



The Yale Collegium Musicum

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TENEBRAE: THE LAMENTATIONS OF JEREMIAH

Yale Collegium Musicum, Richard Lalli, director

You are asked to kindly hold applause until the completion of the program.

I

Tomás Luis de Victoria *Lamentationes Ieremiae Prophetae,*
(1548-1611) from *Officium Hebdomadae Sanctae* (1585)

Lectio I Incipit – Aleph – Beth – Jerusalem, convertere

all voices

François Couperin *Seconde Leçon de Tenèbres a une Voix pour le Mercredi* (c1713)
(1668-1733)

Vau – Zain – Heth – Teth

Amy Shimbo, soprano
Michael Rigsby, viola da gamba
Paul Weber, organ

II

Johann H. Schmelzer *Sonata IX, from Duodena Selectarum Sonatarum* (1659)
(1620-1680)

Adagio – Allegro – Allegro – Adagio – Allegro

Robert Mealy, violin
Lisa Terry, viola da gamba
Paul Weber, harpsichord

Joseph-Hector Fiocco *Lamentatio Prima du Jeudi Saint* (c1730)
(1703-1741)

Heth – Teth – Jod – Caph – Jerusalem, convertere

Paul Berry, tenor
Lisa Terry, viola da gamba
Michael Rigsby, viola da gamba
Todd Gilman, viola da gamba
Daniel Swenberg, theorbo
Paul Weber, organ
Charles Burks, harpsichord

III

Matthew Suttor
(b. 1967)

Everyman (2002)

Paul Berry, tenor
Jonathan Boschetto, tenor
Richard Lalli, baritone
Robert Mealy, violin
Adrian Slywotzky, violin
Lisa Terry, viola da gamba
Michael Rigsby, viola da gamba
Todd Gilman, viola da gamba
Charles Burks, organ

Jean Gilles
(1668-1705)

Première Lamentation pour le Vendredy Saint au Soir (1692)

Heth – Teth – Yod – Jerusalem, convertere

Lina Perkins, soprano
James Ruff, tenor
Jonathan Boschetto, tenor
Dale Martin, bass
all voices
all instruments

IV

Richard Lalli
(b. 1952)

Swifter than Eagles (2002)

James Ruff, tenor
all voices
all instruments

V

William Lawes
(1602-1645)

Pavan, from *Royall Consort No. 7 in a minor* (c1630)

Robert Mealy, violin
Adrian Slywotzky, violin
Lisa Terry, viola da gamba
Michael Rigsby, viola da gamba
Daniel Swenberg, theorbo

anon.
(15 C.)

from *Montecassino MS 871*

all voices

Lawes

Ayre, from *Royall Consort No. 7 in a minor*

Pitch: A = 415 Hz

Temperament: 6th comma meantone

The destruction of the temple in Jerusalem by the Babylonians in 587 B.C.E. provoked the initial composition of *Lamentations*. Though the work was ascribed to the prophet Jeremiah, scholars have recently questioned his authorship, citing discrepancies of diction, style and viewpoint. It is suspected that a layman connected to the royal court, or possibly cult-prophets in opposition to the ruling party, had written it.

Accepted today as a formal book of the Old Testament, and generally placed after the book of *Jeremiah*, in its early years *Lamentations* was placed with the Scrolls: *Song of Songs*, *Ruth*, *Ecclesiastes*, and *Esther*. Each had a liturgical function for an important festival; *Lamentations* was adapted for the ninth of Ab (August), a day commemorating the disaster of 587. It was also used during the pre-Christian era at the razing of temples.

Lamentations continued two literary traditions – the genre of the city lament and the device of the acrostic. City laments existed in Mesopotamian culture possibly a millennium earlier; alphabetic acrostics are to be found in compositions of ancient Egypt and Mesopotamia as well as throughout the Hebrew Bible. In *Lamentations* each verse begins with a letter of the Hebrew alphabet in sequence. Since this device is lost in translation, early Latin versions simply incorporated the Hebrew letter names as an extra-textual element before each verse, much like the illuminated initials of medieval manuscripts. In the third chapter of *Lamentations* the effect is intensified as all three lines of each verse begin with the letter in question. The fifth chapter dispenses with the acrostic device, although it too consists of 22 verses, the number of letters in the Hebrew alphabet.

The Roman Catholic liturgy adapted *Lamentations* for the evening matins service – starting around six in the evening and lasting well into the night – of the three days before Easter. This matins service, known as *tenebrae*, consists of three nocturnes, each of which has the following structure:

ANTIPHON – PSALM – ANTIPHON // LESSON – RESPONSE / LESSON – RESPONSE / LESSON – RESPONSE

The Council of Trent systematized the *tenebrae* service in the 16th century: it was during the first nocturne that a section of *Lamentations*, usually about eight lines, would be sung as chant in each of the three lessons. Composers soon used the texts as the basis for expanded musical compositions. The large number of published settings, as well as evidence of courtly performances, suggests that these compositions transcended their liturgical origins. Today we hear five settings from Spain, France, and Italy, two contemporary works, and two instrumental interludes. The celebrated setting by Thomas Tallis is conspicuously missing, although Matthew Suttor's *Everyman* pays it homage.

The five chapters of *Lamentations* are represented in order; the specific texts have been identified on the following pages by italics and composers' names. As is the case with most Christian liturgical settings of *Lamentations*, the works by Victoria, Couperin, Fiocco, and Gilles begin and end with these lines, which are freely adapted from *Hosea* xiv.1:

Incipit Lamentatione Jeremiae Prophetae	Here begins the lamentations of the prophet Jeremiah.
—	
Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.	Jerusalem, turn back to your God, the almighty.

Today we commemorate the events of September 11, 2001. The terror and confusion surrounding this tragedy are eerily reflected in the *Lamentations of Jeremiah*, a text that has spoken to people facing adversity in many settings. May the words and music together serve as an eloquent expression of sorrow, and as a source of comfort and inspiration.

LAMENTATIONS OF JEREMIAH – THE COMPLETE TEXT *

I

VICTORIA

ALEPH *Quomodo sedit sola civitas
plena populo
facta est quasi vidua domina
gentium
princeps provinciarum facta
est sub tributo*

How deserted lies the city that once
was full of people!
Once greatest among nations, she is
now like a widow;
Once the noblest of states, she is set
to forced labor.

BETH *plorans ploravit in nocte
et lacrimae eius in maxillis eius
non est qui consoletur eam
ex omnibus caris eius
omnes amici eius spreverunt eam
et facti sunt ei inimici*

By night she weeps aloud, tears on
her cheeks.
There is no one to comfort her of all
her lovers.
All her friends have betrayed her,
have become her enemies.

GIMEL *migravit Iuda propter afflictionem
et multitudinem servitutis
habitavit inter gentes nec invenit
requiem
omnes persecutores eius adprehenderunt
eam inter angustias*

Judah has gone into exile after
suffering and after much toil.
She dwelt among the nations but
found no rest.
All who pursued her cornered her in
narrow straits.

DELETH *viae Sion lugent eo quod non
sint qui veniant ad sollemnitatem
omnes portae eius destructae
sacerdotes eius gementes
virgines eius squalidae et ipsa
oppressa amaritudine*

The roads to Zion mourn, since
none come in for the feasts.
All her gates are desolate. Her
priests sigh,
Her virgins are troubled, and she is
bitter.

HE *facti sunt hostes eius in capite
inimici illius locupletati sunt
quia Dominus locutus est super eam propter
multitudinem iniquitatum eius
parvuli eius ducti sunt captivi
ante faciem tribulantis*

Her enemies came out on top;
her foes have it easy,
For Yahweh afflicted her for her
many rebellions.
Her children were driven as
prisoners before the enemy.

COUPERIN

VAV *et egressus est a filia Sion
omnis decor eius
facti sunt principes eius velut arietes
non inveniunt pascuam
et abierunt absque fortitudine
ante faciem subsequentiis*

And there has departed from Zion
all her splendor.
Her princes were like stags which
could find no pasture,
But went on exhausted before the
hunter.

ZAI *recordata est Hierusalem dierum ad-
flictionis suae et praevaricationis
omnium desiderabilium suorum
quae habuerat a diebus antiquis
cum caderet populus eius in manu
hostili et non esset auxiliator
viderunt eam hostes et deriserunt
sabbata eius*

Jerusalem calls to mind the days when
she was banished in misery,
All the precious things that were hers
in days of old,
When her people fell into the enemy's
grasp and there was no one to help.
Her enemies saw her and laughed at
her collapse.

* as both the Latin and English texts are translations of the original Hebrew, they do not always match one another.

<i>HETH</i>	<i>peccatum peccavit Hierusalem propterea instabilis facta est omnes qui glorificabant eam spreverunt illam quia viderunt ignominiam eius ipsa autem gemens et conversa retrorsum</i>	Because Jerusalem sinned so great a sin, people shake their heads at her. All who once respected her, despise her, having seen her naked. She herself groans aloud, and falls back frustrated.
<i>TETH</i>	<i>sordes eius in pedibus eius nec recordata est finis sui deposita est vehementer non habens consolatorem vide Domine adflictionem meam quoniam erectus est inimicus</i>	Her pollution has fouled her skirts. She did not think of the consequences for her. And she has come down astonishingly, with no one to comfort her. “Yahweh, look upon my misery, at the insolence of the enemy!”
<i>IOTH</i>	<i>manum suam misit hostis ad omnia desiderabilia eius quia vidit gentes ingressas sanctuarium suum de quibus praeceperas ne intrarent in ecclesiam tuam</i>	The enemy stretched out his hand after all her precious things. She saw that the heathen entered her sanctuary, Concerning whom you had commanded: “They shall not enter your assembly.”
<i>CAPH</i>	<i>omnis populus eius gemens et quaerens panem dederunt pretiosa quaeque pro cibo ad refocilandam animam vide Domine considera quoniam facta sum vilis</i>	All her people are groaning, seeking food. They gave their darlings for food, to keep alive. “Yahweh, look and consider how worthless I have become!
<i>LAMED</i>	<i>o vos omnes qui transitis per viam adterdite et videte si est dolor sicut dolor meus quoniam vindemiavit me ut locutus est Dominus in die irae furoris sui</i>	Come, all you who pass by on the road, consider and see: Is there any pain like my pain—that which he caused me, Which Yahweh inflicted on me on the day of his burning anger?
<i>MEM</i>	<i>de excelso misit ignem in ossibus meis et erudivit me expandit rete pedibus meis convertit me retrorsum posuit me desolatam tota die maerore confectam</i>	From on high he sent fire and sank it into my bones. He stretched a net for my feet; he turned me back. He made me desolate, sick all day long.
<i>NUN</i>	<i>vigilavit iugum iniquitatum mearum in manu eius convolutae sunt et inpositae collo meo infirmata est virtus mea dedit me Dominus in manu de qua non potero surgere</i>	Watch is kept over my steps. They are entangled by his hand. His yoke is on my neck. He has brought my strength low. The Lord has given me up to those whom I am powerless to resist.
<i>SAMECH</i>	<i>abstulit omnes magnificos meos Dominus de medio mei vocavit adversum me tempus ut contereret electos meos torcular calcavit Dominus virgini filiae Iuda</i>	The Lord heaped up in my midst all my strong men, Then summoned an assembly against me to crush my young warriors. The Lord trod the wine-press of fair young Judah.

AIN	idcirco ego plorans et oculus meus deducens aquam quia longe factus est a me consolator convertens animam meam facti sunt filii mei perdit quoniam invaluit inimicus	Over these things I weep; my eyes run with water. For any comforter, anyone to console, is far from me. My children are desolate because the enemy has prevailed.”
FE	expandit Sion manus suas non est qui consoletur eam mandavit Dominus adversum Iacob in circuitu eius hostes eius facta est Hierusalem quasi polluta menstruis inter eos	Zion spread out her hands—there was none to comfort her. Yahweh commanded Jacob’s enemies to gather around him. Jerusalem has become like an unclean thing in their midst.
SADE	iustus est Dominus quia os eius ad iracundiam provocavi audite obsecro universi populi et videte dolorem meum virgines meae et iuvenes mei abierunt in captivitatem	“Yahweh is in the right, for I disobeyed his command. Listen, all you peoples, and realize my pain! My young men and women have been taken prisoner.
COPE	vocavi amicos meos et ipsi deceperunt me sacerdotes mei et senes mei in urbe consumpti sunt quia quaesierunt cibum sibi ut refocilarent animam suam	I called for my lovers, but they deceived me. My priests and my elders expired in the city While seeking food to keep alive.
RES	vide Domine quoniam tribulor venter meus conturbatus est subversum est cor meum in memet ipsa quoniam amaritudine plena sum foris interfecit gladius et domi mors similis est	Yahweh, see how I am in anguish! My bowels churn. My heart is turned over inside me, when I think how rebellious I was. Outside the sword killed my children; inside, it was famine.
SEN	audierunt quia ingemisco ego et non est qui consoletur me omnes inimici mei audierunt malum meum laetati sunt quoniam tu fecisti adduxisti diem consolationis et fient similes mei	Listen to how I groan! There is no one to comfort me. All my enemies heard of my trouble; they rejoiced that you had done it. Oh bring on the day you had proclaimed, and let them be like me!
THAV	ingrediatur omne malum eorum coram te et devindemia eos sicut vindemiasti me propter omnes iniquitates meas multi enim gemitus mei et cor meum maerens	Let all their wickedness come before you, and do to them Just what you did to me for all my rebellions. For many are my groans, and my heart is sick.”
II		
ALEPH	Quomodo obtexit caligine in furore suo Dominus filiam Sion proiecit de caelo terram inclitam Israhel et non recordatus est scabilli pedum suorum in die furoris sui	How the Lord in his anger has treated Zion with contempt! He has thrown down from heaven to earth the glory of Israel. He had no regard for his footstool on the day of his wrath.

BETH	praecipitavit Dominus nec pepercit omnia speciosa Jacob destruxit in furore suo munitiones virginis Iuda deiecit in terram polluit regnum et principes eius	The Lord consumed, unsparingly, all the dwellings of Jacob. He tore down, in his anger, the fortress of Judah. He brought down to earth, he profaned, her king and princes.
GIMEL	confregit in ira furoris omne cornu Israhel avertit retrorsum dexteram suam a facie inimici et succendit in Iacob quasi ignem flammae devorantis in gyro	In fierce anger he lopped off the horns of Israel. He turned back his right hand in the face of the enemy, And he burned against Jacob like a fire that consumes on every side.
DELETH	tetendit arcum suum quasi inimicus firmavit dexteram suam quasi hostis et occidit omne quod pulchrum erat visu in tabernaculo filiae Sion effudit quasi ignem indignationem suam	He bent his bow like an enemy; the sword-hilt was in his right hand. Like a foe he slew all the good-looking men. On the tents of Zion he poured out his wrath like fire.
HE	factus est Dominus velut inimicus praecipitavit Israhel praecipitavit omnia moenia eius dissipavit munitiones eius et replevit in filia Iuda humiliatum et humiliatam	The Lord became an enemy; he consumed Israel. He consumed all his citadels; he destroyed his fortresses. He made moaning and mourning plentiful in Judah.
VAV	et dissipavit quasi hortum tentorium suum demolitus est tabernaculum suum oblivioni tradidit Dominus in Sion festivitatem et sabbatum et obprobrio in indignatione furoris sui regem et sacerdotem	He laid waste his covert like a garden; he ruined his assembly. Yahweh made festival and sabbath to be forgotten in Zion, And in his fierce anger he poured contempt on king and priest.
ZAI	reppulit Dominus altare suum maledixit sanctificationi suae tradidit in manu inimici muros turrium eius vocem dederunt in domo Domini sicut in die sollempni	Yahweh rejected his own altar; he spurned his sanctuary. He gave over to the enemy the walls of her citadels. They made a noise in the house of Yahweh as though it were a feast day.
FIOCCO	HETH <i>cogitavit Dominus dissipare murum filiae Sion tetendit funiculum suum et non avertit manum suam a perditione luxitque antemurale et murus pariter dissipatus est</i>	Yahweh planned to destroy the wall of Zion. He stretched out the line; he did not relent from slaughtering. So he made rampart and wall mourn; together they languished.
TETH	<i>defixae sunt in terra portae eius perdidit et contrivit vectes eius regem eius et principes eius in gentibus non est lex et prophetae eius non invenerunt visionem a Domino</i>	Her gates have sunk into the earth; he destroyed their bars. Her king and her princes are among the heathen; there is no instruction; Also her prophets find no vision from Yahweh.

<i>IOTH</i>	<i>sederunt in terra conticuerunt senes filiae Sion conspererunt cinere capita sua accincti sunt ciliciis abiecerunt in terra capita sua virgines Hierusalem</i>	In silence they sit on the ground, the elders of Zion. They put dirt on their heads; they wear sackcloth. The virgins of Jerusalem bow their heads to the ground.
<i>CAPH</i>	<i>defecerunt prae lacrimis oculi mei conturbata sunt viscera mea effusum est in terra iecur meum super contritione filiae populi mei cum deficeret parvulus et lactans in plateis oppidi</i>	My eyes are worn out with tears; my bowels churn. My liver is poured out on the ground at the destruction of my people. As the child and the baby were fainting in the streets of the city,
<i>LAMED</i>	<i>matribus suis dixerunt ubi est triticum et vinum cum deficerent quasi vulnerati in plateis civitatis cum exhalarent animas suas in sinu matrum suarum</i>	They said to their mothers, "Where is grain and wine?" As they fainted like wounded men in the streets of the city, As they breathed their last in their mothers' laps.
<i>MEM</i>	<i>cui comparabo te vel cui adsimilabo te filia Hierusalem cui exaequabo te et consolabor te virgo filia Sion magna enim velut mare contritio tua quis medebitur tui</i>	To what can I liken, to what compare you, O Jerusalem? What likeness can I use to comfort you, O fair Zion? For your ruin is vast as the sea—who could mend you?
<i>NUN</i>	<i>prophetae tui viderunt tibi falsa et stulta nec aperiebant iniquitatem tuam ut te ad paenitentiam provocarent viderunt autem tibi adsumptiones falsas et eiectiones</i>	Your prophets saw visions for you that were mere whitewash. They did not lay bare your sin, to make things better again, But they saw for you oracles that were empty deceptions.
<i>SAMECH</i>	<i>plauserunt super te manibus omnes transeuntes per viam sibilaverunt et moverunt caput suum super filiam Hierusalem haecine est urbs dicentes perfecti decoris gaudium universae terrae</i>	All who pass along the road clap hands at you; They whistle and shake their heads at Jerusalem. "Is this the city they call the perfection of beauty?"
<i>FE</i>	<i>aperuerunt super te os suum omnes inimici tui sibilaverunt et fremuerunt dentibus dixerunt devoravimus en ista est dies quam expectabamus invenimus vidimus</i>	They open wide their mouths at you, all your enemies; They whistle and gnash their teeth; they say "We have consumed them! Yes, this is the day we waited for! We have actually seen it!"
<i>AIN</i>	<i>fecit Dominus quae cogitavit conplevit sermonem suum quem praeceperat a diebus antiquis destruxit et non pepercit et laetificavit super te inimicum et exaltavit cornu hostium tuorum</i>	Yahweh has done what he planned; He has carried out what he said he would, what he commanded from olden times: he tore down without sparing And he made your enemies happy at your expense; he raised high the horns of your foes.

SADE	clamavit cor eorum ad Dominum super muros filiae Sion deduc quasi torrentem lacrimas per diem et per noctem non des requiem tibi neque taceat pupilla oculi tui	Cry from the heart to the Lord, O remorseful Zion! Shed tears like a torrent night and day. Give yourself no relief! Do not let your eyes be still!	
COPH	consurge lauda in nocte in principio vigiliarum effunde sicut aqua cor tuum ante conspectum Domini leva ad eum manus tuas pro anima parvulorum tuorum qui defecerunt in fame in capite omnium conpetorum	Arise, cry out at night, as each watch begins. Pour out your heart like water before the face of the Lord. Lift up your hands to him for the lives of your children Who faint for hunger at the head of every street.	
RES	vide Domine et considera quem vindemiaveris ita ergone comedent mulieres fructum suum parvulos ad mensuram palmae si occidetur in sanctuario Domini sacerdos et propheta	“Look, Yahweh, and consider whom you have treated so. Should women eat what they bore, the children they have raised? Should priest and prophet be slain in the sanctuary of the Lord?	
SEN	iacuerunt in terra foris puer et senex virgines meae et iuvenes mei cecidere in gladio interfecisti in die furoris tui percussisti nec misertus es	Out in the streets on the ground they lie, boys and old men. My young men and women have fallen by the sword. You killed them on the day of your wrath; you slaughtered without mercy.	
THAV	vocasti quasi ad diem sollemnem qui terrerent me de circuitu et non fuit in die furoris Domini qui effugeret et relinqueretur quos educavi et enutrivit inimicus meus consumpsit eos	You invited, as though to a festival, men to attack me from all sides, So that, on the day of Yahweh’s wrath, there were none who escaped or got away— My enemies have wiped out those whom I cherished and brought up.”	
III		SUTTOR’S <i>EVERYMAN</i> PARAPHRASES THE ENTIRE THIRD CHAPTER	
SUTTOR	ALEPH	Ego vir videns paupertatem meam in virga indignationis eius	“I am the man who has been through trouble under the rod of his anger.
	ALEPH	me minavit et adduxit in tenebris et non in lucem	He led and guided me—into darkness, not light,
	ALEPH	tantum in me vertit et convertit manum suam tota die	He turned his hand against me above all, again and again, all day.
	BETH	vetustam fecit pellem meam et carnem meam contrivit ossa mea	He wore out my flesh and skin; he broke my bones.
	BETH	aedificavit in gyro meo et circumdedit me felle et labore	He besieged and encircled me with poverty and hardship.
	BETH	in tenebrosis conlocavit me quasi mortuos sempiternos	He made me sit in the dark like those long dead.
	GIMEL	circumaedificavit adversum me ut non egre- diar adgravavit conpedem meam	He shut me in so I cannot escape; he put me in heavy chains.
	GIMEL	sed et cum clamavero et rogavero exclusit orationem meam	Even when I cry out and ask for help, he shuts out my prayer.

GIMEL	conclusit vias meas lapidibus quadris semitas meas subvertit	He has blocked up my ways with cut stones; he has made my paths crooked.
DELETH	ursus insidians factus est mihi leo in absconditis	He is a lurking bear to me, a lion in hiding:
DELETH	semitas meas subvertit et confregit me posuit me desolatam	He turned me aside and tore me apart. He made me desolate.
DELETH	tetendit arcum suum et posuit me quasi signum ad sagittam	He bent his bow and set me up as a target for his arrows.
HE	misit in renibus meis filias faretrae suae	He shot me in the vitals with shafts from his quiver.
HE	factus sum in derisu omni populo meo canticum eorum tota die	I have become a joke to all my people; all day long they mock me in song.
HE	replevit me amaritudinibus inebriavit me absinthio	He gave me my fill of bitter things; he sated me with wormwood.
VAV	et fregit ad numerum dentes meos cibavit me cinere	He ground my teeth in the gravel; he trampled me into the dust.
VAV	et repulsa est anima mea oblitus sum bonorum	I despaired of having peace; I forgot everything good.
VAV	et dixi periit finis meus et spes mea a Domino	I thought, 'My lasting hope in Yahweh has perished.'
ZAI	recordare paupertatis et transgressionis meae absinthii et fellis	I remember my miserable wandering, the wormwood and poison.
ZAI	memoria memor ero et tabescet in me anima mea	Within myself I surely remember, and am despondent.
ZAI	hoc recolens in corde meo ideo sperabo	Yet one thing I will keep in mind which will give me hope:
HETH	<i>misericaediae Domini quia non sumus consumpti quia non defecerunt miserationes eius</i>	Yahweh's mercy is surely not at an end, nor is his pity exhausted.
HETH	<i>novae diluculo multa est fides tua</i>	It is new every morning. Great is your faithfulness!
HETH	<i>pars mea Dominus dixit anima mea propterea expectabo eum</i>	Yahweh is my portion, I tell myself, therefore I will hope.
TETH	<i>bonus est Dominus sperantibus in eum animae querenti illum</i>	Yahweh is good to the person who waits for him, to the man who seeks him.
TETH	<i>bonum est praestolari cum silentio salutare Domini</i>	It is good that a man hope in quiet for Yahweh's deliverance.
TETH	<i>bonum est viro cum portaverit iugum ab adolescentia sua</i>	It is good for a man that he bear the yoke in his youth.
IOTH	<i>sedebit solitarius et tacebit quia levavit super se</i>	Let him sit in silence by himself when it is heavy on him.
IOTH	<i>ponet in pulvere os suum si forte sit spes</i>	Let him put his mouth in the dirt— maybe there is hope.
IOTH	<i>dabit percutienti se maxillam saturabitur obprobriis</i>	Let him turn his cheek to the one who strikes him; let him have his fill of disgrace.
CAPH	quia non repellet in sempiternum Dominus	Because the Lord does not reject forever;
CAPH	quia si abiecit et miserebitur secundum mul- titudinem misericordiarum suarum	Because after he has afflicted he will have pity, out of his abounding mercy;
CAPH	non enim humiliavit ex corde suo et abiecit filios hominis	Because he does not deliberately torment men, or afflict them

LAMED	ut contereret sub pedibus suis omnes vinctos terrae	By crushing under foot all the prisoners of the earth,
LAMED	ut declinaret iudicium viri in conspectu vultus Altissimi	By denying a man justice before the Most High,
LAMED	ut perverteret hominem in iudicio suo Dominus ignoravit	By twisting a man's case without the Lord seeing.
MEM	quis est iste qui dixit ut fieret Domino non iubente	Who was it who 'spoke and it was done?'
MEM	ex ore Altissimi non egredientur nec mala nec bona	It was the Lord who gave the command. Both bad and good take place at the command of the Most High.
MEM	quid murmuravit homo vivens vir pro peccatis suis	Why should a man complain over his sins, as long as he is still alive?
NUN	scrutemur vias nostras et quaeramus et revertamur ad Dominum	Let us rather test and examine our ways, and return to Yahweh.
NUN	levemus corda nostra cum manibus ad Domium in caelos	Let us lift our heart along with our hands to God above."
NUN	nos inique egimus et ad iracundiam provo- cavimus idcirco tu inexorabilis es	"We have rebelled and disobeyed. You have not forgiven.
SAMECH	operuisti in furore et percussisti nos occidisti nec pepercisti	You have enveloped us in anger and pursued us; you have slain us without sparing.
SAMECH	opposuisti nubem tibi ne transeat oratio	You have wrapped yourself in cloud so no prayer could get through.
SAMECH	eradicationem et abiectioem posuisti me in medio populorum	You make us a despised off-scouring among the nations.
FE	aperuerunt super nos os suum omnes inimici	All our enemies open their mouths wide at us.
FE	formido et laqueus facta est nobis vaticinatio et contritio	We have been through panic and pit, wreck and ruin."
FE	divisiones aquarum deduxit oculus meus in contritione filiae populi mei	"My eyes run with streams of tears at the ruin of my people.
AIN	oculus meus adflctus est nec tacuit eo quod non esset requies	My eyes will stream without stopping, without relief,
AIN	donec respiceret et videret Dominus de caelis	Until Yahweh looks out from above to see.
AIN	oculus meus depraedatus est animam meam in cunctis filiabus urbis meae	The affliction done to me, has consumed my eyes."
SADE	venatione ceperunt me quasi avem inimici mei gratis	"Those who are my enemies for no reason hunted me like a bird.
SADE	lapsa est in lacu vita mea et posuerunt lapidem super me	They shut me tight in a pit and threw stones at me.
SADE	inundaverunt aquae super caput meum dixi perii	Waters came over my head. I said, 'I am cut off.'
COPH	invocavi nomen tuum Domine de lacis novissimis	Out of the lowest pit, Yahweh, I call your name.
COPH	vocem meam audisti ne avertas aurem tuam a singultu meo et clamoribus	Hear my voice—Do not close your ears— to relieve me, to save me!
COPH	adpropinquasti in die quando invocavi te dixisti ne timeas	Be near when I call you; tell me not to be afraid.

RES	iudicasti Domine causam animae meae redemptor vitae meae	Lord, be on my side in this struggle; redeem my life.
RES	vidisti Domine iniquitatem adversum me iudica iudicium meum	Yahweh, see the injustice I suffer; uphold my cause.
RES	vidisti omnem furorem universas cogitationes eorum adversum me	See how they took revenge on me, plotted against me.
SEN	audisti obprobria eorum Domine omnes cogitationes eorum adversum me	Listen to how they reproach me, Yahweh, how they plot against me.
SEN	labia insurgentium mihi et meditationes eorum adversum me tota die	The speech and the thoughts of my enemies are against me all day.
SEN	sessionem eorum et resurrectionem eorum vide ego sum psalmus eorum	Look, in everything they do I am the butt of their mockery.
THAV	reddes eis vicem Domine iuxta opera manuum suarum	Give them back, Yahweh, what they have coming, for what their hands have done.
THAV	dabis eis scutum cordis laborem tuum	Give them anguish of heart, as your curse on them!
THAV	persequeris in furore et conteres eos sub caelis Domine	May you pursue them in anger and wipe them out from under Yahweh's heaven!"

IV

	<i>ALEPH</i>	Quomodo obscuratum est aurum mutates est color optimus dispersi sunt lapides sanctuarii in capite omnium platearum	How gold is despised! Good gold is hated! Jewels are scattered about at every street corner!
	<i>BETH</i>	filiis Sion incliti et amicti auro primo quomodo reputati sunt in vasa testea opus manuum figuli	The people of Zion, once so precious, worth their weight in fine gold, Are now treated like cheap crockery, the work of the potter.
L L L I	<i>GIMEL</i>	<i>sed et lamiae nudaverunt mammam lactaverunt catulos suos filia populi mei crudelis quasi strutio in deserto</i>	<i>Even a jackal will offer her teats and suckle her cubs, But my people is truly cruel, like the ostriches in the desert.</i>
	<i>DELETH</i>	<i>adhesit lingua lactantis ad palatum eius in siti parvuli petierunt panem et non erat qui frangeret eis</i>	<i>The tongue of the sucking child, from thirst, sticks to its palate. Young children ask for bread; no one gives it to them.</i>
	<i>HE</i>	<i>qui vescebantur voluptuose interierunt in viis qui nutriebantur in croceis amplexati sunt stercora</i>	<i>Those who once fed on delicacies are destitute in the streets; Those brought up in scarlet clothing pick through garbage.</i>
	<i>VAV</i>	et maior effecta est iniquitas filiae populi mei peccato Sodomorum quae subversa est in momento et non ceperunt in ea manus	<i>So the wickedness of my people was greater than the sin of Sodom, Which was overthrown in a moment, without a hand laid on it.</i>
	<i>ZAI</i>	candidiores nazarei eius nive nitidiores lacte rubicundiores ebore antiquo sapphyro pulchriores	Her Nazirites were whiter than snow, lighter than milk. Their bodies were more ruddy than corals; their beards were lapis lazuli.

<i>HETH</i>	denigrata est super carbones facies eorum et non sunt cogniti in plateis adhesit cutis eorum ossibus aruit et facta est quasi lignum	Now they look blacker than soot; they are not recognized in the street. Their skin has shrunk over their bones, has become dry as wood.
<i>TETH</i>	melius fuit occisis gladio quam interfectis fame quoniam isti extabuerunt consumpti ab sterilitate terrae	Those killed by the sword had it better than those killed by famine, Those who perished of wounds, than those who lacked the fruits of the field.
<i>IOTH</i>	manus mulierum misericordium coxerunt filios suos facti sunt cibus earum in contritione filiae populi mei	<i>With their own hands the kindly women cooked their children. That was the food they had, when my people was ruined.</i>
<i>CAPH</i>	conplevit Dominus furorem suum effudit iram indignationis suae et succendit ignem in Sion et devoravit fundamenta eius	<i>Yahweh gave full vent to his rage, he poured out his hot anger, And he set fire to Zion that burned its foundations.</i>
<i>LAMED</i>	non crediderunt reges terrae et universi habitatores orbis quoniam ingrederetur hostis et inimicus per portas Hierusalem	The kings of the earth could not believe, nor could any of the world's rulers, That enemies and foes would pass through the gates of Jerusalem.
<i>MEM</i>	propter peccata prophetarum eius iniquitates sacerdotum eius qui effuderunt in medio eius sanguinem iustorum	<i>On account of the sins of her prophets, the iniquities of her priests, Who shed within her the blood of innocent men,</i>
<i>NUN</i>	erraverunt caeci in plateis polluti sunt sanguine cumque non possent tenuerunt lacinias suas	<i>The innocent wandered blind in the streets, defiled with blood; By exertion they are spent and exhausted; their clothing is tattered.</i>
<i>SAMECH</i>	recedite polluti clamaverunt eis recedite abite nolite tangere iurgati quippe sunt et commoti dixerunt inter gentes non addet ultra ut habitet in eis	<i>"Get away! Unclean!" people call to them. "Get away! Don't touch!" So they became fugitives and wanderers; it was said, "They shall no longer abide among the nations."</i>
<i>FE</i>	facies Domini divisit eos non addet ut respiciat eos facies sacerdotum non erubuerunt neque senum miserti sunt	<i>The splendor of Yahweh destroyed them. He stopped looking after them. He did not respect the priests, or spare the elders.</i>
<i>AIN</i>	cum adhuc subsisteremus defecerunt oculi nostri ad auxilium nostrum vanum cum respiceremus ad tenti ad gentem quae salvare non poterat	<i>We kept awake and wore out our eyes looking for help—in vain. On our lookout we kept watch for a nation that does not save.</i>
<i>SADE</i>	lubricaverunt vestigia nostra in itinere platearum nostrarum adpropinquavit finis noster completi sunt dies nostri quia venit finis noster	<i>They hunted our steps so we could not walk in our streets. Our end drew near, our time was up, and our end came.</i>

COPH velociores fuerunt persecutores
nostri aquilis caeli
super montes persecuti sunt nos in
deserto insidiati sunt nobis

*Our pursuers were swifter than eagles
in the sky.
They were hot after us in the mountains;
they lay in ambush for us in the desert.*

RES spiritus oris nostri christus dominus
captus est in peccatis nostris
cui diximus in umbra tua vivemus
in gentibus

*The breath of our nostrils, the anointed
of Yahweh, was caught in their traps,
The one of whom we said, "In his shadow
we will live among the nations."*

SEN gaude et laetare filia Edom quae
habitas in terra Hus
ad te quoque perveniet calix
inebriaberis atque nudaberis

*Rejoice and be glad, O Edom, you who
dwell in Uz,
The cup will come round to you also, and
you will get drunk and strip naked.*

THAV conpleta est iniquitas tua filia Sion
non addet ultra ut transmigret te
visitavit iniquitatem tuam filia Edom
discoperuit peccata tua

*Your punishment is complete, O Zion!
He will not exile you again.
May he punish your iniquity, O Edom!
May he lay bare your sins!*

V

*recordare Domine quid acciderit
nobis intuere et respice obprobrium nostrum*

*Remember, Yahweh, what happened to us;
Consider, and see our disgrace.*

*hereditas nostra versa est ad alienos
domus nostrae ad extraneos*

*Our land is turned over to strangers;
Our houses, to foreigners.*

*pupilli facti sumus absque patre
matres nostrae quasi viduae*

*We have become orphans, fatherless;
Our mothers are like widows.*

*aquam nostram pecunia bibimus
ligna nostra pretio comparavimus*

*We pay money to drink our own water,
And must buy our own wood.*

*cervicibus minabamur lassiss non
dabatur requies*

*A yoke has been set on our neck;
We are weary, and have no rest.*

*Aegypto dedimus manum et Assyriis
ut saturaremur pane*

*We made a pact with Egypt;
And with Assyria, to get enough bread.*

*patres nostri peccaverunt et non sunt
et nos iniquitates eorum portavimus*

*Our fathers sinned, and are no more,
And we suffer for their iniquities.*

*servi dominati sunt nostri non fuit
qui redimeret de manu eorum*

*Slaves have become our rulers;
There is none to deliver us from their power.*

*in animabus nostris adferebamus
panem nobis a facie gladii in deserto*

*To get bread we risk our lives
Before the pursuer's sword.*

*pellis nostra quasi clibanus exusta
est a facie tempestatum famis*

*Our skin is black as an oven
From the scorch of famine.*

*mulieres in Sion humiliaverunt
virgines in civitatibus Iuda*

*They raped women in Zion;
Virgins in the cities of Judah.*

*principes manu suspensi sunt facies
senum non erubuerunt*

*Their hands hanged our princes;
They did not honor the elders.*

adulescentibus inpudice abusi sunt
et pueri in lingo corruerunt

They took young men to grind;
And youths stagger from hard work.

senes de portis defecerunt iuvenes
de choro psallentium

The elders are gone from the gate;
The young men no longer make music.

defecit gaudium cordis nostri
versus est in luctu chorus noster

The joy of our heart is gone;
Our dance has turned to mourning.

cecidit corona capitis nostri vae
nobis quia peccavimus

The crown has fallen from our head.
Alas that we ever sinned!

propterea maestum factum est cor
nostrum ideo contenebrati sunt oculi nostri

At this our heart has sickened;
These things have darkened our sight.

propter montem Sion quia disperiit
vulpes ambulaverunt in eo

On Mount Zion, which lies desolate,
Foxes prowl about.

tu autem Domine in aeternum permanebis
solium tuum in generatione et generatione

Yet you, Yahweh, rule forever;
Your throne is eternal.

quare in perpetuum oblivisceris nostri
derelinques nos in longitudinem dierum

Why do you never think of us?
Why abandon us so long?

converte nos Domine ad te et convertemur
innova dies nostros sicut a principio

Bring us back to you, Yahweh, and we will return.
Make our days as they were before.

sed proiciens reppulisti nos iratus es
contra nos vehementer

But instead you have completely rejected us;
You have been very angry with us.

Biblia Sacra, Iuxta Vulgatam Versionem,
Württembergische Bibelanstalt, Stuttgart, 1969.

Delbert R. Hillers, translator, *The Anchor Bible:*
Lamentations, Doubleday & Co., Inc., NY, 1972.

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

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

Tenor PAUL BERRY is pursuing his doctorate in musicology at Yale. He is a regular soloist in the New Haven area, focusing on early and 20th century music. In April, Paul performed a concert of Heine settings by Schubert and Schumann in the Beinecke Library with acclaimed pianist and critic Charles Rosen. He has studied voice with Gene Ferguson, Douglas Ahlstedt, and Richard Lalli.

CHARLES BURKS is a student at the Yale Institute of Sacred Music where he studies organ with Thomas Murray and harpsichord with Richard Reppann. He completed his undergraduate degree in organ performance at the University of Alabama where his teacher was Warren Hutton. Currently, Charles serves as an organ scholar at Trinity Episcopal Church in Torrington.

TODD GILMAN is Yale's Librarian for Literature in English. He studied viol and baroque 'cello under Enid Sutherland at the University of Michigan. He served as co-artistic director, 'cellist, and viol player for the Toronto-based baroque chamber ensemble Arbor Oak Trio from 1988-96 while pursuing a PhD in English literature at the University of Toronto.

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

MICHAEL RIGSBY, viola da gamba, studied the French horn at North Carolina School of the Arts and at Manhattan School of Music before leaving music to pursue the study of medicine. He is currently Associate Professor of Medicine in Infectious Diseases at Yale Medical School and national director of HIV and Hepatitis C programs for the VA hospital system

Tenor JAMES RUFF has performed as soloist with such groups as the Handel & Haydn Society, the Newberry Consort, The King's Noyse, NYS Baroque, Ensemble Abendmusik and Arcadia Players. He has been praised for his operatic performances of Rossini, Offenbach, Mozart, Debussy and Britten with such companies as New York City Opera, Glimmerglass Opera, Ohio Light Opera and Boston Academy of Music.

AMY SHIMBO, soprano, is a fifth-year graduate student in the Department of Music at Yale. The atonal vocal music of Luigi Dallapiccola is the topic of her dissertation. She is a graduate of Harvard University.

ADRIAN SLYWOTZKY is a first year student at the Yale School of Music, studying violin with Wendy Sharp. He graduated from Yale College this past May, at which time he received the prestigious Bach Society Award.

MATTHEW SUTTOR was born in Auckland, New Zealand. In 1992 he was awarded a Fulbright scholarship to work with computer music pioneer Charles Dodge in New York City. Suttor received his DMA in composition in 1999 from Columbia University, and at Yale he is a lecturer in the Department of Music and in the School of Drama.

Since 1993, lutenist DANIEL SWENBERG has concentrated on Renaissance and baroque performance practices--with special devotion to the role of basso-continuo playing and the instruments central to its practice: the theorbo/chitaronne, renaissance and baroque lutes, early guitars, and the gallizona/callichon. He works regularly with ensembles: Company of Strings, ARTEK, Lizzy and the Theorboys, REBEL, Gotham City Baroque Orchestra, Staatstheater Stuttgart, Stadtstheater Klagenfurt, The Metropolitan Opera, New York City Opera, and the Mark Morris Dance Group.

LISA TERRY, viola da gamba and early cello, has performed with ARTEK, Breve, Dryden Ensemble, Louis Louis, Parthenia, the New York City Opera, Orchestra of St. Lukes, Concert Royal, the American Classical Orchestra, Four Nations Ensemble, and Santa Fe Pro Musica. Ms. Terry has appeared as soloist in the passions of J.S. Bach with Robert Shaw and Lyndon Woodside in Carnegie Hall, in the Jonathan Miller staged performances at the Brooklyn Academy of Music, and with the New York Collegium under the direction of Andrew Parrot.

PAUL WEBER received his BMus in organ performance and theory/composition at Lawrence University in Appleton, WI, and is currently a graduate student in the Yale School of Music and Institute of Sacred Music. He won first prize at the Region VI (AGO) Competition for Young Organists in 2000 and second prize at the Arthur Poister National Competition in Organ Performance. He was awarded the Charles Ives Prize in organ performance at Yale last year, has been invited to perform in the international competition in organ performance in Kotka, Finland, this November.

THE YALE COLLEGIUM MUSICUM

RICHARD LALLI, director

soprani

SARAH CLEMMENS, third-year graduate student in the Department of Music
CHARLOTTE DOBBS, Yale College sophomore
DEBORAH MALAMUD, visiting professor in the Law School
CLAIR MULVEY, Yale College freshman
LINA PERKINS, third-year graduate student in the English Department
AMY SHIMBO, fourth-year graduate student in the Department of Music
RAMIE SPEIGHT, Yale College freshman
MEGAN STERN, Yale College freshman

alti

ANNE CURTIS, professor in the Medical School
LAINIE FEFFERMAN, Yale College junior
CAROL HWANG, Molecular, Cellular, and Developmental Biology
MARILYN NEWMAN, special education music teacher at Celentano School
VIRA SLYWOTZKY, Yale College junior

tenori

PAUL BERRY, third-year graduate student in the Department of Music
JONATHAN BOSCHETTO, Yale College junior
NUNZIO D'ALESSIO, second-year graduate student in the Divinity School
JAMES RUFF, guest artist

bassi

BENJAMIN BRAND, fourth-year graduate student in the Department of Music
NILES COLE, research associate in the Yale Development Office
KENDALL HEITZMAN, first-year graduate student in Japanese Literature
BRUCE LARKIN, recorder teacher and performer new to New Haven
DALE B. MARTIN, professor in the Department of Religious Studies
NEAL PLOTKIN, partner of visiting professor in the Law School
ZACHARIAH VICTOR, third-year student in the Department of Music
ANDREW WEAVER, Ph.D. candidate in the Department of Music

EVERYMAN July/August 2002

For two tenors, baritone, violins, viola da gambas, and chamber organ.

Everyman takes as its text the third Lamentation attributed to Jeremiah although the text is altered from a lament of a vengeful people forsaken by God to a call for peace beyond the conflict and injustice between men. The musical material is taken from the opening of Thomas Tallis' *The Lamentation of Jeremiah* (Part I). Rather than directly quoting, I weave this material into canonic textures in which the listener may hear echoes of Tallis' famous lament.

– Matthew Suttor

SWIFTER THAN EAGLES August 2002

For chorus, tenor solo, violins, gambas, theorbo, harpsichord and organ.

The fourth chapter of *Lamentations*, a rather gruesome text rarely set by renaissance and baroque composers, is the source for *Swifter than Eagles*. In the first choral section the men quote, in Latin, the chant and text prescribed for the second lesson on Holy Saturday, followed immediately by the women reciting this text in English. The chant melody recurs in many guises, culminating with a phrase sung by three young soprani, "Our pursuers were swifter than eagles in the sky." These same soprani earlier sing the Hebrew alphabet, an ostinato which, along with the descending tetrachord, pervades the piece.

–Richard Lalli

Special thanks to Michael Rigsby for instigating this project and suggesting much of the repertoire, to Barbara Shailor and the Beinecke for support, to Christa Sammons and Anne Letterman, to Darien Lamén and Christopher Grundy, to Elizabeth Sellers and Mary Jo Warren, and to the wonderful musicians who have worked overtime to prepare this program within less than one week's time. And thanks to Anne Curtis and James Fischer for housing our out-of-town musicians.

The Yale Collegium Musicum is in the process of procuring a collection of bows made specifically for the performance of baroque music. The Scarlatti concert on November 14 will feature an ensemble of Yale undergraduates, under the direction of Robert Mealy, using these bows, as will a March production of Handel's *Julius Caesar*. If you would like to have your name attached to a bow, please contact richard.lalli@yale.edu.

*The Lamentations of Jeremiah. From an 8th-century Bible with neumes (in black) added three centuries later.
Beinecke Library, MS 193.*