

DEBARTOLO PERFORMING ARTS CENTER
PRESENTING SERIES

Schola Antiqua

February 23, 2020 at 2 p.m.

Leighton Concert Hall

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Slavic Routes

Music from Renaissance Prague

Schola Antiqua

Michael Alan Anderson, Artistic Director
with Guest Commentator
Erika Supria Honisch

Program

Hymn: *Jesus Christus nostra salus* (verses 1-2)

Invocation of Indigenous Saints

Hymn: <i>Swatý Wáclawe</i>	Anonymous
Motet: <i>Haud aliter pugnans fulgebat Caesar</i>	Adrian Willaert (d. 1562)
Plainchant Introit: <i>Gaudeamus omnes in Domino</i>	Anonymous

Hymn: *Jesus Christus nostra salus* (verses 3-4)

Voices in Exile

Motet: <i>Super flumina Babylonis</i>	Philippe de Monte (d. 1603)
Motet: <i>Quomodo cantabimus</i>	William Byrd (d. 1623)

Luther meets Hus

Hymn: <i>Jesus Christus nostra salus</i> (verse 5)	
Chorale: <i>Jesus Christus unser Heiland</i>	Martin Luther (d. 1546)

Sacred song: *Jesus Christus
unser Heiland*

Michael Praetorius (d. 1621)

Jesus Welcomed and Remembered

Vernacular hymn: *Vitej, pane
Jezu Kriste*

Adam Michna (d. 1676)

Motet: *Ecce quomodo moritur
iustus*

Jacobus Gallus (d. 1591)

Motet: *Maria Magdalena stans ad
monumentum*

Franz Sales (d. 1599)

Intermission

Hymn: *Jesus Christus nostra salus* (verse 6)

God's Universe and Kepler's Prayers

Motet: *In me transierunt*

Orlande de Lassus (d. 1594)

Plainchant: *Hospodine pomiluj ny*

Anonymous

Motet: *Miserere mei*

de Monte

Hymn: *Jesus Christus nostra salus* (verse 7)

Praising Our Lady

Vernacular hymn: *Radujte se, ó
Čechové*

Michna

Motet: *Regina coeli*

Carl Luython (d. 1620)

Hymn: *Königin der Himmel*

Anonymous

Motet: *Königin der Himmel*

Luython

Hymn: *Jesus Christus nostra salus* (verse 8)

Singing at Home and Abroad

Latin madrigal: *Musica musarum germana* Gallus

Motet: *Qui confidunt in Domino* Kryštof Harant (d. 1621)

Latin madrigal: *Musica noster amor* Gallus

Notes on the Program

Travel to Prague today and you'll find a bustling city whose Renaissance self is still very much visible in the layout of its streets, the contours of its buildings, and the profile of its skyline. Now, as then, the city's core is divided in two by the Vltava (Moldau) River, whose majestic course through Prague was memorably depicted by nineteenth-century composer Bedřich Smetana in *Ma Vlast*. On one side of the Vltava, the distinctive pinnacles adorning the twin spires of the Týn Church dominate the skyline of Old Town. Perched on a hill opposite Old Town and commanding a view of the entire city is the sprawling Prague Castle complex, with the Renaissance spire of the Cathedral of St. Vitus, Wenceslas, and Adalbert (known locally simply as "St. Vitus") soaring higher still.

Visitors admiring the cathedral tower will notice a large golden "R" emblazoning the facade. The initial is a trace of the forty-year period at the turn of the seventeenth century when Prague was the cosmopolitan capital of the Holy Roman Empire. During the long reign of the eccentric Habsburg Emperor and King of Bohemia, Rudolf II (r. 1576-1612), the city thrived—even as the Empire languished. Prague's already rich artistic, intellectual, and musical traditions were enlivened not only by the arrival of such celebrated figures as the astronomer Johannes Kepler and the mathematician Tycho Brahe, but also by the emperor's sponsorship of a music chapel of singers and polyphonists that was the envy of many a rival court.

Today's program takes us on a musical tour of Renaissance Prague: the selections have been chosen from manuscripts and music prints dating from the sixteenth and seventeenth centuries, each connected to Prague in some way. The sounds we hear come from both sides of the Vltava: from the Imperial Court and the Cathedral, as well as from the many churches elsewhere in Prague—most prominently Mary Týn—where Czech was just as likely as Latin to be the language of the sung liturgy and its polyphonic adornments. The pieces give a sense of the immense stylistic range of the music that filled Prague's churches, houses, streets, and squares over four hundred years ago.

On one end of the spectrum lie the monophonic hymns ***Hospodine, pomiluj ny (Lord, have mercy)*** and ***Svatý Wáclawe (St. Wenceslas)***, beloved by Czechs to this day. In the Renaissance, these hymns were sung with special enthusiasm by Czech Christians known as the Utraquists; they formed the majority of Prague's population and followed the teachings of Jan Hus, a reformist Prague preacher burned at the stake at the Council of Constance in 1415. The Hussite tradition of Czech song was carried on in the seventeenth century by the Czech Catholic composer Adam Michna, in such tuneful vernacular hymns as ***Vitej, pane Jezu Christe (Welcome, Lord Jesus Christ)*** and ***Radujte se, O Čechové (Rejoice, O Czechs)***. In the middle-ground we find both the introverted, homophonic setting by Jacobus Gallus of the sorrowful text ***Ecce quomodo moritur iustus (Behold how the just one dies)*** and his exuberant, madrigal-like celebrations of music itself: ***Musica noster amor (Music, our love)*** and ***Musica musarum germana (Music, sister of the Muses)***. Occupying the most elevated stylistic level are the monumental polyphonic motets by the largely Franco-Flemish composers active at the Imperial court: Adrian Willaert's ***Haud aliter pugnans fulgebat Caesar (Just as Caesar in battle did shine)***, probably written for the coronation of Ferdinand I, the first Habsburg King of Bohemia, for example, as well

as Philippe de Monte's ***Super flumina Babylonis (By the Rivers of Babylon)***, a meditation on the plight of Catholics in Protestant lands.

But it is Hus, as imagined not only in Bohemia but in Europe as a whole, who anchors tonight's program: over the course of the evening you will hear eight verses of the hymn ***Jesus Christus nostra salus (Jesus Christ, our salvation)***. The sharp-eyed reader will note that the first letters of each verse form an acrostic that spells out "JOHANNES" (in Czech, "Jan")—a feature that led sixteenth-century Europeans to attribute the hymn to Jan Hus himself. Taken as a whole, the music of this program adds a sonic dimension to Renaissance Prague, allowing us to experience in music a city celebrated by contemporaries as a "Parnassus of the Arts."

Singers

Soprano: Stephanie Culica, Laura Anderson

Alto: Matthew Dean

Tenor: Nolan Carter, Joe Labozetta, Keith Murphy

Bass: Joseph Hubbard, John Orduña

About Schola Antiqua

Schola Antiqua is a Chicago-based professional early music collective, which prepares and performs insightful programs of pre-modern music. Schola Antiqua was founded in 2000 under the artistic leadership of Professor Calvin M. Bower from the University of Notre Dame. It is an ensemble that has been called "first class in every respect" (*Chicago Classical Review*) and that executes the pre-modern repertory with "sensitivity and style" (*Early Music America*). Schola Antiqua was artist in residence at the University of Chicago in 2006-07 and has served in a similar capacity since 2009 for the Lumen Christi Institute, a center that promotes the

Catholic intellectual tradition. The group has issued recordings on the Discantus label and Naxos of America labels; much of this music had never received a modern recording. Schola Antiqua's music has aired on the nationally syndicated broadcasts of *With Heart and Voice*, *Millennium of Music*, and *Harmonia* and has received reviews in major print and online magazines. The group is the winner of the 2012 Noah Greenberg Award from the American Musicological Society, which recognizes outstanding contributions to historical performing practices. Its connections to the academic community can be seen in collaborations with scholars from around the United States. The ensemble has further provided live and recorded music in connection with major art exhibitions at the Met Cloisters, the Morgan Library & Museum, the Art Institute of Chicago, The Newberry Library, and the Memorial Art Gallery in Rochester, New York.

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Michael Alan Anderson is Schola Antiqua's second artistic director and a founding member of the ensemble. He is Associate Professor of Musicology at the Eastman School of Music (University of Rochester) and author of *St. Anne in Renaissance Music: Devotion and Politics* (Cambridge University Press, 2014) and *The Singing Irish: A History of the Notre Dame Glee Club* (Notre Dame Press, 2015). Anderson is a two-time winner of the Deems Taylor Award (American Society for Composers, Authors, and Publishers) for outstanding writing about music, and his achievements with Schola Antiqua earned him Chorus America's 2016 Louis Botto Award for Innovative Action and Entrepreneurial Zeal. Other awards include the Noah Greenberg Award (American Musicological Society), the Alvin H. Johnson American Musicological Society 50 Dissertation-Year Fellowship, the Grace Frank Grant (Medieval Academy of America), a Bridging Fellowship (University of Rochester), the Provost's Multidisciplinary Award (University of Rochester), the Humanities Project award (University of Rochester), the Whiting

Foundation Fellowship (University of Chicago), and the National Endowment for the Humanities Summer Stipend.

Erika Supria Honisch is Assistant Professor of Music History and Theory at Stony Brook University. She works on music, politics, and religious culture in early modern Europe, with related emphases on historical sound studies, music's materialities, historiography, and music in ritual. Her book project *The Ends of Harmony: Sacred Music and Sound in Prague, 1550-1650* uses sacred music and sound to explain how people of different faiths tried, and failed, to live together in the city that hosted the opening and closing acts of the Thirty Years War. Honisch's articles have appeared or are forthcoming in *Journal of Musicology*, *Early Music History*, *Plainsong and Medieval Music*, *Organised Sound*, *Music & Letters*, and *Common Knowledge*. She is also co-editor, with Christian Leitmeir, of *Music in Rudolfine Prague* (Brill, forthcoming), which brings together scholars from North America, the Czech Republic, Austria, Germany, Spain, Sweden, and the United Kingdom. In addition to leading Stony Brook's Baroque Performance Practice Workshop with Arthur Haas, Honisch has collaborated with a number of early music groups, including Schola Antiqua and the Newberry Consort, and with the Metropolitan Museum of Art on the 2019 exhibit, "The Last Knight: The Art, Armor and Ambition of Maximilian I."

Special Thanks

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Visit Schola Antiqua on Facebook or contact us at:
info@schola-antiqua.org

TEXTS AND TRANSLATIONS

Hymn: Jesus Christus nostra salus (att. Hus or Jenštejn)

Jesus Christus nostra salus,
quod reclamatur omnis malus,
nobis sui memoriam
dedit in panis hostiam.

Jesus Christ, our salvation,
(whom every evil one protests),
to us has given his memory
in the sacrificial bread.

O quam sanctus panis iste
quem tu praebes, Iesu Christe,

caro cibus, Sacramentum,
quo non est maius inventum.

O how holy is that very bread,
which you provide, O Jesus
Christ,
the flesh is made food,
no greater Sacrament than this is
to be found.

Hoc est donum sanctitatis
charitasque Deitatis,
virtus et Eucharistia,
communione gratia.

Here is the gift of holiness
and the generosity of Divinity,
strength and the Eucharist,
the grace of Communion.

Ave deitatis forma,
Dei unionis norma,
in te quisque delectatur
qui in fide speculatur.

All Hail, figure of Divinity,
O precept of the oneness of God,
everyone delights in you
who gazes on you with faith.

Non solus panis, sed Deus
homo, liberator meus,
qui in cruce pependisti
et in carne defecisti.

Not just bread, but God
and man, my liberator,
who hung on the cross,
and died in the flesh.

Non augetur consecratus,

Not augmented is that which is
consecrated,

nec consumptus sit mutatus,
nec divisus in fractura,
plenus Deus in statura.

Esca digna Angelorum,
charitasque lux sanctorum,
lex moderna comprobavit
quod antiqua figuravit.

Salutare medicamen,
peccatorum relevamen,
pasce nos, à malis leva,
duc nos ubi lux longaeva.

neither is what is eaten changed,
nor divided in the breaking,
but remains fully God.

Edible gift worthy of angels,
and generosity the light of saints,
the new law has borne out
what the old law prefigured.

Salvific cure,
alleviation of sins,
feed us, deliver us from evil,
lead us to where there is
perpetual light.

Invocation of Indigenous Saints
Czech hymn: Swatý Wáclawe (anon.)

Swatý Wáclawe, weywodo České
Země,
Knjže náss, pros za nás Boha
Swátého Ducha
Christe eleison.

O St. Wenceslas, Duke of the
Bohemian lands,
Our prince, pray to God for us,
and to the Holy Spirit,
Christ, have mercy.

Nebeské jest Dworstwo krasně,
blaze tomu kdož tam pugde,
žiwot věčný, ohen gasný,
Swátého Ducha
Kyrie eleison.

The heavenly Kingdom is
beautiful,
Blessed is he who will go there,
In everlasting life, as a bright
flame,
of the Holy Spirit,
Lord, have mercy.

Pomocy my twé žádáme,
smilůg se nad námi,

We ask for your aid,
be merciful to us,

utěss smutně, zažeň wsse zlé,

Swatý Wáclawe,
Kyrie eleison.

Marya Matko žadaucy,
tys Králowna Wssemohaucý,
prosyž za nás, za Křestiany,
swého Syna Hospodina,
Kyrie eleison.

console the sorrowful, drive out
all evil,
O St. Wenceslas,
Lord, have mercy.

O Mary, dear Mother,
you Almighty Queen,
pray for us, as Christians,
to the Son of God,
Lord, have mercy.

Motet: Haud aliter pugnans (Willaert)

Haud aliter pugnans fulgebat
Caesar in armis
ac tu, spes patriae bellica tela
ferens.

Magna trophea paras, dum tu
contendis
in hostem,

Vincislai paras nomina magna
quoque.

Nam merito sortitus eras haec
nomina
laudis,
cum toties victor vincere doctus
eras.

Just as the fighting Caesar,
armed, did shine,
so too do you, the hope of the
homeland, bearing weapons of
war.

Great trophies you obtain, when
you contend with the
enemy,
and you obtain the great names
of Wenceslas.

For you have rightly attained
these names
of praise
since so often, taught to conquer,
you have been the victor.

Plainchant introit: Gaudeamus omnes in Domino (anon.)

Gaudeamus omnes in Domino,
diem festum celebrantes in
honore Ioannis
Hussii martyris, de cuius
passione gaudent
angeli et collaudant Filium Dei.

Let us all rejoice in the Lord,
celebrating the feast in honor of
Jan Hus, the martyr, in
whose suffering the angels
rejoice,
and praise the Son of God

Eructavit cor meum verbum
bonum, dico ergo
opera mea regi.

My heart has uttered the good
word: I speak of my
works to the king.

Gloria Patri, et Filio, et Spiritui
Sancto. Sicut erat
in principio, et nunc, et semper,
et in sæcula
sæculorum. Amen.

Glory be to the Father, and to the
Son, and to the Holy
Spirit. As it was in the beginning,
is now and ever shall
be. Amen.

Voices in Exile

Motet: Super flumina Babylonis (Monte)

Super flumina Babylonis,
illic sedimus et flevimus,
dum recordaremur Sion.
Quia illic interrogaverunt nos, qui
captivos
duxerunt nos, verba cantionum;
et qui abduxerunt nos:

Hymnum cantate nobis de
canticis Sion.
Quomodo cantabimus canticum
Domini in terra aliena?

By the rivers of Babylon,
there we sat down and wept,
when we remembered Zion.
For there they demanded of us,
they who led us into
captivity, the words of songs;
and they that carried us away
said:

Sing to us a hymn of the songs of
Zion.
How shall we sing the song of the
Lord in a foreign land?

In salicibus in medio ejus
suspendimus organa nostra.

On the willows in the midst there-
of we hung up our instruments.

Motet: Quomodo cantabimus canticum (Byrd)

Quomodo cantabimus canticum
Domini in terra aliena?
Si oblitus fuero tui, Jerusalem,
oblivioni detur dextra mea.
Adhaereat lingua mea faucibus
meis,
si non meminero tui;
si non proposuero Jerusalem
in principio laetitiae meae.
Memor esto, Domine, filiorum
Edom in die Jerusalem.

How shall we sing the song
of the Lord in a foreign land?
If I should forget you, Jerusalem,
let my right hand fall idle.
Let my tongue stick in my throat,
if I do not remember you;
if I do not keep Jerusalem
as the greatest of my joys.
Remember, Lord, what the sons
of Edom did on that day in Jeru-
salem.

Luther Meets Hus

Chorale: Jesus Christus, unser Heiland (Luther, Praetorius)

Jesus Christus, unser Heiland,
der von uns den Gottes Zorn
wandt,
durch das bitter Leiden sein
half er uns aus der Höllen Pein.

Jesus Christ, our Savior,
who turned God's wrath away
from us,
through His bitter suffering
helped us out of the pain of hell.

Daß wir nimmer das vergessen,
Gab er uns sein' Leib zu essen,
Verborgen im Brot so klein,
Und zu trinken sein Blut im Wein

So that we might never forget
this,
He gave us his Body to eat,
concealed in such small bread,
and, to drink, His blood in the
wine.

Du sollst Gott den Vater preisen, Daß er dich so wohl wollt speisen Und für deine Missetat In den Tod sein' Sohn gegeben hat.	You should praise God the Father, that he wants you to dine so well, and for your misdeeds consigned his own Son to death.
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Du sollst glauben und nicht wan- ken, Daß's ein Speise sei dem Kran- ken, Den' ihr Herz von Sünden schwer Und vor Angst ist betrübet sehr.	You should believe, and should not waver, in the faith that such a meal is for the person ill because his heart is heavy with Sin and from fear, greatly distressed.
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Jesus Welcomed and Remembered

Vernacular hymn: Vitej, Pane Jezu Kriste (Michna)

Vitej, Pane Jezu Kriste,
narozený z Panny čisté,
vitej, laskavé dět'átko,
roztomilé nevinňátko.

Welcome, Lord Jesus Christ,
Born of a pure woman;
Welcome, kind little baby,
cute little innocent one.

Jsi maličký a skrovničký,
však velikým Bohem vždycky,
jsi subtylný, jsi outličký,

ač jsou magnét tvé očičky.

You are tiny and humble,
though you are a great God;
You are fragile, you are of such
tender age—
although your little eyes are a
magnet.

S touto moci táhneš k sobě

srdce lidské, spojiv sobě,

tak ty ve mně a já v tobě

With this power you draw to
yourself,
the human heart, united with
your own,
thus—you in me and I in you—

přebýváme v každé době.

we live in every age.

Motet: Ecce quomodo moritur justus (Handl)

Ecce quomodo moritur justus

Behold how the righteous one
dies

et nemo percipit corde.

and no one notices.

Viri justi tolluntur

The righteous are taken away

et nemo considerat.

and no one pays attention.

A facie iniquitatis

From facing iniquity

sublatus est justus

the righteous is elevated,

et erit in pace memoria eius:

and his memory will be in peace:

in pace factus est locus ejus

his place is in peace

et in Sion habitatio eius

and his home in Zion,

et erit in pace memoria eius.

and his memory will be in peace.

Text: Isaiah 57: 1-2

Motet: Maria Magdalena stans ad monumentum (Sales)

[Prima pars]

[First part]

Maria Magdalena stans ad monu-
mentum et

Mary Magdalene, standing at the
tomb weeping,

plorans inclinavit se et prospexit
in monumentum.

stooped down and looked into
the tomb.

Et dicunt ei angeli: Mulier, quid
ploras?

And the angels say to her: Wom-
an, why do you weep?

Dicit eis: Quia tulerunt Dominum
meum et
nescio, ubi possuerunt eum.

She says to them: Because they
have taken away my
Lord, and I do not know where
they have taken him.

[Secunda pars]

[Second part]

Maria Magdalena conversa vidit
Jesum stantem
qui dicit ei: Mulier, mulier quid
ploras? Quid quaeris?

Mary Magdalene, turning, saw
Jesus standing,
who says to her: Woman, woman,
why do you weep?
Whom do you seek?

Respondit ei Magdalena: Domine,
Domine, eum
dicito mihi ubi posuisti et ego
eum tollam.

Magdalene responded to Him: O
Lord, O Lord, tell me
where you have taken him, and I
will take him away.

Dicit ei Jesus: Maria.

Jesus says to her: Mary.

Conversa illa, dicit ei: Rabboni.

She, turning, says to him: Master.

Dicit ei Jesus: Noli me tangere.

Jesus says to her: Touch me not.

God's Universe and Kepler's Prayers
Motet: In me transierunt (Lassus)

In me transierunt irae tuae, et
terrores tui conturbaverunt me,
cor meum conturbatum est, dere-
liquit me virtus mea,
dolor meus in conspectu meo
semper:
ne derelinquas me, Domine, Deus
meus, ne discesseris a me.

In me passed over your wrath,
and your terrors disturbed me.
My heart is disturbed, my cour-
age abandons me,
my sorrow is before me continu-
ously:
do not abandon me, O Lord, my
God, do not depart from me.

Czech Kyrie paraphrase: Hospodine, pomiluj ny (anon.)

Hospodine, pomiluj ny,
Jezu Kriste, pomiluj ny,

Lord, have mercy on us,
Jesus Christ, have mercy on us,

Ty, spase všeho mira,
spasiž ny, i uslyš,
Hospodine, hlasy nášě,
Daj nám všěm, Hospodine,
Žizň a mír vzémi.
Krleš Krleš Krleš.

You, Savior of the world,
save us, and hear,
O Lord, our voices!
Give us all, Lord,
life and peace in (our) land.
Kyrie eleison! Kyrie eleison! Kyrie
eleison!

Motet: Have mercy on me, Lord (Monte)

Miserere mei Deus, miserere mei, Have mercy on me, Lord, have
quoniam in te mercy on me, for my
confidit anima mea soul trusts in you

et in umbra alarum tuarum spe- and in the shadow of your wings I
rabo donec transeat will hope, until
iniquitas. wickedness passes away.

Clamabo ad Deum altissimum, I will cry out to God most high, to
Deum qui benefecit mihi. God who has done good for me.

Praising Our Lady

Vernacular hymn: Radujte se, ó Čechové (Michna)

Radujte se, ó Čechové,
mariánští sodálové,
at' varhany zní vesele;
trouby, bubny at' zní směle.

Rejoice, O Czechs,
Marian brothers,
let the organ sound brightly,
the trumpets, drums, sound bold-
ly.

Mariji, Mariji, ctíme,
dítky Matku velebíme.

To Mary, to Mary we show
honor,
Children, we praise the Mother.

Česká jestit' tato radost,

This is a Czech joy,

třidcatina, Panny slavnost:

Marie nanebezvetí
s námi celé nebe světí
Mariji, Mariji, ctíme,
dítky Matku velebíme.

Amen, amen dokládejte,
amen, amen příkládejte,
Echo Amen opakuje,
a tak naše zvelebujeme.
Matka Boží Echo naše,
aj Čechové, zboží vaše.

the celebration of Our Lady, on
the third day:
the Assumption of the Virgin;
with us, all heaven celebrates
To Mary, to Mary we show
honor,
Children, we praise the Mother.

Amen, amen, demonstrate it!
Amen, amen, ascribe it!
Echo repeats the Amen
and thus magnifies ours.
Mother of God, our Echo,
Behold, Czechs, your riches.

Motet: Regina coeli (Luython)

Regina coeli laetare, Alleluia,
quia quem meruisti partare, Al-
leluia,
Resurrexit sicut dixit, Alleluia,
Ora pro nobis Deum, [Alleluia]–
*Alme Domine nate matris,
Deus alme nobis confer
praestaque vivere
quoniam te decet laus, honor,

Domine qui de morte surrexisti
Rex pie fac nos post te surgere–

Alleluia.*

O Queen of Heaven, rejoice, Alle-
luia,
for he whom you were worthy
enough to bear, Alleluia,
has risen, just as he said, Alleluia.
Pray for us to God, [Alleluia]–
*O Kind Lord born of the mother,
O Kind God, bring and fulfill [your
promise] to us to live
because glory and honor be-
comes you,
O Lord, who has risen from death
O good King, cause us to rise af-
ter you–
Alleluia.*

German motet: Königin der Himmel (Luython)

Königin der Himmel,
frew dich Maria
denn du hast empfangen
der ist von dem Todt aufferstan-
den.

Alleluia.
Bitte Gott für uns.
Alleluia.

O Queen of Heaven,
Rejoice, Mary,
For you have borne
he [who] is risen from death.

Alleluia.
Pray to God for us.
Alleluia.

Singing at Home and Abroad

Moral song: Musica Musarum germana (Handl)

Musica Musarum germana
chorique magistra,
laetificare solum nata beare po-
lum, extimulat tua
victrices, taratantara, dextras.

Inde tibi mérito palma suprema
datur,
non Musae, tibi, non Musarum
praeses Apollo,
non ipsae Charites praeripuere
locum.

Divas fatalis, reliquas manet exi-
tus. at tu coelicolis
dempto fine colenda viges.

Music, the sister of the Muses
and teacher of the
chorus, born to make the earth
happy and to bless the
heavens, urges on your victori-
ous right hands, taratantara.

Therefore, the highest prize is
deservedly given to you.
Neither the Muses, nor Apollo,
the chief of the Muses,
nor the Graces themselves have
taken a place from you.

A fated end awaits the rest of the
goddesses, but you,
with immortal life, flourish to be
cherished by the

vivat io exhilarans humanas Mu-
sica mentes.
vivat io summo, Musica grata
Deo.

dwellers of heaven. Let Music
live, cheering human
minds. Let Music live, pleasing to
the Almighty.

Translation: Allen Skei

Motet: Qui confidunt in Domino (Harant)

Qui confidunt in Domino,
sicut mons Sion:
non commovebitur in æternum,
qui habitat in Jerusalem.
Montes in circuitu ejus;
et Dominus in circuitu populi sui,
ex hoc nunc et usque in sæculum

They that trust in the Lord
are as Mount Sion:
he forever shall not be moved
who dwells in Jerusalem.
Mountains surround it:
so the Lord surrounds His people,
from henceforth now and forever.

Moral song: Musica noster amor (Handl)

Musica noster amor, sit fida
pedisse qua vatum,
molliter ad cunas fingere nata
melos.
exulet hostiles acuens, taratan-
tara, motus,
vivat, et Aonidum castra Poesis
amet.
et lachrimas vatum colit, et sus-
piria, Caesar.
vivat io magnis turba superba
Diis.

May Music, our love, be a faithful
attendant of poets.
May it be created to tenderly
craft a melody
Inflaming, may it drive out hostile
movements, taratantara,
And, as Poetry, may it love the
camp of the Muses.
It cherishes the tears and sighs
of poets, Caesar.
May it live as a great tumult for
the mighty Gods.

Translation: Allen Skei



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