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

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

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

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

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 exsultavit spiritus meus
Quia respiexit
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

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 Eugène 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’ 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 Eurydice, 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, Pyladès 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 Oper. He last appeared with Music of the Baroque in May 2010.

Colin Ainsworth has appeared in concert with the Montreal, Toronto, Vancouver, and 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 Mislaid 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 in Acis and Galatea with the Mark Morris Dance Group.

Thomas Cooley’s recordings include Mathan in Handel’s Athalia with the Kölner Kammerchor 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 Opera. 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’ *Donna 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.

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**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 responsive 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 adjuvandum” 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 his 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 adjutorium meum intende.

**Response**

Domine, ad adjuvandum me festina.


**Dixit Dominus**


**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 transit, imber abiit et recessit, flores 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:
laude nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis orut usque ad occasum,
laudabili nomen Domini.
Excelsus super omnes gentes Dominus,
et super caelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitet et humilia
respicit in caelo et in terra,
suscipiant a terra inopem
et de stercore erigens pauperem,
ut collocet eum cum principibus,
cum principibus populii sui?
Qui habitaret facit sterilum
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 sicut Ierusalem.
Pulchra es, amica mea,
suavis et decora filia Ierusalem.
Pulchra es, amica mea,
Pulchra es et in saecula saeculorum. Amen.

Laetatus sum
Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri
in atris tuis Ierusalem.
Ierusalem, quae aedificatur ut civitas
 cuius participatio eius in idipsum.
Averte oculos tuos a me,
sweet and comely as Jerusalem,
sweet and comely daughter of Jerusalem.
you are beautiful, my love,
a beautiful and comely daughter of Jerusalem.
I was glad when they said unto me:
I was glad when they said unto me:
you are beautiful, my love,
you are beautiful, my love,
for the sake of the house of the Lord our God
for the sake of the house of the Lord our God
I will ask for peace for thee;
for the sake of the house of the Lord our God
I have sought blessings for thee.
for the sake of the house of the Lord our God
I seek blessings for thee.
I have sought for thee.
I have sought blessings for thee.
I will ask for peace for thee;
Praise the Lord, ye children,
Praise the Lord, ye children,
praise the name of the Lord.
Praise the Lord, ye children,
Praise the name of the Lord.
Praise the Lord, ye children,
Praise the name of the Lord.
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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: he scattereth the ice like morsels.

Holy Mary, pray for us.


My soul doth magnify the Lord.

And my spirit hath rejoiced in God my savour.

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.
<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
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<tbody>
<tr>
<td><strong>Esurientes implevit bonis</strong></td>
<td>He hath filled the hungry with good things</td>
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<tr>
<td>et divites dimisit inanes.</td>
<td>and the rich he hath sent empty away</td>
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<tr>
<td><strong>Suscepit Israel puerum suum</strong></td>
<td>He has helped his child Israel,</td>
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<td>recordatus misericordiae suae,</td>
<td>mindful of his mercy,</td>
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<tr>
<td><strong>Sicut locutus est</strong></td>
<td>As he promised to our forefathers,</td>
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<tr>
<td>Sicut locutus est ad patres nostros,</td>
<td>Abraham and his seed for ever.</td>
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<tr>
<td>Abraham et semini eis in secula.</td>
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<tr>
<td><strong>Gloria Patri</strong></td>
<td>Glory be to the Father and to the Son</td>
</tr>
<tr>
<td>Gloria Patri, et Filio,</td>
<td>and to the Holy Ghost,</td>
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<tr>
<td>et Spiritui Sancto,</td>
<td></td>
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<tr>
<td><strong>Sicut erat in principio</strong></td>
<td>As it was in the beginning, now and for ever,</td>
</tr>
<tr>
<td>Sicut erat in principio, et nunc, et semper</td>
<td>world without end. Amen.</td>
</tr>
<tr>
<td>et in saecula saeculorum. Amen.</td>
<td></td>
</tr>
</tbody>
</table>