

YALE INSTITUTE OF SACRED MUSIC PRESENTS

Latin Vespers

JAMES TAYLOR
SUSAN HELLAUER

DIRECTORS

JANUARY 28, 2023
5:30 PM
DWIGHT CHAPEL



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Your courtesy is appreciated.

LATIN VESPERS

JAMES TAYLOR AND SUSAN HELLAUER, DIRECTORS

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

*A plainchant Vespers of Purification, according to the Liber Usualis (1963)
with thirteenth-century motets from the Las Huelgas Codex*

Deus in adjutorium

Ant. 1: O admirabile commercium – Psalm 110: Dixit dominus

Ant. 2: Quando natus es – Psalm 112: Laudate, pueri

Ant. 3: Rubum quem viderat – Psalm 122: Laetatus sum

Ant. 4: Germinavit radix Jesse – Psalm 127: Nisi Dominus aedificaverit

Ant. 5: Ecce Maria genuit – Psalm 147: Lauda, Jerusalem

Conductus: Verbum bonum (Las Huelgas Codex)

Chapter: Ecce ego mitto (Malachi 3)

Hymn: Ave, maris stella – Versicle: Responsum accepit Simeon

Conductus-motet: O maria virgo/O maria maris stella/[IN VERITATE]
(Las Huelgas Codex)

Antiphon ad Magnificat: Senex puerum portabat – Canticum: Magnificat, anima mea
(Luke 1:46–55)

Motet: Iam nubes dissolvitur/Iam novum sidus/[SOLEM] (Las Huelgas Codex)

Prayer: Omnipotens sempiternus Deus

Versicle/Respond: Dominus vobiscum

Versicle/Respond: Benedicamus domino – Belial vocatur (Las Huelgas Codex)

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

Motet: Ave regina celorum/Alma redemptoris mater (Las Huelgas Codex)

Versicle/Respond: Divinum auxilium

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

Gloria patri et filio, et spiritui sancto,
sicut erat in principio,
et nunc et semper,
et in saecula saeculorum. Amen. Alleluia.

O admirabile commercium! Creator generis
humani, animatum corpus sumens, de virgine
nasci dignatus est: et procedens homo sine
semine, largitus est nobis suam deitatem.

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.

Juravit Dominus,
et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

Dominus a dextris tuis
confregit in die irae suae reges.

Judicabit 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.

Quando natus es ineffabiliter ex virgine,
tunc impletae sunt scripturae:

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!*

*O admirable exchange: the creator of the human race,
assuming a living body, was worthy to be born of a
virgin, and coming forth as a man without seed, has
granted us his deity.*

*The Lord said unto my Lord:
Sit at my right hand,
until I made 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.*

*When as ineffably thou were born of the virgin,
then were the scriptures fulfilled,*

sicut pluvia in vellus descendisti,
ut saluum faceres genus humanum:
te laudamus deus noster.

Laudate, pueri, Dominum;
laudate nomen Domini.

Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.

A solis ortu usque ad occasum
laudabile nomen Domini.

Excelsus super omnes gentes Dominus,
et super caelos gloria ejus.

Quis sicut Dominus Deus noster,
qui in altis habitat,

et humilia respicit in caelo
et in terra?

Suscitans a terra inopem,
et de stercore erigens pauperem:

ut collocet eum cum principibus,
cum principibus populi sui.

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria patri et filio, et spiritui sancto,
sicut erat in principio,
et nunc et semper,
et in saecula saeculorum. Amen.

Rubum quem viderat Moyses incombustum,
conservatam agnovimus tuam laudabilem
virginitatem: dei genitrix, intercede pro nobis.

Laetatus sum in his quae dicta sunt mihi:
In domum Domini ibimus.

Stantes erant pedes nostril,
in atriis tuis, Ierusalem

Ierusalem, quae aedificatur ut civitas:
cujus participatio ejus in idipsum.

Illuc enim ascenderunt tribus, tribus Domini:
testimonium Israël, ad confitendum nomini
Domini.

*thou didst descend like rain into the fleece:
that thou might save mankind:
we praise thee our God.*

*Praise the Lord, ye children:
praise ye the name of the Lord.*

*Blessed be the name of the Lord,
from henceforth now and for ever.*

*From the rising of the sun unto its going down,
the name of the Lord is worthy of praise.*

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

*Who is as the Lord our God,
who dwelleth on high:*

*and looketh down on the low things
in heaven and in earth?*

*Raising up the needy from the earth,
and lifting up the poor out of the dunghill:*

*that he may place him with princes,
with the princes of his people.*

*Who maketh a barren woman to dwell in a house,
the joyful mother of children.*

*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.*

*In the bush which Moses saw unconsumed,
we acknowledge thy admirable virginity preserved.
Intercede for us, O mother of God.*

*I rejoiced at the things that were said to me:
We shall go into the house of the Lord.*

*Our feet were standing in thy courts,
O Jerusalem.*

*Ierusalem, which is built as a city,
which is compact together.*

*For thither did the tribes go up, the tribes of the Lord:
the testimony of Israel, to praise the name
of the Lord.*

Quia illic sederunt sedes in iudicio,
sedes super domum David.

Rogate quae ad pacem sunt
Jerusalem,
et abundantia diligentibus te.

Fiat pax in virtute tua,
et abundantia in turribus tuis.

Propter fratres meos et proximos meos,
loquebar pacem de te.

Propter domum Domini Dei nostri,
quaesivi bona tibi.

Gloria patri et filio, et spiritui sancto,
sicut erat in principio,
et nunc et semper,
et in saecula saeculorum. Amen.

Germinavit radix Jesse,
orta est stella ex Jacob:
virgo peperit Salvatorem:
te laudamus, Deus noster.

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum,

ecce haereditas Domini, filii;
merces, fructus ventris.

Sicut sagittae in manu potentis,
ita filii excussorum.

Beatus vir qui implevit desiderium suum ex
ipsis:
non confundetur cum loquetur inimicis suis
in porta.

Gloria patri et filio, et spiritui sancto,
sicut erat in principio,
et nunc et semper,
et in saecula saeculorum. Amen.

*Because their seats have sat in judgement,
seats upon the house of David.*

*Pray ye for the things that are for the peace of
Jerusalem:
and the abundance for them that love thee.*

*Let peace be in thy strength:
and abundance in thy towers.*

*For the sake of my brethren and for my neighbors,
I spoke peace of thee.*

*Because of the house of the Lord our God,
I have sought good things for thee.*

*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 root of Jesse has sprouted,
a star has risen out of Jacob;
a virgin has borne for us a savior.
We praise you, our God.*

*Unless the Lord build the house,
they labor in vain that build it.
Unless the Lord keep the city,
he watcheth in vain that keepeth it.*

*It is vain for you to rise before light,
rise ye after you have sitten,
you that eat the bread of sorrow.
When he shall give sleep to his beloved,*

*behold the inheritance of the Lord are children:
the reward, the fruit of the womb.*

*As arrows in the hand of the mighty,
so the children of them that have been shaken.*

*Blessed is the man that hath filled the desire
with them;
he shall not be confounded when he shall speak to his
enemies in the gate.*

*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.*

Ecce Maria genuit nobis salvatorem, quem
Jonnes videns exclamavit, dicens: Ecce agnus
dei, ecce qui tollit peccata mundi, alleluia.

Lauda, Jerusalem, Dominum;
lauda Deum tuum, Sion.

Quoniam confortavit seras portarum tuarum;
benedixit filiis tuis in te.

Qui posuit fines tuos pacem,
et adipe frumenti satiat te.

Qui emittit eloquium suum terrae:
velociter currit sermo ejus.

Qui dat nivem sicut lanam;
nebulam sicut cinerem spargit.

Mittit crystallum suam sicut buccellas:
ante faciem frigoris ejus quis sustinebit?

Emittet verbum suum, et liquefaciet ea;
flabit spiritus ejus, et fluent aquae.

Qui annuntiat verbum suum Jacob,
justitias et judicia sua Israël.

Non fecit taliter omni nationi,
et judicia sua non manifestavit eis. Alleluia.

Gloria patri et filio, et spiritui sancto,
sicut erat in principio,
et nunc et semper,
et in saecula saeculorum. Amen.

Verbus bonum et suave
personemus, illud ave
per quod christi fit conclave
virgo mater filia.

Per quod ave salutata
mox concepit fecundata
virgo david stirpe nata
inter spinas lilia.

Ave veri salomonis
mater, vellus gedeonis,
cuius magi tribus donis
laudani puerperium.

*Behold, Mary bore the Savior for us. When John saw
this, he exclaimed: Behold the lamb of God who takes
away the sins of the world. Alleluia.*

*Praise the Lord, O Jerusalem:
praise thy God, O Zion.*

*For he hath made fast the bars of thy gates:
and hath blessed thy children within thee.*

*He maketh peace in thy borders:
and filleth thee with the flour of wheat.*

*He sendeth forth his commandment upon earth:
and his word runneth very swiftly.*

*He giveth snow like wool:
and scattereth the hoar-frost like ashes.*

*He casteth forth his ice like morsels:
who is able to abite his frost?*

*He sendeth out his word, and melteth them:
he bloweth with his wind, and the waters flow.*

*He sheweth his word unto Jacob:
his statutes and ordinances unto Israel.*

*He hath not dealt so with any nation:
neither have the heathen knowledge of his laws.*

*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.*

*Let us ever sound that "ave,"
the good and sweet word
through which Christ dwelt within
virgin, mother and daughter.*

*Greeted with that "ave,"
she soon became fertile,
the virgin of David's lineage,
a lily among the thorns.*

*Hail, true Solomon's
mother, fleece of Gideon,
whose childbirth the magi
honored with three gifts.*

Ave solem genuisti;
ave prolem protulisti.
Mundo lapsa contulisti
vitam et imperium.

Ave sponsa verbi sumi,
maris portus, signum dumi,
aromatum virga fumi,
angelorum domina.

Supplicamus nos emenda;
emendatos nos commenda
tuo nato ad habenda
sempiternal gaudia.

Amen.

Ecce ego mitto angelum meum, et praeparabit
viam ante faciem meam. Et statim veniet ad
templum sanctum suum dominator, quem vos
vultis.

Ave, maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen...

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce

Monstra te esse matrem
Sumat per te preces,
Qui pro nobis natus
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpae solutos,
Mites fac et castos.

*Hail, you have borne the sun;
hail, you have borne a son.
You brought life and power
to a fallen world.*

*Hail, bride of the highest word,
sea harbor, sign of the burning bush,
aromatic smoking branch,
mistress of the angels.*

*We pray you to put us right,
and being put right commend us
to your son, so that we might have
everlasting joys.*

Amen.

*Behold, I will send my messenger who shall prepare
the way before me. And the Lord, whom you seek, shall
suddenly come to his holy temple, — tis the angel of the
covenant, in whom you delight.*

*Hail, star of the sea,
loving Mother of God,
and also always a virgin,
Happy gate of heaven.*

*Receiving that "ave"
from Gabriel's mouth
confirm us in peace,
Reversing Eva's name...*

*Break the chains of sinners,
bring light to the blind,
drive away our evils,
ask for all good.*

*Show yourself to be a mother
may he accept prayers through you,
he who, born for us,
chose to be yours.*

*O unique virgin,
meek above all,
make us, absolved from sin,
gentle and chaste.*

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum,
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus
Spiritu Sancto,
Tribus honor unus. Amen.

**V. Responsum accepit Simeon a
spiritu sancto.**

R. Non visurum se mortem, nisi videret
Christum Domini

*Keep life pure,
make the journey safe,
so that, seeing Jesus,
we may always rejoice together*

*Let there be praise to God the Father,
Glory to Christ in the highest,
to the Holy Spirit,
One honor to all three. Amen.*

*It was revealed to Simeon by the
Holy Ghost,*

*R. that he should not see death before he first saw
Christ the Lord.*

O Maria virgo/O maria maris stella [IN VERITATE]

Quadruplum:

O maria virgo davitica
virginum flos vite spes unica,
via venie,
lux gracie,
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 gracie,
mater simul et puella,
vas mundicie;

templum nostri redemptoris
sol iusticie,
porta celi, spes reorum,
tronus glorie;

Quadruplum:

*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 you may not be judged to hell,
but to the prize of eternal life.*

Triplum & Motetus:

*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 graciae,

ut peccata sint abluta
per te hodie
qui te puro laudant corde
in veritate.

Tenor:
[IN VERITATE]

Senex puerum portabat, puer autem senem
regebat: quem virgo peperit, et post partum
virgo permansit: ipsum quem genuit, adoravit.

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;
Dispersionem superbos
mente cordis sui.

Deposuit potentes de sede
et exaltavit humiles.

Esurientes implevit bonis:
Et divites dimisit inanes.

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

*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]

*The old man carried the child, but the child reigned
over the old man. Born of a virgin who remained ever
virgin, she worshipped him who she bore.*

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

*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.*

*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.*

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

*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.*

Iam nubes dissolvitur/Iam novum sidus/[SOLEM]

Triplum:

Iam, iam, iam nubes dissolvitur,
Iam, iam patet galaxia,
iam flos ex spina rumpitur,
Iam, iam oritur maria,
iam verum lumen cernitur,
iam, iam demonstratur via.
Iam pro nobis pia
exoret maria
ut fruamur gloria.

Triplum:

*Now, now, now the clouds dissolve.
Now, now the galaxy appears.
Now the flower is torn from the thorn.
Now of Mary he arises.
Now the true light is visible.
Now, now the way is shown.
Now for us pious
Mary prays
so that we may enjoy glory.*

Motetus:

Iam, iam novum sidus oritur.
Iam, iam patet galaxia.
Iam ex judea nascitur,
iam, iam oritur maria.
Iam nobis celum panditur.
Iam det nobis gaudia
in celi curia
christus, cuius filia
et mater es, maria.

Motetus:

*Now, now a new star is born.
Now, now the galaxy appears.
Now of Judea he is born.
Now, now, of Mary he arises.
Now heaven reaches (down) to us.
Now may he give us rejoicing
in the court of heaven –
Christ – whose daughter
And mother is Mary.*

Tenor:

[SOLEM]

Tenor:

[SOLEM]

Omnipotens sempiternae Deus, majestatem
tuam supplices exoramus: ut sicut unigenitus
filius tuus moderna die cum nostrae carnis
substantia in templo est praesentatus; ita nos
facias purificatis tibi mentibus praesentari. Per
eundem dominum.

*Almighty and everlasting God, we humbly beseech thy
majesty: that, as thy only-begotten son was this day
presented in the temple in substance of our flesh; so
we may be presented unto thee with purified minds.
Through the same Lord.*

V. Dominus vobiscum.

R. Et cum spiritu tuo.

V. The Lord be with you.

R. And with your spirit.

Benedicamus domino: Belial vocatur

Quadruplum, Triplum & Motetus:

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...
Benedicamus domino.

Tenor:

[TENOR]

[R. Deo dicamus gratias]

V. **Fidelium anime** per misericordiam dei
requiescat in pace.

R. Amen.

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

R. Et vitam aeternam. Amen.

Quadruplum, Triplum & Motetus:

*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 bless the Lord.*

Tenor:

[TENOR]

[Let us say: Thanks be to God]

V. *May 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 eternal life. Amen.*

Ave regina celorum/Alma redemptoris mater/[ALMA]

Triplum:

Ave regina celorum.
Ave domina angelorum.
Salve radix sancta
ex qua mundo lux est orta.

Gaude gloriosa
super omnes speciosa.

Vale valde decora
et pro nobis semper
christum exora.

Triplum:

*Hail queen of the heavens,
hail mistress of the angels,
hail holy root
from whom sprang the light of the world.*

*Rejoice, glorious one,
lovely above all others;
hail, most noble,
and ever for us
pray to Christ.*

Motetus:

Alma redemptoris mater que previa celi porta
manens et stella maris: succurre cadenti
surgere qui curat populo, tu que genuisti,
natura mirante, tuum sanctum genitorem.
Virgo prius ac posterius, gabrielis ab ore
sumens ilud ave: peccatorum miserere.

Tenor:

[ALMA]

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

Motetus:

*Loving mother of the redeemer, ever the gate of heaven
and star of the sea, assist your fallen people who
strive to rise. You who bore your holy creator, to the
amazement of nature, and remained a virgin after as
before, accepting Gabriel's "Ave!" – have pity on us
poor sinners.*

Tenor:

[ALMA]

V. *May divine aid be always with you.*
R. *Amen.*

Translations

Psalms and Magnificat from the Douai-Rheims Bible, University of Douai, 1609.
Antiphons, hymn, chapter and versicles from the Choral Public Domain Library (CPDL.org).
Prayer from the English Missal, Church of England, W. Knott, 1912.
Polyphonic works from the Las Huelgas Codex by Susan Hellauer

Sources

All plainchant from the Liber Usualis, 1961. [Catholic Church and Congrégation de France.
1961. The Liber Usualis. Tournai Belgium: Desclée.]

All polyphonic works from the Las Huelgas Codex, c. 1300 [Codex Musical de Las Huelgas
(E-BULh)], transcribed and edited 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 designed so that, in the course of each normal week, all 150 of the Bible’s psalms would be chanted or said. In accordance with St. Benedict’s ideal monastic lifestyle of “ora et labora” (prayer and work), the 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).

The Purification of the Virgin Mary—known earlier as the Presentation of Jesus at the Temple—is an ancient Christian feast dating to at least the fourth century, celebrated on February 2. It commemorates the ritual purification of Mary, 40 days after giving birth to Jesus, as well as the presentation of Jesus to the temple priest Simeon, who recognizes the infant as the Messiah with the song of praise that begins “Lord, lettest now thy servant depart in peace... (Nunc dimittis servum tuum, Domine...)” Simeon goes on to call Jesus “a light to lighten the Gentiles,” establishing this feast’s theme of light redeeming the darkness (Luke 2:29-32).

This solemn feast—also known as Candlemas—marks the end of the liturgical season of Christmas, and is the last day on which the great Marian antiphon “Alma redemptoris mater” (Dear mother of the redeemer) is sung to end the liturgical day. The theme of light is expressed with candlelit processions, and with the blessing of candles for use during the year by the church and the congregation.

In European cultures, Candlemas—exactly halfway between the winter solstice and the vernal equinox—is associated with the return of light, and with weather predictions for the

agricultural year. There are many traditional Candlemas weather rhymes, like this British one:

*If Candlemas day be fair and bright,
Winter will have another flight.
If Candlemas day be shower and rain,
Winter is gone and will not come again.*

In our country, we assign this job of prediction to a portly rodent on February 2, rather than to a feast of the church. But the choice of day—whether descended from the Purification themes of light and renewal, or from Neolithic astrologers, or perhaps both—is no coincidence.

We have added to our Vespers performance five medieval polyphonic works 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, much of it from French sources.

Each hour of the Divine Office begins with the invocation for divine aid, **Deus in adiutorium**. This 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 (four in monastic practice) follow. To each psalm 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 somewhat similar to our modern western major or minor scales, but with flavors and variations that can still be heard in Western folk music.

Aside from the motet, the most important and inventive polyphonic genre of the thirteenth century was the conductus, wholly made out of new melodic material and, as in **Verbum bonum et suave**, with voice parts that all declaim the same text together.

A scriptural **Chapter** is intoned, followed by the Marian hymn **Ave maris stella**. 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.

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 4th 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.

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.

With a cascade of urgent exclamations “Iam! Iam!” (Now! Now!), **Iam nubes dissolvitur/Iam novum sidus/[SOLEM]** proclaims the mysterious joy of the Nativity. Unlike most thirteenth-century motets, its two different texts use similar phrases that bounce and echo in imitative phrases.

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 another hybrid conductus-motet **Belial vocatur/Belial vocatur/Belial vocatur/[TENOR]**. This *troped Benedicamus domino*, with a cryptic text referring to Simeon’s song, and rich with crunching dissonances, is undoubtedly meant to be used on the feast of the Purification.

When Compline is not sung, Vespers ends with one of the four great Marian antiphons (one for each liturgical season) that normally end Compline. Here, we replace the Nativity antiphon **Alma redemptoris mater** with the motet **Ave regina celorum/Alma redemptoris mater/[ALMA]**. The joyous opening phrase of the **Alma** chant is shaped into an ostinato tenor (textless foundation voice) in the motet. Embodying the transition from Christmastide to Lenten time, one upper voice carries the **Alma redemptoris mater** text, and the other bears the text of the **Ave regina celorum**—the Marian antiphon sung after Purification until Easter.

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

Susan Hellauer

This evening’s concert is presented in partial fulfillment of the requirements for the course *Lyric Diction for Singers: Latin*, offered to graduate students in voice and conducting at the Institute of Sacred Music. I co-teach the course with Susan Hellauer, the chant expert and co-founder of the trailblazing vocal ensemble, Anonymous 4. We focus on the three main models of Latin pronunciation frequently utilized in the singing of repertoire by Italian, German, and French composers. For this course, I took it upon myself to translate

Professor Vera Scherr's, highly detailed and extremely informative *Handbuch der lateinischen Aussprache*. Using this translation as our guide, we methodically worked our way through the intricacies of each model of pronunciation. Widely differing from classical pronunciation now taught in most Latin language courses throughout the world, sung Church Latin has always been strongly influenced by the vernacular of the country in which it is sung, giving the language a uniquely German, French, Italian, or even English color when sung. As a direct result of the Historically Informed Performance movement, these various models of Latin pronunciation have become indispensable in the interpretation of Latin church music. Conductors and performers must make well-informed decisions about which model of pronunciation is best suited to the music of Bach, Charpentier, or Vivaldi. Many determining factors complicate the decision. We must ask ourselves, for what occasion was this music written, and where was it performed? Was it performed at court, in the cathedral, in parish churches, or in concert halls? Who were the performers and where did they come from? In Germany, for example, in the seventeenth and eighteenth centuries, a disproportionately large number of professional Italian singers and musicians were engaged at most royal courts. Does this suggest that at the royal court in Dresden, Latin would have been sung according to the rules of Italianate pronunciation? Similarly, we must ask ourselves what the composer of the music might have preferred. How can we know? Are there orthographic clues to be found in autograph scores that might indicate which model of pronunciation the composers had in mind? Are there treatises or articles that support the use of one model of pronunciation over another? Oftentimes, a strong case can be made for two different models of pronunciation for a given piece. It is then up to the performer to make a well-informed decision about which model to employ.

In this course, we have worked hard to master the three most common models of Latin pronunciation (although there are naturally many more than three). The students have learned and memorized the various phonetic rules of each national model, and using the International Phonetic Alphabet (IPA), they have made transcriptions of various Latin texts, including the Mass, the Requiem, and the Stabat Mater. In order to offer sufficient experience singing in each of our three models, Susan Hellauer and I assigned each section of tonight's program a different pronunciation. Of course, this would never have happened in a normal vespers service, but for our purposes, it has proven to be highly informative. If you listen closely, you might notice a distinctly Italian flavor in the antiphons and psalms, something German in the Magnificat and hymn, and a bit of France in the polyphonic selections offered tonight.

James Taylor

PRESENTERS

James Taylor *director*

Susan Hellauer *guest co-director*

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| Sea Han* | M.M. '23 |
| Ike Harijanto | M.Div. '24 |
| Emily Helferty* | M.M. '23 |
| Michaël Hudetz* | M.M.A. '24 |
| Molly McGuire* | M.M. '23 |
| Matthew Newhouse* | M.M. '23 |
| Juliet Ariadne Papadopoulos* | M.M. '24 |
| Sandy Sharis* | M.M.A. '24 |
| Peter Schertz* | M.M. '24 |
| Jared Swope* | M.M. '23 |

*Member of Yale Voxtet

With an extensive repertoire ranging from the medieval period to the twenty-first century, tenor **James Taylor** devotes much of his career to oratorio and concert literature. As one of the most sought-after Bach tenors of his generation, he has performed and recorded extensively with many of today's preeminent Bach specialists, including Nikolaus Harnoncourt, Philippe Herreweghe, René Jacobs, and Masaaki Suzuki. Since 1993, Taylor has maintained a close relationship with conductor Helmuth Rilling and the International Bach-Academy Stuttgart, performing and teaching master classes worldwide. On several occasions, he has been a juror and consultant for the International Bach-Competition Leipzig. In 2008 he debuted with the New York Philharmonic under the direction of Kurt Masur, singing the role of the Evangelist in Bach's *St. Matthew Passion*. Taylor's career as an oratorio specialist has taken him throughout the United States, South America, Japan, Korea, and Israel, and to virtually all the major orchestras and concert halls of Europe. He is particularly proud to have performed Britten's *War Requiem* in the Munich Residence on the sixtieth anniversary of the end of World War II.

Taylor has recorded extensively on the Hänssler, harmonia mundi, Limestone, Naxos, and ArkivMusik labels. He joined the Yale faculty in 2005 and serves as coordinator for the voice program in Early Music, Art Song, and Oratorio.

Susan Hellauer, founding member of the vocal quartet Anonymous 4, is a native of the beautiful Bronx, New York. While earning a B.A. in music as a trumpet player from Queens College (City University in 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.

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