



Četrtek / Thursday 24.8.2017, 20:30  
Soteska, Hudičev turn / Devil's tower

## Carlo Gesualdo: Responsoria

### Hortus Musicus (AT)

Christa Mäurer: sopran / soprano  
Waltraud Russegger: mezzosopran / mezzo-soprano  
Michael Gerzabek: tenorino / tenorino  
Michael Nowak: tenor / tenor  
Günter Mattitsch: bariton / baritone  
Dietmar Pickl: bas / bass

**Sakralna glasba,  
ki jo je napisal knez in morilec.**

**Holy music  
written by a prince and a murderer.**

#### Sporočilo umetnikov obiskovalcem

Pred dvema letoma nas je direktor avstrijskega hospica v Jeruzalemu povabil, naj nastopimo z Responzoriji Carla Gesualda v cerkvi hospica. Kakšen užitek je nastopati v mestu, od koder zgodba izhaja!

V enem samem dnevu smo maja 2017 v treh različnih cerkvah na avstrijskem Koroškem odpeli vseh 27 motetov Responzorijev. Občinstvo nam je na različne lokacije sledilo z avtobusom – sodobno romanje, bi lahko rekli. Projekt je požel velik uspeh.

Na koncertu v Soteski v Dolenjskih Toplicah bomo predstavili nekaj odlomkov tega obsežnega opusa. Vabimo vas, da se potopite v glasbeni svet tega edinstvenega skladatelja ter odkrijete njegove vznemirljive in presenetljive zvoke. Težko si je predstavljati, da je to izjemno glasbo ustvaril dvojni morilec (ki za svoje dejanje ni bil nikoli kaznovan).

#### Artists' message to visitors

Two years ago we were invited by the director of the Austrian Hospice in Jerusalem to perform the Responsories by Carlo Gesualdo in the Hospice church. What a pleasure to sing in the town of the story's origin!

In a single day in May 2017 we sang all 27 motets of the Responsories in three different churches in Carinthia. The audience followed us by bus to the different performance venues – let's say: a modern kind of pilgrimage. The project was a great success.

The concert in Dolenjske Toplice presents an extract of this elaborate work. We invite you to explore the musical universe of this unique composer with its exciting and surprising sounds. It is difficult to believe that such impressive musical work was written by a man who committed two murders (for which he was never punished).



Carlo Gesualdo (1566-1613):  
Responsoria et alia ad officium Hebdomadae Sanctae aspectantia

### Feria Quinta

In monte Oliveti / Tristis est anima mea / Ecce vidimus / Eram quasi agnus / Seniores populi

### Feria Sexta

Vinea mea electa / Tenebrae factae sunt / Animam meam dilectam / Caligaverunt

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### Benedictus

### Sabbato Sancto

Jerusalem surge / Plange quasi virgo / O vos omnes / Ecce quomodo moritur / Sepulto Domino

### Miserere

#### O projektu

Ansambel Hortus Musicus se specializira za izvajanje renesančne in sodobne glasbe. Poleg del Claudia Monteverdija ansambel najpogosteje izvaja glasbo slavnega madrigalista Carla Gesualda, kneza iz Venose. Na mnogih koncertih smo že peli njegove madrigale, ki opevajo ljubezenski obup in hrepenenje po smrti. Besedila, katerih večino je napisal prav Gesualdo, je verjetno v največji meri navdihnili njegov umor žene in njenega ljubimca, ko ju je zasačil *in flagranti*. Gesualdova besedila ustvarijo ozračje napetosti, disonantne akorde in kromatične učinke z – v tistem času edinstvenimi – nenadnimi menjavami harmonije, meje sprejemljive tonalnosti pa razširi do točke, ki jo bilo za njim le redko slišati prav do druge polovice 19. stoletja. Gesualda so zaradi tega posthumno cenili in mu peli slavo zlasti skladatelji 20. stoletja, kot je bil Igor Stravinski. Z veliko verjetnostjo lahko sklepamo, da je Gesualda do konca življenja mučila krivda – za dvojni umor ni bil nikoli kaznovan –, ki jo je morda izrazil v glasbi. Ena najbolj prepoznavnih značilnosti njegove glasbe je neobičajna raba besed, ki izražajo skrajna čustva: v besedilih njegovih madrigalov se pogosto pojavljajo *ljubezen*, *bolečina*, *smrt*, *ekstaza*, *agonija* in druge podobne besede.

#### About the project

The ensemble Hortus Musicus specializes in performing Renaissance and contemporary music. In addition to Claudio Monteverdi, it is the famous madrigalist Carlo Gesualdo, Principe da Venosa, whose work the ensemble performs most often. In many concerts we sang his madrigals, which regularly contain expressions of desperate love and desire for death. The fact that he murdered his wife and her lover after finding them *in flagranti* is probably an important inspiration for his lyrics, which were mostly written by Gesualdo himself. With those lyrics, Gesualdo creates an atmosphere of suspense, dissonant chords and chromatic effects with sudden changes of harmony, unprecedented at the time, and stretches the boundaries of accepted tonality to a point rarely heard again until the second half of the 19<sup>th</sup> century. For this reason, Gesualdo gained posthumous fame and acclaim, particularly from 20<sup>th</sup> century composers such as Igor Stravinsky. There is considerable evidence that Gesualdo was tortured by guilt for the remainder of his life – he was never punished for the double-murder – and he may have given expression to it in his music. One of the most obvious characteristics of his music is the extravagant text setting of words representing extremes of emotion: "love", "pain", "death", "ecstasy", "agony" and other similar words occur frequently in his madrigal texts.



Gesualdo je znan tudi po sakralni glasbi. Leta 2003 smo bili v okviru festivala Trigonale pri Gospe Sveti na avstrijskem Koroškem povabljeni k izvedbi nekaterih Svetih pesmi (Cantiones Sacrae) za pet glasov. Vrhunec sakralne glasbe pa so Tenebrae Responsorija, responsoriji svetega tedna za šest glasov, objavljeni leta 1611. Po slogu gre za *madrigali spirituali*, tj. madrigale na sakralna besedila. Podobno kot v poznejših knjigah madrigalov Gesualdo uporablja izrazito ostro disonanco in osupljiva kromatična soočanja, zlasti v delih, kjer besedilo govori Jezusovem trpljenju ali krivdi svetega Petra, ker ga je izdal.

Ansambel Hortus Musicus je Carla Gesualda izbral za enega svojih najljubših avtorjev zaradi njegove moderne harmonije in glasbenega izraza. Noben predstavnik stare glasbe ne povezuje tako dobro glasbene preteklosti in sedanjosti kot prav Carlo Gesualdo.

## O koncertnem programu

V okviru enega koncerta lahko prikažemo le delček njegovega obširnega opusa. Izbrali smo responsorije iz vseh treh delov (Feria Quinta, Feria Sexta, Sabbato Sancto).

Od konca 16. do sredine 17. stoletja je bil cikel responsorijev svetega tedna ena najpomembnejših vrst katoliške sakralne glasbe. Carlo Gesualdo je napisal celoten cikel, ki je bil natisnjen leta 1611. Responsoriji Tenebrae so tesno povezani z žalostinkami, saj obsegajo prve tri dele prve nočne maše za zadnje tri dni svetega tedna. Celoten cikel žalostink je sestavljen iz 27 delov. Besedila so iz Stare in Nove zaveze ter objokujejo smrt Jezusa Kristusa in izražajo bridkost po uničenju Jeruzalema. Zgradba je taka, da vsakemu dnevu ustreza devet responsorijev (veliki četrtek = Feria Quinta, veliki petek = Feria Sexta in velika sobota = Sabbato Sancto). Gesualdojevi responsoriji so nabiti z dramatičnostjo in čustvi, presenetljivimi disonancami, intenzivnimi modifikacijami v kromatiki in tempu ter nenadnimi spremembami ritma.

Gesualdo is also known for his sacred music. We were invited to sing some of the Sacred songs (Cantiones Sacrae) for five voices in a concert at the festival Trigonale in Maria Saal (Carinthia, Austria) in 2003. The climax of sacred music is the Tenebrae Responsorija, the Responsories of the Holy Week published in 1611 for six voices. They are stylistically *madrigali spirituali*, i. e. madrigals for sacred texts. As in the later books of madrigals, he uses particularly sharp dissonance and shocking chromatic juxtapositions, especially in the parts highlighting text passages having to do with Christ's suffering, or the guilt of St. Peter for having betrayed him. The ensemble Hortus Musicus has chosen Carlo Gesualdo as one of its favourite composers, because of his modernity in harmony and musical expression. No representative of early music is better suited as the link between musical past and present than Carlo Gesualdo.

## About the concert programme

The concert can only portray a segment of his elaborate work, for which we chose Responsories from all three parts (Feria Quinta, Feria Sexta, Sabbato Sancto).

From the end of the 16<sup>th</sup> to the mid-17<sup>th</sup> century the cycle of the Holy Week's Responsories was one of the most important genres of Catholic sacred music. Carlo Gesualdo wrote a complete cycle, which was printed in 1611. The Tenebrae Responsories are closely related to laments, since they contain the first three parts of the first Night Mass for the last three days of the Holy Week. The complete cycle of laments consists of 27 parts. The texts are chosen from the Old and New Testament and lament the death of Jesus Christ and the grief after the destruction of Jerusalem. According to this structure, every day corresponds to nine Responsories (Holy Thursday = Feria Quinta, Good Friday = Feria Sexta and Holy Saturday = Sabbato Sancto).

Gesualdo created Responsories charged with dramatic and affective means, with surprising dissonances, intense chromatic, tempo modifications and sudden rhythm changes.



## Hortus Musicus

Ansambel Hortus Musicus Klagenfurt je bil ustanovljen kot vokalni in inštrumentalni ansambel za staro glasbo. Sprva se je zbor osredotočal na izvajanje gotske in burgundske glasbe (Dufay, Ockeghem, Pierre de la Rue, Josquin des Prez idr.) ter znanih skladateljev italijanske renesanse (Palestrina, Marenzio, Gabrieli, Arcadelt, Vecchi in zlasti Monteverdi). Za izvedbo in posnetek madrigalske komedije »L'Amfiparnaso« Orazia Vecchija je ansambel prejel umetniško priznanje dežele Koroške za glasbo.

Zanimanje za sodobno glasbo je stopilo v ospredje s praizvedbo opere Dietra Kaufmanna »Volksoper« na Dunajskih slavnostnih tednih (Wiener Festwochen) leta 1984, kjer je ansambel Hortus Musicus sodeloval s pevskimi in igralskimi vložki. Vse odtlej sta renesančna in sodobna glasba nasprotna vidika njihovega ustvarjanja. Ko je bil leta 1990 zbor razpuščen, ga je nadomestil ansambel petih pevcev solistov, ki so se še intenzivneje posvetili sodobni glasbi; na tekmovanju C. A. Seghizzi v italijanski Gorici so osvojili prvo nagrado.

Po drugi strani se je ansambel potopil tudi v glasbo renesanse: madrigalska komedija »Pojedina (Festino)« Adriana Banchierija je dobila odsko uprizoritev; Banchierijeva »Beneška barka za Padova (La Barca di Venetia per Padova)« je bila vključena v televizijsko produkcijo ORF; »L'Amfiparnaso« Orazia Vecchija je dobil lutkovno preobrazbo (lutke: Breda Varl) – predstavo, ki jo je režiral Alfred Meschnigg, so uprizorili na več lokacijah po Avstriji, Nemčiji in Italiji.

Gostovanja po Avstriji in tujini (Italija, Slovenija, Hrvaška, Poljska, Nemčija, Turčija) in udeležba na glasbenih festivalih (Varšavski festival stare glasbe, Glasbeni festival Bursa v Turčiji, Zagrebški poletni festival, Koroško poletje, Dunajski slavnostni tedni, Štajerska jesen, Festival stare glasbe Trigonale, Glasbena srečanja v Benetkah, Herrenhausenski slavnostni tedni v Hannoveru, Dunajska dolga noč novih zvokov) kažejo pomen vodilnega vokalnega sestava za staro in sodobno glasbo na Koroškem.

Od leta 1972 je ansambel izvedel okoli 400 glasbenih programov, od tega ansambel solistov 250.

## Hortus Musicus

Hortus Musicus Klagenfurt was founded as a vocal and instrumental early music ensemble. At the beginning the focus of the chorus was on performing Gothic and Burgundian music (Dufay, Ockeghem, Pierre de la Rue, Josquin des Prez et.al.), followed by famous composers of the Italian Renaissance (Palestrina, Marenzio, Gabrieli, Arcadelt, Vecchi and especially Monteverdi). The ensemble's performance and recording of the madrigal comedy "L'Amfiparnaso" by Orazio Vecchi was honoured with the Carinthian art award for music.

The ensemble's preoccupation with contemporary music started with the debut performance of Dieter Kaufmann's opera "Volksoper" at the Vienna Festival Weekends in 1984, in which Hortus Musicus sang and acted on stage. Renaissance and contemporary music have been the antipodes in their work ever since.

In 1990 the choir dispersed and was replaced by a five-voice soloists ensemble, which intensified work on contemporary music. As a result, the ensemble won the 1st prize of the Concorso C. A. Seghizzi in Gorizia (Italy).

On the other hand, the ensemble immersed themselves in the music of the Renaissance: the madrigal comedy "Feast (Festino)" by Adriano Banchieri received a scenic performance; "The Venetian Boat for Padova (La Barca di Venetia per Padova)" also by Banchieri was produced on TV by ORF; "L'Amfiparnaso" by Orazio Vecchi was performed as a puppet show (puppets: Breda Varl) under the direction of Alfred Meschnigg at many venues in Austria, Germany and Italy.

Guest performances in Austria and abroad (Italy, Slovenia, Croatia, Poland, Germany, Turkey) and attendances at music festivals (Warsaw Festival of Early Music, Music Festival Bursa Turkey, Zagreb Summer Festival, Carinthian Summer, Vienna Festival Weekends, Styrian Autumn, Week of the Encounter (Woche der Begegnung), Trigonale Festival of Early Music, Incontri musicali Venezia, Herrenhäuser Festival Week Hannover, Vienna Long Night of New Sounds) show the preoccupation of the ensemble with contemporary Carinthian music.

Since 1972, the ensemble has performed about 400 music programmes, 250 only by the ensemble of soloists.

## FERIA QUINTA

In monte Oliveti oravit ad Patrem: Pater, si fieri potest, transeat a me calix iste: Spiritus quidem promptus est, caro autem infirma. Fiat voluntas tua. Vigilate, et orate, ut non intretis in tentationem.

Tristis est anima mea usque ad mortem: sustinete hic, et vigilate mecum: nunc videbitis turbam, quae circumdabit me: Vos fugam capietis, et ego vadam immolari pro vobis. Ecce appropinquat hora, et Filius hominis tradetur in manus peccatorum

Ecce vidimus eum non habentem speciem, neque decorum: aspectus eius in eo non est: hic peccata nostra portavit, et pro nobis dolet: ipse autem vulneratus est propter iniquitates nostras: Cuius livore sanati sumus. Vere languores nostros ipse tulit, et dolores nostros ipse portavit.

Eram quasi agnus innocens: ductus sum ad immolandum, et nesciebam: consilium fecerunt inimici me adversum me, dicentes: Venite, mittamus lignum in panem eius, et eradamus eum de terra viventium. Omnis inimici mei adversum me cogitabant mala mihi: verbum iniquum mandaverunt adversum me, dicentes:

Seniores populi consilium fecerunt: Ut Jesum dolo tenerent, et occiderent: cum gladiis et fustibus exierunt tamquam ad latronem. Collegerunt pontifices et pharisaei concilium.

### Povzetek

Jezusa obhaja slutnja, da se mu bliža konec, zato moli k očetu, da mu še ne bi bilo treba zapustiti tega sveta. »Duh je res pripravljen, a meso je šibko.« Pripoveduje mu, da se počuti kot nedolžno jagnje: pustil se je peljati na žrtvenik, ne da bi se tega zavedal. Vsi so kovali zaroto proti njemu in mu nastavili past. Ljudstvo ga gleda in se zave, da bo umrl za njihove grehe; starešine načrtujejo, kako bi Jezusa na skrivaj ujeli in umorili kot navadnega tatu; duhovniki in farizeji se posvetujejo

On mount Olivet He prayed to His Father: Father, if it be possible, let this cup pass away from me: The spirit indeed is ready, but the flesh weak. Watch and pray, that ye enter not into temptation

My soul is sorrowful even unto death: stay here and watch with me: now shall ye see the crowd that shall surround me: Ye shall take flight, and I shall go to be offered up for you. Behold the time draweth nigh, and the Son of Man shall be delivered into the hands of sinners.

Lo, we have seen Him without comeliness or beauty: His look is gone from Him: He hath borne our sins and suffered for us: He was wounded for our iniquities: By His stripes are we healed. Truly He hath borne our infirmities and carried our sorrows.

I was like an innocent lamb: I was led to the sacrifice and I knew it not: my enemies conspired against me, saying: Come, let us put wood into his bread, and root him out of the land of the living. All my enemies contrived mischief against me: they uttered a wicked speech against me, saying:

The Elders of the people consulted together: How they might by craft apprehend Jesus and slay Him: with swords and clubs they went forth as to a thief. The priests and pharisees held a council.

## FERIA SEXTA

Vinea mea electa, ego te plantavi: Quomodo conversa es in amaritudinem, ut me crucifigeres, et Barabbam dimitteres? Sepivi te, et lapides elegi ex te, et aedificavi turrim.

O my chosen vineyard, I planted thee: How art thou turned to bitterness, that thou shouldst crucify me, and release Barabbas? I have hedged thee in, and picked the stones out of thee, and have built up a tower.





Tenebrae factae sunt, dum crucifixissent Jesum Judaei: Et circa horam nonam, exclamavit Jesus voce magna: Deus meus, ut quid dereliquisti? Et inclinato capite, emisit spiritum. Exclamans Jesus voce magna, ait: Pater, in manus tuas commendo spiritum meum.

Darkness covered the earth, whilst the Jews crucified Jesus: And about the ninth hour, Jesus cried with a loud voice: My God, why hast Thou forsaken Me? And bowing His head, He gave up the ghost. Jesus crying with a loud voice, said: Father, into Thy hands I commend My spirit.

Animam meam dilectam tradidi in manus iniquorum, et facta est mihi hereditas mea sicut leo in silva: Dedit contra me voces adversarius, dicens: Congregamini, et properate ad devorandum illum: posuerunt me in deserto solitudinis, et luxit super me omnis terra: Quia non est inventus qui me agnosceret, et faceret bene. Insurrexerunt in me viri absque misericordia, et non pepercerunt animae meae.

I delivered the soul I loved into the hands of the wicked, and My inheritance has become to Me like a lion in the forest: My adversary inveighed against Me, saying: Gather ye together, and haste ye to devour Him: they placed Me in a lonely desert, and all the earth mourned for Me: Because there was none that would know Me, and do well. Men without mercy rose up against Me, and spared to My life.

Caligaverunt oculi mei a fletu meo: quia elongatus est a me, qui consolabatur me: Videte, omnes populi, si est dolor similis sicut dolor meus. O vos omnes, qui transitis per viam, attendite et videte si est dolor similis sicut dolor meus.

My eyes are darkened by My tears: for He is far from Me that comforted Me: See, O all ye people, if there be a sorrow like unto My sorrow. O all ye that pass by, behold and see if there be a sorrow like unto My sorrow.

## Povzetek

Zemlja je ovita v temo, ko Judje križajo Jezusa. Jezus zakliče očetu: »Moj Bog, zakaj si me zapustil?« in v njegove roke izroči svojo dušo. Bog se kesa, da je usodo ljubljenе duše položil v roke pokvarjencev; nihče zdaj ne more čutiti takšne žalosti kot on.

## BENEDICTUS

Benedictus Dominus Deus Israel, quia visitavit, et fecit redemptionem plebis suae.

Slavljen Gospod, Izraelov Bog, ker se je ozrl na svoje ljudstvo in mu pripravil odrešenje.

Blessed be the Lord God of Israel; because He hath visited and wrought the redemption of His people.

Et erexit cornu salutis nobis: in domo David, pueri sui.

Vzdignil nam je rog rešitve v hiši svojega služabnika Davida,

And He hath raised up the horn of salvation to us, in the house of David His servant.

Sicut locutus est per os sanctorum, qui a saeculo sunt prophetarum eius

kakor je povedal po ustih svojih svetih prerokov iz davnih vekov,

As He spoke by the mouth of His holy Prophets, who are from the beginning

Salutem ex inimicis nostris, et de manu omnium qui oderunt nos

rešitev pred našimi nasprotniki in iz rok vseh, ki nas sovražijo,

Salvation from our enemies and from the hand of all that hate us.

Ad faciendam misericordiam cum patribus nostris: et memorari testamenti sui sancti.

da izkaže usmiljenje našim očetom in se spomni svoje svete zaveze,

To work mercy with our fathers: and remember His holy testament

lusiurandum, quod iuravit ad Abraham, patrem nostrum, daturum se nobis

prisege, s katero je prisegel našemu očetu Abrahamu, da nas bo rešil

The oath which He swore to Abraham our father, that He would grant us



Ut sine timore, de manu inimicorum nostrorum liberati, serviamus illi	iz rok sovražnikov in nam dal, da mu bomo brez strahu služili	That being delivered from the hand of our enemies, we may serve Him without fear.
In sanctitate, et iustitia coram ipso, omnibus diebus nostris.	v svetosti in pravičnosti pred njegovim obličjem vse svoje dni.	In holiness and justice before Him, all our days.
Et tu, puer, Propheta Altissimi vacaberis: praeibis enim ante faciem Domini parare vias eius.	In ti, dete, se boš imenovalo prerok Najvišjega. Pojdeš namreč pred Gospodom, da pripraviš njegova pota	And thou, child, shalt be called the Prophet of the Highest; for thou shalt go before the face of the Lord to prepare His ways.
Ad dandam scientiam salutis plebi eius: in remissionem peccatorum eorum	in daš njegovemu ljudstvu spoznati odrešenje v odpuščanju njihovih grehov	To give the knowledge of salvation to His people, unto the remission of their sins.
Per viscera misericordiae Dei nostri: in quibus visitavit nos, oriens ex alto	po prisrčnem usmiljenju našega Boga, zaradi katerega nas bo obiskalo vzhajajoče sonce z višave,	Through the bowels of the mercy of our God, in which the orient from on High hath visited us.
Illuminare his, qui in tenebris, et in umbra mortis sedent: ad dirigendos pedes nostros in viam pacis.	da razsvetli vse, ki sedijo v temi in smrtni senci, in naravna naše noge na pot miru.	To enlighten them that sit in darkness and in the shadow of death: to direct our feet in the way of peace

## SABBATO SANCTO

Jerusalem, surge, et exue te vestibus iucunditatis: induere te cinere et cilicio: Quia in te occisus est Salvator Israel. Deduc quasi torrentem lacrimas per diem et noctem, et non taceat pupilla oculi tui.	Arise, O Jerusalem, and put off thy garments of joy: put on ashes and sackcloth: For in thee was slain the Saviour of Israel. Shed thy tears like a torrent, day and night, and let not the apple of thine eye be dry.
Plange quasi virgo, plebs mea: Ululate, pastores, in cinere et cilicio: Quia venit dies Domini magna, et amara valde. Accingite vos, sacerdotes, et plangite, ministri altaris, aspergite vos cinere.	Mourn as a virgin, O my people: ye shepherds, howl in ashes and sackcloth: For the day of the Lord is come, great and exceedingly bitter. Gird yourselves, O ye priests, and mourn, ye ministers of the altar, sprinkle yourselves with ashes.
O vos omnes, qui transitis per viam, attendite, et videte: Si est dolor similis sicut dolor meus. Attendite, universi populi, et videte dolorem meum.	O all ye that pass by attend and see: If there be any sorrow like unto My sorrow. Attend, O all ye people, and see My sorrow.
Ecce quomodo moritur justus, et nemo percipit corde: et viri iusti tolluntur, et nemo considerat: a facie iniquitatis sublatus est iustus: Et erit in pace memoria eius. Tamquam agnus coram tondente se obmutuit, et non aperuit os suum: de angustia, et de iudicio sublatus est.	Behold how the Just dieth, and none taketh it to heart: and just men are taken off, and no one considereth: the Just is taken away from the face of iniquity: And His memory shall be in peace. V: He was dumb like the lamb before his shearer, and opened not His mouth: He was taken away from distress, and from judgement

Sepulto Domino, signatum est monumentum, volventes lapidem ad ostium monumenti: Ponentes milites, quo custodirent illum. Accentes principes sacerdotum ad Pilatum, petierunt illum.

When the Lord was buried, they sealed the sepulchre, rolling a stone before the mouth of the sepulchre. And placed soldiers to guard Him. The chief priests went to Pilate, and asked for Him.

## Povzetek

Poziv k žalovanju vsem ljudem v Jeruzalemu zaradi umora odrešenika Izraela, Pravičnega, ki je bil žrtvovan kot jagnje. Besedilo poziva ljudi, naj odložijo svečana oblačila in se zavijejo v črnino ter si od žalosti izjočejo oči.

## MISERERE

Misere mei, Deus, secundum magnam misericordiam tuam	Izkaži mi milost, o Bog, po svoji dobroti,	Have mercy upon me, O God, according to Thy great mercy.
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.	po obilnosti svojega usmiljenja izbriši moje pregrehe!	And according to the multitude of Thy tender mercies, blot out my iniquity.
Amplius lava me ab iniquitate mea: et a peccato meo munda me	Popolnoma me operi moje krivde, mojega greha me očisti!	Wash me yet more from my iniquity: and cleanse me from my sin.
Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.	Zakaj svoje pregrehe priznavam, moj greh je vedno pred mano.	For I know my iniquity: and my sin is always before me
Tibi soli peccavi, et malum coram te feci: ut iustificeris in sermonibus tuis, et vincas cum iudicaris	Zoper tebe, tebe samega, sem grešil, hudobijo v tvojih očeh sem storil, da se izkažeš pravičnega, kadar govoriš, neoporečnega, kadar sodiš.	Against Thee only have I sinned, and done evil in Thy sight: that Thou mayest be justified in Thy words, and mayest overcome when Thou art judged.
Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.	Glej, v krivdi sem bil rojen, v grehu me je spočela moja mati.	For behold, I was conceived in iniquities: and in sins did my mother conceive me.
Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.	Glej, veseliš se zvestobe v notranjosti, v skrivnostih mi daješ spoznanje modrosti.	For behold, Thou hast loved truth: the uncertain and hidden things of Thy wisdom Thou hast made manifest unto me.
Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor.	Očisti me greha s hizopom, da postanem čist, operi me, da postanem bel bolj kot sneg.	Thou shalt sprinkle me with hyssop, and I shall be cleansed: Thou shalt wash me, and I shall be made whiter than snow.
Auditui meo dabis gaudium et laetitia: et exultabant ossa humiliata	Daj, da bom slišal radost in veselje, naj se radujejo kosti, ki si jih potrl.	Thou shalt make me hear of joy and gladness: and the bones that were humbled shall rejoice



Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele	Skrij svoje obličje pred mojimi grehi, vse moje krivde izbriši.	Turn away Thy face from my sin s and blot out all my iniquities.
Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis	Čisto srce, o Bog, mi ustvari, stanovitnega duha obnovi v moji notranjosti.	Create in me a clean heart, O God: and renew a right spirit within my bosom
Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.	Ne poženi me izpred svojega obličja, svojega svetega duha ne vzemi od mene.	Cast me not away from Thy face: and take not Thy Holy Spirit from me.
Redde mihi laetitiam salutaris tui: et spiritu principali confirma me	Vrni mi veselje svojega odrešenja, z voljnim duhom me podpiraj.	Restore unto me the joy of Thy salvation; and strengthen me with a perfect spirit
Docebo iniquos vias tuas: et impii ad te convertentur.	Upornike bom učil tvojih poti, da se grešniki vrnejo k tebi.	I will teach the unjust Thy ways: and the wicked shall be converted unto Thee.
Libera me de sanguinibus, Deus, Deus salutis meae: Et exsultabit lingua mea iustitiam tuam	Gospod, odpri moje ustnice, in moja usta bodo oznanjala tvojo hvalo.	Deliver me from blood-guiltiness, O God, Thou God of my salvation: and my tongue shall extoll Thy justice.
Domine, labia mea aperies: et os meum annuntiabit laudem tuam.	Reši me prelite krvi, o Bog, Bog moje rešitve: moj jezik bo vzklikal tvoji pravičnosti.	Thou shalt open my lips, O Lord : and my mouth shall declare Thy praise.
Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis	Zakaj nad klavno daritvijo nimaš veselja, če bi ti namenil žgalno daritev, bi je ne maral.	For if Thou hadst desired sacrifice, I would in-deed have given it: with burnt offerings Thou wilt not be delighted.
Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias.	Moja daritev Bogu je potrduh, potrtega in pobitega srca, o Bog, ne preziraš.	A sacrifice to God is an afflicted spirit: a contrite and humble heart, O God, Thou wilt not despise
Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem.	Po svoji volji stori dobro Sionu, pozidaj jeruzalemske zidove.	Deal favourably, O Lord, in Thy goodwill with Sion: that the walls of Jerusalem may be built up
Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.	Tedaj boš imel veselje nad daritvami pravičnosti, nad žgalno in celostno daritvijo; tedaj bodo darovali junce na tvojem oltarju.	Then shalt Thou accept the sacrifice of Justice, oblations, and whole burnt offerings: then shall they lay calves upon Thine altar.

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