



Hamburg bey Georg Rebenstein

The Yale Collegium Musicum
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NEWE TEUTSCHE LIEDER

THE YALE COLLEGIUM MUSICUM

Robert Mealy, *director*

Richard Lalli, *vocal director*

featuring students of

MUSIC 223: THE PERFORMANCE OF EARLY MUSIC

with

THE YALE SCHOLA CANTORUM

Simon Carrington, conductor

THE YALE TEMPERAMENT: A VIOL CONSORT

Marie Dalby, director

THE YALE EARLY BRASS ENSEMBLE

Allan Dean, director

and special guests

Kiri Tollaksen

Charles Weaver

Ilya Poletaev

Steven Caldicott Wilson

April 24, 2007

Beinecke Rare Book & Manuscript Library

Lecture by Emery Snyder – 4:15 PM

Concert – 5:15 PM

INTRODUCTION

The riches of the Beinecke Library include one especially remarkable collection, that assembled by Curt von Faber du Faur, who came to Yale a few years after emigrating to America in 1939. He continued to augment this splendid collection of German Baroque literature until his death in 1966. Our concert today was inspired by the wealth of seventeenth-century musico-poetic texts in the Faber du Faur collection, which provided a wonderful opportunity for us to investigate the many facets of music from this time. Germany in the first half of the seventeenth century was hardly an easy place to be, as Emery Snyder's notes make clear: nonetheless, our program includes much music of joy and festivity, as well as works that are steeped in a deep and anguished melancholy that is one of the most characteristic musical moods of this period.

We welcome to this afternoon's event several new ensembles, which collectively mark a kind of rebirth of early music at Yale, and the first steps towards a thriving musical scene of ongoing early music ensembles. Professor Allan Dean has worked hard to introduce his students to the world of early brass: they are discovering the mysteries of the cornetto (a curved wooden instrument, played with a small trumpet-like mouthpiece, and much-loved in the 17c) and the sackbut (the precursor to our modern trombone). A special guest is former Yale student and cornetto expert Kiri Tollaksen, who joins both strings and brass in several works today. A brand-new viol consort, the Yale Temperaments, is making its Collegium debut in our program; they have been nurtured by Marie Dalby, a graduate student at the Divinity School and a viola da gamba professional in her own right.

We also welcome today the distinguished Yale Schola Cantorum, directed by Professor Simon Carrington, with whom the Collegium Players have collaborated on several projects and recordings over the past few years. In a tradition begun by the founder of the Yale Collegium, Paul Hindemith, the Schola are performing a new work written for this occasion by recent Yale graduate Jordan Nelson, using a seventeenth-century German text by the mystic and poet Angelus Silesius. Another new composition has been created for the Collegium itself by sophomore James Apgar on a text by Martin Opitz. These contemporary reactions to German Baroque texts are another way of bringing old works to life again, in settings that cast new and unexpected lights on their words: they are neue Teutsche lieder, indeed.

We hope you enjoy today's journey, from lighthearted student songs through the darker moods of melancholy to the festive celebrations of belief that close our program; and we hope you relish the many and varied instrumental (and vocal!) colors that illuminate these works.

— Robert Mealy

PROGRAM

You are kindly requested to hold your applause until the completion of each part of the program.

STUDENTENMUSIK

- Allemande & Corrente
from *Studenmusik*, 1654
Johann Rosenmüller (1619–1684)
- Frischauf, ihr Klosterbrüder mein
from *Studenten-Schmauss a 5: einer löblichen Compagni de la Vinobiera*, Leipzig 1626
Johann Hermann Schein (1586–1630)
- Ach herzigs Herz
from *Neu teutsche Lieder, nach art der welschen Villanellen*, 1576–77
Leonhard Lechner (1553–1606)
- Kickehihi, hahahahaha
from *Musica boscareccia, oder Wald-Liederlein auff italian-villanellische Invention*, 1621
Schein
- Güldne Haare, gleich Aurora, SWV 440
Heinrich Schütz (1585–1672) *after Monteverdi*
- Pavane
Rosenmüller
- Wie schöne sieht es auß (2007)
text by Martin Opitz
James Apgar (b.1986)

ZWISCHENSPIEL

- Padouana – Courente – Gagliarda
from *Banchetto Musicale*, 1617
Schein
THE YALE TEMPERAMENTS

TRAUERMUSIK

- Himmel und Erde vergehen
from *Kleine Geistliche Konzerte*, 1636
Schütz
- O Traurigkeit
from *Theatrum Musicum*, 1669
Samuel Capricornus (1628–1665)
- Sonata seconda in e minor
from *Sonate à 2. 3. 4. è 5. Stromenti da Arco & Altri*, 1682
Rosenmüller
- Da Jakob vollendet hatte
from *Israelis Brünnlein*, 1623
Schein

ZWISCHENSPIEL

- Passameze pour les Cornetz – Philov – Courante
THE YALE EARLY BRASS ENSEMBLE
Michael Praetorius (1571–1621)
- Surpass Himself (2007)
text by Angelus Silesius (1624–77)
THE YALE SCHOLA CANTORUM
Jordan Nelson (b.1984)

GLAUBENSMUSIK

- Sonata decima in F major
Rosenmüller
- Vater unser
from *Opella Nova II*, 1626
Schein
- Nun danket alle Gott
from *Symphoniae Sacrae III*, 1650
Schütz

PROGRAM NOTES

By Emery Snyder

This concert draws on the many and varied riches of seventeenth-century German literature and music. We are happy to present it in the Beinecke Library, which houses one of the world's best collections of 17c literature in German.

The German-speaking countries of Europe in 1600 presented an interesting patchwork. There were some powerful states like Bavaria, Saxony, or the Hapsburg lands; there were large areas ruled by prince-bishops, and many other smaller states; there were individual knights whose estates were independent statelets; and there were cities bustling with commerce and money, over 50 of which were also independent. Most of these units were contained within the political structure known as the Empire, and all of them were potential centers of music as well, as taste and budget permitted.

Other, more complicated divisions were caused by religion. Some lands were officially Lutheran and others adhered to the Roman church, as had been worked out at the Peace of Augsburg in 1555. But left out of that settlement was the fastest growing sect, Calvinism, and there were many other smaller religious movements like the Mennonites and the Baptists. The emperors were Catholic, and active in recatholicizing Austria, Hungary, and Bohemia. Although some cities had two or three sects competing for souls, it was generally agreed that a state's subjects should all adhere to the state religion, and music was one of the arts used in persuading them to do so. Tonight's composers all worked on the Protestant side of the divide, although some of the authors moved across confessional boundaries.

All in all, it was not a great time to be alive in Central Europe. As the climate cooled, poor harvests often caused famine. The 1620s saw rampant inflation. The Thirty Years' War (1618-48) included religious conflict causing many refugees, but was worse than current wars, for occupying armies lived off the land, and many regions were invaded and occupied by successive armies on opposite sides. There were numerous atrocities, several instances where the entire population of a city was massacred, and periodic bouts of plague.

During this troubled period, however, German poets and composers were rethinking all areas of poetic and musical practice, abandoning or modifying the genres they had grown up with. One urban form

of secular monody, *Meistersang*, used hundreds of poetic forms and melodies handed down from the 13c and written down later. Deriving from the same poetic and musical models were the *Tenorlieder* of the 15-16c. This stream had cross-fertilized with the stream of Franco-Flemish polyphony represented by composers like Isaac or Lassus; the Hapsburg court had been hiring composers in this tradition since the 1440s, and German poets had been writing contrafacta of them for over a century. All these traditions were to be found in the printed collections issuing from Augsburg and Basel within a decade of the first printed music in Italy (1501). German printers also disseminated Italian madrigals and the newer style of solo song over *basso continuo*.

There were of course folksongs and singing in church. Lutheran Germans experienced chorales (some by Luther) based on medieval hymns or folk tunes, and Calvinists had German versions of the metrical Psalter. Lutheran chorales used lines of eight or nine syllables with four stresses quite similar to the *Knittelvers* used in narrative poetry.

But from the 1580s on, poets looked to other models. Humanist scholars from the German-speaking countries continued to write in Latin. But the most appealing models came from Italian and French. These provided new forms — the sonnet, for instance — and organized lines by counting the syllables. Poems of this sort were written in German, but in 1624 the young poet Martin Opitz became famous with the publication of his *Buch von der deutschen Poeterey*, in which suggested that German verse should organize itself around word accents (following Dutch and English poetry). Soon teachers all through the German-speaking world were promoting this system and poets were adopting it; it remains the dominant mode of German poetry to this day. Now composers — when they weren't setting chorales or Latin — had to figure out how to make accentual verse work in the new musical forms they were also borrowing from Italy.

Opitz led others in translating works from Latin and the Romance languages, inventing ways for German to express the ideas of Humanism and the literature of the Renaissance. Featured today are two new compositions. One sets a short passage from Opitz's *Zlatna* (1623), a work praising the rural delights of a mining area in Transylvania. While

describing actual nature with a dose of Baroque wit, it also emulates a passage about the Moselle river by the Latin poet Ausonius (c.310-395). The other sets a poem by Angelus Silesius, the pen name of the Silesian Johannes Scheffler.

Today's concert thus shows off a period when both poets and composers were eagerly playing with forms they had seen the Italians and French pull off successfully. Schütz's first publication (in Venice) was a book of Italian madrigals. Our concert is named after Lechner's 1576 publication, whose title translates as "New German songs after the style of Italian villanelles, quite enjoyable to sing, and also usable on all sorts of string instruments." One of the Schein pieces comes from a book called "Fontana d'Israel: Israel's fountain: selected epigrams of the Old and New Testaments in the Italian madrigal style." Poets and musicians collaborated in introducing the new styles. 1627, for instance, produced both the volume *Teutsche Villanellen*, with music by Schütz's student Johann Nauwachs and texts by Opitz, and Opitz's adaptation of a drama by Rinuccini (1597) that had already been set twice as an opera. Schütz's incidental music for Opitz's *Daphne* does not survive; but you will hear his version of a Monteverdi madrigal in the latest Italian style.

The poets and composers engaged in this enterprise worked throughout the German-speaking lands, but were born mostly in Central Germany. Leonhard Lechner was born in the South Tyrol. He seems to have been educated by Lassus at the Bavarian court, and then spent 10 years at Nürnberg and 22 years as *Kapellmeister* of the dukes of Württemberg at Stuttgart. Michael Praetorius grew up in Torgau (Saxony). After a period in Frankfurt an der Oder, he served as organist and *Kapellmeister* to the court in Wolfenbüttel (Lower Saxony) as part of a career that also took him to Regensburg, Prague, Halle, Kassel, and Leipzig. Martin Opitz, from Breslau (now Wrocław) in Silesia, studied in Heidelberg and the Netherlands, and spent time in Paris as well as Warsaw during a similarly mobile career.

Schütz and Schein, both Saxons of the same generation, were linked by collaborations and friendships. Although he started his career in Kassel, visited Italy twice (studying with Giovanni Gabrieli and Monteverdi), and made two extended trips to

Denmark, Heinrich Schütz is best known for over 30 years as *Kapellmeister* to the Saxon court in Dresden. Johann Hermann Schein was educated as a chorister at Dresden and eventually served as *Thomaskantor* in Leipzig.

Johann Rosenmüller, also from Saxony, studied in Leipzig and was appointed *Thomaskantor* there, but his arrest in 1655 on suspicion of sodomy led (after his escape) to an extended career in Venice, where he was one of Vivaldi's predecessors at the *Pietà*. He ended his life at the court in Wolfenbüttel. Samuel Friedrich Capricornus was born in Bohemia, spent his formative years in Hungary and Vienna, and acted as *Kapellmeister* to the court at Stuttgart for the last decade of his life.

The secular songs on the first part of the program represent the leisure activities of educated *Bürger*. German speakers avidly consumed books of part-songs for social activities and poems and cantatas to mark festive occasions. The era's poets and scholars formed many learned societies whose meetings involved music; in their student days, these professionals had also provided the audience for somewhat ruder and rowdier songs.

In a very different vein, our second set moves into the darker realms of melancholy. This affect was often linked to the conviction that life on earth was perishable and unreliable, and that the only security lay in the otherworldly realms. The anonymous text of "O Traurigkeit" draws on medieval traditions of mystical devotion, and Capricornus's setting emphasizes the focus on the role of Jesus as savior. The triumphant theme of praise is sounded in the choral splendors of the third part. Here Schütz and Schein combine the brilliant polychoral tradition of Venice with the heritage of the Lutheran tradition.

TEXTS AND TRANSLATIONS

Frischauf, ihr Klosterbrüder mein,
laßt uns einmal fein lustig sein.
Der Abt der reit, der Abt der reit,
Er reit zu's Papstes Heiligkeit,
des wolln wir haben gute Zeit.
Sa, sa, sa, sa, friscauf, ihr Brüdr,
er kömmt wedr heut noch morgen wieder.

Schenkt ein das gute, frische Bier,
dasselbe wollen schlingen wir.
Der Abt der reit, der Abt der reit,
Er reit in seiner Andacht hin
übr Feld und über Wiesen grün.
Sa, sa, sa, sa, schenkt ein, ihr Brüdr,
er kömmt wedr heut noch morgen wieder.

Trink aus das gute, frische Bier
in Hals hinein nach Hofs Manier.
Der Abt der reit, der Abt der reit,
Er holt uns allen Indulgenz.
Wir han noch Zeit zur Poenitenz.
Sa, sa, sa, sa, trink aus, ihr Brüdr,
er kömmt wedr heut noch morgen wieder.

Vergeßt der zarten Nönnlein nit,
die Abtissin, die ist auch mit.
Der Abt der reit, der Abt der reit,
Sie ist gefahren hin voran,
drum müssen wir die Nönnlein han.
Sa, sa, sa, sa, küßt rüm, ihr Brüdr,
sie komm'n wedr heut noch morgen wieder.

Ach, herzigs Herz,
mein Schmerz
erkennen tu,
ich hab kein Ruh,
nach dir steht mein Verlangen.
Ist Wunder nicht,
dein freundlich G'sicht
hat mir mein Herz gefangen.

Nun bin ich dir
mit Gier
von Herzen g'neigt.
Bei meinem Eid
soll mir kein Lieber werden,
denn du allein.
Merk, wie ichs mein,
du bist mein Trost auf Erden.

Come on, my cloister brothers,
let's rejoice and be of good cheer!
The abbot's riding, the abbot's riding,
he's riding to His Holiness the Pope,
so we can have a good time.
Sa, sa, sa, sa, come on, brothers,
he won't be back today or tomorrow.

Pour out the the good fresh beer,
let's drink it down in one draught!
The abbot's riding, the abbot's riding,
he's riding full of devotion
across the fields and green meadows;
Sa, sa, sa, sa, keep pouring, brothers,
he won't be back today or tomorrow.

Drink up all the good, fresh beer,
pour it into your throat as they do at court.
The abbot is riding, the abbot is riding,
he's fetching indulgences for all of us.
We still have time for penitence.
Sa, sa, sa, sa, drink up, brothers,
he won't be back today or tomorrow.

Don't forget about the sweet young nuns —
the abbess has gone with him too!
The abbot's riding, the abbot's riding,
she's ridden off ahead of him,
so we must have the nuns!
Sa, sa, sa, sa, get to kissing them, brothers,
they won't be back today or tomorrow.

O heart of my heart,
behold
my suffering.
I cannot rest,
my desire is all for you.
It is no wonder,
that your dear face
has captured my heart.

Now I long
for you
with all my heart.
I swear
no other will be as dear to me
as you alone.
Mark my words,
you are my solace on earth.

Nimm an von mir
zu dir
mein willigs Herz.
Ohn allen Scherz
hab ich mich dir ergeben;
schaff und gebeut,
kein Dienst mich reut,
will freundlich mit dir leben.

Kickehihi, kakakanei,

da, da, ha ha ha!
ist Hahn und Hennen Weckgeschrei;
wenn bricht hervor der Morgenstern
da lassen sie sich hören gern.

Kickehihi, kakakanei,
da, da, ha ha ha!
ist Hahn und Hennen Liebgeschrei;
enn Febo folgt dem Morgenstern,
da hackt der Hahn das Hennlein gern.

Kickehihi, kakakanei,
da, da, ha ha ha!
ist Hahn und Hennen Lustgeschrei;
je mehr der Hahn das Hennlein hackt,
je mehr die Henn will sein gezwackt.

Kickehihi, kakakanei,
da, da, ha ha ha!
ist Hahn und Hennen Fruchtgeschrei;
hackt nun der Hahn das Hennlein wohl,
so wird das Nest der Eier voll.

Güldne Haare / gleich Aurora,
ihr verirret / und verwirret
mein jungs Herze / ohne Scherze.

Rundes Stirnlein / weiß wie Helfnbein,
auf dir wohnt / Venus Sohne
und verwundet / mich zur Stunde.

Klare Äuglein / glänzend Sternlein,
euer Glanz / tötet mich ganz,
eure Strahlen / mach'n mir Qualen.

Korall'n mündlein / schneeweiß Händlein,
rosfarb Wangen / ihr habt g'fangen
mich fürwahr / ganz und gare.

Wo nicht sendet / Venus b'hende
Hilf mir Armen / mit Erbarmen,
ach, ich sterbe / und verderbe.

Accept from me
to you
my willing heart.
No kidding,
I surrender myself to you;
devoted and true,
no service would I rue,
I would live with you in bliss.

Cock-a-doodle-doo! Cluck-cluck!

da, da, ha ha ha!
That's the wake-up call for cock and the hens;
when the morning star appears in the sky
then they like to make themselves heard.

Cock-a-doodle-doo! Cluck-cluck!
da, da, ha ha ha!
That's the cock and the hens' love-cry;
when Phoebus follows the morning star
then the cock starts to peck the hen.

Cock-a-doodle-doo! Cluck-cluck!
da, da, ha ha ha!
That's the cock and the hen's cry of pleasure;
the more the cock pecks at the hen,
the more the hen wants to be bothered.

Cock-a-doodle-doo! Cluck-cluck!
da, da, ha ha ha!
That's the cock and the hens' fertility cry;
if the cock pecks at the hen now,
the nest will soon be full of eggs.

Golden hair like the dawn,
you lead astray and confuse
my young heart, seriously.

Round little forehead, white as ivory,
Venus's son [Cupid] lives on you
who is wounding me now.

Clear little eyes like shining stars,
your shining kills me entirely,
your rays torture me.

Little coral mouth, little hands white as snow,
rosy cheeks, you have captured me
indeed, entirely and completely.

If Venus does not quickly send help
for poor me in her mercy,
alas! I will die and perish.

Wie schöne sieht es auß

Wann nun der Abendstern
 deß Himmels blawe Hauß
 Mit seinem Liechte ziert
 wirfft von der Berge Spitzen
 Den Schatten in den Fluß
 an dem die Vögel sitzen
 Vnd singen vberlaut?
 Es scheint der Wald folgt nach
 Gleich wie das Wasser scheußt
 vnd schwimmt in der Bach.

Himmel und Erde vergehen
 aber meine Wort vergehen nicht.

O Traurigkeit! O Hertzeleyd!
 Ist das nicht zu beklagen?
 Gott des Vatters einigs Kind
 Wird ins Grab getragen.
 O grosse Noth! Gott selbst ligt tod,
 Am Creutz ist er gestorben,
 Hat dadurch das Himmelreich
 Uns auß Lieb erworben.
 Dein Bräutigamm, das Gottes Lamm,
 Ligt hier mit Blut beschossen,
 Welches Er gar mildiglich
 Hat für dich vergossen.

O süsser Mund! O Glaubens Grund!
 Wie bist du so zuschlagen?
 Alles was auf Erde lebt
 muß dich ja beklagen.
 O Lieblichs Bild!
 Schön, zart und mild
 Du Söhnlein der Jungfrauen.
 Niemand kann dein heisses Blut
 Ohne Rew anschauen.
 O selig ist zu jeder frist
 Der dieses recht bedencket
 Wie der HErr der Herrligkeit
 Wird ins Grab gesencket.
 O Jesu du mein Hülff und Ruh,
 Ich bitte dich mit Thränen,
 Hilff dass ich mich biß ins Grab
 Nach dir möge sehnen.

How beautiful it is

when the evening star
 ornaments the blue house of heaven
 with its light,
 [and] casts the shadow of the peaks
 of the mountains into the river,
 along which the birds sit
 and sing loudly!
 It seems as if the forest follows along
 with the water flowing swiftly,
 and swims in the stream.
 — *Zlatna*, Martin Opitz (1597-1639)
 (*imitated from Ausonius, Mosella*)

Heaven and earth shall pass away,
 but my words shall not pass away.
 — *Luke 21:33*

O sadness! O sorrow of the heart!
 Is it not to be lamented!
 The only son of God the father
 Is being carried into the grave.
 O huge distress! God himself lies dead,
 He has died on the cross;
 And in so doing, has won us heaven
 Out of love for us.
 Your bridegroom, the lamb of God,
 Lies here speckled with blood,
 Which he, in his great mercy,
 Has shed for you.

O sweet mouth! O foundation of belief!
 How are you thus battered?
 Everything that lives on earth
 Must indeed mourn you.
 O image of lovingness!
 Beautiful, tender, and mild
 You little son of the virgin
 No one can gaze at your warm blood
 Without repentance.
 O how happy, at any time,
 Is the one who reflects properly on this:
 How the Lord of Lords
 Was lowered into the grave.
 O Jesus, my help and peace,
 I beg you with tears,
 Help me to long for you
 Until I myself am laid in the grave.
 — *anon.*

Da Jacob vollendet hatte

die Gebot an seine Kinder, tät er seine Füße
zusammen aufs Bette und verschied und ward
versammelt zu seinem Volk. Da fiel Joseph auf
seines Vaters Angesicht und weinet über ihn und
küset ihn.

Man muß sich überschwenken.

Mensch, wo du deinen Geist schwingst
über Ort und Zeit
So kanstu jeden blik seyn in der Ewigkeit.

Vater unser,

der du bist im Himmel,
geheiligt werde dein Name.
Denn dein is das Reich...
Zukomme uns dein Reich
Denn dein is das Reich...
Dein Wille geschehe,
wie im Himmel, also auch auf Erden.
Denn dein is das Reich...
Unser täglich Brot gib uns heute,
Denn dein is das Reich...
Und vergib uns unsere Schuld,
als wir vergeben unsern Schuldigern.
Denn dein is das Reich...
Und führe uns nicht in Versuchung,
Denn dein is das Reich...
sondern erlöse uns von dem Übel.
Denn dein ist das Reich und die Kraft
und die Herrlichkeit von Ewigkeit zu Ewigkeit. Amen.

Nun danket alle Gott,

der große Dinge tut an allen Enden, der uns von
Mutterleibe an lebendig erhält
und tut uns alles Guts.
Nun danket alle Gott...
Er gebe uns ein fröhlich Herz, und verleihe uns
immerdar Friede zu unsrer Zeit in Israel.
Nun danket alle Gott...
Und das seine Gnade stets bei uns bleibe
und erlöse uns, so lang wir leben.
Nun danket alle Gott, der große Dinge tut an allen
Enden.
Alleluja, Alleluja.

When Jacob had made an end

of commanding his sons, he gathered up his feet into
the bed, and yielded up the ghost, and was gathered
unto his people. And Joseph fell upon his father's face,
and wept upon him, and kissed him.
— *Genesis 49:33, 50:1*

One must swing up beyond oneself.

Human, if you swing your mind
above place and time,
you can be in eternity at every moment.
— *Angelus Silesius (1624–1677)*

Our Father

which art in heaven,
hallowed be thy Name.
For thine is the kingdom...
Thy kingdom come.
For thine is the kingdom...
Thy will be done,
in earth as it is in heaven.
For thine is the kingdom...
Give us this day our daily bread.
For thine is the kingdom...
And forgive us our trespasses,
as we forgive them that trespass against us.
For thine is the kingdom...
And lead us not into temptation;
For thine is the kingdom...
but deliver us from evil:
For thine is the kingdom, the power,
and the glory, for ever and ever. Amen.

Now therefore bless ye the God of all

Who hath done great things in all the earth, who hath
increased our days from our mother's womb,
And hath done with us according to his mercy.
Now therefore bless ye the God of all...
May he grant us joyfulness of heart, and that peace may
be in our days in Israel for ever.
Now therefore bless ye the God of all...
And may he confirm his mercy with us, and deliver us
at his time!
Now therefore bless ye the God of all, who hath done
great things in all the earth
Hallelujah, Hallelujah.
— *Sirach / Ecclesiasticus 50 : 22-24*

translations by Emery Snyder

COLLEGIUM SINGERS

soprano

- Isla Alexander, *reading consultant*
* Stephanie Chan, *sophomore in Yale College*
Emma Clune, *sophomore in Yale College*
Lauren Holmes, *first-year graduate student in the Department of Music*
* Estelí Gomez, *junior in Yale College*
Lynda A. H. Paul, *first-year graduate student in the Department of Music*
* Nicole Rodriguez, *senior in Yale College*
Emily Stevens, *sophomore in Yale College*

alto

- Rachel Berkowitz, *senior in Yale College*
Anna Garsten, *lawyer and early music enthusiast*
Carol Hwang, *Molecular, Cellular, and Developmental Biology*
Gundula Kreuzer, *assistant professor in the Department of Music*
Judith Malafrente, *lecturer in voice at the Institute for Sacred Music and early music virtuosa*
* Sabrina Poon, *senior in Yale College*
* Corinne Sykes, *freshman in Yale College*

tenor

- * James Apgar, *sophomore in Yale College*
Josh Burson, *fifth-year graduate student in History*
Christopher Crick, *third-year graduate student in the Department of Computer Science*
* John Paredes, *senior in Yale College*
* David Wagner, *sophomore in Yale College*

bass

- Avi Feller, *senior in Yale College and Rhodes Scholar*
Will Dickinson, *high school junior*
Bruce Larkin, *recorder teacher and director of the Connecticut Recorder Orchestra*
* David Leigh, *freshman in Yale College*
Drew Levitt, *junior in Yale College*
Ian Quinn, *assistant professor in the Department of Music*
Benjamin Thorburn, *second-year graduate student in the Department of Music*
* Alexander Woods, *first-year student in the School of Music*
Terry Vidal, *taxpayer*

COLLEGIUM PLAYERS

- Robert Mealy, *lecturer in music*
* Robert Gupta, *second-year student in the School of Music*
* Alexander Woods, *first-year student in the School of Music*
* Elizabeth Adams, *second-year student in the School of Music*
* Ezra Seltzer, *second-year student in the School of Music*
* Cameron Arens, *senior in Yale College*
Ilya Poletaev, *lecturer in music at the Institute for Sacred Music*
Charles Weaver, *theorbist-at-large*

THE YALE TEMPERAMENT: A CONSORT OF VIOLS *Marie Dalby, director*

treble viol: Hannah Collins, *senior in Yale College*

treble viol: Laura Saetveit Miles, *freshman in Yale College*

tenor viol: Verena Sennekamp, *second-year student in the School of Music*

tenor viol: Elizabeth Weinfeld, *assistant at the Yale Collection of Musical Instruments*

bass viol: Seth Brodsky, *assistant professor in the Department of Music*

THE YALE EARLY BRASS ENSEMBLE *Allan Dean, director* *with special guest Kiri Tollaksen, cornetto*

cornetti: Olivia Kelpin, Chih-Hao Lin

alto sackbut: Jason Robins

tenor sackbuts: John Miller, John Sipher

bass sackbut: Robert Soto

THE YALE SCHOLA CANTORUM *Simon Carrington, conductor*

soprano

Stephanie Chan — *Yale College, Psychology*

Estelí Gomez — *Yale College, Music*

Abigail Haynes — *School of Music, Voice**

Melanie Scafide Russell — *School of Music, Voice**

Lauren Libaw — *Yale College, Music and Italian*

Erin Westmaas — *School of Music, Choral Conducting**

alto

Margaret Carey — *School of Music, Viola*

Jay Carter — *School of Music, Voice**

Marie Dalby — *Divinity School, Religion & the Arts**

Sooyeon Lee — *School of Music, Choral Conducting**

Sylvia Aiko Rider — *School of Music, Voice**

Annie Rosen — *Yale College, Music*

tenor

Holland Jancaitis — *School of Music, Choral Conducting**

Peter Park — *Yale College, Economics*

Birger Radde — *School of Music, Voice**

Zachary Wadsworth — *School of Music, Composition*

Steven Caldicott Wilson — *School of Music, Voice**

Kevin Zakresky — *School of Music, Choral Conducting**

bass

Ryan James Brandau — *School of Music, Choral Conducting**

Joshua Copeland — *School of Music, Voice**

Steven Gearhart — *School of Music, Choral Conducting**

Jason P. Steigerwalt — *School of Music, Voice**

Douglas Williams — *ISM, Post-graduate Associate*

Alexander Woods — *School of Music, Violin*

* *Enrolled through the Yale Institute of Sacred Music*

RICHARD LALLI is an Associate Professor (Adjunct) of Music at Yale University, where he has taught since 1982. In addition to his work at Yale, Mr. Lalli performs early and contemporary music around the world. He 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. He recently premiered a dramatic song cycle for baritone and string quartet by Gary Fagin at the Concertgebouw in Amsterdam, and *Bus 66*, a cycle of eighteen songs by Francine Trester, at Weill Recital Hall. In March Professor Lalli and his students performed an evening of songs by Stephen Sondheim with the composer, and this fall he presented three programs of new commissions at Merkin Hall with the Mirror Visions Ensemble.

ROBERT MEALY is one of America's leading historical string players. He has recorded over 50 cds 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. In New York he is a frequent leader and soloist with the New York Collegium, ARTEK, and Early Music New York. He also leads the distinguished Boston Early Music Festival Orchestra, and this season is appearing as guest concertmaster and director with the Phoenix Symphony. A devoted chamber musician, he is a member of the medieval ensemble Fortune's Wheel, the renaissance violin band The King's Noyse, and the 17c ensemble Spiritus. He was recently appointed Lecturer here at Yale University, and also directs the Harvard Baroque Chamber Orchestra; in 2004 Mr. Mealy received Early Music America's Binkley Award for outstanding teaching at both institutions.

KIRI TOLLAKSEN enjoys a varied career as a performer and teacher. Equally skilled on trumpet and cornetto, Kiri has been praised for her "stunning technique and extreme musicality" (Journal of the International Trumpet Guild). She has performed extensively throughout North America and Europe with numerous groups such as Apollo's Fire, The Folger Consort, Piffaro, Philharmonia Baroque Orchestra, New York Collegium, Concerto Palatino, La Fenice, the Huelgas Ensemble, the Catacoustic Consort, Les Sonneurs, and Seattle Baroque Orchestra. In addition, she has performed both at the Boston Early Music Festival and at the Bloomington Early Music Festival. In addition to her faculty position in the Early Music Institute at Indiana University, Dr. Tollaksen also maintains a teaching studio in Ann Arbor, and has taught cornetto at the Amherst Early Music Festival. Kiri holds performing degrees in trumpet from Eastman and Yale, and a Doctorate in Musical Arts from the University of Michigan. For upcoming concerts, please visit www.KiriTollaksen.com.

THE YALE SCHOLA CANTORUM, founded in 2003, is a 24-voice chamber choir, open to graduate and undergraduate students, specializing in music before 1750 and from the last hundred years, supported by the Yale Institute of Sacred Music with the School of Music. Simon Carrington is the group's founder and conductor. In addition to performing regularly in New Haven, New York, and Boston, the Schola Cantorum records and tours nationally and internationally. Their live recording on CD with Robert Mealy and Yale Collegium Musicum of Heinrich Biber's 1693 *Vesperae longiores ac breviores*, (available through www.primalamusica.com and www.choralcds.org/biber.htm) has received international acclaim from the early music press. This season the choir was selected to perform at national choral conventions in San Antonio and Miami, and presented a series of programs of the music of Bach under guest conductor Helmuth Rilling, and music of the French Baroque with the Ensemble Européen William Byrd, Paris. In June 2007, the choir will tour southwest France, performing and recording in many of the most glorious medieval and renaissance cathedrals and abbeys in the area. The choir's repertoire to date includes works by Josquin des Pres, Orlando di Lasso, Adrian Willaert, Tallis, Schütz, Monteverdi, Bach, Charpentier, Stravinsky, Dallapiccola, Feldman, Rautavaara, MacMillan, O'Regan, and Yale faculty composers Ezra Laderman, Aaron Jay Kernis, and Joan Panetti.

SIMON CARRINGTON joined the Yale faculty as director of the Yale Schola Cantorum and professor of conducting in 2003 from New England Conservatory, where he had directed the choral activities for two years. Previously he served seven years as director of choral activities at the University of Kansas. While at Cambridge University, he co-founded the King's Singers and spent twenty-five years with this internationally acclaimed British vocal ensemble. He gave 3,000 performances at many of the world's most prestigious festivals and concert halls, made over seventy recordings, and appeared on countless television and radio programs (including nine appearances with the late Johnny Carson). Professor Carrington maintains an active schedule as a freelance conductor and choral clinician, leading workshops and masterclasses around the world. Most recently he has conducted combined youth choirs in the Monteverdi *Vespers* in Barcelona; the Fauré *Requiem* in Orchestra Hall, Chicago, and Dornoch Cathedral, Scotland; the Monteverdi Choir Festival in Budapest; and the Rachmaninov *Vespers* in Victoria BC with singers from all over Canada. He leads workshops at the Chamber Choir Festival in Sarteano (Italy), and the Yale summer festival at Norfolk each year; and has now directed most of the US All State Choirs. He gave the keynote address at the 2006 Association of Canadian Choral Conductors conference and has taken Yale Schola Cantorum to the two major choral conferences in the US this season. He also conducts at the 11th Tokyo Cantat in Japan, will preside over the international jury at the choral festival in Leipzig, Germany, and guest conduct the Camerata Vocale in Utrecht, Holland.

Philipp von Zesen, *Filips von Zesen Dichterisches Rosen- und Liljental* (Hamburg, 1670).
Faber du Faur Collection, Beinecke Library.