Yale College*

BASSI

Gary Gregoricka, *sophomore in Yale College*
Harry Haskell, *writer and editor*
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*
Michael Rigsby, *professor at School of Medicine*
Rashad Ullah, *second-year graduate student in the Linguistics Department*
Zachariah Victor, *fourth-year graduate student in the Department of Music*

Robert Mealy, *leader*

VIOLONCELLI

Lisa Terry
Adam Scharfman, *Yale College freshman*
Andrea Lee, *Yale College senior*

CONTRABASSO

Laura Fleury, *second-year graduate student in the School of Music*

OBOI

Daniel Brimhall, *second-year graduate student in the School of Music*
Michael Barnett, *Yale College junior*

FLAUTO

Rachel Berkowitz, *Yale College freshman*

CEMBALO

Perry So, *Yale College senior*

ORGANO

Patrick McCreless, *chair of the Department of Music*

From Handel's Laudate Pueri, in a copyist's hand. The Frederick R. Koch Collection.