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Brežice, Grad Brežice / Brežice Castle

Projekt Lazarus – Baroque supremacy

Projekt Lazarus (HR)

Darija Auguštan, Daniela Perosa, Tanja Ruždjak, Iva Krušić: sopran / *soprano*

Martina Menegoni, Nikolina Virgej Pintar: mezzosopran / *mezzo-soprano*

Siniša Galović, Ivan Martinčić: tenor / *tenor*

Matija Meić, Robert Palić: bas / *bass*

Lucija Pejković: violončelo / *cello*

Izidor Erazem Grafenauer: teorba / *theorbo*

Franjo Bilić: orgle / *organ*

Martina Mičija Palić: umetniška sodelavka / *artistic collaborator*

Darijan Ivezić: umetniški vodja in dirigent / *artistic leader and conductor*

Nova branja starih mojstrov

The new readings of the old masters

Sporočilo umetnikov obiskovalcem

»Brez glasbe bi bilo življenje ena sama napaka.« (Friedrich Nietzsche)

»Pravzaprav je bil barok čas, ko je glasba sama dopolnila svoj razvoj, čas, ki bo končno izpolnil prerokbo starih modrecev, da se bo glasba na Zemlji približala idealni glasbi, harmoniji sfere, ko bo glasba postala ogledalo vesoljnega reda in pitagorejske matematične harmonije. To je bil čas, ko so skladatelji živeli v zemeljskem paradizu glasbe in ko so bile piščali njihovih orgel kot teleskopi usmerjeni izključno v nebo in so poslušali zakon končne harmonije...» (Zvonimir Berković)

O projektu

Projekt Lazarus je bil ustanovljen z namenom, da oživilja in promovira hrvaško glasbeno dediščino pozne renesanse in baroka. Poseben poudarek namenja znanstvenim raziskavam vodilnega hrvaškega strokovnjaka akademika Ennija Stipčevića in njegovih sodelavcev. V okviru prizadevanj za kontekstualizacijo hrvaške renesančne in baročne glasbene dediščine skozi vidike evropske kulturne dediščine se Hrvaški glasbeni center z ansamblom Projekt Lazarus že več let trudi za revitalizacijo in promocijo hrvaške renesanse in baročne glasbe, s poudarkom na skupni zahodni Evropski civilizaciji in kulturnem poreklu, ki predstavlja pravo kulturno bogastvo, ustvarjeno v stoletjih, in je temelj evropske prihodnosti.

Artists' message to visitors

"Life without music is a mistake" (Friedrich Nietzsche)

"It was, in fact, a time (Baroque) when the music itself had completed its own development, the time when, finally, it filled the prophecy of the ancient sages that music activity on the Earth would cling to ideal music, the harmony of the sphere, and that the music piece would once become the mirror of the space order, Pythagorean mathematical harmony. It was a time when the composers lived in the Earthly paradise of the music and when their organ pipes were like telescopes, focused solely on the sky, listening to the laws of the ultimate harmony..." (Zvonimir Berković)

About the project

The Projekt Lazarus was initially launched with the aim of revitalizing and promoting the Croatian musical heritage of the late Renaissance and Baroque, with particular emphasis on the scientific research of the leading Croatian expert, the scholar Ennio Stipčević and his associates. Within the effort to contextualize the Croatian renaissance and baroque musical heritage through the aspects of European cultural heritage, the Croatian Music Center is putting efforts through the Projekt Lazarus for years in the revitalization and promotion of Croatian renaissance and baroque music, pointing to a common Western European civilization and cultural origin, presenting a true cultural richness created in centuries, the cornerstone of the European future.

Bonaventura Beretta (1594-1687)

Clio sacra

Domine ad adiuvandum / Dixit Dominus / Confitebor tibi / Beatus vir / Laudate pueri / Laudate Dominum / Magnificat

Domenico Scarlatti (1685-1757)

Stabat Mater

Stabat Mater / Cujus animam gementem / Quis non posset / Eja Mater, fons amoris / Sancta Mater, istud agas / Fac me vere tecum flere / Juxta crucem / Inflammatus / Fac ut animae / Amen

O koncertnem programu

Koncertni program je zasnovan tako, da predstavlja dva baročna skladatelja dveh povsem različnih okolij ter geografske in časovne oddaljenosti.

Bonaventura Beretta OFMConv. (Saronno, 1594 - Conegliano, 1687) je skoraj povsem neznan italijanski skladatelj s samo enim ohranjenim delom, zbirko dveh do štiri glasnih psalmov: *Clio sacra* - Davidicos psalmos vespertinis horis adscriptos notis musicis decantans, objavljeno v Benetkah leta 1635. Zbirko sestavlja 17 psalmov, napisanih za dva in štiri glasove (SATB). Dvoglasni lirski psalmi so sestavljeni iz več glasovnih parov, večinoma za sopran in bas, kar v baročni literaturi ne najdemo pogosto (pogosteje imamo podobne glasove, kot sta sopran ali tenor), medtem ko so štiriglasni psalmi zapisani v mešanem naboru štirih glasov. Čeprav spremembe solo in tutti mest ob zadnjem pregledu *Clio sacra* temeljijo na rokopisnih virih, lahko ob poznavanju interpretacije baročne tradicije prepoznamo, da homofono in polifono obravnavani deli postanejo solo. Takšna sprememba daje izvajalcem, odvisno od velikosti vokalne skupine, večjo svobodo pri ustvarjanju različnih harmonij znotraj posamezne skladbe. Nekaj psalmov zbirke smo pripravili dvo ali štiriglasno, kar je prav tako značilno za to delo. S tem so bolj prilagojeni izvedbi, brez potrebe za izvedbo zbirke v celoti. Ker štiriglasni psalmi z uporabo baročne tehnike solo in tutti pomenijo bolj razvito tehniko polifonije, ki je v veliki meri zasnovana na renesančni literaturi in je znotraj glasov bolj celovita, bo Projekt Lazarus na nocošnjem koncertu predstavil prav te štiriglasne psalme. Čeprav je bil Domenico Scarlatti (1685-1757) rojen v Neaplju in se je izobraževal v Neaplju in Benetkah, je večino svojega življenja preživel na Portugalskem in v Španiji. Scarlatti je študiral glasbo najprej pri svojem očetu. Drugi skladatelji, ki so morda bili njegovi zgodnji učitelji, so Gaetano Greco, Francesco Gasparini in Bernardo Pasquini, ki so morda vplivali na njegov glasbeni stil. Scarlattijeve sonate je v klasicizmu prenesel Muzio Clementi s tem, da je uredil njihovo prvo objavo. Scarlatti je bil leta 1701 imenovan za skladatelja in organista pri kraljevi kapeli v Neaplju. Leta 1703 je za tamkajšnjo izvedbo preuredil Irene, opero Carla Francesca Pollarola. Kmalu zatem ga je oče poslal v Benetke. Po tem ni nič znano o Scarlattijevem življenju vse do 1709, ko je odšel v Rim in vstopil v službo izgnane poljske kraljice Marie Casimire.

About the concert programme

The concert program is conceived in a way to represent two baroque composers of very different backgrounds and geographical and temporal distances. Bonaventura Beretta OFMConv. (Saronno, 1594 - Conegliano, 1687), is almost completely unknown Italian composer with only one preserved work, a collection of two to four-line psalms "*Clio sacra*" - Davidicos psalmos vespertinis horis adscriptos notis musicis decantans, published in Venice in 1635. The collection consists of 17 psalms written for two and four voices (SATB). The two-lane lyrical psalms are composed in several voice pairs, most often for soprano and bass, which were not the most common example in baroque literature (more often we have similar voices, like soprano or tenor), while the four-lane psalms are written in a mixed four-voices set. Even though the most recent "soli" and "tutti" changes in the last revision of "*Clio sacra*" based on the manuscript sources, it can be recognized as homophonically and polyphonically treated verses that becomes "solo" in the knowledge of the baroque tradition of interpretation. Such a change gives to the performers, depending on the size of the vocal ensemble, greater freedom to create different harmonies within the composition. Several of the psalms in the collection have been carried out through the two- and four-lane sets which are also characteristic for this work, making it more "adjustable" to perform, without the necessity of performing the collection in its entirety. Since the four-lane psalms with the use of baroque technique "soli" and "tutti" alterations shows advanced polyphonic technique, which is largely based on renaissance literature and have greater complexity within the lanes, therefore will be presented at tonight's concert.

Although born in Naples and educated in Naples and Venice, Domenico Scarlatti (1685-1757) spent most of his life in Portugal and Spain. Scarlatti first studied music under his father. Other composers who may have been his early teachers include Gaetano Greco, Francesco Gasparini, and Bernardo Pasquini, all of whom may have influenced his musical style. Muzio Clementi brought Scarlatti's sonatas into the classical style by editing what is known to be its first publication. He was appointed as composer and organist at the royal chapel in Naples in 1701. In 1703, he revised Carlo Francesco Pollarolo's opera Irene for performance at Naples. Soon afterwards, his father sent him to Venice. After this, nothing is known of Scarlatti's life until 1709, when he went to Rome and entered the service of the exiled Polish queen Marie Casimire.

V Rimu je srečal Thomasa Roseingraveja. Scarlatti je že bil izoblikovan čembalist. Obstaja zgodba o tekmovanju med njim in Georgom Friedrichom Händlom v palači kardinala Ottobonija v Rimu, kjer so ga na čembalu ocenili za verjetno boljšega od Händla, na orglah pa slabšega. Scarlatti je bil označen kot »največji italijanski skladatelj za čembalo vseh časov«. Kasneje je Scarlatti pogosto poveljeval samega sebe, kadar je omenjal Händlove izkušnje. Medtem, ko je bil v Rimu, je Scarlatti za zasebno gledališče kraljice Casimire skomponiral več oper. Od leta 1715 do 1719 je bil Maestro di Cappella pri Sv. Petru. Leta 1719 je odpotoval v London, kjer je dirigiral opero Narciso v Kraljevem gledališču. Iz njegove zelo bogate zapuščine smo za nocojšnji koncert izbrali njegovo mojstrovino Stabat Mater za deset glasov iz okoli 1715. Stabat Mater šteje med mojstrovine vokalne in instrumentalne literature. Njene razsežnosti, edinstven prostorski koncept, nepremagljiv dramatični zagon, lirična sladkost v kombinaciji z jasno slogovno enotnostjo in izjemno organiziranostjo barvitosti, uvrščajo to delo med velike glasbene dosežke prve polovice 18. stoletja. Stabat Mater je komponirana meditativno in jasno namenjena liturgični rabi. V primerjavi z drugimi deli tega obdobja je Stabat Mater v veliki meri zasnovana na oblikah 16. stoletja, polifone linije pa se pojavljajo v tapiseriji kontrapunkta, čeprav so občasno bolj prisotni tudi posamezni glasovi. Zadnji odstavek je v močnem kontrastu s prejšnjimi. Fuge plesnega značaja nas vrnejo v moderni stil skladateljevega časa in so briljanten znak iznajdljivosti Domenica Scarlattija.

Projekt Lazarus deluje na hrvaški in mednarodni glasbeni sceni od leta 2013. V nekoliko nenavadnem imenu tega profesionalnega ansambla se skriva njegov glavni cilj: revitalizacija hrvaške glasbene dediščine. Projekt Lazarus je v okviru združenja Hrvaški glasbeni center ustanovil Robert Palić, član Opere Hrvaškega narodnega gledališča v Zagrebu. Glavni cilji Projekta Lazarus so raziskovanje, revitalizacija, promocija in predstavljanje hrvaške glasbene dediščine, kar ansambel izvaja z dvema glavnima pristopoma: raziskovanjem še neodkritih glasbenih literatur od 16. do 18. stoletja v sodelovanju s strokovnjaki za to obdobje ter oblikovanjem profesionalnega ansambla, potrebnega za pripravo in izvajanje glasbenih del. Projekt Lazarus se osredotoča tako na izvedbo redko izvajanih del, kot tudi tistih, ki še niso bila posneta.

It was in Rome that he met Thomas Roseingrave. Scarlatti was already an accomplished harpsichordist: there is a story of a trial of skill with George Frideric Handel at the palace of Cardinal Ottoboni in Rome where he was judged possibly superior to Handel on the harpsichord, although inferior on the organ. Scarlatti has been heralded as the "greatest Italian harpsichord composer of all time". Later in life, Scarlatti was known to cross himself in veneration when speaking of Handel's skill. While in Rome, Scarlatti composed several operas for Queen Casimire's private theatre. He was Maestro di Cappella at St. Peter's from 1715 to 1719. In 1719 he travelled to London to direct his opera Narciso at the King's Theatre. From his very rich legacy for the evening concert we chose to present his masterpiece, "Stabat Mater" for ten voices (ca. 1715). Stabat Mater is considered a masterpiece of vocal and instrumental literature. Its dimensions, a unique spatial concept, an irresistible dramatic momentum, lyrical sweetness combined with a clear stylistic unity and extraordinary organization of coloristic resources, have classified this work into a company of great musical achievements of the first half of the 18th century. "Stabat Mater" is meditatively composed and clearly intended for liturgical use. Compared to other works of this period, the "Stabat Mater" is largely based on the forms of the 16th century, with polyphonic melodies appearing in counterpoint tapestry, although individual voices occasionally come to the top. The last paragraph is in great contrast to the earlier paragraphs; dance-writing fugues brings us back to the modern style of composer's time and are a brilliant sign of the ingenuity of Domenico Scarlatti.

On the Croatian and international music scene since 2013 operates a new professional ensemble called **Projekt Lazarus**, whose unusual name hides the main objective of this ensemble – the revitalization of Croatian musical heritage. Projekt Lazarus has been established within the association of Croatian Music Centre by initiator and founder of the ensemble bass Robert Palić, a member of the Opera of the Croatian National Theatre in Zagreb. The research, revitalization, promotion and presentation of Croatian musical heritage are the primary objectives of the Projekt Lazarus which are being realized through two main processes; exploring yet undiscovered musical literature from 16th to 18th century in cooperation with experts for that period, and modelling professional ensemble necessary for the preparation and presentation of musical pieces. Also, Projekt Lazarus is focused on the performance of works that are rarely performed as well as those that have not yet been recorded.

Bonaventura Beretta (1594-1687) Clio sacra

Deus in adiutorium meum intende.
Domine ad adiuvandam me festina.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen. Alleluia

O Bog, na pomoč mi pridi:
Gospod, hiti mi pomagat
Slava Očetu in Sinu in Svetemu Duhu,
kakor je bilo v začetku, tako zdaj in vselej
in vekomaj.
Amen.

O God, make speed to save me.
O Lord, make haste to help me.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for
ever,
world without end. Amen. Alleluia.

Dixit Dominus Domino meo, sede ad
dextris meis, donec ponam inimicos tuos
scabellum pedum tuorum.
Virgam virtutis tuae emitet Dominus ex
Sion: dominare in medio inimicorum
tuorum.
Tecum principium in die virtutis tuae in
splendoribus sanctorum: Ex utero ante
Luciferum genuite.
Iuravit Dominus et non penitebit eum: Tu
es sacerdos in aeternum secundum
ordinem Melchisedech.
Dominus ad dextris tuis confregit in die
irae suae Reges, iudicabit in nationibus
implebit ruinas, conquasabit capita in
terra multorum.
De torrente in via bibet propterea
exaltabit caput.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et in
saecula saeculorum.
Amen.

Confitebor tibi Domine,
In toto corde meo;
In consilio justorum,
Et congregatione.
Magna opera Domini,
Exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus;
Et iustitia ejus manet
In saeculum saeculi.
Memoriam fecit mirabilium suorum,
Miserors et miserator Dominus.
Escam dedit timentibus se.
Memor erit in saeculum
Testamenti sui.
Virtutem operum suorum
Annuntiabit populo suo.
Ut det illis
Hereditatem gentium;
Opera manuum ejus
Veritas et iudicium.
Fidelia omnia mandata ejus,
Confirmata in saeculum saeculi,
Facta in veritate et aequitate.
Redemptionem misit Dominus
Populo suo;
Mandavit in aeternum testamentum
suum.
Sanctum et terribile nomen ejus:
Initium sapientiae timor Domini;
Intellectus bonus omnibus
Facientibus eum.
Laudatio ejus manet
In saeculum saeculi.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

Gospodov govor mojemu Gospodu:
Sédi na mojo desnico, dokler ne položim
tvojih sovražnikov za podnožje tvojih nog.
Žezlo tvoje moči pošilja Gospod s Siona,
vladaj sredi svojih sovražnikov.
Tvoje ljudstvo bo voljno na dan tvoje
moči v svetem sijaju. Iz naročja jutranje
zarje pride zate rosa tvojega otroštva.
Gospod je prisegel in se ne bo kesal: Ti
si duhovnik na veke po Melkizedekovem
redu.
Moj Gospod je na tvoji desnici; na dan
svoje jeze pobije kralje. Sodi med narodi,
vse polno je trupel; razbija glave širom po
zemlji.
Na poti pije iz potoka, zato lahko vzdigne
glavo.
Slava Očetu in Sinu in Svetemu Duhu,
kakor je bilo v začetku, tako zdaj in vselej
in vekomaj.
Amen.

Zahvaljujem se Gospodu
z vsem srcem
v krogu pravičnih,
v skupnosti.
Velika so Gospodova dela,
preiskujejo jih vsi, ki imajo veselje z njimi.
Veličastvo in sijaj je njegovo delovanje,
njegova pravičnost ostaja na veke.
Naredil je spomin za svoja čudovita dela,
milostljiv in usmiljen je Gospod.
Hrano je dal tistim, ki se ga bojijo,
na veke se spominja svoje zaveze.
Moč svojih del
je razodel svojemu ljudstvu,
da bi mu dal dediščino narodov.
Dela njegovih rok
so zvestoba in pravica,
vsi njegovi ukazi so zanesljivi,
postavljeni za vedno, na veke,
izpolnjeni v zvestobi in iskrenosti.
Odrešitev je poslal
svojemu ljudstvu,
na veke je zapovedal svojo zavezo.
Sveto in častljivo je njegovo ime.
Začetek modrosti je strah Božji,
razumevanje, dobro za vse,
ki se ravna po njem.
Njegova hvalnica ostaja na veke.
Slava Očetu in Sinu in Svetemu Duhu.
Kakor je bilo v začetku, tako zdaj in vselej
in na veke vekov. Amen.
Slava Očetu in Sinu in Svetemu Duhu.
Kakor je bilo v začetku, tako zdaj in vselej
in na veke vekov. Amen.

The Lord said to my Lord, Sit at my right
side, until I make your enemies into a
footstool for you. The Lord will let your
power reach out from Zion, and you will
rule over your enemies. Your glorious
power will be seen on the day you begin
to rule. You will wear the sacred robes
and shine like the morning sun in all of
your strength. The Lord has made a
promise that will never be broken: You
will be a priest forever, just like
Melchizedek. My Lord is at your right
side, and when he gets angry he will
crush the other kings. He will judge the
nations and crack their skulls, leaving
piles of dead bodies all over the earth. He
will drink from any stream that he
chooses, while winning victory after
victory. Glory to the Father, and to the
Son, and to the Holy Spirit, both now and
always, and unto the ages of ages.
Amen.

I acknowledge you, o Lord,
With my whole heart;
In the council of the just
And in the congregation.
Great are the works of the Lord,
Chosen by all His desires.
I acknowledge as well the magnificence
of His deeds;
And His justice endures
From generation to generation.
He has made memorials of His miracles,
A merciful and compassionate Lord.
He gives food to those that fear Him.
He will remember forever
His covenant.
The power of His works
Will be announced to His people.
So that He may give them
The inheritance of the nations;
The works of His hands
Are truth and justice.
All His commandments are faithful,
Confirmed from generation to generation,
Made in truth and fairness.
The Lord has sent salvation
To His people;
He has given His covenant for eternity.
Holy and awesome is His name;
The fear of the Lord is the beginning of
wisdom;
All who practice it
Have a good understanding.
His praise endures
From generation to generation.
Glory to the Father and to the Son and to
the Holy Spirit, as it was in the beginning,
is now, and forever, and for generations
of generations, Amen.

Beatus vir, qui timet Dominum:
In mandatis eius rolet nimis.
Potens in terra erit semen eius;
Generatio rectorum benedicetur.
Gloria et divitiae in domo eius;
Et iustitia eius manet in saeculum
saeculi.
Exortum est in tenebris lumen rectis:
Misericors, et miserator et justus.
Jucundus homo qui miseretur et
commodat.
Disponet sermones suos in iudicio:
Quia in aeternum non commovebitur.
In memoria aeterna erit justus.
Ab auditione mala non timebit.
Paratum cor eius sperare in Domino;
Confirmatum est, cor eius:
Non commovebitur,
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus:
Iustitia eius manet in saeculum saeculi,
Cornu eius exaltabitur in gloria.
Peccator videbit, et irascetur;
Dentibus suis fremet et tabescet.
Desiderium peccatorum peribit.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

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 coelos gloria eius.
Quis sicut Dominus Deus noster et
humilia repisit in coelo et in terra.
Suscitans a terra inopem et destercore
erigens pauperem,
ut colocoet eum cum principibus populi
sui.
Qui habitare facit sterilem in domo
matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc, et semper
et in saecula saeculorum.
Amen.

Blagor možu, ki se boji Gospoda,
z njegovimi zapovedmi ima veliko
veselje.
Mogočen bo v deželi njegov zarod,
rod iskrenih bo blagoslovljen.
Premoženje in bogastvo sta v njegovi
hiši,
njegova pravičnost
ostaja na veke.
Iskrenim zasije luč v temi:
milostljiv, usmiljen in pravičen.
Dobro je možu,
ki je milostljiv in posoja,
ki svoje reči ureja pravično.
Zakaj na veke ne bo omahnil,
za večer spomin bo pravični.
Ne boji se zlobne govorce,
njegovo srce je trdno, gotovo v Gospodu.
Njegovo srce je stanovitno,
ne boji se,
dokler gleda na svoje nasprotnike.
Razsul je, dal je ubogim;
njegova pravičnost
ostane na veke,
njegov rog se vzdiguje v slavi.

Hvalite, Gospodovi služabniki, hvalite ime
Gospodovo.
Ime Gospodovo naj bo slavljeno od zdaj
in na veke;
od sončnega vzhoda do njegovega
zahoda naj bo hvaljeno ime Gospodovo.
Gospod je vzvišen nad vsemi narodi, nad
nebesa sega njegova slava.
Kdo je kakor Gospod, naš Bog, ki ima
prestol na višavi; kakor tisti, ki gleda v
nižave v nebesih in na zemlji?
Iz prahu vzdiguje slabotnega, iz blata
potegne ubogega,
da ga posadi med kneze, med kneze
svojega ljudstva.
Nerodovitni ženi daje bivati v hiši kot
veseli materi otrok.
Slava Očetu in Sinu in Svetemu duhu
kakor je bilo v začetku,
tako zdaj in vselej in vekomaj.
Amen.

Blessed is the man who fears the lord:
He delights greatly in his
commandments.
His seed will be mightily on earth; the
generation of the upright will be blessed.
Wealth and riches are in his house;
And his righteousness endures for ever
and ever. Unto the upright there arises
light in the darkness:
He is gracious, and full of compassion,
and righteous.
Good is the man who is full of
compassion and lends. He will guide his
affairs with discretion: Because he will
not be moved for ever. The righteous will
be in everlasting remembrance.
He will not be afraid of evil tidings.
His heart is fixed, trusting in the lord;
His heart is established:
He will not be moved, until he gazes at
his enemies.
He has dispersed, he has given to the
poor: His righteousness endures for ever
and ever, The strength of his soul will be
exalted with honour.
The sinner will see it, and will be grieved;
He will gnash with his teeth, and melt
away.

Shout praises to the Lord! Everyone who
serves him, come and praise his name.
Let the name of the Lord be praised now
and forever.
From dawn until sunset the name of the
Lord deserves to be praised.
The Lord is far above all of the nations;
he is more glorious than the heavens.
No one can compare with the Lord our
God. His throne is high above, and he
looks down to see the heavens and the
earth.
God lifts the poor and needy from dust
and ashes,
and he lets them take part in ruling his
people.
When a wife has no children, he blesses
her with some, and she is happy.
Glory to the Father, and to the Son, and
to the Holy Ghost.
As it was in the beginning, and now, and
always, and into the ages of ages. Amen.

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

Hvalite Gospoda, vsi narodi,
slavite ga, vsa ljudstva.
Zakaj silna je nad nami
njegova dobrot, a
Gospodova zvestoba traja na veke.
Slava Očetu in Sinu in Svetemu Duhu.
Kakor je bilo v začetku, tako zdaj in vselej
in na veke vekov. Amen.

Praise the Lord, all nations;
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son and to
the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.

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 eius,
et misericordia eius a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo dispersit
superbos mente cordis sui.
Deposuit potentes de sede et exultavit
humiles.
Esurientes implevit bonis et divites dimisit
inanes.
Suscepit Israel puerum suum recordatus
misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

Moja duša povečuje Gospoda
in moj duh se raduje v Bogu, mojem
Odrešeniku,
kajti ozrl se je na nizkost svoje
služabnice.
Glej, odslej me bodo blagrovani vsi rodovi,
kajti velike reči mi je storil Mogočni in
njegovo ime je sveto.
Njegovo usmiljenje je iz roda v rod nad
njimi, ki se ga bojijo.
Moč je pokazal s svojo roko, razkropil je
tiste, ki so ošabni v mislih svojega srca.
Mogočne je vrgel s prestolov in povišal je
nizke.
Lačne je napolnil z dobrotami in bogate je
odpuštil prazne.
Zavzel se je za svojega služabnika
Izraela in se spomnil usmiljenja,
kako je govoril našim očetom: Abrahamu
in njegovemu potomstvu na veke.
Slava Očetu in Sinu in Svetemu Duhu.
Kakor je bilo v začetku, tako zdaj in vselej
in na veke vekov. Amen.

With all my heart I praise the Lord,
and I am glad because of God my Savior.
He cares for me, his humble servant.
From now on, all people will say God has
blessed me.
God All-Powerful has done great things
for me, and his name is holy.
He always shows mercy to everyone who
worships him.
The Lord has used his powerful arm to
scatter those who are proud.
He drags strong rulers from their thrones
and puts humble people in places of
power.
God gives the hungry good things to eat,
and sends the rich away with nothing.
He helps his servant Israel and is always
merciful to his people.
The Lord made this promise to our
ancestors, to Abraham and his family
forever!
Glory to the Father and to the Son and to
the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.

Domenico Scarlatti (1685-1757) Stabat Mater

Stabat Mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat Filius.

Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius.

Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?

Eja Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Mati žalostna je stala,
zraven križa se jokala,
ko na njem je visel Sin.

V grenko žalost zatopljena
je nje duša prebodena
z mečem silnih bolečin.

Kdo prisrčno ne žaluje,
ko to Mater preiščuje,
njenih boli velikost?

Mati, vir ljubezni prave,
naj občutim te težave
in s teboj žalujem zdaj.

Sveta Mati, to te prosim:
rane Kristusa naj nosim,
vtisni v moje jih srce.

At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus to the last.

Through her soul, of joy bereaved,
bowed with anguish, deeply grieved,
now at length the sword hath passed.

Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?

O thou Mother! fount of love!
Touch my spirit from above;
Make my heart with thine accord.

Holy Mother! pierce me through;
In my heart each wound renew
Of my Saviour crucified.

Fac me tecum, pie, flere,
Crucifixo condolere,
Donec ego vixero.

Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Inflammatum et accessum,
Per te Virgo sim defensum,
In die iudicii.

Quando corpus morietur,
Fac ut animae donetur,
Paradisi Gloria.

Amen.

Naj s teboj sedaj žalujem,
križanega objokujem,
ko v dolini solz živim.

S tabo poleg križa stati,
s tabo združen žalovati
v bridkem joku hrepenim.

Ti pa varuj, Mati ljuba,
da moj del ne bo poguba,
kadar pride sodni dan.

Ko pa smrt telo mi vzame,
dušo mojo naj objame
večne slave rajski dom.

Amen

Let me mingle tears with thee,
Mourning Him who mourn'd for me,
All the days that I may live.

By the cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.

Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In His awful Judgment day.

While my body here decays,
May my soul Thy goodness praise,
Safe in Paradise with Thee.

Amen

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