



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



Under the honorary patronage of the
Slovenian Academy of Sciences and Arts

Petek / Friday
19.8.2022, 20:00

Brežice

Grad Brežice
Brežice Castle

Ženske baroka
Women of Baroque

MUSICA POETICA

(Češka / Czech Republic)

Jana Janků: mezzosopran / mezzo-soprano

Martin Flašar: violina / violin

Lucie Lukášová: traverso

Kateřina Stávková: viola da gamba / viol

Kamila Dubská: čembalo / harpsichord

Sporočilo umetnikov obiskovalcem

Slava žensk, ki so skladale glasbo v dobi baroka, ostaja še danes v senci. Na tem koncertu želimo prikazati, kako raznolika in lepa je njihova glasba. Predstavili bomo glasbo redovnice in posvetno glasbo, ki je zvenela na dvoriščih Florence ali v beneških salonih. To glasbo so pogosto interpretirale same avtorice - v naši pretežno ženski zasedbi vam tako ponudimo zvočno in vizualno podobo zgodnjebaročne Italije.

Poslanstvo ansambla

Baročni komorni ansambel Musica Poetica, ustanovljen leta 1999, je skupina mladih profesionalnih glasbenikov, ki jih družijo zanimanje za pristno izvajanje stare glasbe. Ime »Musica Poetica« odraža redno izvajanje koncertov kot srečanja med baročno glasbo in poezijo. Umetniki uporabljajo sodobne kopije inštrumentov obdobja: čembalo, viola da gamba, baročni traverso in baročno violino. Poleg koncertov na Češkem in v tujini izvaja ansambel tudi manj konvencionalne projekte, kot sta Vespillov baročni kabaret ali Händel v Italiji. Kot sestavne dele svojega dolgoletnega cikla »Barok evropskih držav« je Musica Poetica doslej predstavila glasbo in poezijo osmih evropskih narodov. Njegov trajni cilj je ponuditi občinstvu vpogled v vzdušje in razmišljanje, kot so ga poznali ljudje v času baroka in iz katerega se lahko navdihujemo še danes.

Snemanje: Radio Slovenija

Vinar koncertov Sevič Brežice 2022:
Družina Jakončič, Kozana, Goriška Brda

ob 19:00

Klepet z ansamblom Musica Poetica /umetnik

Artists' message to visitors

The fame of women who composed music in the Baroque era remains in the shadows today. We want to show in our concert how diverse and beautiful the music of these women is. We will play religious nuns and secular music that sounded in the courtyard of Florence or in the Venetian salons. This music was often interpreted by the women authors themselves - we can offer you in our predominantly feminine cast the sound and visual image of early Baroque Italy.

The mission statement of the ensemble

The Baroque chamber ensemble Musica Poetica, established in 1999, is a group of young professional musicians sharing an interest in authentic performance of early music. The name 'Musica Poetica' reflects its regular arrangement of concerts as encounters between Baroque music and poetry. Its musicians use modern copies of period instruments (cembalo, viola da gamba, Baroque traverso, Baroque violin). In addition to concerts in Czech Republic as well as abroad, the ensemble does not shy away from less conventional projects (such as the 'Vespillo's Baroque Cabaret', or 'Händel in Italy'). As constituent parts of its long-term cycle 'Baroque of European Countries', Musica Poetica has so far presented music and poetry of eight European nations. Its lasting goal is to offer its audiences a glimpse of the atmosphere and thinking familiar to people of the Baroque period, from which one can still draw inspiration today.

Recording: Radio Slovenija

Winemaker of Sevič Brežice 2022 concerts:
Family winery Jakončič, Kozana, Goriška Brda

at 19:00

Chat with ensemble Musica Poetica

Koncertni program / Concert programme

Chiara Margherita Cozzolani (1602-ca.1678):

Laudate Dominum (1648)

Lucrezia Orsina Vizzana (1590-1662):

O magnum misterium

(Componimenti musicali, 1623)

Isabella Leonarda (1620-1704):

Sonata duodecima

Adagio / Allegro e presto / Vivace e largo / Spiritoso / Adagio / Aria / Allegro / Veloce

Claudia Sessa (ca.1570-?):

Sopra le orecchie - Vattene pur

(Canoro pianto, 1613)

Francesca Caccini (1587-1645?):

O che nuovo stupor

(Il primo libro delle musiche, 1618)

Isabella Leonarda (1620-1704):

Sonata prima

Allegro / Largo / Adagio / Aria / Allegro / Adagio / Vivace

Barbara Strozzi (1619-1677):

Che si puo fare

(Arie a una voce, Opera 8, 1664)

Anna Bon (ca.1739-?):

Sonata I

Adagio / Allegro / Presto

(VI Sonate da Camera, Opera Prima, 1756)

Francesca Maria Nascinbeni (1658-1680):

O sposo vezzoso

Canzoni e madrigali morali e spirituali, 1674

Maria Saveria Perucone (ca.1652-ca.1709):

Ad gaudia , ad Jubila, Pastores

(Sacri concerti de motetti, opera prima, Millano, 1675)

Cilj tega koncertnega programa je, da poslušalcem pristno interpretirane stare glasbe predstavimo njen specifičen del – ustvarjalnost baročnih skladateljic zgodnjega in srednjega baroka v severni Italiji. Kulturni javnosti so skoraj neznane. Ker so pripadale samostanskim skupnostim in so pisale pretežno duhovno glasbe, pa je njihova glasba primerljiva z deli znanih avtorjev tega obdobja. Originalne tiske pesmi iz 17. stoletja, smo raziskovali v različnih knjižnicah. Koncertni program je specifičen primer baročne glasbe izpod peresa italijanskih skladateljic in bo pokazal nesluteno ustvarjalnost, ki je drugim ženam tega obdobja ni uspelo doseči. Ansambel se z 20-letnimi izkušnjami osredotoča na avtentično interpretacijo s kopijami historičnih inštrumentov. Baročna glasba, ki je nastala za samostanskimi zidovi, ni spregledala glavnega glasbenega dogajanja tistega časa. Ženske so se lahko v samostanih uspešno uveljavile tako kot glasbenice kot skladateljice. Glasbene samostanske skupnosti so bile najštevilčnejše v severni Italiji. Ta koncertni program predstavlja šest skladateljic, katerih življenja so nam znana le delno, predvsem po zaslugi njihovih skladb, ki jih objavile že za časa življenja. Večinoma so same napisale tudi besedila za svoje skladbe.

Chiara Margarita Cozzolani (1602-ca.1678) in **Claudia Sessa** (ok.1570-?), obe nuni v milanskih samostanih, sta postali znani po svojih glasbenih in pevskih talentih. Cozzolani je svoje skladbe izdala v štirih zbirkah, Sessino delo pa je poznano le po dveh delih iz zbirke Canoro pianto (1613) na poezijo opata Angela Grilla.

Isabella Leonarda (1620-1704) in **Maria Saveria Peruchona** (ca.1652-ca.1759) sta bili uršulinki iz Novare in Galliate. Leonarda je avtorica približno 200 skladb, objavljenih v 20 zbirkah, od celotnega Peruchoninega dela pa je se je ohranila le ena zbirka, Sacri concerti de motetti, Opera prima (Milano, 1675).

Kamaldolski samostan Santa Cristina v Bologni je postal dom za **Lucrezio Orsino Vizzana** (1590-1662), skladateljico, pevko in organistko. Njena zbirka motetov Componimenti musicali je izšla v Benetkah leta 1623.

Maria Francesca Nascinbeni (ca.1640-1680), rojena v Anconi, je pri 16 letih izdala svojo zbirko Canzoni e madrigali morali e spirituali (1674).

Poleg samostanov, ki so glasbo vključevali v sestavni del izobraževanja, so bili tudi mesta in plemiški dvori glasbeno zelo živi. V Benetkah 17. in 18. stoletja so se dekleta lahko glasbeno izobraževala na

The aim of this concert programme is to introduce to listeners of authentically interpreted old music its specific part - the work of Baroque women composers of early and middle Baroque in northern Italy. They are almost unknown to the cultural public. Although they were predominantly spiritual music as members of the Convent's communities, their music is comparable to the well-known authors of this period. The songs that were printed in the 17th century are mostly found in the libraries in the facsimile edition. The concert programme is a specific example of Baroque music from the pen of Italian women composers and will provide an image of unsuspected creativity that other women have not been able to do in this historical period. This baroque music will be performed by an ensemble closely focused on authentic interpretation on copies of period instruments with 20 years of experience. Baroque music composed behind convent walls did not stand aside from main musical developments of the time. It was in convents that women could forcefully assert themselves as musicians and composers. Musical conventual communities were most numerous in Northern Italy. This concert programme introduces six women-composers, whose lives are known to us only fragmentarily, mostly thanks to their compositions being published in their lifetimes. Most of them also wrote the lyrics for their compositions.

Chiara Margarita Cozzolani (1602-ca.1678) and **Claudia Sessa** (ca.1570-?), both nuns in Milanese convents, became well-known for their talents as musicians and singers. Cozzolani published her compositions in four collections, while Sessa's work is known at all only through two pieces from the collection Canoro pianto (1613), on the poetry of Abbate Angelo Grillo.

Isabella Leonarda (1620-1704) and **Maria Saveria Peruchona** (ca.1652-ca.1759) were Ursuline nuns from Novarra and Galliate. Leonarda authored some 200 compositions, published in 20 collections, while of entire Peruchona's work only one collection survived, the Sacri concerti de motetti, Opera prima (Milan, 1675).

The Camaldolese convent Santa Cristina in Bologna became home for **Lucrezia Orsina Vizzana** (1590-1662), composer, singer, and organist. Her collection of motets Componimenti musicali was published in Venice in 1623.

Maria Francesca Nascinbeni (ca.1640-1680), a native of Ancona, published her collection Canzoni e madrigali morali e spirituali (1674) at the age of 16.

In addition to convents, where music was part and parcel of the education offered, cities and aristocratic courts were also much alive musically. In Venice of the 17th and 18th centuries, girls could receive musical education at

konservatorijih. **Anna Bon** (ca.1739-?) je verjetno študirala na Ospedale della Pieta, eni od štirih vodilnih institucij tega področja. Komponirala je sonate za flavto in čembalo (VI Sonate da Camera, Opera Prima, 1756).

Barbara Strozzi (1619-1677) je živel in ustvarjala v Benetkah in izdala 8 zbirk vokalnih skladb. Ni bila le odlična pevka, ampak tudi pesnica in članica beneške umetniške akademije degli Unisoni.

Francesca Caccini (1588-1645?) je živel in delala v Firencah na dvoru Medici kot dvorna skladateljica in glasbenica. Bila prva operna avtorica, poleg tega pa je izdala tudi zbirko madrigalov in canzonet Il primo libro delle musiche po delu svojega očeta Giulija Caccinija Le nuove musiche (1602). Postala je dvorna glasbenica Medičejcev, zaradi česar je bila po nekaterih virih najbolj plačana glasbenica svoje starosti.

conservatories. **Anna Bon** (1738-?) probably studied at the Ospedale della Pieta, one of the four leading institutions in the field. She composed flute and harpsichord sonatas (VI Sonate da Camera, Opera Prima, 1756).

Barbara Strozzi (1619-1677) lived and worked in Venice, publishing 8 collections of vocal compositions. She was not only an excellent singer but also a poet, a member of the Venetian art Accademie degli Unisoni.

Francesca Caccini (1588-1645?) lived and worked in Florence at the Medici Court as a court composer and musician. In addition to being the first opera author, she also released a collection of madrigals and canzonet Il primo libro delle musiche, following the work of her father Giulio Caccini's Le nuove musiche (1602). She became a court musician of the Medici, which made her, according to some sources, the best paid musician of her age.

Baročni komorni ansambel **Musica Poetica**, ustanovljen leta 1999, je skupina profesionalnih glasbenikov, ki jih druži zanimanje za historično izvajanje stare glasbe. Koncerti Musica Poetica so že od nekdaj pripravljene kot srečanja baročne glasbe in poezije z namenom ponovnega odkrivanja kompleksnega prepleta glasbe in govorjene besede v baročni glasbeni literaturi. Glasbeniki uporabljajo sodobne kopije historičnih inštrumentov (čembalo, viola da gamba, baročni traverso, baročna violina). Poleg koncertov tako na Češkem kot v tujini se ansambel ne izogiba tudi manj običajnim projektom (performansa »Händel v Italiji« in Bendov »Pygmalion«). V večletnem ciklu »Barok evropskih držav« je Musica Poetica doslej predstavila glasbo in poezijo devetih evropskih narodov. Cilj ansambla je svojemu občinstvu ponuditi vpogled v vzdušje in razmišljanje, kot so ga poznali ljudje baročnega obdobja, iz katerega se lahko navdihujemo še danes.

Jana Janků (mezzosopran) je diplomirala na Akademiji za staro glasbo in iz muzikologije na Visoki šoli za umetnost Masarykove univerze v Brnu. Usposabljala se je na številnih mojstrskih tečajih pri najboljših evropskih glasbenikih: Barbari Schlick, Robertu Giniju, Evelyn Tubb in drugih. Imela je glavne vloge v številnih baročnih operah: Purcellova Dido and Aeneas, Cavalierijeva Rappresentazione di anima e di corpo in druge. Bila je redna članica opernih ansamblom Narodnega gledališča v Pragi in Narodnega gledališča v Brnu. Jana Janků je nastopala tudi s češkimi orkestri (Janáčkova filharmonija, Filharmonik Bohuslav Martinů) in z dirigenti, kot sta T. Netopil in R. Štúr. Je ustanovni član ansambla Musica Poetica in njen programski direktor in pogosto nastopa z drugimi češkimi ansambli za staro glasbo, kot tudi z Opera Diversa, ansamblom, ki goji sodobno glasbo.

Martin Flašar je študiral violino na konservatoriju v Brnu in muzikologijo na Muzikološkem inštitutu Masarykove univerze. Diplomiral je leta 2010 in doktorat leta 2012. Trenutno je zaposlen kot predavatelj na tej univerzi. Od leta 2003 se poleg jazza in sodobne glasbe posveča tudi interpretaciji stare glasbe, najprej kot član Capella Academica, kasneje Hofmusicí Český Krumlov. Baročne violine so na kratko študirali pri Elen Machovi in Jani Spáčilovi, kasneje na tečajih stare glasbe pri Catherine Mackintosh in Petru Zajíčku. Sodeluje tudi z drugimi ansambli za staro glasbo: Musica Figuralis, Ansambel Damian in Češki baročni ansambel).

The Baroque chamber ensemble **Musica Poetica**, established in 1999, is a group of professional musicians sharing an interest in authentic performance of early music. The concerts of Musica Poetica have always been arranged as encounters between Baroque music and poetry, with a view to rediscovering the complex interplay between music and spoken word in Baroque musical literature. Its musicians use modern copies of period instruments (harpsichord, viol, baroque traverso, baroque violin). In addition to concerts in Czech Republic as well as abroad, the ensemble does not shy away from less conventional projects (the performances 'Händel in Italy' or Benda's "Pygmalion"). In a long-term cycle 'Baroque of European Countries', Musica Poetica has so far presented music and poetry of 9 European nations. The goal of the ensemble is to offer its audience a glimpse of the atmosphere and thinking familiar to people of the Baroque period, from which one can still draw inspiration today.

Jana Janků (mezzo-soprano) has degrees from the Academy of Early Music and from the College of Arts, Masaryk University in Brno (in Musicology). She has participated in numerous master courses under the direction of Europe's finest musicians (Barbara Schlick, Roberto Gini, Evelyn Tubb etc). She has sung leading roles in a number of Baroque operas, (Purcell's Dido a Aeneas, E. de Cavalieri's Rappresentazione di anima e di corpo etc.). She has been regular member of the opera ensemble of both the National Theater in Prague and the National Theater in Brno. Jana Janků has also performed with the Czech orchestras (Janáček Philharmonic Orchestra, the Bohuslav Martinů Philharmonic Orchestra) and with conductors such as T. Netopil or R. Štúr. She is a founding member of the ensemble Musica Poetica (as well as its Programme director) and frequently appears with other Czech ensembles devoted to early music, as well as with the Opera Diversa, an ensemble pursuing contemporary music.

Martin Flašar studied violin at the Brno Conservatory and musicology at the Institute of Musicology, Masaryk University. He graduated in the year. 2010 and a doctorate in 2012 rigorous examination. He currently works as a lecturer at the same place. Since 2003, he dedicated in addition jazz and contemporary music also interpreted early music, first as a member of Capella Academica later Hofmusicí Český Krumlov. Baroque violins studied briefly at Elen Machová and Jana Spáčilová, later in courses of early music with Catherine Mackintosh and Peter Zajíček. It cooperates with other ensembles of early music (Musica Figuralis, Ensemble Damian, and Czech Baroque Ensemble).

Lucie Lukášová (traverso) je diplomirala na konservatoriju v Brnu, kjer je študirala traverso, in na Visoki šoli za umetnost Univerze Masaryk v Brnu (muzikologija, bohemistika), kjer je leta 2008 zaključila podiplomski študij muzikologije. Njeno zanimanje za barok glasbo jo je pripeljalo do baročne flavte, kjer je študirala traverso pod vodstvom Andreasa Kröperja. Udeležila se številnih mojstrskih tečajev ugledni evropskih interpretov: Nancy Hadden, Ashley Solomon, Wilbert Hazelzet, Peter Holtslag, Thijs van Baarsel, Andreas Kröper. Leta 2002 je Lucie nastopila na študentskih koncertih festivala Brežice v Sloveniji in leta 2003 na otvoritvenem koncertu festivala. Lucie sodeluje tudi z drugimi ansambli, specializiranimi za staro glasbo, sodelovala pa je tudi z alternativnimi gledališkimi skupinami. Trenutno poučuje zgodovino glasbe in češčino na konservatoriju v Brnu, kjer vodi tudi razred za interpretacijo baročne glasbe.

Kateřina Stávková (viola da gamba) je končala osnovno glasbeno šolo v Brnu, kjer je študirala violončelo, nato pa se je osredotočila na igranje viole da gamba. Udeležila se je različnih tečajev in mednarodnih seminarjev s področja interpretacije stare glasbe, njeni mentorji so bili Jonathann Manson, Irmtraut Hubatschek, Peter Krivda, José Vásquez in Richerd Boothby. Leta 2004 je diplomirala na Akademiji za staro glasbo v Brnu, kjer je študirala violo da gamba pod vodstvom Lucie Krommer. Je članica ansamblov Musica Poetica in Collegium pro arte antiqua, občasno pa nastopa tudi z različnimi drugimi skupinami stare glasbe.

Kamila Dubská (čembalo) je diplomirala na Konservatoriju v Brnu v razredu orgel pri Zdeněku Nováčku, magisterij iz čembala pa je zaključila na Janáčkovi akademiji za glasbo in upodabljačo umetnost v Brnu pri Barbari Marii Willi. Leta 2010 je študirala na Kraljevem konservatoriju v Haagu pri Tonu Koopmanu in Tini Mathot. Udeležila se je številnih tečajev (Academie de Sablé Prague, Summer School of Early Music Prachaticice) in predavanj pri pedagogih, kot so Jacques Ogg, Sasha Zamler-Carhart, Corina Marti, Patrick Ayrton, Francois Langelé, James Johnston, Ashley Solomon, Reiko Ichise, Berndhard Klapprott, Václav Luks, Marek Štryncl, Jesper Christensen, Miklós Spányi in drugi. Sodeluje z ansambli Musica Poetica, Motus harmonicus in Ensemble Serpens Cantat. Njena trenutna dejavnost vključuje komorno glasbo, poučevanje in koncerte na Češkem in v tujini.

Lucie Lukášová (traverso) is a graduate of the Brno Conservatory, where she studied traverso, and of the College of Arts, Masaryk University, Brno (musicology, bohemistics), where she finished her postgraduate studies of musicology in 2008. Her interest in baroque music led her to the baroque flute and she began to study traverso under the guidance of Andreas Kröper. She participates in numerous master courses taught by highly esteemed European performers (Nancy Hadden, Ashley Solomon, Wilbert Hazelzet, Peter Holtslag, Thijs van Baarsel, Andreas Kröper). In 2002, Lucie performed at student concerts during the Brežice Festival, Slovenia, and in 2003 at the opening concert of the festival. Lucie also collaborates with other ensembles specialized in the interpretation of early music; she has also cooperated with alternative theatre groups. Currently, Lucie teaches History of Music and Czech at the Brno Conservatory, where she also leads the class of the interpretation of baroque music.

Kateřina Stávková (viola da gamba) graduated from an elementary school of music in Brno, where she studied violoncello, and subsequently concentrated on playing viola da gamba. She has taken part in various courses and international seminars dealing with interpretation of early music; her former tutors include Jonathann Manson, Irmtraut Hubatschek, Peter Krivda, José Vásquez, and Richerd Boothby. In 2004 Kateřina Stávková received a degree from the Academy of Early Music in Brno, where she studied viola da gamba under the direction of Lucie Krommer. She is a member of the ensembles Musica Poetica and Collegium pro arte antiqua, and occasionally appears also with various other early music groups.

Kamila Dubská (harpsichord) graduated at the Brno Conservatory in organ class of Zdeněk Nováček, and completed her master's degree in harpsichord at Janáček Academy of Music and Performing Arts in Brno with Barbara Maria Willi. In 2010, she undertook studies at the Royal Conservatory in The Hague, with Ton Koopman and Tini Mathot. Kamila has attended number of courses (Academie de Sablé Prague, Summer School of Early Music Prachaticice) and classes with pedagogues as Jacques Ogg, Sasha Zamler-Carhart, Corina Marti, Patrick Ayrton, Francois Langelé, James Johnston, Ashley Solomon, Reiko Ichise, Berndhard Klapprott, Václav Luks, Marek Štryncl, Jesper Christensen, Miklós Spányi, and others. Kamila collaborates with ensembles Musica Poetica and others (Motus harmonicus, Ensemble Serpens Cantat). Her current activities include chamber music, teaching, and concerts in the Czech Republic and abroad.

Laudate Dominum omnes gentes, laudate eum omnes populi. Quoniam confirmata est super nos misericordia eius et veritas Domini manet in aeternum. Laudate Dominum omnes gentes, laudate nunc et semper et in saecula saeculorum. Gloria patri, filio et spiritui sancto sicut erat in principio et nunc et semper. Amen.

O Magnum misterium, o profundissima vulnera, o passio acerbissima, o dulcedo deitatis, adiuva me ad aeternam felicitatem consequendam. Alleluia.

Vattene pur lasciva orecchia umana, tutta ricca e pomposa di pendenti e di rosa, ma tutta sorda a Dio e tutta vana. Che son del mio Gesù rose e pendenti i rubini cadenti dall' orecchie e dal crine il fior vermiglio e invermiglie brine. Anzi orecchie sue si sanguinose altro non son che due vermiglie rose.

O che nuovo stupor, mirate intorno, a mezzanotte e il giorno, mirate aprirsi il cielo, udite il suono degli angelici cori. Venite, andiam, cerchiam Gesù, pastori. Io vo cantar, io vo gioire anch'io, che nato in terra e Dio per mia salute. Io l'vo vedere omai, io l'va adorar che tanto il desiai. Voglio quei sacri pie nudi e tremanti piegarmi e sospir tanti sparger sopra di lor io li riscaldi mille volte bacciarli, mille s'io ne son degno ribacciarli. Voglio alla Madre Vergine Beata, perche mi sia avvocata, s'ofrir non oro, no, ma nudo il core umigliato. Venite, andiam, cerchiam Gesù, che e nato.

Hvalite Gospoda, vsi narodi, slavite ga, vsa ljudstva. Zakaj silna je nad nami njegova dobrota, Gospodova zvestoba traja na veke. Hvalite Gospoda, vsi narodi slavite ga zdaj in vedno in na vekov veke. Slava Očetu in in Sinu in Svetemu Duhu kot je bilo na začetku in bo na vekov veke. Amen

O velika skrivnost, o najgloblje rane, o najgrenkejša strast, o sladkost božanstva, pomagaj mi do večne sreče. Aleluja

Proč s teboj, pokvarjeno človeško uho, obilno in razkošno z obeskih in vrtnicah, a popolnoma gluho za Boga in polno nečimrnosti! Še vrtnice in obeski mojega Jezusa so rubini, ki padajo z ušes, cvetovi vijolične in škrlatne zmrzali. Tudi njegovi okrvavljeni ušesi sta le dve škrlatni vrtnici.

O, kakšen čudež, ozri se, polnoč je ustvarila dan! Poglejte, kako so se odprla nebesa, poslušaj glas angelskih zborov! Pojdimo, pojdimo iskat Jezusa, pastirji! Želim peti, želim se veseliti, da se Bog rodi na zemlji za moje odrešenje. V tem času ga želim videti, ga častiti, kot sem si tako želela. Tistim svetim, golim, trepetajočim nogam se želim nizko prikloniti in jih poškopiti z mnogimi vzdihmi, da jih ogrejejo, da jih poljubim tisočkrat in tisočkrat več, če sem vredna. Presveti Materi želim darovati, da bo moja priprošnjica, ne zlato, ampak srce, golo in krotko. Pridimo iskat Jezusa, ki se je rodil.

O praise the Lord, all ye nations: Praise him, all ye people! For his merciful kindness is great toward us: And the truth of the Lord endured for ever. Praise the Lord, all ye nations, Praise him now and always and for ever. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now and ever shall be, world without end. Amen.

O great mystery, o deepest wounds, o bitterest passion, o sweetness of the Godhead, help me to reach eternal happiness. Alleluia

Away with thee, thou lewd ear of man, profuse and lavish in pendants and roses, but deaf altogether to God and full of vanity! Yet roses and pendants of my dear Jesus are the rubies falling down his ears and locks and the blooms of purple and crimson coloured frost. Even his ears, so bloodied, are but two scarlet roses.

Oh, what new wonder, look around, midnight made day! See how heavens open, hear the voice of angelic choirs! Let us, let us go and search for Jesus, ye shepherds! I wish to sing, I wish to rejoice that God is born on Earth for my salvation. In this while I wish to see Him, to worship Him, as I have so desired. I wish to bow low to those sacred, naked, trembling little feet and sprinkle them with many sighs to keep them warm, to kiss them thousand times and thousand times more if I be worthy. I wish to offer to the Holy Blessed Mother, so that she be my intercessor, not gold, but a heart naked and meek. Let us come and search for Jesus, who is born.

Che si puo fare? Le stelle rubelle
non hanno pieta. S'el cielo non da
un influsso di pace al mio penare,
che si puo fare?

Che si puo dire? D'agl'astri dis'astri
mi piovano ogn'hor. Se perfido amor
un respiro diniega al mio martire,
che si puo dire?

O sposo vezzoso ch'in seno mi sta,
nel core d'amore ferite mi da.

Amato beato, sovrano mio Re, il
seno gia pieno di piaghe ho per Te.
Ma piaghe si vaghe se l'Alma provo
di vita gradita, piu ricca resto. Venite,
ferite mie care, su, su! Languire,
morire desio per Gesu. Mio bene, le
pene fosserte per Te, son glorie,
vittorie d'un Alma ch'ha fe.

Ad gaudia, ad juba, Pastores, vos
invito, si, si, si currite laetantes
populi omnes unanimes laetate. Est
natus Dominus in nostro stabulo, in
feno arido, unde fregescit. Vagitus
clamitens, Mater carissima, nudus in
palea liquaesco. Quid ergo
moramini, accurrite ad nato puerulo,
currite, una euntis laetitia vera caeli
delitia in terra orta est. Dormi puer
blande mi, tace si, nec suspira sine
vi. Care cor amate, audi me, rogo te:
Dormi et tace, dormi in pace.

Kaj lahko storimo, če so uporne
zvezde so neusmiljene, če nebesa
ne vplivajo miru in ne pomirijo moje
žalosti, kaj naj storim?

Kaj naj rečemo, ko zvezde trosijo
nesrečo name vsak čas, ko zlobna
ljubezen odreka vsak počitek
mojemu mučeništvu, kaj naj rečem?

O ženin dragi, ki prebivaš v mojem
naročju, rani moje srce s svojo
ljubeznijo! Dragi blaženi, vzvišeni
moj kralj, zate je moje naročje polno
ran! Toda rane so nejasne, ko duša
poskusi večno življenje, bogatejši je
počitek. Pridite in ranite me, drage
rane, le sem, le sem. Dragi moj, zate
so ta trpljenja, so le slava in zmaga
duše zveste.

K veselju, k veselju kličem vas,
pastirji, pridite veseli. Vi narodi, vsi
ene misli, veselite se! Gospod se je
rodil v našem hlevu, na suhem senu.
Tako ga zebe. Stoka, joče, najdražja
mati, gol leži na slami. Zakaj
odlašamo? Pohitimo k fantu, ki se je
rodil! Tecimo za veselje tistih, ki
prihajajo. Resnično veselje nebes je
vstalo. Spi, dragi moj fant, umiri se,
ne vzdihuj nemočno. Dragi srčni
ljubljeni, usliši me, molim: spi in
molči, spi v miru.

What can one do if the rebel stars
have no pity; if heaven has no
peaceful influence to soothe my
sorrows; what can one do?

What can one say from the stars
disasters rain upon me at all hours if
perfidious love denies the slightest
repose to my martyrdom, what can
be said?

O bridegroom dear, who dwell in my
bosom, Wound my heart with your
love! Darling blessed, exalted my
King, For Thee my bosom is full of
wounds! But wounds are so dear
When the soul has tasted life
eternal, Become enriched. Come
and wound me, dear wounds, here,
here! To languish, to die for Jesus is
my wish. My dear, these sufferings
are for Thee, they are but glory and
victory of soul Faithful.

To joys, to rejoicings I call ye,
shepherds, come joyously, ye
nations, all of one mind, be glad! The
Lord is born in our stable, on dry
hay, thus, he is chilled. Moaning he
wails, dearest Mother, naked on
straw he languishes. So why tarry?
Rush to the boy who is born! Run,
for the one joy of those who come,
True heavens' delight is risen. Sleep,
my dear boy, calm down, do not sigh
helplessly. Dear heart beloved, hear
me, I pray: Sleep and be silent,
sleep-in peace.



glasna

