

Music of the Baroque Chorus and Orchestra

Jane Glover, Music Director

Soprano

Laura Amend
Alyssa Bennett
Bethany Clearfield
Katelyn Lee
Hannah Dixon McConnell
Susan Nelson
Anne Slovin
Emily Yiannias

Alto

Julie DeBoer
Julia Hardin
Amanda Koopman
Maggie Mascal
Ashley Mulcahy
Susan Steele

Tenor

Madison Bolt
Michael Jones
Brendon Marsh
Patrick Muehleise
Ryan Townsend Strand
Zachary Vanderburg

Bass

Corey Grigg
Jan Jarvis
Keven Keys
Ryan O'Mealey
Stephen Richardson
Todd von Felker

Violin 1

Leah Gale Nelson

Violin 2

Martin Davids

Viola

Elizabeth Hagen
Jeri-Lou Zike

Cello

Craig Trompeter
Anna Steinhoff

Violone

Collins Trier

Recorder

Patrick O'Malley
Lisette Kielson

Cornetto

Bruce Dickey
Nathaniel Cox
Bill Baxtresser

Sackbut

Christopher Canapa
Liza Malamut
Linda Pearse

Theorbo

Daniel Swenberg

Organ

Stephen Alltop

The Monteverdi Vespers

Jane Glover, conductor

William Jon Gray, chorus director

Yulia Van Doren, soprano

Agnes Zsigovics, soprano

Colin Ainsworth, tenor

Thomas Cooley, tenor

Patrick Muehleise, tenor

Keven Keys, bass

Todd von Felker, bass

Friday, April 1, 2016, 7:30 PM

St. Michael's Church, Chicago

Saturday, April 2, 2016, 7:30 PM

Divine Word Chapel, Northbrook

Sunday, April 3, 2016, 3:00 PM

Divine Word Chapel, Northbrook

Vespers of the Blessed Virgin (1610)

Claudio Monteverdi
(1567-1643)

Domine ad adjuvandum

Dixit Dominus

Nigra sum

Laudate pueri

Pulchra es

Laetatus sum

Duo Seraphim

Nisi Dominus

Audi coelum

Lauda Jerusalem

Sonata sopra Sancta Maria

Ave maris stella

Magnificat:

Magnificat anima mea Dominum

Et exultavit spiritus meus

Quia respexit

Quia fecit

Et misericordia

Fecit potentiam

Deposuit potentes de sede

Esurientes implevit bonis

Suscepit Israel puerum suum

Sicut locutus est

Gloria Patri

Sicut erat in principio

Approximate running time is 90 minutes. There will be no intermission.

Biographies



Director of opera at the Royal Academy of Music, acclaimed British conductor **Jane Glover** has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the Cleveland Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Philadelphia Orchestra, the Orchestra of St. Luke's, the Belgrade Philharmonic, and Orchestre Nationale de Bordeaux et Aquitaine.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opéra National de Bordeaux, Opera Australia, Chicago Opera Theater, Opéra National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real de Madrid, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas around the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera, *The Turn of the Screw* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, and *Così fan tutte* at the Aspen Music Festival, Gluck's *Armide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Current and future engagements include concerts with the New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, and English Chamber Orchestra; *The Marriage of Figaro* and *L'incoronazione di Poppea* with the Royal Academy of Music, and *L'elisir d'amore* for Houston Grand Opera.

Her discography includes Mozart and Haydn symphonies with the London Mozart Players; recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers; Handel's *Messiah* (Signum); and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* is published in the U.S. by HarperCollins, and she is currently writing a book on Handel. She holds a personal Professorship at the University of London, is a Fellow of the Royal College of Music, and in 2015-16 is a Visiting Professor of Opera at the University of Oxford.



Soprano **Yulia Van Doren**'s current season includes concerts with Philharmonia Baroque Orchestra; her debuts with the Philadelphia Orchestra, the Columbus Symphony, and at the Oregon Bach Festival; and a return to the Toronto Symphony for a program of opera arias and duets. She last appeared with Music of the Baroque in November 2015.

Recent highlights include creating the female lead in the world premiere of Shostakovich's *Orango* with the Los Angeles Philharmonic; two Grammy-nominated opera recordings with the Boston Early Music Festival; the modern revival of Monsigny's opera *Le Roi et le fermier* at L'Opéra Royal de Versailles, Lincoln Center, and the Kennedy Center (recorded for Naxos); her Carnegie Hall debut in the premiere of a newly commissioned work by composer Angel Lam; Scarlatti's *Tigrane* at Opéra de Nice; and Nielsen's Symphony No. 3 with the American Symphony Orchestra.

Yulia Van Doren's previous seasons have included appearances at the Kennedy Center in *Actéon* with Opera Lafayette; performances with the Radio Kamer Filharmonie, including her Concertgebouw debut in the title role in Handel's *Acis and Galatea*; her debuts with the Toronto, Baltimore, and Milwaukee symphonies; a tour to the Mostly Mozart, Ravinia, and Tanglewood festivals with Philharmonia Baroque Orchestra in Handel's *Orlando*; and *Messiah* with the Houston Symphony and Vancouver Chamber Choir. She also appeared in Thomson's *Four Saints in Three Acts* with Mark Morris Dance Group at the Brooklyn Academy of Music.



Soprano **Agnes Zsigovics**'s recent and upcoming appearances include her debut at the Oregon Bach Festival, performances of Bach's Mass in B Minor and Cantata 106 at the Bethlehem Bach Festival, Handel's *Messiah* with the Guelph Chamber Choir and Nota Bene Baroque Players, Arvo Pärt's *Stabat Mater* with the Art of Time Ensemble, Bach's St. Matthew Passion with the Grand Philharmonic Choir, Purcell's *Dido and Aeneas* with Theatre of Early Music, and Bach's Mass in B Minor with the King's College Chapel Choir. She makes her Music of the Baroque debut in these performances of the Monteverdi Vespers.

In past seasons, Agnes Zsigovics has appeared at the Ottawa Chamber Music Festival, Toronto Bach Festival, Montreal Bach Festival, and Stuttgart Bach Festival, and with Studio de musique ancienne de Montréal, Les Voix Baroques, Toronto Symphony Orchestra, Washington Bach Consort, the Bethlehem Bach Choir, National Ballet of Canada, Toronto Bach Consort, Ottawa Bach Choir, Cappella Artemesia, and Chorus Niagara, among many others. Other career highlights include performances of Bach's St. John Passion under the direction of Yannick Nézet-Seguin, Bach's Christmas Oratorio under Helmuth Rilling, and a tour of Handel duets in Brazil and Peru with Daniel Taylor.

Her recordings include the Juno-nominated *The Heart's Refuge* as a soloist with the Theatre of Early Music and Schola Cantorum, the Juno-nominated album *The Voice of Bach* with Daniel Taylor, Bach's St. John Passion with Les Voix Baroques and Arion Baroque Orchestra under Alexander Weimann, and a forthcoming recording of Schütz's *Musikalisches Exequien* for Analekta.



Canadian tenor **Colin Ainsworth's** opera appearances include the title roles in *Orphée et Euridice*, *Pygmalion*, *Castor et Pollux*, *Roberto Devereux*, and *Albert Herring*, as well as Don Ottavio in *Don Giovanni*, Tamino in *Die Zauberflöte*, Almaviva in *Il barbiere di Siviglia*, Ernesto in *Don Pasquale*, Rinuccio in *Gianni Schicchi*, Fenton in *Falstaff*, Tonio in *La Fille du régiment*, Nadir in *Les Pêcheurs de perles*, Pylades in *Iphigénie en Tauride*, Renaud in Lully's *Armide*, Tom Rakewell in *The Rake's Progress*, and Lysander in *A Midsummer Night's Dream*. Other past opera engagements have included appearances at the Royal Opera House and with Chicago Opera Theater, Glimmerglass Opera, L'Opéra Français de New York, Opera Atelier, Pacific Opera Victoria, Calgary Opera, and the Greek National Opera. He last appeared with Music of the Baroque in May 2010.

Colin Ainsworth has appeared in concert with the Montreal, Toronto, Vancouver, and Calgary symphonies, Philharmonia Baroque Orchestra, Mercury Baroque, Les Violons du Roy, the Nash Ensemble, and Tafelmusik. He has also appeared at the Lanaudiere, Montreal Baroque, Elora, and the Aldeburgh Connection festivals. His vast concert and recital repertoire includes Bach's Mass in B Minor, St. Matthew Passion, and St. John Passion; Handel's *Messiah*; Orff's *Carmina Burana*; the Mozart Requiem; Schubert's *Dichterliebe* and *Die schöne Müllerin*; and Janáček's *Diary of One Who Vanished*. In recital he has sung music by Schubert, Schumann, Duparc, and Fauré, and given premieres of many new works, especially those of Canadian composer Derek Holman.

Colin Ainsworth's discography includes *La Griselda* and *Castor et Pollux* for Naxos, *Schubert Among Friends* (Marquis Classics), *Gloria in Excelsis Deo* with Tafelmusik (CBC Records), masses by Vanhal, Haydn, and Cherubini with Nicholas McGegan (Naxos), and the premiere recording of Derek Holman's *The Heart Misaid* on the Aldeburgh Connection's *Our Songs* (Marquis Classics). He also appears in a DVD of Lully's *Persée* with Tafelmusik (Euroarts).



Tenor **Thomas Cooley's** current season includes appearances with the Pittsburgh, Baltimore, Oregon, and Charlotte symphonies; Boston Baroque; Les Violons du Roy in Quebec; the Munich Bach Choir; the Radio Orchestra of Lugano in Switzerland; and Philharmonia Baroque Orchestra under Nicholas McGegan. He joins McGegan and Mark Morris Dance Group for performances of Handel's *L'Allegro* in California's Bay Area. Music of the Baroque's 45th Anniversary Season Artist-in-Residence, Thomas Cooley appeared with the ensemble in October and November 2015.

Recent engagements include Beethoven's Ninth Symphony with the Copenhagen Philharmonic, Bremen Philharmonic, and the Baltimore and Milwaukee symphonies; Britten's *War Requiem* with the Atlanta, Oregon, and Indianapolis symphonies; Bob Boles in Britten's *Peter Grimes* with the St. Louis Symphony at Carnegie Hall; Peter Quint in Britten's *Turn of the Screw* with the St. Paul Chamber Orchestra; a tour of Poland with Boston Baroque; the world premiere of Christopher Theofanidis' *Creation Oratorio* with the Atlanta Symphony; Kodály's *Psalmus Hungaricus* with the Phoenix Symphony; Boyce's *Solomon* with Philharmonia Baroque Orchestra; Handel's *Messiah*

with the Calgary Philharmonic Orchestra and the Houston and National symphonies; Bach's St. John Passion with Pacific Musicworks; Bach's St. Matthew Passion with the Seattle Symphony; Bach's B Minor Mass with Choral Arts Society of Washington; the title role in Handel's *Samson* with American Classical Orchestra; Bach's Magnificat and Bruckner's Te Deum with Orchestre Symphonique de Québec; Puts' *Silent Night* with Cincinnati Opera; Tristan in Frank Martin's *Le Vin herbé* with Bergen National Opera; and *Acis and Galatea* with the Mark Morris Dance Group.

Thomas Cooley's recordings include Mathan in Handel's *Athalia* with the Kölner Kammerchor (MDG) and Vivaldi's Dixit Dominus (Deutsche Grammophon), as well as Mozart's Requiem with the Windsbacher Knabenchor (Sony) and Mozart's *Coronation Mass* and Mass in C Minor with Handel and Haydn Society (Coro Allegro).



Tenor **Patrick Muehleise's** current season highlights include Steve Reich's *The Desert Music* with the New World Symphony, Mendelssohn's *Elijah* with the Elmhurst Symphony, and the role of La Natura & Pane in Haymarket Opera Company's production of Cavalli's *La Calisto*. Other recent operatic engagements include performances with Lyric Opera of Chicago and Santa Fe Opera. He has sung the role of Martin in Copland's *The Tender Land* and the title role in Britten's *Albert Herring*. A longtime member of the Music of the Baroque chorus, he makes his solo debut in these performances of the Monteverdi Vespers.

He recently made solo appearances in Bach's St. Matthew and St. John Passions, Mozart's Mass in C Minor and *Coronation Mass*, Haydn's *Creation* and *Seven Last Words of Christ*, Handel's *Messiah*, and David Lang's *Little Match Girl Passion*. He collaborates frequently with nationally acclaimed ensembles such as Seraphic Fire, True Concord, and the Santa Fe Desert Chorale. Other recent engagements include performances with Bella Voce Camerata, the Chicago Arts Orchestra, and the American Chamber Orchestra in New York City.

Patrick Muehleise's recordings include True Concord's *Far in the Heavens*, nominated for a 2016 Grammy Award, as well as the nationally released *Silent Night* and Monteverdi's Vespers of 1610 with the Grammy-nominated ensemble Seraphic Fire.



Baritone **Todd von Felker's** recent engagements include Sharpless in *Madama Butterfly* and Warden Frank in *Die Fledermaus* with St. Petersburg Opera Company; and Ping in *Turandot* with Union Avenue Opera. As part of Chopin's 200th birthday celebration, he was invited to perform a series of recitals in Poland in association with Krakow National Opera.

Formerly a resident artist with Florentine and Pensacola Operas, Todd von Felker has also been part of the young artist programs of Chicago Opera Theater, Des Moines Metro Opera, and La Musica Lirica. He has performed with Chicago Folks Operetta, Intimate Opera Chicago, Opera Theater North, and the Northwest Indiana Symphony. A longtime member of the Music of the Baroque Chorus, he last sang as soloist in April 2015.



Baritone **Keven Keys** has sung as soloist in the Mass in B Minor at the Kalamazoo Bach Festival, Haydn's *Lord Nelson* Mass at the Peninsula Music Festival, Bach's Cantata 82 with the Sherwood Conservatory Orchestra, Vaughan-Williams' *Dona Nobis Pacem* and Danielpour's *An American Requiem* with the Northwestern University Symphony Orchestra, and Mahler's Eighth Symphony at the Colorado Mahlerfest. He last appeared as soloist with Music of the Baroque in January 2014.

On the opera stage, Keven Keys has sung title roles in Verdi's *Falstaff*, Puccini's *Gianni Schicchi*, Mechem's *Tartuffe*, and Rachmaninoff's *Aleko*, as well as the roles of Guglielmo and Don Alfonso in Mozart's *Così fan tutte*, John Brook in Mark Adamo's *Little Women*, and Sam in Bernstein's *Trouble in Tahiti*. His concert repertoire includes Mendelssohn's *Elijah*, Handel's *Messiah*, and the Mozart Requiem, with groups such as the Illinois Philharmonic, Waukegan Symphony, Elmhurst Symphony, Northeastern Illinois University Orchestra, and the Acanthus Chamber Orchestra. He is also an active recitalist, performing throughout the Midwest.

Keven Keys is pursuing a doctorate in vocal performance at Northwestern University, where he also teaches.



Chorus director of Music of the Baroque since 2010, **William Jon Gray** is the director of choral studies at the University at Albany-SUNY. He previously served as the chair of the choral department at the Indiana University Jacobs School of Music. He has been associate conductor of the Carmel Bach Festival in California, leading major choral and orchestral works and preparing performances with renowned conductor Bruno Weil. He has also been assistant conductor of Boston's Handel and Haydn Society.

William Jon Gray has made guest appearances with orchestras and at festivals around the United States, including the Handel and Haydn Society, Princeton Festival, National Chamber Orchestra, Billings Symphony, and the Lafayette Symphony. In August 2010, he prepared the Grant Park Festival Chorus for performances of Dvořák's Requiem in collaboration with Carlos Kalmar. He has prepared choruses for the Indianapolis Symphony Orchestra and the National Chamber Orchestra. As faculty director of opera choruses for the Indiana University Opera Theatre, he collaborated with such notable directors as Tito Capobianco (*La traviata*), Colin Graham (*Peter Grimes*), Vincent Liotta (*A View from the Bridge*), and Tomer Zvulun (*Faust*).

William Jon Gray served as artistic director of the Masterworks Chorus and Orchestra of Washington, D.C. from 1986 to 1993, and was artistic director of the Bach Chorale Singers from 1994 to 2010, conducting more than 100 performances of major choral works. With the Bach Chorale Singers, he received national critical acclaim for the commercially released recording *In Praise of the Organ: Latin Choral and Organ Music of Zoltán Kodály*.

William Jon Gray studied at Indiana University, the Juilliard School, New England Conservatory, and Boston University. He performed frequently with Robert Shaw as a member of the Robert Shaw Festival Singers, both in recordings and in concerts in France and at Carnegie Hall.

Program Notes

Born in Cremona on May 15, 1567, Claudio Monteverdi displayed musical talent at an early age. He published a collection of three-part motets when he was only 15, and his first book of madrigals—issued by the Venetian publishing house Gardane—helped him obtain a position in the court of Duke Gonzaga in Mantua, where he eventually became *maestro di cappella*. In the first decade of the seventeenth century, Monteverdi's name became very well known for other reasons. An exchange between theorist Giovanni Maria Artusi and Monteverdi sparked a controversy that spoke volumes about an aesthetic shift taking place in European music. According to Artusi, musical form took precedence over text; there were important rules of composition that needed to be followed, and he criticized Monteverdi for breaking them. Monteverdi's brother responded on the composer's behalf, using the famous phrase *seconda prattica* (second practice) to describe "that style which is chiefly concerned with the perfection of the setting; that is, in which harmony does not rule but is ruled, and where the words are the mistress of the harmony." Whereas other composers took pride in the perfection of counterpoint and the beauty of "correct" harmony, Monteverdi used text as the guide for his compositional choices.

Monteverdi was inspired not by words or music alone, but by the rhetorical potential of their union. The idea that music could literally produce the emotions inherent in any text was powerful, and Monteverdi's 1610 *Vespro della Beata Vergine*, composed only a few years after his debate with Artusi, illustrates the freedom of this new way of thinking. While Monteverdi is restrained in his approach, his attention to expressive nuance is on display throughout. Not until Bach's Passions do we find such a variety of styles—grand public music next to intimate song, sacred chant alongside sensual melody—all in a wonderfully opulent tribute to the Virgin Mary.

In its time, the Vespers was unprecedented in scale—seven solo singers, a chorus large enough to divide in as many as ten parts, and a varied and colorful orchestra. Still, we don't know why Monteverdi composed the Vespers. As he was unhappy with his circumstances at the court of Mantua when the work was published in 1610, scholars have speculated that its composition perhaps was the result of trying to find a different job in Venice or Rome—especially as Monteverdi dedicated the work to Pope Paul V. In 1613, Monteverdi in fact won the post of *maestro di cappella* at San Marco in Venice, and we can be reasonably certain that this remarkable sacred work played a role in his engagement.

We also don't know where or when the first performance of the Vespers took place—Monteverdi left no clues behind. Part of the daily cycle of Roman Catholic prayers called "Hours," the Vespers took place in the early evening and consisted of five Psalms, a hymn, the Magnificat, other prayers, and a set of responsory antiphons tailoring it to the specific day in the church calendar on which that service occurred. (As is common today, these concert performances of the Vespers omit the antiphons altogether.) Monteverdi composed his Vespers to fit all of the major feasts associated with the Virgin Mary.

Many decisions are left to those who perform the Vespers. Instruments are only specified in certain movements, leaving the conductor or editor to determine the composition of the orchestral accompaniment throughout most of the work. Some

movements can be sung by the chorus or played by solo instruments. There are four versions of the concluding Magnificat—one for six voices, one for seven, and then each version transposed down a fourth. Modern performances and recordings of the Vespers therefore vary, sometimes quite significantly.

The Vespers can be divided into two main types of music. Monteverdi uses the chorus for all texts that are strictly liturgical, setting them using the appropriate chant as a *cantus firmus*, or structural foundation. In so doing, he both displays his prowess with traditional sacred compositional techniques and shows how they can be merged with modern expressive sensibilities. The work opens with the brief but exhilarating versicle “Deus in adiutorium” and response “Domine ad adjuvandum,” into which Monteverdi incorporates music from the opening of his 1607 opera *Orfeo*. The remaining choral movements consist of five psalm settings—“Dixit Dominus” (six-part choir), “Laudate pueri” (eight-part choir), “Laetatus sum” (six-part choir), “Nisi Dominus” (ten-part choir), and “Lauda Jerusalem” (seven-part choir)—the hymn “Ave maris stella” (eight-part choir), and the Magnificat (in these performances, the seven-voice version).

More unconventional are the intimate and erotically charged “sacred concertos,” motets for solo voices with continuo, and the largely instrumental *Sonata sopra Sancta Maria*. Expressive in their own right, these movements become even more intimate when contrasted with the massed sound of the choruses. Texts from the Song of Songs associated with the Virgin Mary form the basis of the tenor solo “Nigra sum” and the soprano duet “Pulchra es.” Monteverdi’s madrigal-like treatment of these sections emphasizes the words’ very secular overtones. The way the two female voices languidly intertwine in “Pulchra es,” for example, sounds almost like a love duet. The tenor trio, “Duo Seraphim,” with its text taken mostly from Isaiah 6:3, tells of angels proclaiming the glory of God and the Holy Trinity, but Monteverdi begins slowly, quietly, with two-voiced imitative polyphony that builds to a chain of achingly beautiful suspensions. Atmospheric echoes add to the effect of the motet “Audi coelum” for two tenors and chorus. The only true instrumental piece is the *Sonata sopra Sancta Maria*, in which the sopranos sing a variant of a plainsong phrase from the Litany of the Saints while the instruments scurry around them in virtuosic flourishes.

Unlike Bach’s Passions or Handel’s oratorios, the Monteverdi Vespers were forgotten for centuries. In 1834, Carl von Winterfeld—one of the founders of historical musicology—published transcriptions of a few excerpts, and a few Italian editions of the *Sonata sopra Sancta Maria* were issued in the first decades of the 20th century. After Monteverdi’s complete works were published in 1932, performances of the Vespers began to take place in Europe, and recordings emerged in the 1960s. Today, listeners agree that Monteverdi’s 1610 Vespers of the Blessed Virgin truly exemplifies one of its composer’s own core beliefs: “The end of all good music is to affect the soul.”

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Text and Translation

Domine ad adjuvandum

Versicle

Deus, in adiutorium meum intende.

O Lord, make speed to save me.

Response

Domine, ad adjuvandum me festina.

O Lord, make haste to help me.

Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in saecula saeculorum. Amen. Alleluia.

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. Alleluia.

Dixit Dominus

Dixit Dominus Domino meo:
sede a dextris meis, donec ponam inimicos tuos, scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae;
in splendoribus sanctorum:
ex utero ante luciferum genui te.
Iuravit Dominus et non penitebit eum;
tu es sacerdos in aeternum secundum ordinem Melchisedech.
Dominus a dextris tuis confregit in die irae suae reges.
Iudicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.

The Lord said unto my Lord:
sit thou at my right hand, until I make thine enemies thy footstool.
The Lord shall send the rod of thy strength out of Sion:
rule thou in the midst of thine enemies.
Thine is the foundation in the day of thy power;
in the beauties of holiness I have born thee from the womb before the morning star.
The Lord hath sworn and will not repent;
thou art a priest for ever after the order of Melchisedech.
The Lord at thy right hand has broken kings in the day of his anger.
He will judge the nations,
he will fill them with ruins:
he will break the heads in the populous land.
He shall drink of the torrent on the way;
therefore he shall lift up his head.
Glory be to the Father and to the Son and to the Holy Ghost.
As it was in the beginning, now and for ever, world without end. Amen.

Nigra sum

Nigra sum sed formosa filiae Ierusalem.
Ideo dilexit me Rex, et introduxit me in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Iam hiems transiit, imber abiit et recessit,
fiores apparuerunt in terra nostra;
tempus putationis advenit.

I am a black but beautiful daughter of Jerusalem.
So the King loved me, and led me into his bedroom and said to me:
Arise, my love, and come away.
Now winter has passed, the rain has gone and flowers have appeared in our land;
the time of pruning has come.

Laudate pueri

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super caelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia
respicit in caelo et in terra,
suscitans a terra inopem
et de stercore erigens pauperem,
ut collocet eum cum principibus,
cum principibus populi sui?
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Pulchra es

Pulchra es, amica mea,
suavis et decora filia Ierusalem.
Pulchra es, amica mea,
suavis et decora sicut Ierusalem,
terribilis sicut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

Laetatus sum

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri
in atriis tuis Ierusalem.
Ierusalem, quae aedificatur ut civitas
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini, testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Ierusalem
et abundantia diligentibus te.
Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos meos
loquebar pacem de te.

Praise the Lord, ye children,
praise the name of the Lord.
Blessed be the name of the Lord,
from this time forth for evermore.
From sunrise to sunset,
the Lord's name is worthy of praise.
The Lord is high above all nations
and his glory above the heavens.
Who is like the Lord our God,
who dwells on high and looks down on
the humble things in heaven and earth,
raising the helpless from the earth
and lifting the poor man from the dungheap,
to place him alongside princes,
with the princes of his people?
He makes a home for the barren woman,
a joyful mother of children.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen.

You are beautiful, my love,
a sweet and comely daughter of Jerusalem.
You are beautiful, my love,
sweet and comely as Jerusalem,
terrible as the sharp lines of a military camp.
Turn your eyes from me,
because they have put me to flight.

I was glad when they said unto me:
we shall go into the house of the Lord.
Our feet were standing
within thy gates, O Jerusalem.
Jerusalem, which is built as a city
that is compact together.
For thither ascended the tribes,
the tribes of the Lord, to testify unto Israel,
to give thanks to the name of the Lord.
For there sat the seats of judgement,
the seats over the house of David.
O pray for the peace of Jerusalem
and may prosperity attend those who love thee.
Peace be within thy strength,
and prosperity within thy towers.
For my brothers' and my neighbours' sake,
I will ask for peace for thee;

Propter domum Domini Dei nostri
quaesivi bona tibi.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Duo Seraphim

Duo Seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus Dominus Deus
Sabaoth:
plena est omnis terra gloria eius.
Tres sunt qui testimonium dant in coelo:
Pater, Verbum et Spiritus Sanctus;
et hi tres unum sunt.

Nisi Dominus

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum;
ecce hereditas Domini, filii:
merces, fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit
desiderium suum ex ipsis:
non confundetur
cum loquetur inimicis suis in porta.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Audi coelum

Audi coelum verba mea,
plena desiderio
et perfusa gaudio.
Dic, quaeso, mihi: Quae est ista
quae consurgens ut aurora
rutilat, ut benedicam?
Dic, nam ista pulchra ut luna,
electa ut sol replet laetitia
terras, coelos, maria.
Maria Virgo illa dulcis,
praedicata de propheta Ezechiel
porta orientalis,

for the sake of the house of the Lord our God
I have sought blessings for thee.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen.

Two Seraphim were calling one to the other:
Holy, holy, holy Lord God of Hosts:

the whole earth is full of his glory.
There are three who give testimony in heaven:
the Father, the Word and the Holy Spirit:
and these three are one.

Except the Lord build the house,
they have laboured in vain that build it.
Except the Lord keep the city,
the watchman waketh but in vain.
It is vain for you to rise before dawn:
to rise when you have sat down,
ye who eat the bread of sorrow.
When he has given sleep to those he loves,
behold, children are an inheritance of the Lord,
a reward, the fruit of the womb.
As arrows in the hand of the mighty,
so are children of the vigorous.
Blessed is the man who has fulfilled
his longing by them:
he shall not be perplexed
when he speaks to his enemies at the gate.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen.

Hear, O heaven, my words,
full of desire
and suffused with joy.
Tell me, I pray, who is she
who, rising like the dawn,
shines, that I may bless her?
Tell, for she is beautiful as the moon,
exquisite as the sun which fills with joy
the earth, the heavens and the seas.
Mary, that sweet virgin
foretold by the prophet Ezechiel,
gate of the orient,

Illa sacra et felix porta,
per quam mors fuit expulsa,
introducenda autem vita.
Quae semper tutum est medium
inter homines et Deum,
pro culpis remedium.
Omnes hanc ergo sequamur,
qua cum gratia mereamur
vitam aeternam. Consequamur.
Praestat nobis Deus Pater
hoc et Filius et Mater,
cuius nomen invocamus,
dulce miseris solamen.
Benedicta es, Virgo Maria,
in saeculorum saecula.

Lauda Ierusalem

Lauda Ierusalem, Dominum
lauda Deum tuum, Sion.
Quoniam confortavit seras
portarum tuarum:
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
et adipe frumenti satiat te.
Qui emittit eloquium suum terrae:
velociter currit sermo eius.
Qui dat nivem sicut lanam
nebulam sicut cinerem spargit.
Mittit cristallum suum sicut bucellas
ante faciem frigoris eius quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus eius, et fluent aquae.

Qui annuntiat verbum suum Iacob
iustitias et iudicia sua Israel.
Non fecit taliter omni nationi
et iudicia sua non manifestavit eis.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

Sonata sopra Sancta Maria

Sancta Maria, ora pro nobis.

Ave maris stella

Ave maris stella,
Dei mater alma,
atque semper virgo,
felix coeli porta.
Sumens illud ave
Gabrielis ore,
funda nos in pace

That holy and happy gate
through which death was driven out,
but life brought in.
Who is always a sure mediator
between man and God,
a remedy for our sins.
So let us all follow her
by whose grace we gain
eternal life. Let us seek after her.
May God the Father grant us this,
and the Son and the Mother,
on whose name we call,
sweet solace for the unhappy.
Blessed art thou, Virgin Mary,
world without end.

Praise the Lord, O Jerusalem:
praise thy God, O Zion.
For he hath strengthened
the bars of your gates:
he hath blessed thy children within thee.
He maketh peace in thy borders,
and filleth thee with the finest of the wheat.
He sendeth forth his commandment upon earth:
his word runneth very swiftly.
He giveth snow like wool:
he scattereth the cloud like ashes.
He casteth forth his ice like morsels:
who will stand before his cold?
He will send out his word and melt them:
he will cause his wind to blow and the waters
will flow.
He announces his word unto Jacob,
his statutes and judgements unto Israel.
He hath not dealt so with any nation:
and he has not shown his judgements to them.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen.

Holy Mary, pray for us.

Hail, star of the sea,
life-giving mother of God
and perpetual virgin,
happy gate of heaven.
Receiving that 'Ave'
from the mouth of Gabriel,
keep us in peace,

mutans Evae nomen.
Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cunctis posce.
Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.
Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.
Vitam praesta puram,
iter para tutum,
ut videntes Iesum
semper collaetemur.
Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto,
tribus honor unus.
Amen.

Magnificat

Magnificat anima mea Dominum.

Et exultavit spiritus meus

Et exultavit spiritus meus in Deo
salutari meo.

Quia respexit

Quia respexit humilitatem
ancillae suae,
ecce enim ex hoc beatam
me dicent omnes generationes.

Quia fecit

Quia fecit mihi magna qui potens est
et sanctum nomen eius.

Et misericordia

Et misericordia eius a progenie in
progenies timentibus eum.

Fecit potentiam

Fecit potentiam in brachio suo;
dispersit superbos
mente cordis sui.

Deposuit potentes de sede

Deposuit potentes de sede
et exaltavit humiles.

reversing the name 'Eva.'
Loosen the chains from the guilty,
bring forth light to the blind,
drive out our ills,
ask for blessings for all.
Show yourself to be a mother:
may he receive through you our prayers
who, born for us,
deigned to be yours.
Peerless virgin,
gentle above all others,
when we are pardoned for our sins,
make us gentle and pure.
Grant us a pure life,
prepare a safe journey,
so that seeing Jesus
we may rejoice for ever.
Praise be to God the Father,
glory to Christ most high,
and to the Holy Spirit,
triple honour in one.
Amen.

My soul doth magnify the Lord.

And my spirit hath rejoiced in God
my saviour.

For he hath regarded the lowliness of his
handmaiden,
for behold from henceforth
all generations shall call me blessed.

For he that is mighty hath magnified me,
and holy is his name.

And his mercy is on them that fear him
throughout all generations.

He hath 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.

Esurientes implevit bonis

Esurientes implevit bonis,
et divites dimisit inanes.

He hath filled the hungry with good things
and the rich he hath sent empty away

Suscepit Israel puerum suum

Suscepit Israel puerum suum,
recordatus misericordiae suae,

He has helped his child Israel,
mindful of his mercy,

Sicut locutus est

Sicut locutus est ad patres nostros,
Abraham et semini eius in secula.

As he promised to our forefathers,
Abraham and his seed for ever.

Gloria Patri

Gloria Patri, et Filio,
et Spiritui Sancto,

Glory be to the Father and to the Son
and to the Holy Ghost,

Sicut erat in principio

Sicut erat in principio, et nunc, et semper
et in saecula saeculorum. Amen.

As it was in the beginning, now and for ever,
world without end. Amen.