



# *The Yale Collegium Musicum*

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# THE DE LÉVIS HOURS

MEDIEVAL, RENAISSANCE, AND RECENT MUSICAL SETTINGS OF TEXTS  
FROM *THE DE LÉVIS HOURS*  
(BEINECKE MS. 400)

THE YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

*and*

THE YALE COLLEGIUM PLAYERS

Robert Mealy, *director*

*with*

THE YALE SCHOLA CANTORUM

Simon Carrington, *director*

*and*

THE HELLENIC COLLEGE SCHOLA CANTORUM

Nektarios Antoniou, *director*

April 19, 2005

Beinecke Rare Book & Manuscript Library

Lecture by Professor Craig Wright – 4:15 PM

Concert – 5:15 PM

## INTRODUCTION

by Elisabeth Kinsley

*The late Middle Ages saw a shift in religious practice through which prayer became more accessible to the laity. Books of Hours—collections of prayers intended for individual devotion—contributed to this shift. These prayer books were not read by priests or included as part of the liturgy, but, rather, were recited by laymen in private prayer. Books of Hours were ornately and colorfully illustrated, making them particularly popular (“the bestseller of the Middle Ages,” some have said).*

*The “hours” to which the title refers are the canonical hours: matins, lauds, prime, tierce, sext, none, vespers, and compline. These hours, or offices, provide a complete daily prayer routine. Books of Hours compiled these recitations in the correct liturgical order and essentially served as handbooks for this daily private prayer.*

*The De Lévis Hours dates back to early fifteenth-century France and is named after a family who owned the manuscript in the seventeenth century. The Beinecke Rare Book and Manuscript Library acquired the De Lévis Hours in 1968, and it remains on campus to this day. Its presence at Yale inspired today’s concert, and should you not endeavor to see the book itself, you may simply view the images from the manuscript included in this program booklet. These illustrations might serve as one’s focal point throughout the concert, along with the texts, since the performers will often be unseen.*

*We will venture to utilize the various acoustic possibilities of this magnificent cathedral of rare books and manuscripts. We hope the presence of the De Lévis Hours, in conjunction with the sounds one might have heard, or overheard, in late Medieval France, will inspire private meditation—be it religious or not—akin to the private devotion that the laity were newly seeking six hundred years ago.*

Ms. Kinsley is a senior in Yale College.

# THE PROGRAM

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

## CHANT

*Litany of the Saints*

Collegium Musicum

Dongyung Park, tenor

## GUILLAUME DUFAY (1397-1474)

*Bon jour, bon mois*

Elisabeth Kinsley, soprano

Stephen Hopkins, tenor

Recorder, vielle, and organ

## JOHN DUNSTAPLE (c1390-1453)

*Ave maris stella*

Collegium Musicum

Alexander Maldonado, tenor

## ITALIAN 14C

*Ave maris stella*

Vielle and organ

## GUILLAUME DE MACHAUT (c1300-1377)

*Veni creator spiritus*

Melissa Hughes, soprano

Ian L. Howell, countertenor

Derek Chester, tenor

Douglas Williams, bass-baritone

## GILLES DE BINS DIT BINCHOIS (c1400-1460)

*Veni creator spiritus*

Collegium Musicum

## DUFAY

*Ave regina caelorum*

Collegium Musicum

## LEONEL POWER (c1370/85-1445)

*Ave regina celorum*

Collegium Musicum

## JOSQUIN DES PRES (c1440-1521)

*In te Domine speravi*

Collegium Players

*Inviolata, integra et casta*

Collegium Musicum

## CARLO GESUALDO (c1560-1613)

*O vos omnes*

Collegium Musicum

*Gagliarda delle Principe*

Collegium Players

## GEORGE FRIDERIC HANDEL (1685-1759)

*Salve Regina*

Emma Clune, soprano

Estelí Gomez, soprano

Amy Shimbo, soprano

Melissa Hughes, soprano

Collegium Players

## CLAUDE GOUDIMEL (c1514-1572)

*Du fons de ma pensee*

Collegium Players

## CLAUDIO MONTEVERDI (1567-1643)

*Magnificat Secondo*

Schola Cantorum

## ROBINSON MCCLELLAN (b1976)

*Nunc Dimittis* (2005)

Schola Cantorum

## IGOR STRAVINSKY (1882-1971)

*Bogoroditse Devo* (1934)

*Ave Maria* (1949)

Collegium Musicum

## NEKTARIOS ANTONIOU (b1978)

*Pater Ymon* (2005)

Hellenic College Schola Cantorum

## ARVO PÄRT (b1935)

*Psalom* (1985)

Collegium Players

## AARON JAY KERNIS (b1960)

*Effortlessly Love Flows*, from *Ecstatic Meditations* (1998)

Schola Cantorum

## CHANT

*De profundis*

Collegium Musicum





The De Lévis Hours.  
*The Flight into Egypt (Vespers).*  
 Yale University,  
 Beinecke Library  
 ms. 400, fol. 66r.

## AVE MARIS STELLA

Ave maris stella  
 Dei mater alma  
 atque semper virgo,  
 felix celi porta.

Sumens illud ave  
 Gabrielis ore:  
 funda nos in pace,  
 mutans Eve nomen.

Solve vincla reis,  
 profer lumen cecis:  
 mala nostra pelle,  
 bona cuncta posce.

Monstra te esse matrem:  
 sumat per te preces,  
 qui pro nobis natus,  
 tulit esse tuus.

Hail, star of the sea,  
 nurturing mother of God,  
 ever a virgin,  
 blessed gate of heaven.

Receiving that "ave"  
 from Gabriel's mouth:  
 extend peace to us,  
 transforming the name of Eve.

Loose the chains of sinners,  
 bestow light to the blind;  
 drive out our evilness,  
 pray for all good things.

Show yourself to be a mother:  
 may he receive prayers through you  
 who was born for us,  
 who suffered to be yours.

Virgo singularis,  
inter omnes mitis.  
nos culpis solutos,  
mites fac et castos.

Vitam presta puram,  
iter para tutum:  
ut videntes Jesum,  
semper collemur.

Inimitable virgin,  
milder than any other,  
make us free of our sins  
and mild and pure.

Show us the pure life,  
prepare the safe path:  
so that in seeing Jesus  
we may ever rejoice together.

## VENI CREATOR SPIRITUS (MACHAUT)

### *Triplum (first part):*

Christe, qui lux es et dies  
fideliumque requies,  
nos visita.  
Tu furoris temperies,  
Tu dulcoris planities,  
nunc excita

Posse tuum, precipita  
depredantes, qui nos ita  
vituperant.  
Sicut per te fuit vita  
partribus nostris reddita,  
qui tunc erant

Nec tueri se poterant,  
sed ad te reclamaverant,  
Deus fortis,  
sic cave ne nos atterant  
qui nos in guerris lacerant  
nunc subortis.

Et a dire nexu mortis,  
cujus sumus jam in portis,  
nos protegas.  
Gentem serves tue sortis,  
tui fratris ac consortis  
causam regas.

Qui malos a te segregas  
nec justis opem denegas,  
legislator,  
proditores nunc detegas  
horumque visum contegas.  
consolator,

Christ, You who are the light and day  
of the remaining faithful,  
visit us.  
You, the tempering of fury,  
You, the leveling of sweetness,  
now summon up

Your power, cast down  
the plunderers who against us  
vituperate.  
Just as through You life was  
restored to our fathers  
who lived then

And could not protect themselves  
but had cried out to You,  
mighty God –  
so decree that they not destroy us  
who tear us to pieces in the wars  
that have now sprung up.

And from the coils of cursed death  
in whose gates we now are,  
may You protect us.  
May You watch over the people of Your portion,  
may You guide the cause  
of Your brother and consort.

You who separate the evil ones from Yourself,  
You who do not refuse aid to the just,  
O Legislator,  
may You expose the traitors now  
and hide their sight with darkness,  
O Consoler,



Danielis visitator  
puerorumque salvator  
in fornace,  
per Abacuc confortator,  
sis pro nobis preliator  
et dimittas nos in pace.

*Motetus (second part):*

Veni creator spiritus,  
flentium audi gemitus,  
quos nequiter gens misera  
destruit. Veni, propera.

Iam nostra virtus deficit  
nec os humanum sufficit  
ad narrandum obprobria  
que nobis dant vecordia.

Divisio, cupiditas  
fideliumque raritas,  
unde flentes ignoramus,  
quid agere debeamus.

Circumdant nos inimici,  
sed et nostri domestici  
conversi sunt in predones:  
leopardi et leones,

Lupi, milvi et aquile  
rapiunt omne reptile.  
Consumunt nos carbunculi.  
Ad te nostri sunt oculi:

Perde gentem hanc rapacem,  
Jhesu, redemptor seculi,  
et da nobis tuam pacem.

*Tenor (third and fourth parts):*

Tribulatio proxima est  
et non est quie adjuvet.

#### VENI CREATOR SPIRITUS (BINCHOIS)

Veni creator spiritus,  
Mentes tuorum visita:  
Imple superna gratia  
Que tu creasti pectora.

Visitor of Daniel  
and saviour of the three boys  
in the furnace,  
comforter through Habakkuk,  
may You be a warrior for us  
and let us depart in peace.

Come, Creator Spirit,  
hear the sighs of those weeping,  
whom a wretched people has villainously  
destroyed. Come, hasten.

Our strength is now failing,  
nor does the human voice suffice  
to tell of the shameful things  
given us by this madness.

Division, avarice,  
and scarcity of the faithful –  
for these reasons we, weeping, know not  
what we should do.

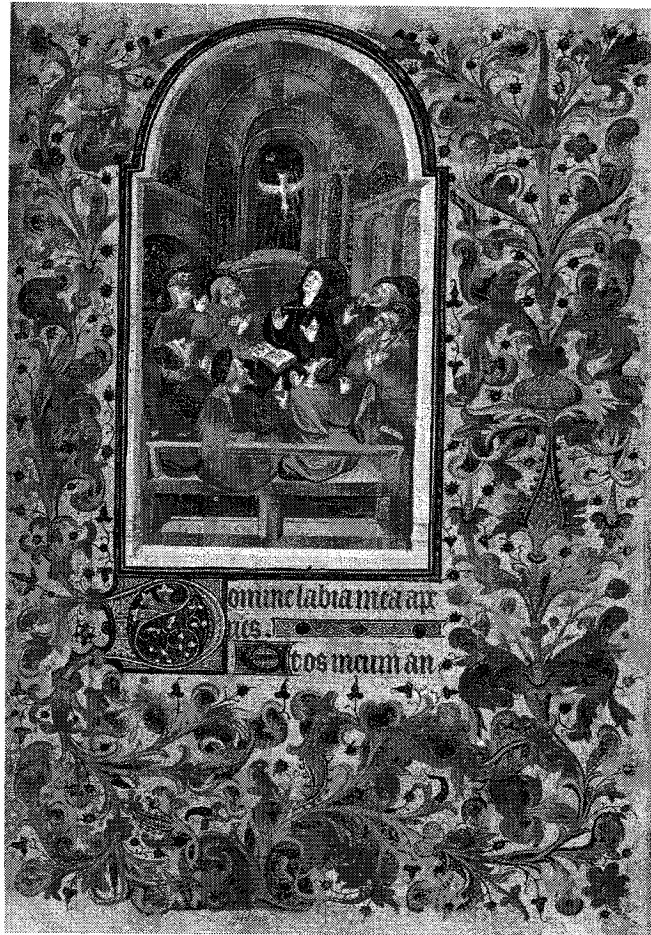
Our enemies surround us,  
even our countrymen  
have been changed into brigands:  
leopards and lions,

wolves, birds of prey, and eagles  
snatch away every creeping thing.  
Carbuncles consume us.  
To You are our eyes turned:

Destroy this rapacious people,  
Jesus, Redeemer of the world,  
and give us Your peace.

Trouble is near  
and there is no one to help.

Come, Creator Spirit,  
visit the minds of your servants:  
fill with supernal grace  
the hearts of those whom you created.



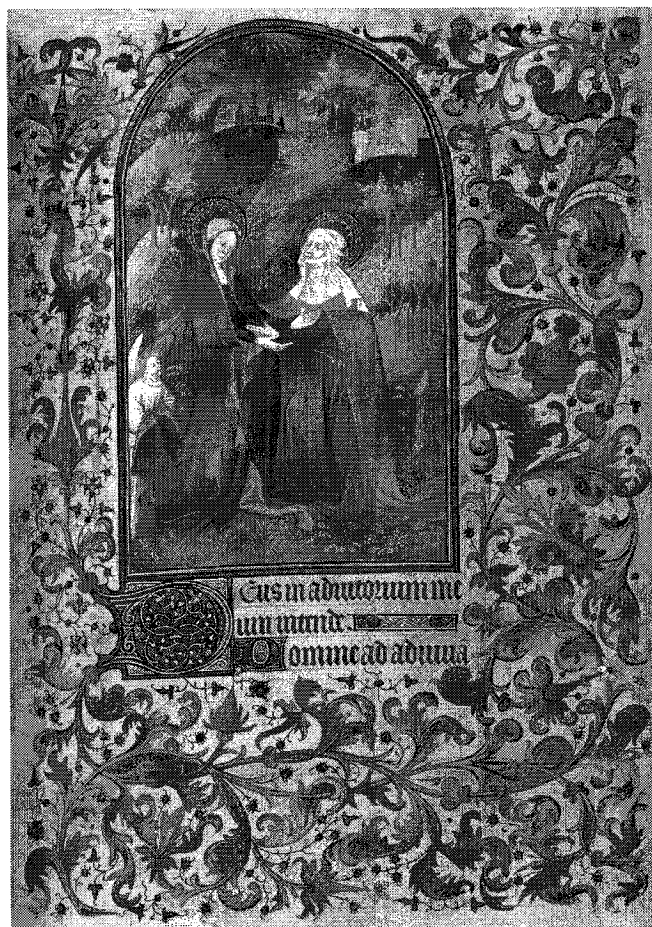
The De Lévis Hours.  
*Pentecost (Hours of  
 the Holy Ghost).*  
 Yale University,  
 Beinecke Library  
 ms. 400, fol. 126r.

## AVE REGINA CELORUM

Ave regina celorum  
 Ave domina angelorum  
 Salve radix sancta,  
 ex qua mundo lux est orta.  
 Gaude gloriosa,  
 super omnes speciosa.  
 Vale, valde decora  
 et pro nobis semper Christum exora.  
 Alleluia.

Hail, queen of heaven,  
 hail, mistress of the angels.  
 Hail, holy root  
 from whom came light for the world.  
 Rejoice, glorious virgin,  
 beautiful above all others.  
 Be influential, thou most graceful,  
 and always plead with Christ for us.  
 Alleluia.





The De Lévis Hours.  
*The Visitation (Lauds).*  
 Yale University,  
 Beinecke Library  
 ms. 400, fol. 42r.

### INVIOLATA, INTEGRATA ET CASTA

Inviolata, integra et casta es, Maria,  
 que es effecta fulgida celi porta.  
 O mater alma Christi carissima,  
 suscipe pia laudum preconia.  
 Nostra ut pura pectora sint et corpora  
 que nunc flagitant devota corda et ora.  
 Tua per precata dulcisona  
 nobis concedas veniam per secula.  
 O benigna, o regina, o Maria,  
 Que sola inviolata permansisti.

Inviolata, whole, and chaste are you, Mary,  
 who have become the gleaming gate of heaven.  
 O dearest nurturing mother of Christ,  
 accept our pious prayers of praise.  
 That our hearts and bodies might be pure  
 our devout hearts and mouths now entreat.  
 By your sweet-sounding prayers  
 grant us forgiveness forever.  
 O blessed, O queen, O Mary,  
 you alone have remained inviolate.

### O VOS OMNES

O vos omnes,  
 qui transitis per viam,  
 attendite, et videte  
 si est dolor,  
 sicut dolor meus.

O ye people,  
 Who pass on your journey,  
 behold and see  
 is there sorrow  
 like my sorrow.

## SALVE REGINA

Salve Regina, Mater misericordiae,  
vita dulcedo et spes nostra, salve.

Ad te clamamus, exules filii Evae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.

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

O clemens,  
O pia,  
O dulcis Maria.

Hail, queen, mother of mercy,  
our life, sweetness and hope, hail.

We cry to you, banished children of Eve.  
We sigh for you, groaning and weeping  
in this vale of tears.

Therefore, our advocate,  
turn your merciful eyes toward us.  
And Jesus, the blessed fruit of your womb,  
will be revealed to us after our exile.

O mild,  
O holy,  
O sweet Mary.



The De Lévis Hours.  
*The Coronation of the  
Virgin (Compline).*  
Yale University,  
Beinecke Library  
ms. 400, fol. 72r.



## MAGNIFICAT SECONDO

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

My soul doth magnify the Lord  
And my spirit hath rejoiced  
in God my Savior.  
For he hath regarded the lowliness  
of his handmaiden.  
For, behold, from henceforth  
all generations shall call me blessed.  
For he that is mighty hath magnified me  
and holy is his Name.  
And his mercy is on them  
that fear him throughout all generations.  
He hath shewed strength with his arm;  
He hath scattered the proud in the imagination  
of their hearts.  
He hath put down the mighty from their seat  
and hath exalted the humble and meek.  
He hath filled the hungry with good things;  
and the rich he hath sent empty away.  
He remembering his mercy hath holpen  
his servant Israel,  
As he promised to our forefathers,  
Abraham and his seed forever.  
Glory be to the Father, and to the Son  
and to the Holy Ghost.  
As it was in the beginning, is now,  
and ever shall be, world without end. Amen.

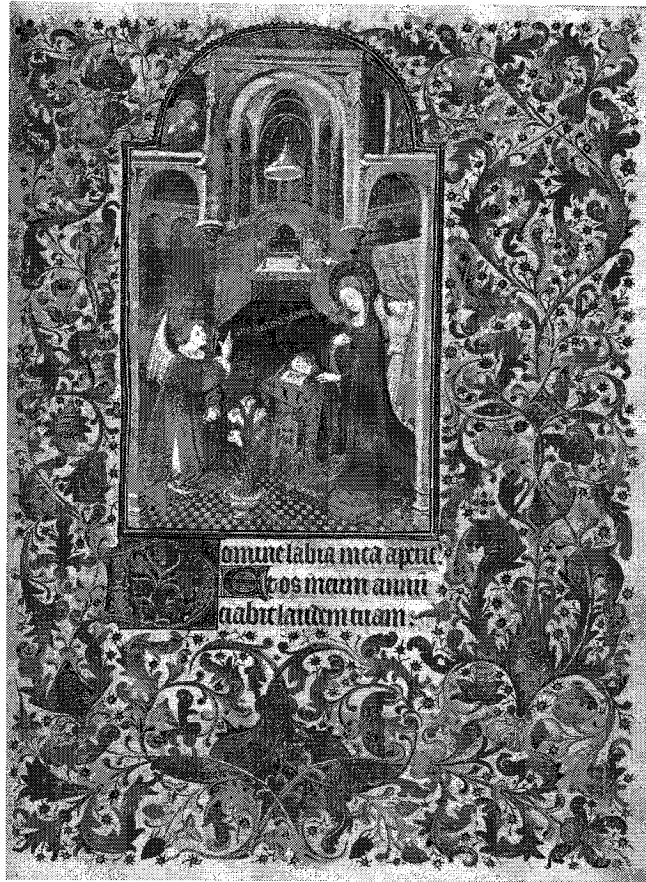
## NUNC DIMITTIS

Nunc dimittis servum tuum, Domine,  
*Lord, now lettest thou thy servant depart*  
secundum verbum tuum, in pace.  
*in peace, according to thy word.*

Quia viderunt oculi mei salutare tuum,  
*For mine eyes have seen thy salvation,*  
Quod parasti ante facem omnium populorum,  
*Which thou hast prepared before the face of all people;*

Lumen  
*A light to reveal thee to the Gentiles,*  
ad revelationem gentium,  
et gloriam plebis tuae Israel. Gloriam.

Et Gloria Patri, et Filio, et Spiritui Sancto.  
*and for glory to thy people Israel.*  
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum.  
Amen.



The De Lévis Hours.  
*The Annunciation (Matins).*  
 Yale University,  
 Beinecke Library  
 ms. 400, fol. 25r

## BOGORODITSE DEVO / AVE MARIA

Ave Maria, gratia plena,  
 Dominus tecum:  
 benedicta tu in mulieribus,  
 et benedictus fructus ventris tui Iesu.  
 Sancta Maria, mater Dei,  
 ora pro nobis peccatoribus,  
 nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace,  
 The Lord is with thee:  
 blessed art thou amongst women,  
 and blessed the fruit of thy womb, Jesus.  
 Holy Mary, mother of God,  
 pray for us sinners,  
 now and at the hour of our death. Amen.

## PATER YMON / PATER NOSTER

Pater noster,  
 qui es in caelis,  
 sanctificetur nomen tuum:  
 adveniat regnum tuum:  
 fiat voluntas tua,  
 sicut in caelo et in terra:  
 panem nostrum quotidianum  
 da nobis hodie;  
 et dimitte nobis debita nostra,  
 sicut et nos dimittimus  
 debitoribus nostris:

Our Father,  
 which art in heaven,  
 hallowed be Thy name;  
 Thy kingdom come,  
 Thy will be done,  
 on earth as it is in heaven.  
 Give us this day  
 our daily bread;  
 and forgive us our sins  
 as we forgive them  
 that sin against us.



et ne nos inducas  
in tentationem,  
sed libera nos a malo.

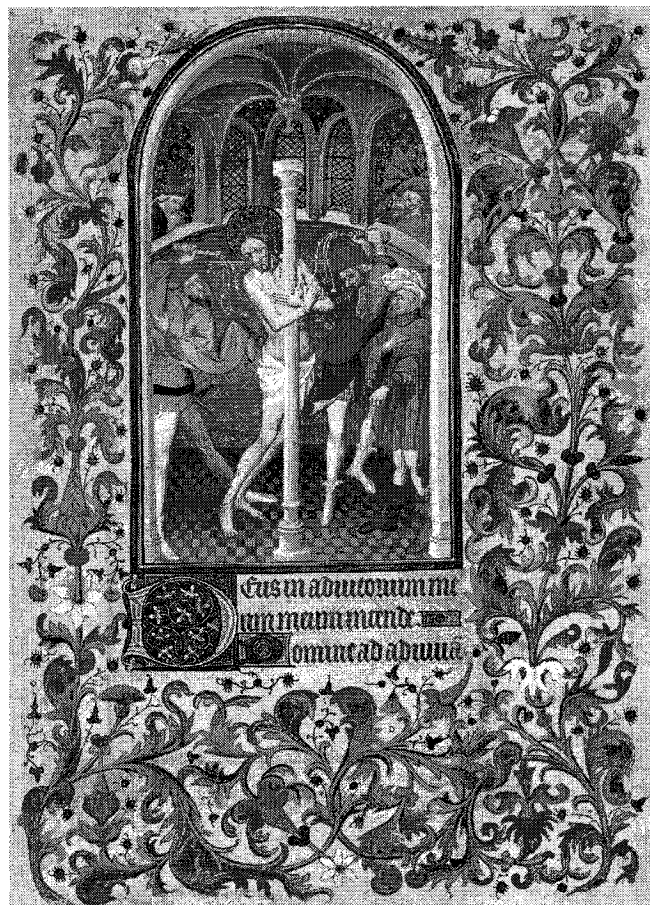
Lead us not  
into temptation,  
but deliver us from evil.

#### EFFORTLESSLY LOVE FLOWS

Effortlessly,  
love flows from God into man,  
like a bird  
who rivers the air  
without moving her wings.  
Thus we move in His world  
one in body and soul,  
though outwardly separate in form.  
As the Source strikes the note,  
humanity sings –  
the Holy Spirit is our harpist,  
and all strings  
which are touched in Love  
must sound.

Vliessende  
licht miner gotheit in allu die herzen,  
und wie sie gant ane arbeit  
als die vogele in dem lufte,  
so si keine vedren rurent,  
und wie si varent, swar si wellent,  
mit libe und mit sele  
und doch in ir satzung blibent unvermischet,  
und wie du gotheit clinget,  
du moenscheit singet,  
der helig geist die liren des himelriches vingeret,  
das alle die seiten mussent clingen,  
die da gespannen sint  
in der minne!

From *Das Fließende Licht der Gottheit*, by Mechthild von Magdeburg (c1210–c1282). Platt German translation (1344) of the original Low German, now lost. English paraphrase by Lucy Menzies.



The De Lévis Hours.  
*The Flagellation (Prime)*.  
Yale University, Beinecke  
Library ms. 400, fol. 104r.

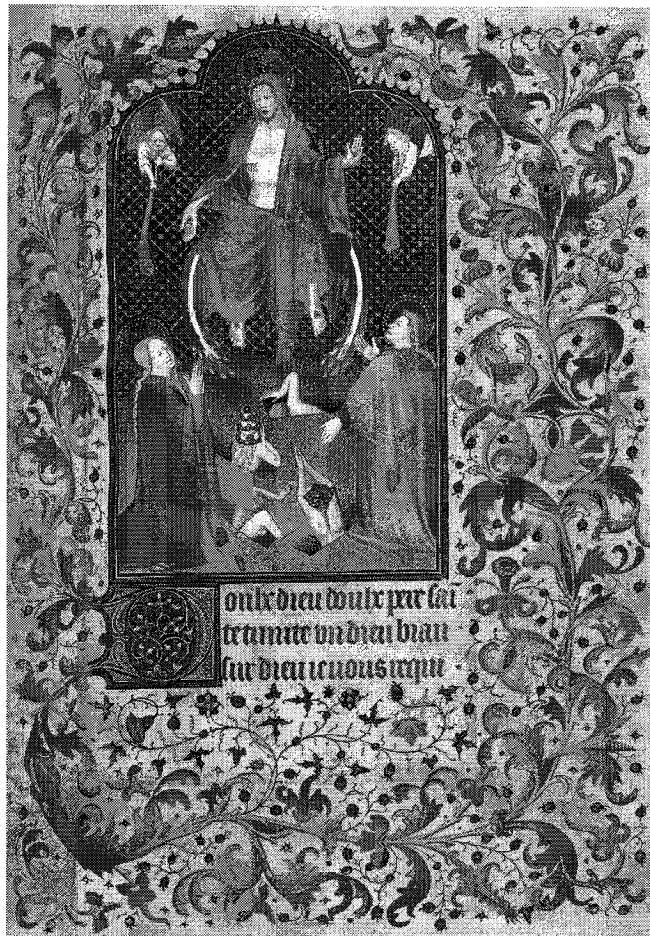
## DE PROFUNDIS

De profundis clamavi ad te, Domine:  
Domine, exaudi vocem meam.

Alleluia.

Out of the depths have I cried unto thee, O Lord:  
Lord, hear my voice.

Alleluia.



The De Lévis Hours.  
*The Last Judgment.*  
Yale University,  
Beinecke Library  
ms. 400, fol. 169r.

## SOURCES FOR THE TEXTS

by *Zachariah Victor*

In the Middle Ages, prayer and worship were considered quite literally the work of God (*Opus Dei*). The clergy took the lion's share of the blessed toil: day in and day out, priests in every church, every monastery, and every cathedral carried out the organized ritual as their vocation. What they actually did on a given day — what prayers, songs, processions, and other activities — varied according to the season, the day, and, to an extent, the customs of the particular clerical community. The *liturgy*, this organized body of material for worship, constituted “the public official service of the Church.”

Beyond attendance at Mass, people who were not priests — that is, the laity — often desired to participate in the work of God with their own private devotions. To that end, a prayer-book could be an instrument of worship for the layman. (Ophelia is sometimes played as being lost in worship with such a book, when Hamlet affronts her at the end of his famous speech in Act III, Scene 1: “Nymph, in thy orisons / Be all my sins remember'd.”)

The oldest surviving prayer books, from around the ninth century, contain mostly psalms, sometimes reproducing an entire psalter, to which may be added prayers and hymns from the Divine Office, also called the Liturgy of the Hours. The preference for psalms is not surprising: on the one hand, ancient tradition called on Christians to sing the Psalms every day; on the other, people *like* singing — ask any member of the Yale Collegium Musicum. The repeated call in the Psalms, “Make a joyful noise,” points to a happy — and rare — coincidence, in which the spirit is willing, and the flesh is not weak. Even if one did not always sing in private devotions, many of the most important liturgical texts became popular and memorable because they were sung regularly in services.

Since the prayer books of the laity functioned outside the realm of public liturgy, the content was not predetermined, yet there were many common features. By the late Middle Ages, almost all contained the Little Office of the Blessed Virgin Mary, an imitation of the Liturgy of the Hours: hence, “Book of Hours.” While the Little Office of the BVM was sometimes recited by the clergy in addition to the Canonical Hours, it became in effect the private “version” of the Divine Office for practice by the laity.

In addition to the Little Office of the BVM, the Book of Hours typically contained the Office of the Dead (which was in fact originally conceived for private devotion), parts of the Divine Office (Vespers, Matins, and Lauds), the Litany of the Saints (the ancient model for intercessory prayer, which typically included saints of local or personal importance), and a core group of psalms: the “Fifteen Psalms” (“Gradual Psalms,” Pss. 119–133) and the “Seven Psalms” (“Penitential Psalms,” Pss. 6, 32, 38, 51, 102, 130, and 143). The *De profundis* on our program demonstrates expediency and significance, the guiding principles of selection for the textual nucleus of the Book of Hours: *De profundis* is both a Gradual and a Penitential Psalm (Ps. 130 or, in the Latin Vulgate, Ps. 129), it was often sung at Vespers and Lauds; and, it was part of the Office of the Dead.

Indeed, all of the Latin works on our program are central to the Liturgy of the Hours. *Ave maris stella* is a hymn sung at Vespers in the Divine Office as well as the Little Office and Feasts of the BVM. *Veni creator spiritus* was also used in the Office on numerous occasions, and it became enormously popular. Among the many vernacular versions of this hymn, Dryden made a beautiful English translation that begins

Creator Spirit, by whose aid  
The world's foundations first were laid,  
Come visit every pious mind,  
Come pour Thy joys on human kind;  
From sin and sorrow set us free,  
And make Thy temples worthy Thee.

The motet by Machaut unites the *Veni creator spiritus* with the hymn *Christe, qui lux es et dies* and psalm verse “Tribulatio proxima est / Et non est quie adjuvet” (Psalm 21:12; here the Latin differs from the Vulgate). His *Christe, qui lux es et dies* is actually not the hymn commonly sung at Compline; rather, the opening verse is used as the cornerstone of a new hymn (such reuse and elaboration were common practices in the Middle Ages, as we shall see in the case of the trope).

*Ave regina celorum* and *Salve Regina* are two of the four great antiphons in honor of the Virgin Mary. (An antiphon sets a prose text and is usually sung as a preface to a psalm or other chant.) Among many other functions, the Marian Antiphons served as a prelude to the Magnificat (Luke 1:46–55, the “Canticle of Mary,” also on our program). Like the Magnificat, *Nunc dimittis* takes its text from the New Testament (Luke 2:29–32). The Magnificat, *Nunc dimittis*, and the Benedictus are known collectively as the “Canticles of the New Testament” (or “Evangelical Canticles”) and were sung respectively at the offices of Vespers, Compline, and Lauds. Again, as with nearly all sung Latin texts in Books of Hours, the “Evangelical Canticles” are what we might call the “greatest hits” of the Divine Office.

*Inviolata, integra et casta es* is an ancient hymn made by a process of dividing and elaborating a preexisting liturgical text. Such texts are called “tropes” because they “change” or “turn” a text into a new work. In this case, new words are given as syllables to the notes of the melisma in the original chant on “In-vi-o-la-ta.” It is called a trope of division because it dovetails the last two words of the original text, the Responsory of the Assumption (*Gaude Maria virgo ... et post partum inviolata permansisti*).



*O vos omnes*, from the Lamentations of Jeremiah (1:12), was sung as a responsory on numerous occasions (it also appears as an antiphon), most notably Matins (and sometimes Lauds) on Maundy Thursday, Good Friday, and Holy Saturday. The sincere and profound lament inspired numerous musical settings over the ages. Indeed, the Lamentations became something of a musical genre, which can be traced in numerous polyphonic settings beginning in the middle of the fifteenth century. The two-volume set published by Petrucci in 1506 is a milestone in the tradition, which continues until the turn of the seventeenth century.

Apart from the core material related to the Divine Office, Books of Hours tend to be highly individualized compilations drawing on numerous sources. Because they were not official instruments of the Latin liturgy, many featured vernacular texts, including translations of the official liturgy. Our program features translations of such canonical texts as the Ave Maria (Old Church Slavonic) and the Lord's Prayer (Greek). The vernacular poem *Bon jour, bon mois* could also have found its way into a Book of Hours as a piece of devotional verse, the Fair Lady being a symbol of the Blessed Virgin Mary.

*Effortlessly, Love flows* paraphrases the German of the thirteenth-century mystic, Mechthild of Magdeburg. As a young woman, Mechthild had ecstatic visions of the Holy Ghost. She left her home in Saxony to join a lay community of women called *beguines*, who, in Magdeburg, dedicated themselves to the work of God through public service (such as feeding the poor). On the order of her confessor, she began to write her visions, which, after joining an order of Cistercian nuns at Helfta, she eventually gathered into a book called "Vliessende licht miner gotheit in allu die herzen die da lebent ane valscheit" (Light of my divinity, flowing into all hearts that live without guile). The book, known commonly as "Das fliessende Licht der Gottheit" (The Flowing Light of the Godhead), became enormously popular in German-speaking lands (including, of course, the Low Countries), and a Latin translation appeared as early as 1290. As devotional literature, her poetry would be in many ways ideal for a Book of Hours: in place of cathedral stained glass and a thousand candles, her highly ornamented verse shines like illuminated initials; instead of the incense from the censor, her words beguile with ethereal perfume.

*Mr. Victor is a fifth-year musicology graduate student in the Department of Music.*

## THE YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

### *soprani*

Emma Clune, sophomore in Yale College  
 Clare Eng, first-year graduate student in the Department of Music  
 Estelí Gomez, freshman in Yale College  
 Elisabeth Kinsley, senior in Yale College  
 Ilyana Sawka, sophomore in Yale College  
 Amy Shimbo, sixth-year graduate student in the Department of Music

### *alti*

Lindsay Elliott, senior in Yale College  
 Terry Hare, cello teacher, viola da gambist, and choir director in New Haven  
 Carol Hwang, Molecular, Cellular, and Developmental Biology  
 Elizabeth Mercurio, junior in Yale College  
 Adena Schachner, junior in Yale College

### *tenori*

Eric Bianchi, first-year graduate student in the Department of Music  
 Stephen Hopkins, junior music major in Yale College  
 Alexander Maldonado, senior in Yale College  
 Dongyung Park, junior in Yale College

*bassi* Jonathan Breit, junior in Yale College  
 Thomas Dolan, senior in Yale College  
 Avi Feller, sophomore in Yale College  
 Gary Gregoricka, junior in Yale College  
 John Hare, professor of Philosophical Theology in the Divinity School  
 Jeremy Hays, first-year graduate student in the Department of Music  
 Bruce Larkin, recorder teacher and early music specialist in New Haven  
 Drew Levitt, freshman in Yale College  
 Dale B. Martin, chair of the Department of Religious Studies  
 Ian Quinn, Assistant Professor in the Department of Music  
 Rashad Ullah, third-year graduate student in the Linguistics Department  
 Zachariah Victor, fifth-year graduate student in the Department of Music

## THE YALE COLLEGIUM PLAYERS

Robert Mealy, *director*

*violini* Robert Mealy  
 Heather Wittels, senior in Yale College

*viola* Ryan McFarlane, sophomore in Yale College

*violoncello* Anneke Schual-Yoder, senior in Yale College

*flauto dolce* Susan Thompson, Curator at Collection of Musical Instruments

*organo* Stephen Fraser, organ major in the School of Music and ISM  
 Stephen Hopkins, junior in Yale College  
 Richard Lalli

*campane* James Deitz, percussion major in the School of Music  
 Joshua Quillen, percussion major in the School of Music  
 Michael Rigsby, Associate Professor at the School of Medicine

## THE YALE SCHOLA CANTORUM

Simon Carrington, *director*

*soprani* Mina Choi, organ major in the School of Music and Institute of Sacred Music  
 Mellissa Hughes, voice major in the School of Music and ISM  
 Alysoun Kegel, senior in Yale College  
 Kathleen Reeves, junior in Yale College  
 Amy Shimbo, graduate student of music theory in the Department of Music  
 Ramie Speight, junior in Yale College

*alti* Kimberly Dunn, choral conducting major in the School of Music and ISM  
 Eve Fairbanks, senior in Yale College  
 Marisa Green, choral conducting major in the School of Music and ISM  
 Ian L. Howell, voice major in the School of Music and ISM  
 Karen Shoebotham, graduate student in the Medical School  
 Adam Ward, horn major in the School of Music

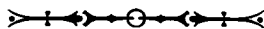
*tenori* Derek Chester, voice major in the School of Music and ISM  
Holland Jancaitis, choral conducting major in the School of Music and ISM  
Krishan Oberoi, choral conducting major in the School of Music and ISM  
Peter Park, junior in Yale College  
David Rentz, choral conducting major in the School of Music and ISM  
Stephen Rodgers, graduate student of musicology in the Department of Music

*bassi* Ryan Brandau, choral conducting major in the School of Music and ISM  
Evan Crawford, junior in Yale College  
Rick Hoffenberg, choral conducting major in the School of Music and ISM  
Robinson McClellan, composition major in the School of Music  
Mingzhe Wang, clarinet major in the School of Music  
Douglas Williams, voice major in the School of Music and ISM

## HELLENIC COLLEGE SCHOLA CANTORUM

Nektarios Antoniou, *director*, second-year student in the Divinity School

Anthony Cook  
Nebojsa Pantic  
Bogomil Sabtchev  
Tudor Sambeteanu  
Kwangsub Nicholas Yoon



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 recently 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. This past week he premiered a dramatic song cycle for baritone and string quartet by Gary Fagin at the Concertgebouw in Amsterdam; the Queen was in attendance. On May 8 and 15, he will perform *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 December.

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.

SIMON CARRINGTON is Director of the Yale Schola Cantorum and Professor of Choral Conducting at the Yale Institute of Sacred Music and the School of Music, where he has also led the introduction of a new graduate voice track for singers wishing to specialize in Early Music, Song, and Chamber Ensemble. From 1994-2001 he was Director of Choral Activities at the University of Kansas; from 2001-2003 he held a similar position at the New England Conservatory. Prior to coming to the USA, Professor Carrington was a creative force for 25 years with the internationally acclaimed British vocal ensemble The King's Singers, which he co-founded while at Cambridge University. He now maintains an active schedule worldwide as a freelance conductor and choral clinician, leading workshops and masterclasses all over the world, including the Florilège Vocal de Tours, the Marktoberdorf Chamber Choir Competition, the World Symposium on Choral Music in Rotterdam, the International Choral Convention in Singapore, and the Franz Liszt Conservatory of Music in Budapest.

THE YALE SCHOLA CANTORUM, now in its second year, is a 24-voice chamber choir specializing in music from before 1750 and from the last 100 years. It is supported by the Institute of Sacred Music with the Yale School of Music. During its first eighteen months, Schola Cantorum's repertoire has included works by Josquin des Pres, Orlando di Lasso, Schütz, Monteverdi, Biber, Bach, Charpentier, Stravinsky, Dallapiccola, Rautavaara, MacMillan, and Yale faculty composers Ezra Laderman and Aaron Jay Kernis. In May, 2005, the choir will tour southern England, performing in many of the most glorious medieval and the renaissance cathedrals and abbeys in the area; and in August they will be singing at the Monteverdi Choir Festival in Budapest. The Yale Schola Cantorum will present *Ecstatic Meditations*, music of Pierre de Manchicourt (c1510-1564) and Aaron Jay Kernis, on Wednesday, April 27, at 8 PM at Christ Church in New Haven, and again on April 29 at 7:30 PM at The Cathedral Church of St. Paul in Boston.

## THE 2005-06 YALE COLLEGIUM SERIES AT THE BEINECKE LIBRARY

### OCTOBER 18 ZARLINO AND MONTEVERDI BETWEEN THEORY AND PRACTICE

Masterpieces of sixteenth-century counterpoint, vocal and instrumental, as described in Gioseffo Zarlino, *Le istitutioni harmoniche*, (Venice, 1573). (Claudio Monteverdi's signed copy, Beinecke Library, Music Library Deposit). With the Yale Schola Cantorum, Simon Carrington, director. Lecture by Robert Holzer.

### NOVEMBER 15 VIOLINI E VOCI

The influence of vocal writing on the new violin repertoire of early 17th century Italy, and vice versa, as described by Giovanni Battista Doni in the *Compendio del trattato de' generi e de' modi della musica : con un discorso sopra la perfettione de' concerti*, 1635 (Beinecke Library), and the *Annotazioni* to that volume. Lecture by Rebecca Cypess.

### JANUARY 31 MOZART: AUTOGRAPHS, MANUSCRIPTS, AND EARLY EDITIONS

Choral, operatic, and chamber music from Yale's rich store of Mozartiana. In conjunction with the Yale School of Music's celebration of Mozart's 250th birthday.

### APRIL 20 MEDICAL RECIPES, CHARMS, AND PROGNOSTICATIONS

14th and 15th century vocal and instrumental music with readings from *The Wagstaff Miscellany*, a mid-15th century English compendium of writings on astrology, hunting, wine, food, and medicine (Beinecke ms 163).



From the *De Lévis Book of Hours*, MS 400 (15th century). Beinecke Library.