

Texts and Translations

Pater Noster

Pater noster, qui es in caelis,
sanctificetur nomen tuum,
adveniat regnum tuum,
fiat voluntas tua,
sicut in caelo et in terra.
Panem nostrum quotidianum
da nobis hodie,
et dimite nobis debita nostra,
sicut et nos dimittimus
debitoribus nostris.
Et ne nos inducas in tentationem,
sed libera nos a malo.

Our Father, who art in heaven,
Hallowed be thy name,
thy kingdom come,
thy will be done,
on earth as it is in heaven.
Give us this day our daily bread.

And forgive us our trespasses,
as we forgive those
who trespass against us.
And lead us not into temptation,
but deliver us from evil.

Gothic Lord's Prayer

atta unsar thu in himinam
(our Father, thou in heaven)

wihne namo thin
(holy is thy name)

kwime thyudinasus thins
(come, thy kingdom!)

wèrthe wilya thins
(thy will be done)

swé: in himina jah ana èrthe
(so in heaven, and upon earth)

çlef unsarana thana sintinan
(our loaves, continuously)

gif uns hima daga
(give us this day)

jah aflét uns thati skulans syema
(and forgive us who are guilty)

swaswé jah wis aflétam
(just as we also forgive)

them skulam unsarem.
(those who engage in skullduggery against us)

jah ni bringes uns in frestuvniye
(and not bring us into temptation)

ak lòsi uns af thama ubilin
(but free us from those who are evil)

unte thina ist thyudangardi
(for thine is the kingdom)

jah mahts jah wulthus
(and might and glory)

in ewins. Amen.
(in eternity. Amen)

O Jesu, nomen dulce

O Jesu, nomen dulce
Nomen admirabile
Nomen confortans
Quid enim canitur suavius
Quid auditur jucundius
Quid cogitatur dulcius
Quam Jesus Dei filius.

O nomen Jesu, verus animae cibus
In ore mel, in aure melos,
in corde laetitia mea
Tuum itaque nomen, dulcissime Jesu,
in aeternum in ore meo portabo.

O Jesus, sweet name!
Admirable name!
Comforting name!
What truly is sung more sweetly?
What is heard more pleasantly?
What is thought of more dear?
Who but Jesus, God's Son?

O name of Jesus, true food of the soul!

Honey in my mouth, song in my ear,
source of delight in my heart!
Therefore your name, sweetest Jesus,
I will carry in my mouth into eternity!

Laudate Dominum (Psalm 117)

Laudate Dominum omnes gentes, laudate eum omnes populi. Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum.	Praise the Lord, all ye peoples, praise him, all ye peoples. For his loving kindness has been bestowed upon us, and the truth of the Lord endures for eternity.
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Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.	Glory to the Father, Son, and to the Holy Spirit; as it was in the beginning, is now, and ever shall be, world without end. Amen.
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Dixit Secundo (Psalm 110) - Monteverdi

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| 1. Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum. | The Lord said to my Lord,
sit at my right hand,
until I make your enemies
a footstool at your feet. |
| 2. (Soloists & Chorus) Virgam virtutis tuae
emittet Dominus ex Sion:
dominare in medio inimicorum tuorum. | The sceptre of your strength,
the Lord will send forth out of Sion,
rule in the midst of your enemies. |
| 3. (Soloists) Tecum principium in die
virtutis tuae,
in splendoribus sanctis.
Ex utero ante luciferum genui te. | From the beginning, in the days of
your glory,
in holy splendor,
from the womb, before the
morning-star, I have begotten you. |
| 4. Juravit Dominus et non paenitebit eum: | The Lord has sworn and will not
change his mind. |
| 5. Tu es sacerdos in aeternum
secundum ordinem Melchisedech. | You are a priest forever,
according to the order of Melchisedech. |
| 6. Dominus a dextris tuis, | The Lord at your right hand |

confregit in die irae suae reges.

shall shatter kings on the day of his wrath.

7. Judicabit in nationibus,
Implebit ruinas, conquassabit capita
in terra multorum.

He shall judge among the nations. He shall fill ruins, he shall crush the heads in many lands.

8. (Soloists & chorus) De torrente in via bibet,
propterea exaltabit caput.

He shall drink of the torrent along the way; therefore, he shall lift up his head.

9. Gloria Patri, et Filio, et Spiritui Sancto,

Glory to the Father, and to the Son, and to the Holy Spirit.

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

As it was in the beginning, is now; and ever shall be, world without end. Amen.

Dixit Dominus - Handel

1. (Chorus with soloists) Dixit Dominus
Domino meo
Sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.

The Lord said to my Lord
sit at my right hand,
until I make your enemies
a footstool at your feet.

2. (Contralto aria) Virgam virtutis tuae
emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

The sceptre of your strength,
the Lord will send forth out of Sion,
rule in the midst of your enemies.

3. (Soprano aria) Tecum principium
in die virtutis tuae,
in splendoribus sanctis.
Ex utero ante luciferum genui te.

From the beginning, in the days of
your glory,
in holy splendor,
from the womb, before the
morning-star, I have begotten you.

4. (Chorus) Juravit Dominus
et non paenitebit eum:

The Lord has sworn and will not
change his mind.

5. (Chorus) Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

You are a priest forever,
according to the order of Melchisedech.

6. (Soloists & Chorus) Dominus a dextris tuis,
confregit in die irae suae reges.

The Lord at your right hand
shall shatter kings on the day of
his wrath.

7. (Chorus) Judicabit in nationibus,
Implebit ruinas, conquassabit capita
in terra multorum.

He shall judge among the nations. He
shall fill ruins, he shall crush
the heads in many lands.

8. (Duet and chorus) De torrente in via bibet,
propterea exaltabit caput.

He shall drink of the torrent along
the way; therefore, he shall lift up
his head.

9. (Chorus) Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc
et semper, et in saecula saeculorum.
Amen.

Glory to the Father, and to the
Son, and to the Holy Spirit.
As it was in the beginning, is now;
and ever shall be, world without
end. Amen.

Program Notes

Our Lenten concert includes two themes: a very contemplative section on the Lord's prayer and two exciting versions of Psalm 110, 'Dixit Dominus' in Latin. We begin with the ancient plainchant on the Lord's prayer, 'Pater noster' in Latin. The following motet by the Renaissance master, Adrain Willaert uses the plainchant as a 'cantus firmus,' that is, the composer spreads the thematic material of the chant throughout all the voices, especially the tenor voice (which was a traditional method for hundreds of years). What's remarkable is that the chant is very limited melodically, but Willaert, with such limited material, is able to create music that is alive with lyricism.

I decided to write my own version of the Lord's prayer to accompany the Willaert motet. I had read in J. R. R. Tolkein's biography that he had from an early age been enthralled with the soundscape of the ancient Gothic language, especially the Lord's prayer. The Goths (two branches being the Visigoths and the Ostrogoths) were an east Germanic people who played an important role in the fall of the western Roman Empire and the emergence of medieval Europe. In 410 the Visigoths sacked Rome and the Goths ruled much of Europe until the 8th century, when the Gothic language and culture gradually disappeared during the Middle Ages.

Tolkein was a renowned linguist, had made up his own language as a child, and when he invented the 'Elvish' language for the 'Lord of the Rings,' it was modeled on the sounds of Gothic. I too found the sounds to be enchanting, and it was great fun to 'resurrect' an ancient language and make a setting in a contemporary musical idiom. The text of 'Attar unser' was transcribed by the missionary bishop Wulfila in the 4th century. The piece is dedicated to the St Mary Schola, whose artistry and enthusiasm has always been such a pleasure to share.

There is a strong Italian influence in our whole program. Willaert, although brought up in what is modern day Belgium, soon emigrated to Rome and became 'maestro di cappella' of the famed St. Mark's Basilica in Venice from 1527 till 1562.

Heinrich Schütz was based in the court of Dresden, but he insisted on traveling to Italy as a young man to study with Giovanni Gabrieli, a successor of Willaert at St. Mark's. Even later as a 43 year old master, he traveled back to Venice to study with the great Monteverdi. Schütz's 'O Jesu, nomen dulce' was written during the period of the 30 year war, a time in which the composer was forced to write for smaller forces. Schütz had learned from Monteverdi, how to bring the expression of powerful and personal emotions to the world of church music. Borrowing the monodic style from the newly invented genre of opera, his writing enabled the voice and theorbo to fervently bring to life an ecstatic prayer. The theorbo (chitarrone in Italian), a lute instrument with more bass strings, was invented during this time to offer the best accompaniment to singers (as well as inspiring new instrumental works).

Monteverdi's 'Laudate Dominum,' the text of which comes from the vespers service, continues this declamatory style and shows us how virtuosic his singers must have been. The music alternates between dancelike sections in triple meter, to dramatic flourishes in which the bass singer ornaments a single syllable.

The Sunday vesper service has been one of the most important occasions for grand choral and instrumental works. Psalm 110 is the first psalm of the service, and Monteverdi made at least four different settings. Most people may know the setting from the Vespers of 1610. The 'Dixit Dominus secundo' that we present is from the collection called 'Selva morale e spirituale' from 1640. Literally meaning 'moral and spiritual forest,' it represents a forest of Monteverdi's best works from his many years as 'maestro di cappella' at St. Mark's. He had invented a new style for dramatic works, called 'stile concitato' (agitated style), most recently heard in our performance of 'Tancredi e Clorinda.' He used the same agitated style in the 'Dixit Dominus.' When the psalm speaks of 'triumphing over enemies, shattering kings and crushing the heads in many lands,' there is a relentless hammering of simple harmonies and agitated vocal writing. In between full chorus sections there are more intimate 'concertato' sections with solo singers as a contrast.

The text of psalm 110 may be problematic for many, due to the apparent angry sentiments suggested. The fact that there are many splendid settings by Vivaldi, Buxtehude, Charpentier and Handel suggests that the composers could transcend seemingly warlike words into music of grandeur. One would hope that the 'agitation' in the Monteverdi and Handel settings invites an excited engagement by all, but within the context of humanism.

Handel's 'Dixit Dominus' is a work of astonishing energy. Written when Handel was in Italy, perhaps first in Venice and then finally in Rome, it is a work of a 22 year old which points the way to his later fame. The young musician from Hamburg was clearly inspired by the musical forces in Italy - towering figures like Alessandro and Domenico Scarlatti, Caldara, and Corelli. Like Bach, he transformed his German musical heritage by learning the Italian concerto form and the operatic lyricism for which for which he became so famous. Handel was lucky to find mentors such as Cardinal Ottoboni and Francesco Ruspoli (patrons of Vivaldi, Corelli, the two Scarlattis and Caldara). Such

support must have inspired him to write such a grand work as the 'Dixit Dominus' (he also wrote two other similar works 'Laudate pueri' and 'Nisi Dominus'- all from the vespers service).

Everything in this work is ambitious, from the very demanding vocal writing, requiring very skilled singers, the concerto-like instrumental writing and the sheer audacity to bring the text to life with operatic drama. There is an especially exciting use of rhythm. From the downbeat, the music suggests a foot tapping energy that makes one want to dance. It is no wonder that Mark Morris has been so drawn to Handel's music for his dance pieces.

In the first movement Handel used a device that was common in Italy during this period. The psalm chant is used as a 'cantus firmus' surrounded by throbbing counter material - first with the sopranos, then followed by the basses, altos and tenors. This technique occurs in the final movement as well (*sicut erat in principio*). Most people will recognize this kind of writing from Monteverdi's *Vespers of 1610*, where it is used throughout that great work. When Handel moved to England, he never used this device again, perhaps because it was so much associated with Italian church music.

The second and third movements of 'Dixit Dominus' give us examples of Handel's changing vocal style. The arias are very lyrical, with long 'coloratura' passages that he used all his life in vocal writing. The third movement 'Tecum principium' is like an elegant minuet.

Then follows six movements that are primarily choral, demanding huge energies and skills from the singers. The fourth movement 'Juravit Dominus' alternates between highly chromatic slow sections, and very energetic faster sections (on the words 'and will not change his mind'). There is also a rising soprano line much like in the section of the *Messiah* on the word 'King of Kings and Lord of Lords.'

The fifth movement 'Secundum ordinem Melchisedech' is a magnificent piece of music. There is a soaring melody in slow notes sung by various sections accompanied by swirling imitations in sixteenth notes that builds with grandeur, reminding us almost of Brahms.

The sixth movement 'Dominus a dextris tuis' is not for the faint hearted. It begins with a Corelli-like walking bass and powerful sequences by the soloists and when the words 'the Lord shall shatter kings on the day of his wrath' the music builds with more and more suspensions accompanied by Verdi-like unison strings that have taken up the walking bass material.

The seventh movement 'Juicabit' is even more hair raising. Here we see Handel's mastery of his German heritage - the great contrapuntal masters of all time. There are three subjects: a noble theme on 'judicabit' (he shall judge), a rising, hopeful melody on 'in nationibus' (among the nations), and extremely agitated rhythms on 'implebit ruinas' (he shall fill ruins). The three subjects intertwine and go through many contrapuntal permutations. And on the words 'conquasabit' (he shall crush), the music

launches into a wild frenzy. Handel was not afraid of experimenting and using the most unlikely of musical writing to bring the text alive.

Then follows a moment of genius. On the hopeful words 'de torrente in via bibit' (He shall drink of the brook along the way), Handel presents magically hushed music with soft string chords, ecstatically soaring vocal lines by the soprano and mezzo soprano soloists, and soft underlying support by the men singers. It's one of those pieces that you wish could last forever.

It should also be mentioned that Handel's harmonic writing in 'Dixit Dominus' is as exciting and unexpected as his melodic writing. Handel was fearless in trying unexpected harmonic twists.

The final movement of this great work is a grand 175 measure motet all by itself. It begins with a moderately paced subject with continuous sixteenth notes and is accompanied by the psalm tones as in the first movement on 'sicut erat in principio' (as it was in the beginning), first with the basses, then altos and finally sopranos. Then a fugue ensues with three subjects on the words 'et in saecula saeculorum, amen' (forever and ever, world without end). One of the subjects is particularly remarkable for singers - rising and falling octaves that almost sound like laughs. Handel uses the same contrapuntal mastery of various permutations in this final movement that brings the work to a breath-taking close.

Thank you for joining us on this amazing journey. Who would ever think that music from so long ago could offer such wonder? It is a joy to share this with you, our faithful audience and friends.

Bruce Fithian