

YALE INSTITUTE OF SACRED MUSIC PRESENTS

Latin Vespers

JAMES TAYLOR & SUSAN HELLAUER

DIRECTORS

DECEMBER 14, 2024

5:30 PM

DWIGHT CHAPEL

NEW HAVEN



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The use of photographic, recording, or electronic equipment during the performance is prohibited.

Your courtesy is appreciated.

Latin Vespers

JAMES TAYLOR & SUSAN HELLAUER, DIRECTORS

Presented by students from James Taylor and Susan Hellauer's Latin Diction class

A plainchant Christmas Vespers, according to the Liber Usualis (1963)
with motets from the Las Huelgas Codex (c. 1300)
and two motets by Josquin des Prez (c. 1450–1521)

Deus in adjutorium

Ant. 1: Rex pacificus – Psalm 109: Dixit dominus

Ant. 2: Magnificatus est – Psalm 110: Confitebor tibi

Ant. 3: Completi sunt dies – Psalm 111: Beatus vir

Ant. 4: Scitote quia prope – Psalm 112: Laudate pueri

Ant. 5: Levate capita vestra – Psalm 116: Laudate dominum

Motet: Mittit ad virginem (Josquin des Prez)

Chapter: Apparuit benignitas (Titus 3.b.)

Hymn: Jesu, redemptor omnium – Versicle: Crastina die

Antiphon ad Magnificat: Cum ortus fuerit – Canticle: Magnificat anima mea
(Luke 1:46–55)

Conductus-Motet: O Maria virgo/O Maria maristella/O Maria maristella/
[IN VERITATE] (Las Huelgas Codex)

Prayer: Concede quaesumus omnipotens

Versicle/Respond: Dominus vobiscum

Benedicamus domino: Belial vocatur/Belial vocatur/Belial vocatur/TENOR
(Las Huelgas Codex)

Versicle/Respond: Fidelium anime – Versicle/Respond: Dominus det nobis

Motet: Praeter rerum seriem (Josquin des Prez)

Versicle: Divinum auxilium

V. **Deus in adiutorium** meum intende.
R. Domine ad adjuvandum me festina.

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

Rex pacificus magnificatus est, cujus vultum
desiderat universa terra.

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 poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

Dominus a dextris tuis
confregit in die irae suae reges.

Iudicabit in nationibus,
implebit ruinas,
conquasabit 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.

Magnificatus est Rex pacificus super omnes
reges universae terrae.

V. *O God, come to my aid;*
R. *O Lord, hasten to help me.*

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

The king of peace, whom the whole earth desireth to
see, hath shown his greatness.

The Lord said unto my Lord:
sit at my right hand,
until I make your enemies
your footstools.

The scepter of your power
the Lord shall send forth from Zion:
rule thou in the midst of your enemies.

The power to rule is with you,
on the day of your strength,
in the splendor of the holy ones:
I have begotten you from the womb
before the rising of the day-star.

The Lord has sworn an oath,
and will not repent of it:
You are a priest forever,
after the order of Melchisedech.

The Lord at your right hand
destroys kings on the day of wrath.

He shall judge among the heathen,
he shall pile up ruins,
and scatter skulls on many lands.

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

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

The king of peace is magnified above all the kings of
the earth.

Confitebor tibi Domine in toto corde meo,
in consilio justorum et congregatione.

Magna opera Domini:
exquisita in omnes voluntates ejus.

Confessio et magnificentia opus ejus,
et justitia ejus manet in sæculum sæculi.

Memoriam fecit mirabilium suorum,
miserans et miserator Dominus,
escam dedit timentibus se.

Memor erit in sæculum testamenti sui;
virtutem operum suorum
annuntiabit populo suo,
ut det illis hereditatem Gentium;
opera manuum ejus veritas et iudicium.

Fidelia omnia mandata ejus;
confirmata in sæculum sæculi,
facta in veritate et æquitate.

Redemptionem misit Dominus populo suo;
mandavit in æternum testamentum suum.

Sanctum, et terribile nomen ejus;
initium sapientiæ timor Domini.

Intellectus bonus omnibus facientibus eum;
laudatio ejus manet in sæculum sæculi.

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

Completi sunt dies Mariae, ut pareret
Filium suum primogenitum.

Beatus vir qui timet Dominum:
in mandatis eius volet nimis.
Potens in terra erit semen eius:
generatio rectorum benedicetur.
Gloria et divitiae in domo eius:
et iustitia eius manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
miserans et miseratur et iustus.
Iucundus homo qui miseretur et commodat,
disponet sermones suos in iudicio:

*I will thank the Lord with all my heart
in the council of justice and the assembly.*

*Great are the works of the Lord
they are sought out in all his goodwill.*

*His work is confession and grandeur,
and his justice remains forever.*

*His miracles were made into legends,
the merciful and gracious Lord,
he gave food to those who fear him.*

*The memory of his promise will be forever;
the goodness of his works
he will announce to his people,
thus let him give that heritage of the Gentiles;
the works of his hands are truth and justice.*

*All faith is entrusted to him;
and established forever,
made in truth and equity.*

*The Lord sent redemption to his people.
He commanded his covenant forever.*

*Holy and frightful is his name;
fear of the Lord [is] the beginning of wisdom.*

*A good understanding to all of them who act;
the praise of him endures forever.*

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

*The days were completed for Mary, that she should
bring forth her first-born Son.*

*How blessed is the man who fears the Lord,
who greatly delights in His commandments.
His descendants will be mighty upon the earth;
the generation of the upright will be blessed.
Wealth and riches are in his house,
and his righteousness endures forever.
Light arises in the darkness for the upright;
he is gracious and compassionate and righteous.
It is well with the man who is gracious and lends;
he will maintain his cause in judgement.*

quia in aeternum non commovebitur.
In memoria aeterna erit iustus:
ab auditione mala non timebit.
Paratum cor eius sperare in Domino,
confirmatum est cor eius:
non commovebitur donec
despiciat inimicos suos.
Dispersit dedit pauperibus:
iustitia eius manet in saeculum saeculi,
cornu eius exaltabitur in gloria.
Peccator videbit et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio et nunc
et semper et in saecula saeculorum. Amen.

Scitote quia prope est regnum Dei:
amen dico vobis quia non tardabit.

Laudate pueri, Dominum,
laudate nomen Domini.

Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.
A solis ortu usque et ad occasum,
laudabile nomen Domini.

Excelsus super omnes gentes Dominus,
et super coelos gloria eius.

Quis sicut Dominus Deus noster,
qui in altis habitat,
et umilia respicit in coelo et in terra?

Suscitans a terra inopem
et de stercore erigens pauperem,
ut collocet eum
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.

*For he will never be shaken;
the righteous will be remembered forever.
He will not fear evil tidings;
his heart is steadfast, trusting in the Lord.
His heart is upheld, he will not fear,
until he looks with satisfaction
on his adversaries.
He has given freely to the poor,
his righteousness endures forever;
his horn will be exalted in honor.
The wicked will see it and be vexed,
he will gnash his teeth and melt away;
the desire of the wicked will perish.
Glory to the Father, and to the Son,
and the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without end. Amen.*

*Know ye, that the kingdom of God is at hand;
amen I say unto you, it shall not tarry.*

*O praise the Lord, ye children,
praise the name of the Lord.*

*Blessed be the name of the Lord
from henceforth now and for ever.
From the rising of the sun, to its going down,
the name of the Lord is praiseworthy.*

*The Lord is high above all nations,
his glory is above the heavens.*

*Who is like the Lord our God,
who dwells on high,
and yet considers the lowly in heaven and on earth?*

*Lifting up the needy from the dust
and raising the poor from the dung heap,
so that he may place him
with the princes of his people.*

*Who makes the sterile woman to dwell
in her house, the joyful mother of children.*

*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.*

Levate capita vestra; ecce appropinquat
redemptio vestra.

Laudate Dominum omnes gentes
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper. Et in saecula saeculorum.
Amen.

Mittit ad virginem
non quemvis angelum
sed fortitudinem
suum archangelum,
amator hominis.

Fortem expediat
pro nobis nuntium,
nature faciat
ut preiudicium
in partu virginis.

Naturam superet
natus rex glorie,
regnet et imperet
et zyma scorie
tollat de medio.

Superbientium
terrat fastigia
colla sublimium,
calcet vi propria
potens in proelio.

Foras eiciat
mundamum principem,
matremque faciat
secum participem
Patris imperii.

Exi, qui mitteris
hec dona dicere,
revela veteris

*Raise up your heads: lo! your redemption
is at hand.*

*Praise the Lord, all nations
Praise him, all people
For he has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory 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.*

*The lover of mankind
sends to the Virgin
not just any angel,
but his strength,
his archangel.*

*May the angel announce for us
the strong message,
that he may effect on nature
God's foreordination
of birth to a virgin.*

*Let the new-born king of glory
overcome nature,
let him reign and rule
and remove from our midst
the weight of the dross.*

*Let him who is mighty in battle
frighten the proud
on their heights,
treading with all his might
upon their haughty necks.*

*Let him expel
the worldly prince,
and make his mother
a partner with him
in his Father's kingdom.*

*Go forth, you who spread
these gifts,
unveil the ancient writings*

velamen littere
virtute nuncii.

Accede nuncio,
dic Ave comminus,
dic plena gratia,
dic tecum Dominus
et dic ne timeas.

Virgo suscipias
Dei depositum,
in quo perficias
casta propositum
et votum teneas.

Audit et suscipit
puella nuncium,
credit et concipit
et parit filium
sed admirabilem.

Consiliarum
humani generis
et Deum fortium
et Patrem posteris
in pace stabilem.

Qui nos salvet per omnia seculorum.
Amen.

Apparuit benignitas et humanitas Salvatoris
nostri Dei, non ex operibus justitiae quae
fecimus nos, sed secundum misericordiam
suam salvos nos fecit.

Jesu, redemptor omnium,
Quem, lucis ante originem,
Parem Paternae Gloria
Pater supremus edidit;

Tu lumen et splendor Patris,
Tu spes perennis omnium,
Intende quas fundunt preces
Tui per orbem servuli.

Memento, rerum conditor,
Nostri quod olim corporis,
Sacrata ab alvo Virginis
Nascendo, formam sumpseris.

*by the strength
of your message.*

*Give your tidings in person;
say "hail",
say "full of grace",
say, "the Lord is with you",
and say "fear not".*

*O Virgin may you take up
what God has entrusted to you;
and may you so accomplish
your chaste intention
and may you keep your vow.*

*The girl hears
and accepts the message;
she believes and conceives
and bears a son,
a wondrous one:*

*The counselor
of the human race,
and the God of the strong,
and Father to future generations,
one firm in peace.*

*May he save us for ever and ever.
Amen.*

*The goodness and kindness of God our Savior
hath appeared; not by the works of justice,
which we have done, but according to his mercy
hath he saved us.*

*O Jesus, redeemer of all mankind,
made before the light was made,
and born of the eternal Father,
equal to him in highest Glory;*

*You light and brightness of the Father,
You everlasting hope of all,
hear the prayers offered to you
by your servants throughout the world.*

*Be mindful, creator of all things,
that you once didst assume a body like ours,
and from a Virgin's consecrated womb,
were born in our [human] form.*

Testatur hoc praesens dies,
Currens per anni circulum,
Quod solus e sine Patris
Mundi salus adveneris.

Hunc astra, tellus, aequora,
Hunc omne quod coelo subest,
Salutis auctorem novae
Novo salutatur cantico.

Et nos, beata quos sacri
Rigavit unda sanguinis,
Natalis ob diem tui,
Hymni tributum solvimus.

Jesu, tibi sit gloria,
Qui natus es de Virgine,
Cum Patre et almo Spiritu,
In sempiterna saecula.
Amen.

V. **Crastina die** delebitur iniquitas terrae.
R. Et regnabit super nos Salvator mundi.

Cum ortus fuerit sol de caelo, videbitis
Regem regum procedentem a Patre,
tanquam sponsum de thalamo suo.

Magnificat anima mea Dominum
et exultavit spiritus meus
in Deo salutari meo.

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

Quia fecit mihi magna
qui potens est:
et sanctum, nomen ejus.

Et misericordia ejus
a progenie in progenies timentibus eum.

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

*This day tells forth,
which the year has brought round,
that to us you came from the Father's bosom,
the one sole savior of the world.*

*The stars, earth, sea,
and all that is under heaven
greet this new author [of their salvation];
they greet him with a new song.*

*And we, who by that blest and holy
stream of thy precious blood are cleansed,
in honor of your day of birth
pay tribute in this hymn.*

*Jesus, to you be glory,
who was born of the Virgin,
with the Father, and the loving Spirit,
for everlasting ages.
Amen.*

V. *Tomorrow the iniquity of the earth shall be canceled.*
R. *And over us shall reign the savior of the world.*

*When the sun shall have risen in the heavens, ye shall
see the king of kings coming from the Father,
as a bridegroom from his bridechamber.*

*My soul doth magnify the Lord
and my spirit hath rejoiced
in God my Saviour.*

*For he hath regarded the lowliness
of his hand-maiden.
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.*

Deposuit potentes de sede
et exaltavit humiles

Esurientes implevit bonis:
Et divities dimisit inanes.

Suscipit Israel puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini ejus, in saecula.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio
et nunc et semper et
in saecula saeculorum. Amen.

QUADRUPPLUM

O maria virgo davitica
virginum flos vite spes unica,
via venie,
lux gratie,
mater clemencie:
sola iubes in arce celica
obediunt tibi milicie;
sola sedes in trono glorie
gracia plena, fulgens, deica.
Stelle stupent de tua specie;
sol, luna de tua potencia
que luminaria
in meridie.
Tua facie vincis omnia.
Prece pia mitiga filium,
miro modo cuius es filia,
ne iudicemur in contrarium
set eterne vite premia.

TRIPLUM & MOTETUS

O Maria maristella,
plena gratie,
mater simul et puella,
vas mundicie;
templum nostri redemptoris,
sol iusticie,
porta celi, spes reorum,
tronus glorie;

*He hath put down the mighty from their seat
and hath exalted the humble and meek.*

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

*He remembering his mercy hath holpen
his servant Israel,
as he promised to our forefathers,
Abraham and his seed forever.*

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

*O Mary, virgin of David's race,
flower of virgins, only hope of life,
way of forgiveness,
light of grace,
mother of mercy:
you alone in heaven's arch command
the legions obedient to you;
you sit alone on the throne of glory
glowing full of godly grace;
the stars are stunned by your beauty,
and by your power the sun and moon
and other lights
on the meridian;
your countenance conquers all.
By your pious prayer soften your son,
whose daughter you are by miraculous means,
that we may not be judged to hell,
but to the prize of eternal life.*

*O Mary, star of the sea,
full of grace,
both mother and daughter,
vessel of modesty;
temple of our salvation,
sun of justice,
gate of heaven, hope of sinners,
throne of glory;*

sublevatrix miserorum,
vena venie:
audi servos te rogantes
mater gracie,
ut peccata sint abluta
per te hodie
qui te puro laudant corde
in veritate.

Tenor [IN VERITATE]

Concede, quaesumus, omnipotens Deus: ut nos Unigeniti tui nova per carnem nativitas liberet, quos sub peccati jugo vetusta servitus tenet. Per eundem Dominum nostrum Jesum Christum Filium tuum, qui tecum vivit et regnat in unitate Spiritus Sancti Deus, per omnia saecula saeculorum. Amen.

V. **Dominus vobiscum.**

R. Et cum spiritu tuo.

Belial vocatur
diffusa calliditas
muse dominantur
militantis novitas.
Benedictus exitus
nesciens errorem.
Decorus introitus
conferens amorem.
Mensus ulnis Simeonis
dominator omnium
miratur infusionis
natura officium.

O . . . O . . . O . . .
Deo dicamus gratias.

V. **Fidelium animae** per misericordiam dei
requiescant in pace.

R. Amen.

V. **Dominus det nobis** suam pacem.

R. Et vitam aeternam. Amen.

*supporter of the wretched,
vein of forgiveness:
hear your children pleading,
mother of grace,
that our sins may be washed away
through you today,
who praise you with pure heart
and in sincerity.*

Tenor [IN VERITATE]

*Grant we beseech thee, O almighty God,
that we who groan under the old captivity
of sin, may be freed therefrom by the
new birth of thine Only-begotten Son.
Through the same Jesus Christ thy Son,
our Lord, who liveth and reigneth with
thee, in the unity of the Holy Ghost, God,
world without end. Amen.*

V. The Lord be with you.

R. And also with you.

*Sly cunning is everywhere,
and his name is called Belial.
He is lord and master over
the newer art of war.
Happy is the going out
that knows no error.
Beautiful is the coming in
that bestows love.
He who was held in the arms of Simeon
is the lord of all things:
nature marvels
at this [divine] co-mingling.*

*O . . . O . . . O . . .
Let us say: Thanks be to God.*

*V. Let the souls of the faithful, by the mercy of God,
rest in peace.*

R. Amen.

V. May the Lord grant us his peace.

R. And life everlasting. Amen.

Praeter rerum seriem
parit deum hominem.
virgo mater.
Nec vir tangit virginem
nec prolis originem
novit pater.

Virtus sancti spiritus
opus illud coelitus
operatur.
Initus et exitus
partus tui penitus
quis scrutatur?

Dei providentia
quae disponit omnia
tam suave.
Tua puerperia
transfer in mysteria.
Mater ave.

V. **Divinum auxilium** maneat semper
nobiscum.
R. Amen.

*This is no normal scheme of things:
God and man is born
of a virgin mother.
She has known no man;
the child's origin is unknown
to the father.*

*By the Holy Spirit's power
this heavenly work
has been brought about.
The beginning and end
of your giving birth
who can really know?*

*By God's grace,
which orders all things
so smoothly,
your childbearing
confronts us with a mystery.
Hail, Mother.*

V. *May the divine aid be ever with us.*
R. Amen.

PRESENTERS

James Taylor *director*

Susan Hellauer *guest co-director*

Izzy Barbato*	M.M. '26, Early Music Voice
Fredy Bonilla*	M.M. '25, Early Music Voice
Sam Denler*	M.M. '26, Early Music Voice
Matthew Dexter*	M.M. '26, Early Music Voice
Veronica Roan*	M.M. '25, Early Music Voice
Ellen Robertson*	M.M.A. '25, Early Music Voice
Scottie Rogers*	M.M.A. '26, Early Music Voice
Trevor Scott*	M.M.A. '25, Early Music Voice

*Member of the Yale Institute of Sacred Music graduate vocal program

Sources

Plainchant: The Liber usualis, with introduction and rubrics in English, Catholic Church;
Congrégation de France. Publisher: Tournai (Belgium), New York, Desclée, 1963.

Motets and Conductus: Codex Las Huelgas (c. 1300), transcribed, edited and translated
by Susan Hellauer for Anonymous 4 (recorded on *Secret Voices*). This renowned source
of medieval devotional and liturgical music was made for the aristocratic nuns of the
convent of Las Huelgas in Burgos, Spain.

Antiphons, chapter, and prayer translations from www.liturgia-latina.org

Hymn and versicles translated by Susan Hellauer

In our modern Western world, we still retain a few important remnants of medieval “holy eve” celebrations. Christmas Eve, New Year’s Eve, and Hallowe’en (eve of the Feast of All Hallows, or All Saints), with all their sense of mystery and anticipation, are important threads that run back unbroken through time to the Christian Middle Ages, and the round of fasts, feasts, and solemnities that marked time on the circle of the church year.

As in Jewish theology and worship, a medieval Christian holy day, and its liturgical celebration, began—and still begins—with Vespers at sunset, the “holy eve” on the day before. Vespers (as in “Hesperus” or evening star) is one of the eight services or hours of the Divine Office, a daily round of psalms and prayers that developed with early Christian monastics (cf. The Rule of St. Benedict, c. 530 CE), and was designed so that, in the course of each normal week, all 150 of the psalms would be chanted or said. In accordance with St. Benedict’s ideal monastic lifestyle of *ora et labora* (prayer and work), the four longest and most musically important of these eight services—Vespers, Compline, Matins, and Lauds—originally and ideally took place between sundown and sunrise, when the monks or nuns would not be working, and could therefore be devoted to prayer, with the luxury of a little sleep in between.

Each of these four important services has a distinct purpose or theme. Matins, which takes place at or after midnight, is the longest and most complex, and is devoted to telling the story of Christian salvation in nine lessons from the scriptures. Lauds is a service of joyful praise just before or at sunrise. Compline, at bedtime, is a plea for protection from the dangers and terrors (to both soul and body) of darkness and night. Vespers is a service of thanksgiving, culminating in the Magnificat, the Virgin Mary’s song of thanks at Gabriel’s news that she would be the mother of Jesus. A great feast day would have a First Vespers (greeting the feast at sundown) and a simpler Second Vespers (sundown on the day of the feast itself, bidding farewell to the day).

In the Middle Ages, there were two versions of the Divine Office, one for monastic establishments, and one for non-monastic (called secular or collegiate) churches. Our Christmas Vespers is First Vespers based on the secular model, as laid out in the **Liber usualis**, a collection of liturgical plainchant and prayer, published by the Benedictine monks of Solesmes, France, and adopted by the Catholic Church for use by all churches since the beginning of the twentieth century. Our student singers, in the careers that lie before them, are likely to encounter the *Liber*, either as a source for sung liturgy, or as a reference tool for musical liturgical research, and so we have chosen to follow the secular, *Liber usualis*, model for this Vespers.

We have added to our plainchant Vespers four polyphonic motets. Two are from the great **Las Huelgas Codex**. Written down c. 1300, this manuscript was created for a convent of noble and royal Benedictine nuns in Burgos, north central Spain (then Castile), and contains a great variety of monophonic and polyphonic music from the entire 13th century, much of it from French sources. And we also include two motets by the renowned (in his day and ours) Franco-Flemish composer Josquin des Prez (c. 1450–1521).

Each hour of the Divine Office begins with the invocation for divine aid, **Deus in adiutorium**. It functions as a call to prayer, but it is even more than this: it marks the boundary transit between *labora* and *ora*. Worldly time, sleep, or work—no matter how pressing or needful—stops, and the higher duty of the cleric or monastic begins. Five **antiphon-psalm** pairs follow immediately. Except for certain feasts or votive services, the five psalms of Vespers are normally the five we sing here. (The monastic Vespers has only four psalms.) To each is appended the **Gloria patri**, as a way of “christianizing” the Old Testament texts. The **antiphons** (short introductory songs) are proper to each feast or occasion, and change almost daily. The psalm that each antiphon encloses is chanted to one of eight psalm tones to match the mode or tone of the antiphon. These modes or tones are roughly equivalent to our modern western major or minor scales, but with flavors and variations that can still be heard very commonly in Western folk music.

Before the Tridentine reforms of 1545–1563, **Mittit ad virginem** was the plainchant sequence for the Mass of the Feast of the Annunciation. Its lyrics, recounting Gabriel’s visit to Mary, are usually attributed to the theologian Peter Abelard (1079–1142). Found in many medieval and Renaissance sources in both plainchant and polyphony, the tune was obviously well known and much loved. In Josquin’s four-voice setting, phrases of the then-familiar lilting melody are used as head motives for rolling points of imitation throughout the opening sections. As the birth of Jesus is foreshadowed in the lyrics, a rocking triple meter, woven with patches of the Christmas hymn “In dulci iubilo,” takes over before the final couplet and a solemn closing “Amen.”

A scriptural Chapter is intoned, followed by the Christmas hymn **Jesu redemptor omnium**. Today, we usually encounter a hymn (sacred strophic song) as part of the Christian Eucharist or Mass liturgy, but in the Middle Ages it was, with few exceptions, strictly part of the Divine Office, and was variable, or “proper,” depending on the feast or day of the week. A **versicle and response** follows, one of several in the Vespers liturgy. These versicles are moments of interaction between the choir and the celebrant or clerical/monastic leader, in which statements of common faith are affirmed by all.

There now follows the climax and culmination of Vespers, the canticle **Magnificat** and its antiphon. Like the psalms, the Magnificat is chanted to a recitation tone that is selected to match the mode or tone of its enclosing antiphon, which is usually longer and more elaborate than the antiphons to the five psalms. But the canticle recitation tone is more ornamented than that of a simple psalm tone, to set apart the special nature of the canticles—non-psalm scriptural songs of praise or thanksgiving—wherever in the Divine Office they may be found.

Like a typical thirteenth-century motet, the four-voice **O Maria virgo/O Maria maris stella/[IN VERITATE]** is based on a snippet of plainchant that has been stripped of its text and formed into a rhythmic foundation for the newly composed upper voices. But, unlike the typical polytextual motet, two of its voice parts share the same text, as in a conductus. The fourth and highest voice—which we add in the last of three iterations—

chatters virtuosically above the others. This wide disparity of relative speed among the voice parts marks this composition as a later example of the thirteenth-century motet.

Following the Magnificat, the Vespers liturgy unwinds with an intoned **Prayer** and a series of Versicles and Responses. The Versicle-Response **Benedicamus domino – Deo gratias** ends every hour of the Divine Office, and here we replace it with a hybrid conductus-motet **Belial vocatur-Belial vocatur-Belial vocatur-[TENOR]**. This *troped Benedicamus domino*, rich with crunching dissonances, would have been used in the Divine Office at or near Christmas.

When Compline is not sung, the *Liber* leads from Vespers directly to one of the four great Marian antiphons of Compline. Each of these devotional songs is assigned to a different season of the year. The antiphon for Advent and Christmastide is **Alma redemptoris mater**, but we here replace it with a paean to the mystery of the virgin birth, Josquin des Prez's six-voice setting of **Praeter rerum seriem**. Josquin's plainchant model was the pre-Tridentine sequence for the first Mass of Christmas *in nocte* (known today as Midnight Mass). In the first half of his setting, Josquin places the tune alternately in a higher and a lower three-voice group. The very slow pace of the sequence tune and the hypnotic filigree work around it present a static-but-gyring musical mandala. The faster pace of the sequence tune in the second half energizes this balance of stasis and motion until, in the triple meter section – in praise of the Holy Trinity – sequence tune and polyphony move in rhythmic three-in-one unity. Now, each three-voice grouping steps forth, eager for its acclamation of wonder to break through the clamor, before a reverent, luxuriantly harmonized final *Mater, ave* (Mother, hail!).

The Marian antiphon is followed by the **Divinum auxilium versicle-response**, a quieter and simpler re-invocation of **Deus in adjutorium**, the opening plea for divine aid, and the circle is closed.

Susan Hellauer

This evening's concert is the culminating project of the course *Lyric Diction for Singers: Latin*, offered to graduate students in voice and conducting at the Institute of Sacred Music. I co-teach Latin Diction with Susan Hellauer, chant expert and co-founder of the pioneering vocal ensemble Anonymous 4. Our goal is to introduce students to the three primary models of Latin pronunciation commonly used in the performance of repertoire by Italian, German, and French composers, using Gregorian Chant and Medieval Polyphony as a medium.

For this course, I undertook the task of translating, expanding upon, and commenting on Professor Vera Scherr's highly detailed and informative *Handbuch der lateinischen Aussprache*. Using this translation as our guide, we have methodically explored the intricacies of each pronunciation model. Unlike classical pronunciation taught in most Latin language courses today, sung Church Latin has always been influenced by the vernacular of the

region in which it is performed. As a result, Latin takes on distinct German, French, Italian, or even English characteristics when sung. The Historically Informed Performance Practice movement has made these diverse pronunciation models indispensable in interpreting Latin texts in music. Conductors and performers must decide which pronunciation model best suits the music of composers such as Bach, Charpentier, or Vivaldi. Many factors influence these decisions. The nationality of the composer is not the only consideration. There are many treatises and articles on singing to consider. The performer should know for which occasion the music was written, or where was it performed—at court, in a cathedral, in a parish church, or in a concert hall. Is it helpful to know who the performers were and where they came from?

Consider the complicated situation in Dresden, for example. In 17th- and 18th-century Germany, many royal courts employed Italian singers and musicians. This was certainly the case in Dresden at the court of Augustus II, who was King of Poland and Elector of Saxony. His Kapellmeister and opera director was Johann Adolph Hasse, who was trained and active in Italy for years and married to a famous Italian opera singer. Does this mean that Italianate Latin was sung at the royal chapel in Dresden? We can't know for sure. The official language of the court was French. Dresden also had a long and proud Protestant tradition. Even after the king's conversion to Roman Catholicism in 1697, there were many important Protestant churches in the city, each with rich musical histories. As you can see, the question of pronunciation is not an easy one. In some cases, a strong argument can be made for several models, leaving the performer to make an informed choice.

In this course, we have worked diligently to master the three most common Latin pronunciation models, though there are, of course, many more. Students have memorized the phonetic rules of each national model and transcribed various Latin texts, including the *Mass*, *Requiem*, and *Stabat Mater*, using the International Phonetic Alphabet (IPA). To give students practical experience with each model, different sections of tonight's program have been assigned a specific pronunciation model. While this would never occur in a traditional Vespers service, it has proven to be highly educational.

As you listen this evening, you may notice a distinctly Italian flavor in the Antiphons and Psalms, a German color in the Magnificat and Hymn, and a touch of French in the polyphonic selections. We hope this program enhances your appreciation of the nuanced art of Latin diction in sacred music.

James Taylor

Tenor **James Taylor** serves on the faculty at Yale University as professor of voice and coordinator of the program in voice: early music, oratorio, and chamber ensemble. With an extensive repertoire ranging from the Renaissance to the twenty-first century, Taylor devotes much of his career to oratorio and concert literature. One of the most sought-after Bach tenors of our time, he performed the *St. Matthew Passion* for his debut with the New York Philharmonic under Kurt Masur. His career has taken him throughout the United States, South America, Japan, and Israel, and to virtually all the major concert halls of Europe with conductors such as Rilling, Harnoncourt, Herreweghe, Jacobs, Suzuki, Koopman, Labadie, Welser-Möst, Nézet-Séguin, and Christophers. His artistry has been documented on more than thirty professional CD and DVD recordings for labels such as Sony, Hänssler, harmonia mundi, and Naxos. His degrees include a B.Mus. from Texas Christian University and a Master's Diploma from the Hochschule für Musik, Munich.

Susan Hellauer is a founding member of the vocal quartet Anonymous 4. While earning a B.A. in music as a trumpet player from Queens College (City University of New York), an increasing fascination with medieval and Renaissance vocal music led her to convert to singing, and to pursue advanced degrees in musicology from Queens College and Columbia University. Hellauer handled Anonymous 4's medieval music research, and is now an adjunct assistant professor of music at Queens College, CUNY, where she teaches courses in both music and writing.

Biographies provided by the artists

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