

The Yale Collegium Musicum
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MOZART: AUTOGRAPHS, MANUSCRIPTS, AND EARLY EDITIONS

CHORAL, CHAMBER, OPERATIC, AND ORCHESTRAL MUSIC
FROM YALE'S RICH STORE OF MOZARTIANA

In Conjunction with The Yale School of Music's Celebration of Mozart's 250th Birthday

THE YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

and

THE YALE COLLEGIUM PLAYERS

Robert Mealy, *director*

January 31, 2006
Beinecke Rare Book & Manuscript Library
5:15 PM

A Monsieur
Monsieur Leopold de Mozart
maître de la Chapelle de S. A. R.
l'archevêque de et à
Salzbourg

*Envelope addressed to his father by Mozart.
From the collection of David and Fanny Opochinsky,
Gilmore Music Library, Yale University.*

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

PROGRAM

I CHORMUSIK

Missa Brevis in F Major, K. 192

Kyrie – Gloria

*trumpet part in Mozart's hand, from
The Opoehinsky Collection*

Estelí Gomez, soprano

Annie Rosen, mezzo-soprano

Stephen Hopkins, tenor

Avi Feller, bass

II KAMMERMUSIK

Variationen über *La belle Française*, K. 353

*first edition (Vienna, ca. 1786), from the library
of Vladimir Horowitz, Music Library*

Ilya Poletaev, fortepiano

Das Veilchen, K. 476 (sung in English)

*adaptation from The German Erato (Berlin, 1797),
Beinecke Collection*

Annie Rosen, mezzo-soprano

Wie der Tag mir schleicht

(composed by Wolfgang Amadeus Mozart Sohn)

early print (Hamburg, ca. 1820),

Music Library

Estelí Gomez, soprano

O Fount of Ev'ry Blessing

Gently Lord O Gently Lead Us

*from Sacred Melodies by William Gardiner
(London, 1812), Music Library*

Casey Breves, tenor

Robert Mealy, violin

Rachel Cohen, soprano

Trio (Kegelstatt), K. 498

Menuetto/Trio – Rondo

*adaptation for string quartet in early print
(Paris, ca. 1798), Music Library*

Mingzhe Wang, clarinet

Owen Dalby, viola

Ilya Poletaev, fortepiano

III ORCHESTERMUSIK

Gavotte in B-flat Major, K. 300

*autograph manuscript (1778),
from the Frederick R. Koch Collection*

Wer ein Liebchen hat gefunden,

from *Die Entführung aus dem Serail*, K. 384

*early manuscript (Germany, 1780s?),
Beinecke Library*

Avi Feller, bass

Adagio in E, K. 261

Owen Dalby, violin

Die Maurerfreude, K. 471

*early print (Vienna, c1792),
Music Library*

Stephen Hopkins, tenor

Narration by Brock Forsblom

ON EXHIBIT

FROM PRODIGY TO LEGEND: 250 YEARS OF MOZART

by Richard Boursy

On January 27, 2006, the world celebrated the 250th anniversary of Mozart's birth. Although he died in 1791 at the age of only 35, Mozart lived nearly his entire life in the limelight. His father, Leopold Mozart, was a prominent court musician in Salzburg, Austria, and in 1756 (the year of his son's birth), he published the most important violin treatise of the eighteenth century. Young Wolfgang's remarkable talents became evident by the age of four, and when he was six, the Mozart family set out on what would become a series of concert tours that made the boy a celebrity across Europe. He played for kings and queens, and his accomplishments were analyzed in *Philosophical Transactions*, the leading scientific journal in England. As the child prodigy grew into a young man, though, his novelty faded, and he embarked upon a conventional musical career, joining his father in the service of Hieronymus Colloredo, the Archbishop of Salzburg. Relations with the Archbishop were rocky, and Mozart sometimes left Salzburg for months at a time. In 1781, after a heated argument, the Archbishop's chief steward literally kicked Mozart out of the palace.

Thus released from his responsibilities in Salzburg, he moved to Vienna and began a new career as a free-lance composer, pianist, and teacher. (When his fortunes waned, he sometimes relied upon friends for financial help.) He married Constanze Weber, a talented soprano from Mannheim, and he composed a long series of brilliant symphonies, concertos, and chamber works. He reserved his greatest ambitions for the stage; of his many operas, the most notable were *Le nozze di Figaro* (1786), *Don Giovanni* (1787), and *Die Zauberflöte* (1791). In the summer of 1791, Mozart was secretly commissioned to write a requiem by a nobleman who liked to pass off the works of others as his own. He was still working on this project when he died on December 5. The circumstances of his untimely death have prompted much speculation, but there is no evidence of foul play.

Before Mozart's era, the public was interested chiefly in new music, and most composers were quickly forgotten after their deaths. But Mozart's works never lapsed into obscurity; instead, he, Haydn, and Beethoven were eventually enshrined

as the "classics." Romantic critics sometimes viewed Mozart as a paragon of lightness and grace, but they also conjured up images of a childlike genius in the grip of divine inspiration, and they usually preferred his most romantic works (such as *Don Giovanni*, the *Requiem*, and the minor-key symphonies and concertos). His music remains a cornerstone of the repertoire today, and scholars have examined it in exhaustive detail. His life has also inspired fictional treatments by authors such as Alexander Pushkin (*Mozart and Salieri*, later set to music by Rimsky-Korsakov) and Peter Shaffer (*Amadeus*). Even advertisers love Mozart; by borrowing his music and reputation, they try to endow products ranging from cars to candy with an aura of genius, elegance, and prestige.

The current exhibit at the Beinecke Rare Book and Manuscript Library brings together a remarkable assemblage of materials from the Irving S. Gilmore Music Library, the Beinecke, and Sterling Memorial Library. Highlights include a complete gavotte in Mozart's hand (from the Frederick R. Koch Collection at the Beinecke Library) as well as a fragmentary trumpet part and an envelope in Mozart's hand (both from the Opoehinsky Collection at the Gilmore Music Library). Also on display are numerous prints of Mozart's music, biographical materials, items relating to his family and friends, and images of Mozart and his operatic characters. Tonight's concert features selections from the autographs, manuscripts, and early prints on exhibit.

Richard Boursy is archivist of the Irving S. Gilmore Music Library.

his forgiveness easily. Gardiner's volume of arrangements, too, is an example of how Mozart's music was adapted for the needs of early nineteenth-century audiences. That these two songs are found in Gardiner's second volume of *Sacred Melodies* attests to the commercial success of his project.

The "Kegelstatt" trio K. 498 was originally composed for clarinet, viola, and piano; Mozart intended it to showcase the clarinetist Anton Stadler, also the inspiration for the famous Clarinet Concerto in A Major, K. 622. The early edition in the Yale Music Library is an arrangement for string quartet; the volume is a testament to the popularity of the string quartet among amateur musicians, consumers of such

books. Tonight's performance recreates the original sound, not only by using the original instrumentation, but also by using an original instrument as well as replicas: a viola by Sebastian Dalinger (Vienna, 1775), a clarinet after H. Grenser (ca. 1790), built by Philip Levin, and a fortepiano after Walther (ca. 1785), built by David Way and Jake Kaeser. While the pitch used for most other segments of the program will be at A=440, this piece, in order to accommodate the clarinet, will be pitched at A=430.

Rebecca Cypess is a fourth-year musicology student in the Department of Music.

¹ Vincent Giroud, "Gavotte in B-Flat Major, K. 300: Holograph Manuscript, 1778." From *Heinrich Schütz to Henry Miller: Selections from the Frederick R. Koch Collection at Yale University*. Beinecke Library; 2001.

² Richard Boursy, "Missa Brevis, K. 192: Trumpet Part, Holograph Manuscript." Caption for current exhibit in Beinecke Library.

³ Unpublished letter from Leo Schrade included with the score in the collection of the Beinecke Library.



Trumpet part (Kyrie fragment) from the Missa Brevis in F Major, K. 192.
Holograph in ink with notation by von Nissen: "Von Mozart und seine Handschrift."
From the Opoichinsky Collection, Gilmore Music Library, Yale University.

PROGRAM NOTES

by Rebecca Cypess

The preeminence of Wolfgang Amadeus Mozart among composers in the Western musical tradition has led to a near omnipresence of his music in contemporary concert programs. Musicians and scholars seem never to tire of reassessing this master's music, both in order to revisit the familiar favorites and to look for new interpretations and new meanings. In this, the 250th year since Mozart's birth, concerts, conferences, and festivals centering around Mozart's life and music will be even more common than usual. The program to be performed this evening stands apart in at least two respects. First, it presents music not commonly heard. Second, most of the pieces on the program have been included because they exist, in partial or complete form, in autograph, manuscript, or early edition, in the collections of Yale's libraries.

The mission of the Yale Collegium and the Yale Collegium Players—to study “historically informed” performance practices—is very much in keeping with the spirit of a program based upon early sources. And yet tonight's program actually interrogates the notion of a definitive, “authentic” performance. The sources of Mozart's music held by Yale's libraries vary widely in their proximity to the composer's “original intent.” Some are holograph manuscripts entirely in Mozart's hand, some are manuscript copies by Mozart's contemporaries, some are early editions that strive to replicate Mozart's intentions as closely as possible, and some are early editions that merely nod in the direction of the composer who birthed them. Nevertheless, each source adds important information to our study of Mozart's music and its reception in the late eighteenth and early nineteenth centuries.

Yale's collections include two pieces by Mozart in holograph manuscript; this special status would seem to indicate that they represent the composer's wishes as closely as possible. But in different ways, each of these sources shows how complicated the compositional process may be. The Gavotte in B-flat Major, K. 300, was composed during Mozart's stay in Paris in 1778 and is presumed to be a discarded movement from the ballet he composed during that period, *Les petits riens*, K. 299b.¹ Thus the lighthearted dance movement, which has become one of the treasures of the Beinecke collection and a centerpiece of tonight's concert, was actually something which Mozart chose

not to include in the larger piece on which he was at work. In a different manner, the holograph manuscript of the *clarino* (high trumpet) part of the *Missa Brevis* in F Major, K. 192, also reflects a change of opinion on the part of the composer: the mass was originally composed without the trumpet part, which was added at some later date.² To be sure, its presence in the mass adds not only greater volume, but also a hint towards Gabriel's horn, in keeping with the joyful, devoted attitude of the work. But the trumpet part is not integral to the construction of the piece, and its inclusion in performance may be just one option.

Though it is not in Mozart's hand, the manuscript copy of *Die Entführung aus dem Serail*, K. 384, may represent the composer's wishes more closely than any other source on tonight's program. Yale musicologist Leo Schrade noted that the score reflects changes to the *Singspiel* that were made after rehearsals had already begun—that is, changes that Mozart himself introduced when transferring the opera from paper to the stage.³ The song to be performed tonight from this *Singspiel*, “Wer ein Liebchen hat gefunden,” is a tribute to constant love, sung by Osmin, vizier to Pasha Selim.

The remainder of the sources used for tonight's program are early editions, published under a variety of circumstances and with a variety of purposes. The set of variations on the French folk song “La belle Françoise” is represented in Yale's collections by a copy of the first edition of that work, published by the Viennese printing firm of Artaria, which had by then become the principal printing company used by Mozart; that important firm also published music of Haydn, Beethoven, Gluck, Boccherini, and Clementi. The genre of the keyboard variation existed as early as the late-sixteenth century; the notion of expanding on a given harmonic or melodic “ground” was in use throughout the Baroque and Classical periods. Mozart's variations on “La belle Françoise” display the pianistic virtuosity common in the eighteenth-century incarnations of the genre, with such features as rapid arpeggiation and hand-crossing. Less common is the repetition of the theme in its original form at the end of the piece; rather than ending with a virtuosic flourish Mozart brings the music back to its simple origins, ending *pianissimo*. The Yale Music Library's copy of this first edition is

also remarkable because it belonged for several decades to piano virtuoso Vladimir Horowitz.

The Artaria firm was also responsible for the Music Library's copy of "Die Maurerfreude," K. 471, a canata for tenor, men's chorus, and orchestra. Even by Mozart's day the German tradition of the "Männerchor" had a long history; an important later example of music for Männerchor is the chorus of prisoners in Beethoven's opera *Fidelio*. The text of Mozart's cantata is by Franz Petran, who, like Mozart, was a Freemason. The work alludes to Freemasonry on a number of levels: the texture of the all-male chorus may refer both to the practice of admitting only men to the society's membership, and to the Masonic ideal of brotherhood. The title page of the cantata bears an elaborate engraving which includes a variety of symbols of wisdom, nature, and music. One figure on the cover of the volume is shown crowning another with a wreath of laurels; this may refer to the final lines of the cantata, in praise of the Emperor Joseph II, who has "gathered laurels, twined laurels around the brow of the wisest Masons." The publication of the piece was actually financed by the Freemasons, with profits going to benefit the poor.

The version of Mozart's song "Das Veilchen," K. 476, to be heard tonight is in fact a conflation of early editions in Yale's collections. The Beinecke Library holds a copy of the song printed as part of Breitkopf & Härtel's first complete-works edition, in 1826. The English text, however, is taken from an adaptation of the German text by Goethe, which appeared in a volume entitled *The German Erato*, published in Berlin in 1797. The translator, a clergyman by the name of Benjamin Beresford, was an Englishman living in Berlin; he compiled a collection of popular songs whose texts he had translated into English, and published it in honor of the Dutchess of York, who had been residing in Berlin but had recently departed for England. That *The German Erato* consisted entirely of English translations demonstrates again the willingness on the part of the eighteenth-century public to alter the composer's "original intent" in favor of practicality or personal taste. The setting of "Das Veilchen" that appears in *The German Erato* is not by Mozart, but by Johann Friedrich Reichardt (1752-1814). Reichardt's setting is a straightforward strophic one, consistently light-

hearted. By contrast, the music of Mozart's setting underscores the humorously melodramatic character of the text. The protagonist is a violet, who falls in love with a maiden as she passes by, singing. Mozart portrays the girl's song as less than beautiful, as she seems to trip over her own notes. But her song so affects the violet that he wishes for her to pick him, even though he knows it would lead to certain death. Mozart's setting of the violet's words contains moments of breathless recitative contrasted with passages of calm repose and contentment. In the end the girl doesn't even notice the little flower, and steps on it instead; with his dying breath the violet rejoices that if he had to die, at least it was at her feet.

The song on tonight's program by Mozart's son, Franz Xaver Mozart (often called "Wolfgang Amadeus Mozart Sohn"), set to a German translation of a text by Jean-Jacques Rousseau, shows tendencies similar to the elder Mozart's setting of "Das Veilchen." "Wie der Tag mir schleicht" is, like "Das Veilchen," somewhat operatic in nature. It, too, contains passages of recitative, changes of meter, and fermatas followed by silence; the final phrase of the song is marked "*con affetto*" – "with feeling." The song is an ode to the speaker's beloved: Without her he feels lost, and the beauties of nature mean nothing to him, but simply by opening her mouth she sends him heavenwards.

Two pieces on tonight's program are taken from William Gardiner's *Sacred Melodies*, a compilation of music by various composers with new texts that make the music suitable for use in the "British Church." He uses pieces by Mozart, Haydn, Beethoven, and others, without citing their sources, and substitutes his own wholly unrelated texts for the originals. "O Fount of Ev'ry Blessing" may be in keeping with the spirit of the text set by Mozart, "In diesen heiligen Hallen," from *Die Zauberflöte*. In that aria, Sarastro sings of love and forgiveness; those themes are certainly compatible with Christian sentiments. But "Gently Lord O Gently Lead Us" is based upon an aria from *Don Giovanni*, "Batti, Batti o Bel Masetto," in which the coy and flirtatious Zerlina, apparently repentant for having lingered in conversation with Don Giovanni instead of her new husband, Masetto, encourages Masetto to beat her; her song is so flirtatious and flattering to Masetto that she wins

his forgiveness easily. Gardiner's volume of arrangements, too, is an example of how Mozart's music was adapted for the needs of early nineteenth-century audiences. That these two songs are found in Gardiner's second volume of *Sacred Melodies* attests to the commercial success of his project.

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² Richard Boursy, "Missa Brevis, K. 192: Trumpet Part, Holograph Manuscript." Caption for current exhibit in Beinecke Library.

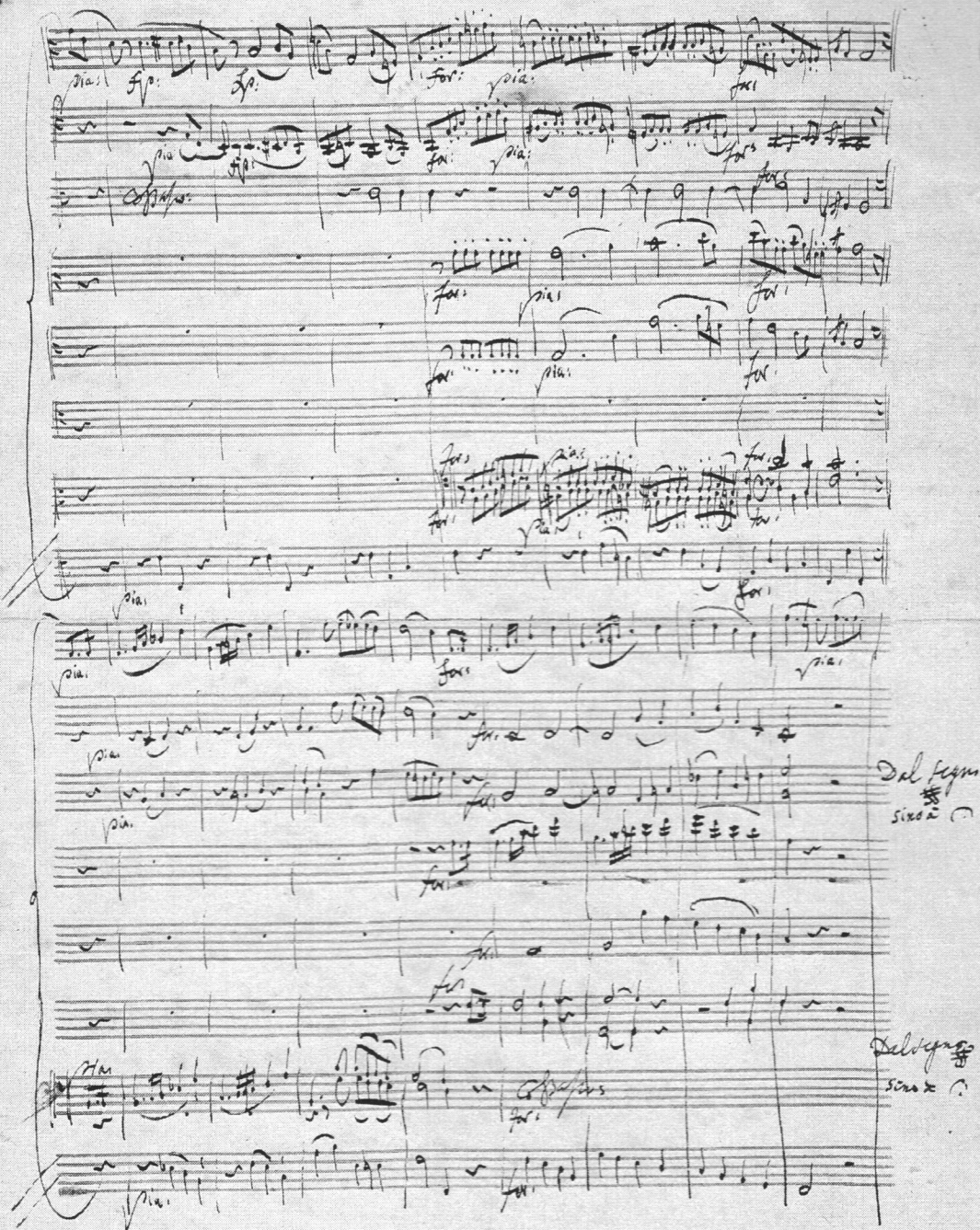
³ Unpublished letter from Leo Schrade included with the score in the collection of the Beinecke Library.

No. 50.

Gavotte

Mozart und seiner Gaudy'sche
Paris. 1778.

Das hier beschriebene ist eine von dem Komponisten selbst geschriebene Originalhandschrift
aus dem Original von Eisenstein unter Vorbehalt der Echtheit der Handschrift
Frankfurt am Main, den 24. Decemb. 1855. C. A. D. R.



Holograph manuscript (1778) of Mozart's Gavotte in B-flat Major, K. 300.
From the Frederick R. Koch Collection, Beinecke Rare Book & Manuscript Library, Yale University

TEXTS AND TRANSLATIONS

KYRIE, ELEISON.

Christe, eleison.

Kyrie, eleison.

GLORIA IN EXCELSIS DEO,
et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,

adoramus te, glorificamus te,

gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens,

Domine Fili unigenite, Iesu Christe;

Domine Deus, Agnus Dei, Filius Patris:

qui tollis peccata mundi,
miserere nobis;

qui tollis peccata mundi,
suscipe deprecationem nostram;

qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus,

tu solus Dominus,

tu solus altissimus, Iesu Christe,

cum Sancto Spiritu in gloria Dei Patris.

Amen.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Glory to God in the highest
and on earth peace to men of goodwill.

We praise You, we bless You,

we adore you, we glorify You,

we give you thanks

for Your great glory.

Lord God, Heavenly King,

Almighty God the Father,

Lord Jesus Christ, only Son of the Father;

Lord God, Lamb of God, Son of the Father,

You take away the sins of the world;

have mercy on us;

You take away the sins of the world;

receive our prayer;

You sit at the right hand of the Father;

have mercy on us.

For you alone are holy,

You alone are the Lord,

You alone are the most high, Jesus Christ,

with the Holy Spirit, in the glory of God the Father.

Amen.

DAS VEILCHEN

Unnotic'd in the lonely mead,

A violet rear'd its modest head;

A sweet and lovely flower!

A blooming maid came gadding by,

With vacant heart and gladsome eye,

And tript, and tript,

with sportive careless tread.

"Ah!" thought the violet, "had I now,"

"The roses matchless form and glow;"

"Tho' transient were the power;"

"To be but pluckt by that sweet maid,"

"And on her virgin bosom laid;"

"Blest fate! blest fate:

what more could heav'n bestow?"

Ein Veilchen auf der Wiese stand

Gebückt in sich und unbekannt;

Es war ein herzigs Veilchen!

Da kam ein' junge Schäferin

Mit leichtem Schritt und munterm Sinn

Die Wiese her und sang.

Ach! denkt das Veilchen, wär' ich nur

Die schönste Blume der Natur,

Ach, nur ein kleines Veilchen,

Bis mich das Liebchen abgepflückt

Und an dem Busen mattgedrückt,

Ach, nur ein Viertelstündchen lang!

Along the lovely maiden past,
 Nor on the ground a look she cast,
 But trod the hapless flower:
 It sank, it died, and yet was gay:
 "And let me die," 'twas heard to say,
 "If 'neath, if 'neath her feet,
 I breathe my last!"

Ach, aber ach, das Mädchen kam
 Und nicht in Acht das Veilchen nahm,
 Es trat das arme Veilchen!
 Es sank und starb und freut sich noch:
 "Und sterb ich denn, so sterb ich doch
 Durch sie, zu ihren Füßen doch!"

– English translation by Benjamin Beresford (1750-1819); original text by Johann Wolfgang Goethe (1749-1832)

WIE DER TAG MIR SCHLEICHET,
 ohne dich vollbracht.
 Die Natur erblasset,
 rings um mich wird's Nacht.

How slowly the day passes
 that is spent without you.
 Nature fades,
 night falls all around me.

Que le jour me dure!
 Passé loin de toi,
 toute la nature
 n'est plus rien pour moi.

Ohne dich hüllt alles
 sich in Trauer ein;
 und zur öden Wüste
 wird der schönste Hain.

Without you everything
 veils itself in mourning;
 and the most beautiful bosk
 turns into a barren desert.

Le plus vert bocage,
 quand tu n'y viens pas,
 n'est qu'un lieu sauvage,
 pour moi, sans appas.

Kömmt der Abend endlich
 ohne dich heran,
 lauf' ich bang, und suche dich
 Berg ab, Berg an.

Once the evening finally
 approaches without you
 I walk anxiously and search for you
 up and down the mountain.

Hélas! si je passe
 Un jour sans te voir,
 Je cherche ta trace
 Dans mon désespoir.

Hab' ich dich verloren,
 bleib' ich weinend steh'n,
 glaub' in Gram versunken
 langsam zu vergehn.

When I have lost you
 I stand still crying,
 and, sunk in grief,
 think I will slowly die.

Quand je l'ai perdue,
 Je reste à pleurer,
 Mon âme éperdue
 Est près d'expirer.

Wie ich ahnend zittre,
 wenn dein Tritt erschallt!
 wenn ich dich erblicke,
 wie das Blut mir wallt!

How I tremble with anticipation
 when your steps resound!
 How, when I behold you,
 the blood surges within me!

Le coeur me palpite
 Quand j'entends ta voix,
 Tout mon sang s'agite
 Dès que je te vois;

Öffnest du die Lippen,
 klopfet mir das Herz;
 deine Hand berühren
 reisst mich Himmelwärts.

When you open your lips
 my heart beats;
 to touch your hand
 lifts me up towards heaven.

Ouvres-tu la bouche,
 Les cieux vont s'ouvrir...
 Si ta main me touche,
 Je me sens frémir.

– English translation by Gundula Kreuzer; original French text by Jean-Jacques Rousseau (1712-1778)

O FOUNT OF EV'RY BLESSING
 Impart to me thy grace
 thy mercy never ceasing
 demands my love and praise.
 For ever shall my song record
 the truth and mercy of the Lord

GENTLY LORD, O GENTLY LEAD US
 thro' this lowly Vale of tears
 and O Lord in mercy give us
 thy rich grace in all our fears.
 O refresh us with thy blessing
 O refresh us with thy grace
 Hallelujah Amen.

– Texts by William Gardiner (1770-1853)

WER EIN LIEBCHEN HAT GEFUNDEN,
Die es treu und redlich meint,
Lohn' es ihr durch tausend Küsse
Mach' ihr all das Leben süße,
Sei ihr Tröster, sei ihr Freund.

He who has found a sweetheart
True and faithful to him
Should reward her with a thousand kisses
And sweeten her whole life,
Be her comfort and her friend.

Doch sie treu sich zu erhalten,
Schließ' er Liebchen sorglich ein;
Denn die losen Dinger haschen
Jeden Schmetterling, und naschen
Gar zu gern von fremdem Wein.

But to keep her faithful, let him
Carefully lock his sweetheart in;
For the flighty creatures snatch
At every butterfly, and sip
All too gladly at others' wine.

Sonderlich beim Mondenscheine,
Freunde, nehmt sie wohl in Acht:
Oft lauscht da ein junges Herrchen,
Kirt und lockt das kleine Närrchen
Und dann, True, gute Nacht!

Above all when the moon is shining,
Friends, keep a watchful eye on her!
Some fine young gentleman is often lurking,
Luring and tempting the silly girl,
And then good night to fidelity!

– German text by Christoph Friedrich Bretzner (1748-1807)

DIE MAURERFREUDE

THE MASON'S JOY

Arie

Sehen, wie dem starren Forscherauge
die Natur ihr Antlitz nach und nach enthüllet:
wie sie ihm mit hoher Weisheit
voll den Sinn und voll das Herz mit Tugend füllet:
das ist Maureraugenweide,
wahre, heiße Maurerfreude.

See how Nature unveils her countenance
by degrees to the unflinching eye;
how she imbues him with lofty wisdom
to fill his mind, and virtue to fill his heart;
that is a feast for Masons' eyes,
the true, fervent joy of Masons.

Rezitativ

Sehen, wie die Weisheit und die Tugend
an den Maurer, ihren Jünger,
hold sich wenden, sprechen:
Nimm, Geliebter, diese Kron'
aus unsers ält'sten Sohns,
aus Josephs Händen.
Das ist das Jubelfest der Maurer,
das der Triumph der Maurer.

See how wisdom and virtue
turn graciously
to their disciple, the Mason, and say:
Beloved, receive this crown
from the hands of our eldest son,
Joseph's hands.
That is the joyous celebration of Masons,
That is the triumph of the Masons.

Arie mit Chor

Drum singet und jauchzet, ihr Brüder!
Laßt bis in die innersten Hallen
des Tempels den Jubel der Lieder,
laßt bis an die Wolken ihn schallen!
Singt, Lorbeer hat Joseph,
der Weise, zusammengebunden,
mit Lorbeer die Schläfe
dem Weisen der Maurer umwunden.

Therefore, brothers, sing and rejoice!
Let the inmost halls
of the temple echo with your jubilant songs,
let them echo to the skies!
Sing that Joseph
the Wise has gathered laurels,
twined laurels around the brow
of the wisest of Masons.

– German text by Franz Petran

THE YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

- soprani*
- Isla Alexander, reading consultant for Regional School District 13, Durham
 - Stephanie Chan, freshman in Yale College
 - Rachel Cohen, freshman in Yale College
 - Clare Eng, second-year graduate student in the Department of Music
 - Estelí Gomez, sophomore in Yale College*
 - Jennifer Julier, assistant director at the Association of Yale Alumni
 - Sharon Neufeld, research associate in Epidemiology/Public Health
 - Lynda Paul, special projects assistant and choral librarian at the Institute of Sacred Music
 - Ilyana Sawka, junior in Yale College
 - Marie Schild, first-year graduate student in the Department of Music
 - Elaine Shay, resident in Ophthalmology
 - Amy Shimbo Doherty, seventh-year graduate student in the Department of Music
 - Emily Stevens, freshman in Yale College
 - Sarah Weiss, assistant professor in the Department of Music
- alti*
- Rachel Berkowitz, junior in Yale College*
 - Anne Curtis, professor in Yale Medical School
 - Elena Grewal, senior in Yale College
 - Terry Hare, cello teacher, viola da gambist, and choir director in New Haven
 - Carol Hwang, Molecular, Cellular, and Developmental Biology
 - Gundula Kreuzer, assistant professor in the Department of Music
 - Lea Krivchenia, sophomore in Yale College
 - Elizabeth Mercurio, senior in Yale College
 - Annie Rosen, sophomore in Yale College*
 - Adena Schachner, senior in Yale College
 - Kate Swisher, freshman in Yale College*
- tenori*
- Eric Bianchi, second-year graduate student in the Department of Music
 - Casey Breves, freshman in Yale College*
 - Stephen Hopkins, senior music major in Yale College*
 - John Paredes, junior in Yale College
 - Erik Wagner, junior in Yale College*
- bassi*
- Avi Feller, junior in Yale College*
 - Jacob First, junior in Yale College
 - Brock Forsblom, junior in Yale College*
 - Matthew Gabbard, junior in Yale College*
 - Gary Gregoricka, senior in Yale College
 - John Hare, professor in the Divinity School
 - Jeremy Hays, second-year graduate student in the Department of Music
 - Bruce Larkin, recorder teacher and early music specialist in New Haven
 - Drew Levitt, sophomore in Yale College*
 - John Mission, senior in Yale College*
 - Alan Morales, sophomore in Yale College*
 - Brian Mummert, freshman in Yale College*
 - Jerome Neufeld, fourth-year graduate student in Geology & Geophysics
 - Ian Quinn, assistant professor in the Department of Music
 - Benjamin Thorburn, first-year graduate student in the Department of Music
 - Rashad Ullah, fourth-year graduate student in the Department of Linguistics

* Members of MUSIC 223: *The Performance of Early Music*

RICHARD LALLI is an Associate Professor (Adjunct) of Music at Yale University, where he has taught since 1982; he is an active performer of diverse musical styles. He has presented solo recitals of major nineteenth-century repertoire in New York, London, and Paris. In recent seasons Mr. Lalli was featured in the one-man chamber opera *Cézanne's Doubt*, by Daniel Rothman, at Princeton, and also gave the American premiere of a new performance piece, *ME*, by Edmund Campion, at the Cal Performances Edge Festival in Berkeley. In April of 2005 he premiered a dramatic song cycle for baritone and string quartet by Gary Fagin at the Concertgebouw in Amsterdam, and in May of 2005 he premiered *Bus 66*, a cycle of eighteen songs by Francine Trester, at Weill Recital Hall. With the Mirror Visions Ensemble, he has recently released a recording Tom Cipullo's song cycle *Secrets* on Albany Records; his recording of Yehudi Wyner's *The Mirror* was nominated for a Grammy Award in 2005. With pianist Gary Chapman, Lalli has recorded four discs of popular songs; the two have appeared at festivals around the world, and also in intimate spaces such as the Players' Club, the Carlyle, the Park Plaza, and the Whitney Museum of American Art in New York City, and in London's Wigmore Hall.

THE YALE COLLEGIUM PLAYERS

Robert Mealy, *director*

<i>violin</i>	Robert Mealy Owen Dalby, senior in Yale College and MM student in School of Music Meghan Titzer, senior in Yale College David Clampitt, associate professor in the Department of Music Kendra Mack, graduate of Yale College Phillip Falk, senior in Yale College Angela Marroy Boerger, fourth-year graduate student in the Department of Music
<i>viola</i>	Anna Pelczer, fifth-year BA/MM student in the School of Music Nadege Foofat, second-year graduate student in the School of Music
<i>violoncello</i>	Hannah Collins, senior in Yale College Ezra Seltzer, senior in Yale College and MM student in School of Music*
<i>bass</i>	Cameron Arens, junior in Yale College
<i>flute</i>	Daniel Alexander, second-year graduate student in the School of Music Alexis Fitts, sophomore in Yale College
<i>oboe</i>	Michael Barnett, fifth-year BA/MM student in the School of Music Katherine Wilcox, first-year graduate student in the School of Music
<i>clarinet</i>	Mingzhe Wang, third-year graduate student in the School of Music
<i>horn</i>	Michael Alpert, junior in Yale College Mary Ambrose, second-year graduate student in the School of Music
<i>trumpet</i>	Eric Nathan, senior in Yale College Mary Bowden, second-year graduate student in the School of Music
<i>organ</i>	Judith Malafronte, lecturer at the Institute of Sacred Music
<i>fortepiano</i>	Ilya Poletaev, lecturer at the Institute of Sacred Music

THE YALE COLLEGIUM PLAYERS is the instrumental complement of the Collegium, exploring a variety of rich and vivid musical languages from Machaut to Mozart. Using historically-informed techniques, the group seeks to bring to life the dancing rhythms and striking rhetoric of this earlier repertoire. For string music of the seventeenth and eighteenth centuries, the ensemble uses a set of early bows made by Christopher English for Yale. Drawing on students and members of the Yale community, the group expands to include professional guests depending on the repertory. The Collegium Players collaborates with the Yale Schola Cantorum on three projects during this school year: performances of Purcell, Bertali, and the Bach *Passio secundum Joannem*.

ROBERT MEALY has been praised for his “imagination, taste, subtlety, and daring” (*Boston Globe*) on a wide variety of historical strings: baroque violin, Renaissance violin, lira da braccio, and medieval vielle and harp. He has recorded over 50 cds of early music on most major labels, ranging from Hildegard of Bingen with Sequentia, to Renaissance consorts with the Boston Camerata, to Rameau operas with Les Arts Florissants. Mr. Mealy has appeared at music festivals from Berkeley to Belgrade, and from Melbourne to Versailles. He is a frequent leader and soloist with the New York Collegium, ARTEK, and Early Music New York; he was recently appointed concertmaster of the acclaimed Boston Early Music Festival Orchestra. He is a member of the medieval ensemble Fortune’s Wheel, the Renaissance violin band the King’s Noyse, the 17c ensemble Spiritus, and the Irish early-music band Dúlra. Robert has lectured and taught historical performance techniques and improvisation at Columbia, Brown, Oberlin, U.C. Berkeley, and Yale. Mr. Mealy recently received *Early Music America’s* Binkley Award for his work directing both the Yale Collegium Players and the Harvard Baroque Chamber Orchestra.

Recitative from Mozart's *Belmonte und Constanze* (*Die Entführung aus dem Serail*).
Eighteenth-century manuscript in a copyist's hand, Gen Mss Vol 209, Beinecke Library.