

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE VOXTET

STEPHEN STUBBS

GUEST MUSIC DIRECTOR

Antonio Caldara:

Maddalena ai piedi di Cristo

MARCH 10, 2023

7:30 PM

MARQUAND CHAPEL

Please silence all mobile devices.

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

Your courtesy is appreciated.

YALE VOXTET

JAMES TAYLOR, DIRECTOR

STEPHEN STUBBS, GUEST MUSIC DIRECTOR

Michaël Hudetz *Cristo*

Sea Han *Maddalena*

Deborah Stephens *Marta*

Emily Helferty *Amor Celeste*

Molly McGuire *Amor Terreno*

Jared Swope *Fariseo*

Maddalena ai piedi di Cristo

Antonio Caldara

(1671–1736)

PRIMA PARTE

1. Sinfonia
2. Aria (Amor Terreno) Dormi, o cara, e formi il sonno
3. Recitativo (Amor Terreno) Così godea la mente
4. Aria (Amor Terreno) Deh librate, amorette
5. Recitativo (Amor Celeste, Amor Terreno) Del sonno lusinghiero
6. Aria (Amor Celeste) La ragione, s'un'alma consiglia
7. Recitativo (Amor Celeste, Amor Terreno) Così sciolta da' lacci de' suoi error
8. Duetto (Amor Celeste, Amor Terreno) Alle vittorie
9. Recitativo (Maddalena) Oimè, troppo importuno
10. Aria (Maddalena) In un bivio è il mio volere
11. Recitativo (Amor Celeste) Maddalena, nel Cielo fissa lo sguardo
12. Aria (Amor Celeste) Spera, consolati
13. Recitativo (Amor Terreno) Troppo dura è la legge
14. Aria (Amor Terreno) Fin che danzan le grazie sul viso
15. Recitativo (Marta, Maddalena) Germana, al ciel, deh, volgi
16. Aria (Marta) Sospira, piangi
17. Recitativo (Maddalena, Marta) Ma queste tante mie
18. Aria (Marta) Non sdegna il ciel le lacrime
19. Recitativo (Maddalena) Omai spezza quel nodo
20. Aria (Maddalena) Offran lagrime gl'occhi
21. Aria (Maddalena) Pompe inutili
22. Recitativo (Maddalena, Amor Terreno, Amor Celeste) E voi, dorati crini

- | | |
|---|--|
| 23. Recitativo (Maddalena) | Maddalena, coraggio! |
| 24. Aria (Maddalena) | Diletti, non più vanto |
| 25. Recitativo (Marta, Fariseo) | Dell'anima tua grande fortunato
decreto |
| 26. Aria (Fariseo) | Dove il Re sapiente eresse Sacre mole |
| 27. Recitativo (Marta) | È Cristo il vero Tempio, e vero Nume |
| 28. Aria (Martha) | Vattene, corri, vola |
| 29. Recitativo (Maddalena) | Marta, ho risolto |
| 30. Aria (Maddalena) | Voglio piangere |
| 31. Recitativo (Amor Celeste, Amor Terreno) | A tuo dispetto, Amor Terreno |
| 32. Duetto (Amor Celeste, Amor Terreno) | La mia virtude, ilmio valor è forte |

INTERMISSION

SECONDA PARTE

- | | |
|---|---|
| 33. Sinfonia | |
| 34. Recitativo (Fariseo) | Donna grande, e fastosa |
| 35. Aria (Fariseo) | Parti, che di virtù il gradito splendor |
| 36. Recitativo (Maddalena, Cristo, Fariseo) | Cingan pure quest'alma mille nodi
d'error |
| 37. Aria (Maddalena) | Chi con sua cetra |
| 38. Recitativo (Amor Terreno, Amor Celeste, Fariseo, Maddalena) | Maddalena, deh, ferma! |
| 39. Aria (Maddalena) | In lagrime stemprato il cor qui cade |
| 40. Recitativo (Amor Celeste, Amor Terreno, Cristo) | O Ciel, chi vide mai la penitenza |
| 41. Aria (Cristo) | Ride il Ciel e gl'astri brillano |
| 42. Recitativo (Amor Celeste, Amor Terreno) | A tuo dispetto, Amor Terreno |
| 43. Aria (Amor Celeste) | Me ne rido di tue glorie |
| 44. Recitativo (Amor Terreno) | Se non ho forza a superar costei |
| 45. Aria (Amor Terreno) | Orribili, terribili furie dell'Erebo |
| 46. Recitativo (Marta, Maddalena) | Maddalena, costanza |
| 47. Aria (Marta) | O fortunate lacrime |
| 48. Recitativo (Maddalena, Fariseo) | Mio Dio, mio Redentor |
| 49. Aria (Fariseo) | Chi drizzar di pianta adulta |
| 50. Recitativo (Maddalena) | D'esser costante, o mio Gesù, non temo |
| 51. Aria (Maddalena) | Per il mar del pianto mio |
| 52. Recitativo (Cristo) | L'atto immense che, uscito di costante
voler |

53. Aria (Cristo)
54. Recitativo (Amor Celeste)
55. Aria (Amor Celeste)
56. Recitativo (Fariseo)
57. Aria (Fariseo)
58. Recitativo (Amor Celeste)
59. Aria (Amor Celeste)
60. Aria (Amor Celeste)
61. Recitativo (Amor Terreno)

62. Aria (Amor Terreno)
63. Recitativo (Cristo)
64. Recitativo (Maddalena)
65. Aria (Maddalena)

Del senso soggiogar
De' miei dardi possenti
Da quell strale, che stilla veleno
Sempre da gl'astri scende
Questi sono arcani ignoti
Cittadini del Ciel
Su, lieti festeggiate
Più si stima far acquisto
Voi, che in mirarmi oppresso ogn'or
godete
Voi del Tartaro antri orrendi
Va dunque, Maddalena
L'ottenuto perdono
Chi serva la beltà d'Amor lascivo fa

PRIMA PARTE

1. Sinfonia

2. Aria (Amor Terreno)

Dormi, o cara, e formi il sonno,
per far grati i tuoi riposi,
mille idee d'amico piacer.

*Go to sleep, dear; and may slumber
render your repose delightful,
with a thousand pleasant thoughts.*

3. Recitativo (Amor Terreno)

Così godea la mente,
de' sogni astratta nel più bel lavoro,
mentre prendon le membra il suo ristoro.

*Thus the mind is diverted
with the most agreeable work of abstract dreams,
while the limbs are being refreshed.*

4. Aria (Amor Terreno)

Deh librate, amorette
lascivetti, in aria i vanni.
Non turbate i sogni grati,
troppo amati son gl'inganni.

*Ah, float, lusty cupids,
ease your winging through the air!
Do not disturb those happy dreams;
too beloved are these deceptions.*

5. Recitativo (Amor Celeste, Amor Terreno)

Amor Celeste: Del sonno lusinghiero su,
si turbin gl'inganni!

Amor Terreno: Come così importuno tu
qui t'inolti

A disturbar costei
ch'è già del regno mio l'onor primiero?

Amor Celeste: Non sempre involta l'alma
In tenebrosi orrori
deve l'orme calcare,
ch'hanno per meta il precipizio annesso.

Divine Love: *Come, let sleep's seductive
deceptions be disturbed!*

Earthly Love: *How dare you intrude
here
to disturb her,
who is the pride of my dominion?*

Divine Love: *A soul must not always,
while surrounded by tenebrous horrors,
follow the path
that leads to a precipice!*

6. Aria (Amor Celeste)

La ragione, s'un'alma consiglia,
nel seno risveglia
Un nobile ardir.
E lusinga fallace d'Amore
Non può di gran core
Lo spirito sopir.

*When Reason counsels the soul,
it awakens in the breast
a noble audacity.
And Love's treacherous flattery
cannot lull a great heart's
spirit back into sleep again.*

7. Recitativo (Amor Celeste, Amore Terreno)

Amor Celeste: Così sciolta da' lacci de' suoi error,
che la tenean già stretta,
del piacer lusinghier il vezzo infido
fuggirà Maddalena.

Amor Terreno: Io me ne rido. Non cantinsi i
trionfi

Prima della vittoria:
Hai nemico possente.

Divine Love: *Thus freed from the fetters of her sins
that once bound her tight,
from the treacherous lure of pleasure's enchantment,
Magdalena will be free.*

Earthly Love: *This makes me laugh. Do not sing of
triumph
before victory is achieved!
You have a mighty enemy.*

Amor Celeste: Ma 'l tuo valor sta negl'orror del senso.

Amor Terreno: Su, su dunque alla pugna!

A due: E di costei sia campidoglio il core.

8. Duetto (Amor Celeste, Amore Terreno)

Alle vittorie del celeste/terreno Amore.

9. Recitativo (Maddalena)

Oimè, troppo importuno

chi mi turba i riposi?

Dunque ancor, mentre al sonno in braccio sono,
all'acerbe mie pene

Tregua almen, se non pace

trovar mai non potrò?

E per qual legge, O Dio,

a sì barbara guerra

sempre aperto, steccato è 'l petto mio

da sì fiera battaglia, la ragione agitata?

Par che due Maddalene sian dentro questo petto,
e in un voler doppio voler ristretto.

Vorrei seguir la strada

che di luce non finta illustra'l raggio,

ma'l piacere mi piace, benché fugace,

a gl'occhi scopra il lampo.

Così lo stesso oggetto,

or amando, or fuggendo,

tanto l'alma sì turba,

ch'al mio tormento fiero

Ogni breve conforto ancor dispero.

10. Aria (Maddalena)

In un bivio è il mio volere
di seguir il mondo o il cielo;

Un sentier colmo è di rose,

ha le vie l'altro spinose;

uno ha i fior, l'altro lo stelo.

11. Recitativo (Amor Celeste)

Maddalena, nel Cielo fissa lo sguardo,
e mirerai, che fabbrica
tu sei del tuo destino.

Deh, parta da te lungi

ogn'altro amor fuor che l'amor celeste,

e proverai, a Dio resa costante,

che Fato alcun non ferma

L'angoscie tue con chiodo di diamante.

Divine Love: But your valor lies in the horror of the senses.

Earthly Love: Then come to battle!

Both: And let her heart be the battleground!

To the victories of divine/earthly Love!

Alas, how importunate is he
who disturbs my rest?

So then, while in sleep's embrace
will I not at least enjoy a truce,

if I'm never to find peace
from my bitter pain?

And by what law, oh God,
does my heart always lie open
to such barbarous war?

My mind agitated in such a fierce battle?

There seem to be two Magdalenes within my breast,
and within one will, two lie restricted.

I would like to follow the path
that no beam of false light makes glitter,
but I do like pleasure, though its
fleeting flash will quickly disappear.

Thus the same object,
now embracing, then fleeing,
troubles my soul so much
I despair of any respite in this,
my fierce torment, be it ever so brief.

At the crossroads stands my will
to follow the world's way or Heaven's.

One path is brimming with roses,
the other way is thorny;

One has the flowers, the other the stem.

Mary Magdalene, fix your eye on Heaven
and you'll see that you are the maker
of your own destiny.

Ah, keep distant any love
except celestial love,

and try to remain constant to God,
so that Fate cannot pin your anguish onto you
with nails of diamond.

12. Recitativo (Amor Celeste)

Spera, consolati,
che fato alcuno forza non hà.
Sovra le stelle,
benché rubelle,
ogni saggio possanza avrà.

*Have hope, and console yourself,
that Fate has no power.
Above the stars,
though they be angry,
Wisdom will have authority.*

13. Recitativo (Amor Terreno)

Troppo dura è la legge
che, per donarti pace,
ti comanda il pagnar contro te stessa;
sarà lunga la pugna
e 'l fine incerto. Vivi, tu, quella vita
di cui mai non passò momento alcuno,
che segnato non fosse
con bianca pietra da piacere amico:
Segui quel, che ti piace,
che mai potrai godere,
se non sarai de' genii tuoi seguace.

*Too hard is the law
that to give you peace,
orders you to do battle against yourself.
The battle will be long,
and its outcome uncertain. Live that life
of which no moment has ever passed
that wasn't marked on your memory
by a white stone that says: "it was fun!"
Follow that which pleases you,
for you can never enjoy yourself
if you don't follow your natural genius.*

14. Aria (Amor Terreno)

Fin che danzan le grazie sul viso,
avvezzi a ridere, impara a goder.
Verrà l'etade argente, che repente
darà bando al bel piacer.

*While the Graces still dance on your cheeks,
get used to laughter, learn to enjoy!
Icy old age will arrive, suddenly
banishing all pleasure.*

15. Recitativo (Marta, Maddalena)

Marta: Germana, al ciel, deh, volgi
con coraggio lo spirito.
negl'azzardi più grandi
si distingue il più forte,
è premio il cielo della virtù.

Maddalena: Sorella, dello spirito divin
ben veggio un raggio,
ma con nube importuna
tenta il mondo fallace
adombrarmi il fulgor.

Marta: Al ciel ricorri, e nelle tue procelle
per afferrar il porto
da quello il lume implora.

Martha: My sister, alas, turn your spirit
courageously towards Heaven!
It is in the greatest perils
that the strongest one distinguishes himself.
The reward of virtue is heaven.
Mary Magdalene: Sister, of the divine spirit
I clearly see a beam of light.
But with a vexing cloud
the treacherous world is trying
to overshadow its radiance for me.
Martha: Look to heaven, to reach the harbor
with this tempest inside of you,
pray for its light.

16. Aria (Marta)

Sospira, piangi, e umile spera, ed ora.

Sigh, weep, and humbly hope, and pray.

17. Recitativo (Maddalena, Marta)

Maddalena: Ma queste tante mie
scelleraggini il Cielo
aspergerà d'acqua d'oblio?

Mary Magdalene: But will Heaven wash away
all my wickedness
with the water of oblivion?

Marta: Sicuro è il perdon,
se verace è il pentimento.

Maddalena: O Dio!

Marta: Ma di che temi?

Maddalena: Troppo é Maddalena rea;
i miei misfatti e il lezzo di mie colpe
mi resero del ciel sordida agl'occhi;
del perdono pavento,
che poca penitenza è un pentimento.

18. Aria (Martha)

Non sdegna il ciel le lacrime,
li è caro il sospirar.
Più nobile olocausto
non puole offrir un'anima
d'un vero lacrimar.

19. Recitativo (Maddalena)

Omai spezza quel nodo,
che benché sembri caro,
è pur catena.
Non più vivi rubella
a quella mente eterna,
che tante in tuo favor grazie diffonde.
Questi son pur que' giorni
in cui del Nazaren gl'alti portenti
danno a prò del mortal volo alla fama.
Tu là corri, e al suo piede,
mesta de' tuoi deliri,

20. Aria (Maddalena)

offran lagrime gl'occhi, e 'l cor sospiri.

21. Aria (Maddalena)

Pompe inutili,
che il fasto animate,
non sperate
di dar più tormento al cor.
Ite a terra,
vili immagini d'error.

22. Recitativo (Maddalena, Amor Terreno, Amor Celeste)

Maddalena: E voi, dorati crini,
tempo fu, cari ceppi, ed aurei lacci,
senza culto ora sparsi restate
all'aura in preda,
e di fausta cometa

Martha: Forgiveness is sure,
if repentance is true.

Mary Magdalene: Oh God!

Martha: But what do you fear?

Mary Magdalene: Too guilt-laden is the Magdalene;
my misdeeds and the stench of my sins
have rendered me sordid in the eyes of Heaven;
I fear being forgiven,
as meager repentance is not penitence enough.

Heaven does not disdain tears;
there, sighs are dear;
no nobler sacrifice
does the soul have to offer
than true tears.

Now break that knot
which, though it might seem precious,
is still a chain.
Live no longer in defiance
to that eternal mind,
which bestows so many favors upon you.
These are the very days,
in which the Nazarene's great miracles
set free mortal fame.
Run to him, and at his feet,
sorry for your madness, may your eyes

offer to him tears from your eyes and sighs from your
heart.

Worthless pomp,
which animates splendor
do not hope
to torment my heart any longer.
Down with you,
vile images of sin!

Mary Magdalene: And you, my golden locks,
once dear to me as treasured shackles and gilded laces
now, without ceremony,
you lie prey to the winds
and as an auspicious comet's flash,

lampo per mè prendendo,
presagiscano omai vostri splendori
i funerali a' miei lascivi amori.

Amor Terreno: Maddalena, che fai?

Che risolvesti?

Merta una affare sì grande
più maturi consigli;
ti sovvenga che gl'anni tuoi più belli
spenderai fra sciagure,
che dell' età la vaga primavera
da turbini improvvisi
sfrondata ammirerai.

E così poco stimi il tuo brio, le tue
bellezze?

Sono queste dono del Cielo,
e tu le sprezzi?

Torna in te stessa, e con gl'amori ai
vezzi.

Amor Celeste: Le terrene lusinghe,
Maddalena, conosci.

Il mondo ti promette
momentanei dilette,
fuggiran, come suole
l'ombra cader, all'apparir del sole.

Amor Terreno: Son promesse fallaci.

Amor Celeste: Il ciel giammai non mente.

Amor Terreno: Son speranze bugiarde,
tanto ingannevol più, quanto più tarde.

Amor Celeste: Son del mondo i dilette
momentanei splendori;
eterni son del vero Dio gl'amori.

Maddalena: In sì fiera procolla,
anima mia dubbiosa, e che risolvi?

Amor Terreno: O come bello è il mondo!

Amor Celeste: Eterno è il cielo.

Amor Terreno: Qui si gode...

Amor Celeste: ...a momenti.

Amor Terreno: È sicuro il godere.

Amor Celeste: La pena è certa.

Amor Terreno: Sono vili i timori.

Amor Celeste: Padre sei de gl'errori.

23. Recitativo (Maddalena)

Maddalena, coraggio!

Ho già risolto. La ragion,
ch'ogni velo d'apparenze bugiarde

*intended me,
may your splendors now predict
the burial of my lascivious loves.*

Earthly Love: *Mary Magdalene, what are you
doing?*

What have you resolved to do?

*Such an important decision
merits more time to mature.*

*Remember that you will spend your most
beautiful years in misery,
and that you will see the lovely springtime
stripped leafless by sudden whirlwinds.*

*So little, then, do you esteem your vivacity and your
beauty?*

*These are gifts from Heaven,
and you despise them?*

*Come to your senses and come back to the charms of
loving!*

Divine Love: *Those wordly flirtations,
Mary Magdalene, you know them.*

*The world promises you
instant delights,
but they will flee as the shadow fades,
when the sun appears.*

Earthly Love: *These are false promises.*

Divine Love: *Heaven never lies.*

Earthly Love: *These are false hopes,
which grow more deceptive with time.*

Divine Love: *The delights of the world
are splendors for a moment;
eternal are the loves of the true God.*

Mary Magdalene: *In such fierce storm,
My dubious soul, what is your decision?*

Earthly Love: *Oh, how beautiful is the world!*

Divine Love: *Eternal is heaven.*

Earthly Love: *Here one enjoys...*

Divine Love: *...for the moment...*

Earthly Love: *Enjoyment is certain.*

Divine Love: *Pain is certain.*

Earthly Love: *Only cowards are afraid.*

Divine Love: *You are the father of sins!*

Mary Magdalene, be brave!

*My mind's made up now. Reason,
which tears off the veil of deceptive*

di cui si veste, ora ritoglie al falso,
ascolta tu più saggia.
E cauto dal mortale fascino
del piacer l'arbitrio sciolto,
meglio risolva, al vero ben rivolto.

24. Aria (Maddalena)

Diletti, non più vanto
vi darete di trarmi in catena.
Il vostro incanto
porge al sen troppo rigida pena.

25. Recitativo (Marta, Fariseo)

Marta: Dell'anima tua grande
fortunato decreto,
ben risolvesti, o Maddalena.
Dove opra prodigii il Nazaren, deh vola,
le sue dottrine ascolta,
segui l'orme sue sante,
non sia giammai il tuo piè da lui diviso,
seguilo, egli è la via del Paradiso.
Fariseo: Per condur l'alme al Cielo
L'Ebreo legislator le vie ci addita,
delle voci di Dio,
Mosè fu sol l'eco verace;
è vano il creder Cristo per Messia; sen vada
al Tempio Maddalena,
e con i sacrificii
paghi del suo fallir a Dio la pena

26. Aria (Fariseo)

Dove il Re sapiente eresse
Sacra mole, Iddio perdona.
Ivi sovra altari accensi
s'offran vittime ed incensi,
ogni error il Cielo condona.

27. Recitativo (Marta)

È Cristo il vero Tempio, e vero Nume;
vittima offrir non puoi
più degna del tuo errore,
che un'alma afflitta, ed un pentito core.

28. Aria (Marta)

Vattene, corri, vola,
segui il raggio divin ch'appare in Ciel.
Ti consola
è Cristo il tuo destin sempre fedel.

*appearances that Falsity likes to wear,
listen more wisely!
And wary of the deadly fascination of pleasure
free yourself from it,
make better resolutions, turn to the true good.*

*Delights, you will no longer take pride
in keeping me in chains.
Your enchantment
Gives my breast such severe pains.*

Martha: *Your soul's
happy decree!
You have chosen well, oh Mary Magdalene.
Hurry to where the Nazarene performs
his miracles, and listen to his doctrines,
follow his holy footsteps,
never let your step be separated from him.
Follow him, he is the way to Paradise.*
Pharisee: *To lead the soul to Heaven
the Hebrew lawmaker shows us the way,
of all the voices God employed,
only Moses had true resonance;
it is vain to believe that Christ is the Messiah; go,
Mary Magdalene, to the temple,
and with sacrifices
pay the price for your sins to God.*

*Where the wise King built
the great holy Temple is where God grants forgiveness.
There, on lighted altars
let victims and incense be offered,
Heaven pardons every offence.*

*Christ is the true Temple, and true God;
you can offer no more fitting sacrifice
for your offence
than a soul in anguish and a repentant heart.*

*Go, hasten, fly,
follow the divine ray that appears in Heaven!
Console yourself,
Christ is your true ever-faithful destiny.*

29. Recitativo (Maddalena)

Marta, ho risolto,
in seno della grazia di Dio
lo sprone io sento,
men vado ai piè di Cristo,
ivi farò del Paradiso acquisto.

30. Aria (Maddalena)

Voglio piangere,
sin che frangere
possa il nodo che mi lega.
Sempre il Cielo apparve amico
a' desiri, a' sospiri
d'un alma che prega.

31. Recitativo (Amor Celeste, Amor Terreno)

Amor Celeste: A tuo dispetto, Amor terreno,
fia Maddalena pentita.

Amor Terreno: Eh, che il senso rubelle
è un campion troppo forte,
già m'accingo alla pugna
ed aspra, e dura.

Amor Celeste: Un cor contra il piacer virtude
indura.

32. Duetto (Amor Celeste, Amor Terreno)

A due: La mia virtude, il mio valor è forte.

Amor Terreno: Il senso è un nemico,
che sempre ci segue insino alla morte.

Amor Celeste: La grazia è un amico,
che sempre c'assiste insino alla morte.

PARTA SECONDA

33. Sinfonia

34. Recitativo (Fariseo)

Donna grande, e fastosa,
sopra le di cui gote unite assieme
scherzando con Amor danzan le grazie,
vanne altrove, ch'a stuolo
gl'amanti condurrà stretti in catena,
ma in sì nobil congresso,
servir a tua beltà non è concesso.

35. Aria (Fariseo)

Parti, che di virtù il gradito splendor
scorger non puoi.

*Martha, I am resolved;
in my breast I feel the spur
of the grace of God;
I'll go to the feet of Christ;
there I shall gain Paradise.*

*I want to weep,
until I can break
the knot that binds me.
Heaven seems ever kind
towards the wishes and the sighs
of a soul that prays.*

Divine Love: *In spite of you, Earthly Love,
the Magdalene will repent.*

Earthly Love: *Oh, since rebellious senses
are a champion too strong for you;
I'm girding myself for a battle
that will be rough and tough.*

Divine Love: *Virtue steels the heart against
pleasure.*

Both: *My virtue, my valor is strong*

Earthly Love: *The senses are an enemy
that always follow us all the way to death.*

Divine Love: *Grace is a friend
that always aids us all the way to death.*

*Great and splendid woman,
oh whose cheeks, together with Cupid,
the Graces frolic and dance,
go elsewhere, for you will lead hordes of lovers,
bound in chains
but in such noble company as this,
to use your beauty is not permitted.*

*Leave, for you are unable
to perceive virtue's welcome splendor.*

Come mai tra foschi orror
di tue colpe la sua luce veder vuoi?

36. Recitativo (Maddalena, Cristo, Fariseo)

Maddalena: Cingan pure quest'alma
mille nodi d'error, alla mia fama
oscurin l'ombra loro;
Dalle tenebre ancora
saprò col pianto mio
far risorgere un lume assai più chiaro,
che sempre al cielo un cor pentito è caro.
Signor, ecco a' tuoi piedi,
chi per sui gravi errori
merta del giusto Iddio lo sdegno ultrice,
pentita, ecco, Signor, la peccatrice.

Cristo: Se verace è il dolore
è sicuro il perdono,
è tu sarai di vera penitenza
memorabile esempio.

Fariseo: È questo un parlar empio.

Maddalena: Signor, a te tutta mi dono,

eterna ti giuro fè di penitente,
e voi, meste pupille mie,
piangete pur, mentre col vostro pianto,
con lingua di dolor l'alma risponde;
occhi troppo lascivi,
anima troppo sorda,
quanto è grave il fallir, che vi chiamate
un brio di gioventù. Signor, pietate!

37. Aria (Maddalena)

Chi con sua cetra
si piacque all'etra
fra mille error
ebbe il suo cor e pianse.
Perciò pietà
trovò dal Ciel,
e poi fedel
d'ogni empietà i lacci franse.

38. Recitativo (Amor Terreno, Amor Celeste, Fariseo, Maddalena)

Amor Terreno: Maddalena, deh, ferma!

Amor Celeste: E no, deh, segui!

Fariseo: Ma, se quest'uom riceve
il divin lume di profetica mente,
come a tatti sì vil non si risente?

*How can you, amid the dark horror
of your sins, ever see its light?*

Mary Magdalene: Bound though my soul is with
a thousand sins, and my reputation
obscured by their shadow;
from their darkness, I shall
create with my tears
an even brighter light,
for in heaven, a penitent heart is always treasured.
My Lord, behold at your feet,
she, who because of her grave sins,
deserves the avenging wrath of the just God.
Behold, o Lord, a repentant sinner.

Christ: If your grief is sincere,
forgiveness is certain,
and you shall be a memorable example
of true penitence.

Pharisee: This is blasphemy.

Mary Magdalene: My Lord, to you I give myself
entirely;

I vow to you eternally the faith of a penitent.
And you, my grieving eyes,
let your tears flow, while with these tears,
in sorrowful words the soul responds;
eyes, too lascivious,
soul, too deaf,
how grave are the sins which you call
the vigor of youth. Oh Lord, have mercy!

She who with her lyre
once charmed the ether,
her heart was burdened with thousands of sins
and she wept.
For this she found pity
from Heaven,
and then, faithful, she
renounced all bonds of wickedness.

Earthly Love: Mary Magdalene, pray, stop!

Divine Love: But, no, continue!

Pharisee: But if this man is given the divine light
of a prophet's mind, why does he not take
offence at being touched by a vile woman?

Maddalena: Deh, s'un tempo percossa
dall'amor del mio Dio, che sua mi vuole,
duro scoglio sembrava in mezzo all'onde,
l'ardente zel di Cristo,
che venne a sparger foco in ogni seno,
così m'arda e consuma,
che, fatto un altro cor da quel di prima,
l'effigie in lui dell'amor suo s'imprima.

39. Aria (Maddalena)

In lagrime stemprato il cor qui cade.
Già s'ellesse,
per l'orme impresse
del tuo piè, di seguir del Ciel le strade.

40. Revitativo (Amor Celeste, Amor Terreno, Cristo)

Amor Celeste: O Ciel, chi vide mai la penitenza
in più gentil sembianza?

Amor Terreno: Perdo di mie vittorie ogni
speranza.

Cristo: O Fariseo superbo,
ogn'angolo del tuo seno
penetro con lo sguardo, e appien lo scopro;
con ipocrita mente
miri tu questa donna, e non ravvisi,
che il sacro amor, ch'ora racchiude in petto,
rompe il nodo, che 'l piè tenea ristretto.

41. Aria (Cristo)

Ride il Ciel e gl'astri brillano
e più lucidi scintillano
sopra un'anima che piange.
Che col pianto le ritorte
della morte
per salir al Cielo frange.

42. Recitativo (Amor Celeste, Amor Terreno)

Amor Celeste: A tuo dispetto, Amor Terreno,
è giunta l'ora del mio trionfo.
Maddalena è pentita,
bagnando i piè del Redentor col pianto,
lava sue colpe,
e per quell'onde amare
naviga verso il Cielo,
e son propizi i venti
de' suoi sospiri ardenti.

Mary Magdalene: Ah, though once, shaken by the love
of my God, who willed me to be his,
appearing as a hard rock in the sea, amidst the waves,
the burning zeal of Christ,
which came to spread fire in every breast,
which burns and consumes me,
so that he, having created a new heart within me,
stamps it with the image of his love.

*My heart dissolves in tears, and sinks.
It has already chosen
to follow in thy footsteps
upon the road to Heaven.*

Divine Love: Oh, Heaven, who has ever seen penitence
Appear with a more gracious countenance?

Earthly Love: I am losing all hope of victory.

Christ: Oh, you haughty Pharisee,
every angle of your breast do I penetrate
with my gaze, and expose it completely:
with a hypocritical mind
you regard this woman, and fail to notice
that sacred love now enclosed in her bosom
breaks the tie that once bound her feet.

*Heaven will smile, the stars will shine
and more brightly scintillate
upon a soul who weeps.
For with tears, the soul will break
the bonds of death
to ascend to Heaven.*

Divine Love: In spite of you, Earthly Love,
the hour of my triumph has come.
The Magdalene is penitent,
and bathing the Redeemer's feet with her tears,
she washes away her sins,
and upon those bitter floods
she sails towards Heaven,
propitious are the winds
of her ardent sighs.

Amor Terreno: S'ora piange, fra poco
spero li sovrerà del mondo il gioco;
troppo lungo è il passaggio
dal riso al pianto,
e troppo strett'è la via,
che guida al Ciel,
vedrassi Maddalena girar altrove i passi.
Amor Celeste: Il pentimento è vero.
Amor Terreno: Cangierà tal pensiero.
Amor Celeste: Gl'assisterà del Ciel la grazia.
Amor Terreno: È dubbia.
Amor Celeste: Ho in pugno la vittoria.
Amor Terreno: Non dispero d'aver solo io la
gloria.

43. Aria (Amor Celeste)

Me ne rido di tue glorie,
solo il Ciel trionferà.
Meco è il Dio delle vittorie,
che il tuo fasto abatterà.

44. Recitativo (Amor Terreno)

Se non ho forza a superar costei,
gl'alleati d'Averno
verranno in mio soccorso,
dal mio valore
tante anime unite in quegli'orrendi abissi,
gridano disperate,
ed una donna sola
a tante glorie mie la pompa invola?

45. Aria (Amor Terreno)

Orribili, terribili
furie dell'Erebo,
date forza al mio valor.
Con le sferze di Ceraste
agitate, flagellate
il mio furor!

46. Recitativo (Marta, Maddalena)

Marta: Maddalena, costanza,
stretta ai piè del tuo Dio,
sorta dalle procelle, afferri il porto;
degli'afflitti egli è sol dolce conforto.
Maddalena: Sento crearmi un nuovo core
in petto
e uno spirito retto

Earthly Love: *If she weeps now, quite soon,
I hope she will recall the world's amusement;
too long is the passage
from laughing to weeping,
and too narrow the path
that leads to Heaven;
one will see the Magdalene direct her step elsewhere.*
Divine Love: *Her repentance is true.*
Earthly Love: *She will change her mind.*
Divine Love: *Heaven's grace will assist her.*
Earthly Love: *That is doubtful.*
Divine Love: *Victory is within my grasp*
Earthly Love: *I don't despair of having the glory to
myself.*

*I laugh at your glories;
only Heaven will triumph.
With me is the God of victory
who will destroy your splendor.*

*If I lack the strength to overcome her,
then the allies of the infernal world
will come to my aid.
To my valor, testify so many souls,
gathered in that hellish abyss,
crying in despair,
and one single woman should steal
the splendor of all this my glory?*

*Horrible, terrible
furies of Erebus
lend force to my valor!
With the whips of Cerastes
stir up, whip up
my fury!*

Martha: *Mary Magdalene, be constant,
clinging to the feet of your God,
escape the storms, reach the harbor;
to the afflicted, he is the only sweet comfort.*
Mary Magdalene: *I feel a new heart created in my
bosom,
and a righteous spirit*

nelle viscere mie già si rinnova;
spirto che in lacrimar si gode or tanto
ch'ogni contento mio sta nel mio pianto.

Marta: Piangi pur, Maddalena,
coronata vedrassi oggi tua pena.

47. Aria (Marta)

O fortunate lacrime
d'un vero afflitto cor.
Superbe sin all'etera
guidate un'alma misera
cinta di bel splendor.

48. Recitativo (Maddalena, Fariseo)

Maddalena: Mio Dio, mio Redentor,
perdon umile l'anima mia ti chiede.

Fariseo: Aborrendo il piacere
potrà poscia costei in un istante
farsi della virtù nobile amante?

Che stravaganza!
Viene a' piè di Cristo
ad impetrar mercede
una tal peccatrice?
E chi è costui che le colpe condona?

49. Aria (Fariseo)

Chi drizzar di pianta adulta
vuol tentar il curvo tronco,
o che il frange o che non può.
Questa ch'ora è penitente,
d'esser tal sarà impotente,
troppo a lungo ella peccò.

50. Recitativo (Maddalena)

D'esser costante, o mio Gesù, non temo.
L'intelletto, che ottuso
d'una tetra ignoranza,
con bugiarde apparenze
di pazza fantasia
spesso formava vani discorsi, e falsi,
dal tuo superno raggio,
che con Amor Celeste accende, infiamma,
reso chiaro, ed illustre, di corregger confida
ogni fantasma van della sua guida.

51. Ari a (Maddalena)

Per il mar del pianto mio
disprezzar saprò le pene.

*is already renewed within me;
a spirit that in weeping, now takes pleasure
That all my happiness lies within my tears.*

Martha: Weep, Mary Magdalena,
today you will see your suffering crowned.

*Oh, felicitous tears
of a truly afflicted heart!
Proudly to the ether's heights
guide this miserable soul,
girded in bright splendor.*

Mary Magdalene: My God, my Redeemer,
my soul humbly asks your forgiveness.

Pharisee: By abhorring pleasure
she could, in one instant,
become a noble lover of virtue?

How extraordinary!
Has such a sinner
come to the feet of Christ
to beg for mercy?
And who is he, who forgives these sins?

*He who wants to try to straighten
a full-grown plant's crooked stem
will either break it or fail.
This woman is now penitent,
but she'll fail to stay repentant,
for too long now has she sinned.*

*I am not afraid of being constant, oh my Jesus.
My mind, how dulled
by gloomy ignorance,
with deceptive appearances
of wild imaginings,
often formed vain and false discourse;
from your supernal ray,
ignited together with Divine Love, bursting into flame,
renders clear and bright,
and corrects each vain illusion by your guidance.*

*On the ocean of my tears
I'll learn to disdain my pains.*

52. Recitativo (Cristo)

L'atto immense che, uscito
 di costante voler dal forte impero,
 alla mente levò l'abito indegno,
 con cui posta in non cale la ragione,
 servivi al mondo vile;
 molto operò, se al vizio
 peste della ragione, ei ti ritolse;
 quanto però sin ora
 generosa operasti è poco ancora;
 d'esser del mal oprar libero e sciolto
 non è il fin, che il desio del saggio acqueta,
 ma la strada che guida ad alta meta.

*The forceful action that, released
 by the mighty power of strong will,
 lifted an unworthy cloak off your mind
 with which Reason is disregarded
 has served the vile world,
 much will be achieved, if it takes you from vice,
 the plague of reason;
 yet, however much you did so generously thus far,
 is still too little;
 to be freed and released from doing evil is not the goal
 which satisfies the desire for wisdom,
 it is but the path that guides to the highest goal.*

53. Aria (Cristo)

Del senso soggiogar
 vincer e debellar
 l'anima ricrea.
 Tolta di sue catene
 spiega al pensier il volo
 e in Dio si bea.

*Subjugating,
 conquering and defeating, the senses,
 recreates the soul.
 Released from its bonds
 it soars towards thought
 and is happy in God.*

54. Recitativo (Amor Celeste)

De' miei dardi possenti
 di Maddalo la donna
 or pentita or dolente
 è un sol trofeo;
 pugnò l'Amor Terreno,
 e nel dolce veleno
 tingendo i strali suoi del piacer vano,
 unì frode al valor, ma tutto invano.

*By my powerful darts
 the woman of Magdala,
 now repentant and sorrowful,
 has become a singular trophy;
 Earthly Love did battle,
 and has, by tingeing his darts
 with the sweet venom of vain pleasure,
 he combined deceit with valor, but all in vain.*

55. Aria (Amor Celeste)

Da quel strale, che stilla veleno
 beve l'anima un sol cieco furor.
 Ma se il Cielo con bella pietade
 di quel strale scopre il male,
 sol rimane nell'anima il dolor.

*From that arrow that drips poison
 the soul drinks only blind rage.
 But if Heaven with gracious mercy
 reveals the evil of that arrow,
 only sorrow remains in the soul.*

56. Recitativo (Fariseo)

Sempre da gl'astri scende,
 sopra d'ogni mortal, ignoto lume,
 che, l'anima illustrando
 con dolce forza al suo fattor la tragge;
 chi più di Maddalena
 fù lontano, e ritroso
 a calcar le vestigie
 su cui raggira i passi

*Always there descends from the stars
 upon every mortal a mysterious light
 that, illuminating the soul,
 with gentle force draws it to its Creator;
 who more than the Magdalene
 was far away and withdrawn
 and unwilling to follow the tracks
 upon which Will,*

la volontà della ragion guidata?
Pur del Celeste Amore
oggi anch'essa percossa,
e baciando la mano
che la piagò con sì gentil ferita,
rapida corre, ove il suo Dio l'invita.

57. Aria (Fariseo)

Questi sono arcani ignoti,
che in se chiude eterna mente.
Sovra ogni core
che ricetta è del dolore,
manda un suo raggio clemente.

58. Recitativo (Amor Celeste)

Cittadini del Ciel,
spirti beati, di tanto mio trionfo.
Con cembali, e con sistri decantate
le glorie, è fatta
vostra fedel concittadina
di Maddalo la donna;
queste son tutte glorie
del Dio delle vittorie.

59. Aria (Amor Celeste)

Su, lieti festeggiate
e di rose coronate
anco in Ciel sì lieto di.

60. Aria (Amor Celeste)

Più si stima far acquisto
che d'un giusto, d'un cor tristo,
sempre al Ciel piacque così.

61. Recitativo (Amor Terreno)

Voi, che in mirarmi oppresso ogn'or godete;
deh, privatemi almeno, astri malvaggi,
o di spirito o di senso a vostri oltraggi.

62. Aria (Amor Terreno)

Voi del Tartaro antri orrendi,
deh trahetemi,
nascondetemi
nel vostro sen.
Lungi dalla pupilla
si parta ogni scintilla
di Cielo a me seren.

*guided by Reason, does tread?
And yet, today,
shaken by Divine Love,
and kissing the hand
that wounded her in such a gentle way,
runs swiftly to where her God invites her.*

*These are unknown mysteries
contained in the eternal mind.
Upon every heart
that shelters grievous pain,
he sends one of his merciful rays.*

*Citizens of Heaven,
blessed spirits, how great is my triumph!
With tambourines and sistrums,
the woman of Magdala is made
one of your fellow citizens in faith;
These are all the glories
of the God of victories.*

*Come, happily rejoice
and even Heaven
shall crown the happy day with roses.*

*One appreciates more to have won
a sinful heart than a righteous one;
this is what has always pleased Heaven.*

*You, who always rejoice upon seeing me oppressed,
ah, evil stars, take from me, at least,
the spirit, or senses, that offend you.*

*You, hideous caves of Tartarus,
ah, take me,
and hide me
within your depths.
Hidden from sight, shall
any spark from Heaven
shine gently upon me.*

63. Recitativo (Cristo)

Va dunque, Maddalena;
tratta fuor di periglio
sei dal tuo duol verace,
peccatrice non più,
vattene in pace.

*Go, then Mary Magdalene,
you were saved from peril
by your sincere remorsefulness.
A sinner no more,
go in peace.*

64. Recitativo (Maddalena)

L'ottenuto perdono
ogn'ombra di timor mentre sbandisce
gl'errori giovanili smascherati
a lo sguardo appieno espone.
O folle vanità del sesso imbellè!
Or che libera sono
dal lascivo tuo fasto,
quanto ben raffiguro i tuoi deliri!
Dunque s'adorna un viso
di mentiti colori, e di vani ornamenti,
per far divenir rea beltà innocenti.

*The forgiveness I have obtained,
banishes any shadow of fear,
and unmasks my youthful errors,
fully exposing them to view.
Oh, foolish vanity of the fair sex!
Now that I am freed
of your lascivious splendor
How well do I recognize your delusions!
Thus, a face will adorn itself
with false coloring and vain ornaments
so as to make innocent beauty wicked.*

65. Aria (Maddalena)

Chi serva la beltà
d'Amor lascivo fa,
troppo s'inganna.

*One who is a servant to the allure
of a lascivious Love,
is well deceived.*

(libretto by Lodovico Forni, c. 1690, trans. James Taylor)

ORCHESTRA

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Of the multiple Marys mentioned in the canonical gospels, two stand front and center in the evolution of the Christian faith. The Virgin Mary and Mary Magdalene form a study in contrasts: over the centuries, the immaculate conceiver and the penitent prostitute have come to embody a spacious theology capable of embracing all humanity. Yet the historical Mary Magdalene was anything but the voluptuous sinner depicted by legions of Baroque artists. Apparently a woman of means, she was among Jesus's earliest and most committed disciples, one of those who, according to Luke, subsidized his ministry "out of their resources." In addition to witnessing Christ's crucifixion, Magdalene was reportedly present at his burial and the first to promulgate the "good news" of his resurrection. Indeed, so large does "the other Mary" loom in the Christian tradition that Pope Francis recently decreed her feast day a major holiday and officially dubbed her "the apostle of the apostles." No longer a paradigm of submissive repentance and selfless devotion, she has been reclaimed as an inspirational role model for newly empowered women around the world. In the words of the Catholic novelist and historian James Carroll, "Christians may worship the Blessed Virgin, but it is Magdalene with whom they identify."

Composers as well as artists have succumbed to Magdalene's enduring fascination as both saintly symbol and flesh-and-blood woman. Antonio Caldara's oratorio *Maddalena ai piedi di Cristo* (Magdalene at the Feet of Christ) is one of many musical treatments that reflect her mutable image, ranging from medieval praise songs and liturgical dramas to

Chris Brubeck's jazzy *Mary and the Garden Dweller* of 2020. Some of these works, like the "sacred histories" of French Baroque master Marc-Antoine Charpentier and Sir John Stainer's Victorian-era oratorio *St. Mary Magdalen*, project a traditional image of Magdalene as Jesus's faithful helpmeet. Others, like *Marie-Magdeleine* by the Romantic composer Jules Massenet, inject a dash of eroticism into the mix, based on Magdalene's supposed physical love for Christ. Contemporary composers tend to highlight the complexities of her character: the visionary mystic of David Evan Thomas's *The First Apostle*, the emotionally disturbed prophet of John Adams's *The Gospel According to the Other Mary*, the conflicted modern woman of Mark Adamo's *The Gospel of Mary Magdalen*. They present an up-to-date image of Magdalene as a strong-willed, independent woman, liberated from the narrative of promiscuity, penance, and patriarchal domination that has prevailed since the late sixth century, when Pope Gregory tendentiously conflated her with the sinful woman who anointed Jesus's feet with her tears in the Gospel according to Luke.

Although Caldara was still shy of his thirtieth birthday when he wrote *Maddalena ai piedi di Cristo*, he had already made a name for himself in his native Venice (where he likely crossed paths with another up-and-coming composer named Antonio Vivaldi). Following in the footsteps of his father, a professional violinist, young Antonio worked as a cellist and chorister at St. Mark's Cathedral. As his career blossomed, he shuttled between royal establishments in Mantua, Rome, and Barcelona. Unlike Vivaldi, who wrote most of his operas for public theaters in Venice, Caldara created the bulk of his extensive operatic catalogue in Vienna, where he moved in 1716 to become vice Kappellmeister, and eventually Kapellmeister, to the Hapsburg court. (Significantly, *Maddalena* was one of the scores he submitted in his application for the post.) Caldara had spent the last seven years in Rome in the service of the noted arts patron Marquis Francesco Maria Ruspoli, for whom he produced a series of oratorios – probably including a revival of *Maddalena* – for performance during Lent, when the city's opera houses were shuttered. Handel, who preceded Caldara as Ruspoli's maestro di cappella, had paved the way by featuring Magdalene in his 1708 oratorio *La Resurrezione* (The Resurrection).

Although the word *oratorio* has come to denote a musical genre, it was originally associated with places set aside for prayer (The Latin verb *orare* means "to pray"). Specifically, it referred to the prayer halls, or oratories, attached to churches where, beginning in the mid-1500s, devout Italians gathered for informal spiritual fellowship and refreshment. The music associated with these intimate spiritual exercises ranged from popular hymns to more elaborate narratives based on biblical stories and texts. Over the course of the Baroque era, the oratorio gradually developed into the large-scale religious dramas epitomized by such masterpieces as Bach's *St. Matthew Passion* and Handel's *Messiah*. As a species of sacred drama, the Baroque oratorio had much in common with opera. The two genres originated in Italy around the same time, grew up alongside each other, and attracted many of the same composers, performers, and audiences. Indeed, the oratorio had all the musical trappings of opera – arias, recitatives, ensembles, and choruses; orchestral accompaniments and

interludes; and so on – but was typically presented in concert form, with no (or minimal) sets and costumes. As such, it offered an acceptable alternative for opera lovers craving entertainment during the penitential season of Lent and the periodic bans on theatrical performances imposed by the Vatican’s puritanical religious authorities.

It was in one such oratory, in Venice’s Church of Santa Maria della Fava, that *Maddalena ai piedi di Cristo* was first heard in or around 1698. Another oratorio of the same title (by Giovanni Bononcini) and set to the same libretto (by one Lodovico Forni) had premiered in Modena eight years earlier, suggesting that the allegory of the repentant sinner torn between the temptations of body and spirit, earthly pleasure and divine grace, resonated widely among Caldara’s contemporaries. *Maddalena* is scored for six voices accompanied by a small ensemble of strings and continuo, a far cry from the lavish forces the composer would have at his disposal in Vienna. The cantata-like intimacy of the musical setting underscores both Magdalene’s anguished introspection and what one contemporary critic described as Caldara’s “profound knowledge of human feelings.” The libretto posits a tug-of-war for the protagonist’s soul between Earthly Love (Amor Terreno) and Divine Love (Amor Celeste), with smaller roles assigned to Christ, Magdalene’s supportive sister Marta, and a naysaying Pharisee. As in a Baroque opera, the drama plays out in a sequence of speech-like recitatives, reflective solo arias, and ensembles, interspersed with short instrumental interludes. Each of the oratorio’s two parts is preceded by a lively instrumental overture, or *sinfonia*, that accentuates Magdalene’s fraught state of mind.

The opening numbers set forth the central character’s dilemma, with Earthly Love and Divine Love presenting their competing claims in turn, one seductively lulling, the other vigorously admonitory. Both arias are cast in rounded da capo (ABA) form, with the first section repeated after a contrasting midsection. In her first aria, “In un bivio è il mio volere” (At the crossroads stands my will), Magdalene ponders her choice between paths strewn with roses and thorns. (The fact that roses *have* thorns is, of course, the essence of her dilemma.) Earthly Love attempts to win her over with virtuoso trills and roulades in “Fin che danzan le grazie sul viso” (While the Graces still dance on your cheeks), but Marta bucks up her resolve, advising her wavering sister that “Heaven does not disdain tears.” Magdalene responds with a somber reflection on the vanity of earthly treasures (“Pompe inutile” [Worthless pomp]), accompanied by obbligato cello. When the skeptical Pharisee pours cold water on her decision, Magdalene vows to seek God’s forgiveness at the feet of Christ. The last word in Part One is left to the antagonistic love gods, who temporarily make peace in a sprightly duet.

Christ’s long-awaited entrance comes a few minutes into Part Two; his reassurance that “if grief is real, forgiveness is certain” prompts Magdalene to affirm her contrition in lilting sicilian rhythm (“Chi con sua cetra” [She who with her lyre]). With the protagonist now firmly set on the path to redemption, the oratorio’s focus shifts from conflict to confirmation. The violins’ gently throbbing repeated notes in Magdalene’s “In lagrime stemprato” (My heart dissolves in tears), an unbroken chain of tiny sobs, are a vivid

example of Baroque text-painting. In “Ride il Ciel e gl’astri brillano” (Heaven will smile, the stars will shine), Christ exults in an aria of commensurate brilliance. Divine Love savors his victory in martial tones (“Me ne rido di tue glorie” [I laugh at your glories]) as the language of war steadily ramps up, culminating in Christ’s florid “Del senso soggiar, vincere e debellar” (Subjugating, conquering and defeating) and Divine Love’s triumphant “Da quel strale, che stilla veleno” (From that arrow that drips poison), an elaborate concertante dialogue with obbligato violin. Earthly Love makes a bravura show of conceding defeat, and the oratorio ends with a pious homily from Magdalene.

Notes © by Harry Haskell

A regular program annotator for Carnegie Hall in New York and the Pierre Boulez Saal in Berlin, Harry Haskell is the author of *The Early Music Revival: A History* and editor of *The Attentive Listener: Three Centuries of Music Criticism*. In *Her Own Wright*, his podcast about the Wright Brothers’ sister Katharine, is available on iTunes and other outlets.

Members of the **Yale Voxtet** are current students of Professor James Taylor at the Yale Institute of Sacred Music and Yale School of Music, where they are candidates for graduate degrees in voice. The select group of eight singers specializes in early music, oratorio, and chamber ensemble. In addition to performing a variety of chamber music programs each year, the group sings, tours, and records as part of Yale Schola Cantorum.

Sea Han is a Korean-American soprano, keyboardist, and researcher specializing in early Western art music and the music of living, “global” composers. Born and raised in Queens, New York, they attended Fiorello H. LaGuardia High School of Music & Art and Performing Arts in Manhattan. They earned a bachelor of music in vocal performance from Westminster Choir College, studying with Margaret Cusack. A chorister and a creative recitalist, Han is at Yale to actively move the classical music scene away from its white supremacist and capitalist ideologies toward a safer space for people of color and other marginalized individuals, specifically, queer, non-Christian, transgender, neurodivergent, disabled, and unhoused people.

Emily Helferty is the youngest of eleven children and grew up singing and performing with her family in the Ottawa Valley of Canada. She was introduced to and fell in love with classical music at age ten, when she began taking voice lessons. Helferty holds a bachelor of music in Vocal Performance from Queen’s University in Kingston, Ontario, where she was awarded the Queen’s Medal in Music. From there, she came to the Yale Institute of Sacred Music, where she is pursuing a master’s degree as a returning alto in the Voxtet. Helferty regularly sings in Catholic liturgies and has a particular interest in solo sacred music repertoire.

Michaël Hudetz, tenor, is a first-year MMA Voxtet student from Batavia, IL. He received his master's degree in voice and opera from Northwestern University. Hudetz has sung with many professional ensembles including The Crossing, Chicago Symphony Chorus, Grant Park Chorus, and Chicago a Cappella.

Hailing from Bellingham, Washington, mezzo-soprano **Molly McGuire** is an enthusiastic performer of all styles of classical voice repertoire. As a recent resident of Boston, she has performed regularly with et al., the Cantata Singers, and the Choir of King's Chapel as both a chorus member and soloist. Outside of Boston, McGuire has performed with the VOCES8 Foundation, Bach Akademie Charlotte, Quintessence Choral Festival in Albuquerque, and the Des Moines Choral Festival. Recent performances include a staged production of *The Play of Daniel* with the Boston Camerata and Handel's *Solomon* with Cantata Singers.

Deborah Stephens, soprano, performs with professional choral ensembles such as Kinnara, Coro Vocati, and the Lake Junaluska Singers, and is a sought-after freelance soloist. In 2017 she founded and directed VERITAS Vocal Ensemble, a small group of students at the University of Georgia who share a passion for choral singing. VERITAS has performed on the UGA Student Spotlight Concert and at faculty and student recitals, and hosted a joint-ensemble benefit concert to support music education. Stephens earned a bachelor of music degree in voice performance from the University of Georgia.

Acclaimed for having a voice "perfectly suited to Baroque music" (*KCMetropolis*), baritone **Jared Swope** sings in a multitude of genres spanning early music, contemporary choral, oratorio, opera, and more. Recent solo engagements include Bach's cantata *Wachet auf, ruft uns die Stimme* with CORO Vocal Artists, Handel's *Messiah* with the Spire Chamber Ensemble, and Bach's Mass in B Minor and Telemann's *Johannespassion* with the JSB Ensemble. Swope has performed internationally with conductors Helmuth Rilling, Jos van Veldhoven, and Hans-Christoph Rademann. He can also be heard on recordings of Michael John Trotta's *Seven Last Words* and Chorosynthesis's *Empowering Silenced Voices*.

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.

Stephen Stubbs, who won the GRAMMY Award as conductor for Best Opera Recording 2015, spent a thirty-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists.

In 2007, Stubbs established his new Seattle-based production company, Pacific MusicWorks. He is the Boston Early Music Festival's permanent artistic co-director, recordings of which were nominated for five GRAMMY awards. In 2015, BEMF recordings won two Echo Klassik awards and the Diapason d'Or de l'Année award.

In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included Handel's *Giulio Cesare* and Gluck's *Orfeo* in Bilbao, Mozart's *Magic Flute* and *Così fan Tutte* in Hawaii, and Handel's *Agrippina* and *Semele* for Opera Omaha. He has conducted Handel's *Messiah* with the Seattle, Edmonton, and Birmingham Symphony orchestras.

His extensive discography as a conductor and solo lutenist includes well over 100 CDs, many of which have received international acclaim and awards.

Stubbs is Senior Artist in Residence at the University of Washington School of Music, and is represented by Schwalbe and Partners (schwalbeandpartners.com).