

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

COVER: Canaletto, *The Square of Saint Mark's, Venice*, 1742/1744, National Gallery of Art, Washington, Gift of Mrs. Barbara Hutton



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,831st Concert

**National Gallery of Art Vocal Ensemble
with Chatham Baroque**

Presented in honor of
Venice: Canaletto and His Rivals

March 13, 2011
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Giovanni Antonio Rigatti (1613–1648)

Laudate Dominum, a 6 con 2 violini

(*Praise the Lord*, in six voices with two violins)

Baldassare Galuppi (1706–1795)

From *Mass in C*

Kyrie and Gloria

Francesco Cavalli (1602–1676)

From *Musiche sacre concernenti* (Regarding Sacred Music) (1656)

Agnus Dei

Biagio Marini (1594–1663)

Sonata sopra “La Monica” (Sonata on “La Monica”), op. 8 (1626)

Benedetto Marcello (1686–1739)

Salmo x (Psalm 10)

Dario Castello (1590–1658)

From *Libro secondo* (Second Book of Sonatas) (Venice, 1629)

Sonata decima (Tenth Sonata)

Claudio Monteverdi (1567–1643)

Beatus vir (Blessed is the Man) (1641)

INTERMISSION

Antonio Lotti (1667–1740)

Querèla amorosa (Amorous Querèla)

Inganni dell' umanità (Human Deceptions)

La Vita caduca (The Short Life)

Antonio Vivaldi (1678–1741)

Trio Sonata in G Minor, op. 1, no. 1, RV 73

Vivaldi

Magnificat, RV 610 (1715)

The Musicians

NATIONAL GALLERY OF ART VOCAL ENSEMBLE

The National Gallery of Art Vocal Ensemble is now in its seventh season as a chamber choir under the leadership of its artistic director, Rosa Lamoreaux. The ensemble has presented special programs in honor of Gallery exhibitions, including part-songs and anthems by nineteenth-century English composers in honor of *The Artist's Vision: Romantic Traditions in Britain* (2006); seventeenth-century Dutch music in honor of *Jan Lievens: A Dutch Master Rediscovered* (2008); and *Pride of Place: Dutch Cityscapes of the Golden Age* (2009). In 2008 the singers were guest artists at the Sonora, Mexico, Music Festival, where they sang a program of Spanish and Hispanic choral music. In 2010 members of the Vocal Ensemble joined forces with the early music ensemble ARTEK to perform Claudio Monteverdi's *Vespers of the Blessed Virgin* (1610) on the occasion of its 400th anniversary year.

Members of the ensemble participating in this concert are:

Rosa Lamoreaux, *artistic director and soprano*

Barbara Hollinshead, *mezzo-soprano*

Rebecca Kellerman Petretta, *soprano*

Roger Isaacs, *countertenor*

Stephen White, *tenor*

Steven Combs, *baritone*

Matthew Heil, *tenor*

Peter Becker, *bass-baritone*

Organist Joseph Gascho participates in this concert as guest keyboardist with the Vocal Ensemble.

CHATHAM BAROQUE

The three Pittsburgh-based musicians who comprise Chatham Baroque have a reputation for dazzling technique and artful interpretations. The *Chicago Tribune* recently called the group “a splendid period-instruments ensemble,” and the *Washington Post* described the trio as “musically impeccable.” The baroque violin of Andrew Fouts, the viola da gamba as played by Patricia Halverson, and the theorbo in the hands of Scott Pauley combine to provide a unique insight into the music of the baroque. Founded in 1991, Chatham Baroque has taken its concert and education programs to the British Virgin Islands, Mexico City, Montreal, and Toronto as well as to many venues in the United States. The ensemble has been heard on CBC/Radio-Canada, Indiana Public Media's *Harmonia*, American Public Media's *Performance Today*, and WHSU Public Radio's *Sunday Baroque*.

When they are not on tour, the three musicians present a regular concert series in Pittsburgh. With the assistance of guest performers, the ensemble has produced such programs as “Españoleta” with percussionist Danny Mallon, “Bohemian Rhapsody” with baroque trumpeter Barry Bauguess, and “Music of the Jewish Diaspora” with soprano Anna Levenstein. Violinist Robert Seletsky participates in this concert as a guest player with Chatham Baroque.

Chatham Baroque has released seven best-selling CDs on Dorian Records. Both *The Scotch Humour* and *Henry Purcell: Sonatas and Theatre Music* received five-star ratings from Europe's *Goldberg* magazine. The ensemble's CD of music by the seventeenth-century Italian composer and lutenist Giovanni Girolamo Kapsperger will be released later this year. Chatham Baroque appears at the National Gallery by arrangement with Jonathan Wentworth Associates, Ltd., www.jwentworth.com.

Program Notes

By the eighteenth century, Venetians could claim a heritage of more than two hundred years of glorious music and illustrious composers. Looking back to the sixteenth century, they could point to Adrian Willaert (1490–1562) and his pupils Andrea (1532–1585) and Giovanni (1554–1612) Gabrieli, all of whom served as music director at the Cathedral of Saint Mark. From the seventeenth century, they could boast of Claudio Monteverdi (1567–1643), Francesco Cavalli (1602–1676), and Giovanni Legrenzi (1626–1690). During the course of the eighteenth century, the era of Antonio Vivaldi, Tomaso Albinoni, and the superstar castrato Carlo Broschi, popularly known as Farinelli, the city's vibrant cultural life also inspired a school of cityscape painters whose achievements are among the most brilliant of the period. The exhibition *Venice: Canaletto and His Rivals* celebrates the rich variety of these painted views of Venice, known as *vedute*, through masterworks by Giovanni Antonio Canal (1697–1768), popularly known as Canaletto, and his rivals, including Bernardo Bellotto (1720–1780), Francesco Guardi (1712–1793), and Michele Marieschi (1710–1743). Responding to an art market fueled largely by the Grand Tour, these gifted painters depicted the famous monuments and vistas of Venice in different moods and seasons.

This evening's program brings together works by some of the city's most illustrious resident composers, providing an opportunity to hear music that was played within the walls of the palaces and churches depicted in the *vedute*. This concert is the third of four presented by the Gallery in honor of *Venice: Canaletto and His Rivals*. The final concert takes place on April 10, when the guest ensemble will be the Venice Baroque Orchestra. The exhibition remains on view in the East Building until May 30, 2011.

Giovanni Antonio Rigatti published nine volumes of sacred music, five containing motets, and four containing psalms and masses. From 1635 to 1637, he was the choirmaster at the Cathedral in Udine. Though only in his twenties at the time, he was already a highly esteemed composer of church music. From Udine he went to Venice, where he entered the priesthood, sang at Saint Mark's Cathedral, and taught singing at one of the Venetian conservatories.

Born on the island of Burano, where a monument has been erected in his memory, Baldassare Galuppi was known to his eighteenth-century Venetian colleagues as "Il Buranello." A pupil of Antonio Lotti, Galuppi worked most of his life in Venice except for sojourns at the court of Catherine the Great in Saint Petersburg and as an opera composer in London. Written while he was the choirmaster at the Ospedale degli Incurabili (Venice's hospice for "incurables") and at Saint Mark's Cathedral, his sacred choral works include oratorios, motets, masses, and other settings of liturgical texts. His instrumental works consist of several dozen keyboard sonatas (which were influential in the development of the form) and a set of *concerti grossi*, which was for a long time misattributed to the more famous Arcangelo Corelli (1653–1713). Galuppi's music went out of fashion soon after his death and is only now being rediscovered.

Known primarily as an opera composer, Francesco Cavalli was a singer in the choir at Saint Mark's Cathedral when it was conducted by Claudio Monteverdi. An organist as well as a singer, Cavalli eventually assumed the post of *maestro di cappella* at the cathedral in 1668. He wrote forty-one operas, twenty-seven of which are still extant. The musical scores exhibit a strong sense of dramatic effect as well as a facility in writing for both instruments and voices, and the libretti are laced with grotesque humor, an indication of the taste of the times in Venice.

Born in Brescia in the northern Italian region of Lombardy, Biagio Marini traveled widely and influenced other composers throughout Europe. In addition to Venice, where he culminated his career, he worked in Brussels, Düsseldorf, Ferrara, and Milan. He was one of the first composers for string instruments to incorporate the slur, double and triple stopping, and explicitly notated tremolo effects. "La Monica" is a tune that appeared in England, France, Germany, Italy, and the Low Countries in the sixteenth century. In Italy it was sung to the text *Madre non mi far monaca* (Mother, Don't Make Me a Nun). The text touches on forced entry into a monastery, a theme often repeated in Italian folk literature from the middle ages to the Renaissance.

Often used for dancing, the same tune appears in sixteenth-century lute books without text, with such titles as *Ballo tedesco e francese* (German and French Dance), *Balletto celeste giglio* (Little Dance of the Light Blue Lily), and *Aria Venetia che cantava Scappino* (The Venetian Air that Scappino Sang).

Born into the Italian nobility, Benedetto Marcello was forbidden by his parents to consider music as a profession, and was obliged to study law. However, he managed to combine careers in law, public service, and music. In 1711 he was appointed a member of the Council of Forty (Venice's ruling oligarchy), and he later served as *provveditore* (district governor) of the city of Pola. At the same time, he composed an impressive amount of music, including oratorios, hundreds of solo cantatas, duets, sonatas, concertos, and *sinfonias*. *Salmo X* comes from his most notable work, *Estro poetico-armonico* (Poetic-Harmonic Inspiration) (1724–1727), a musical setting for voices and occasional solo instruments of the first fifty psalms, as paraphrased in Italian by Giovanni Giustiniani (1513–1566).

Little is known about composer and wind player Dario Castello, except that by 1621 he held posts as leader of a wind ensemble and musician at the Cathedral of Saint Mark. As is the case with his *Sonata decima*, many of his manuscripts do not specify the solo instrument. The compositional style is dramatic, juxtaposing sections of contrasting tempo and affect.

One of the giants among Venetian composers, Claudio Monteverdi began his musical education as a boy chorister in the Cathedral of Cremona. In 1590 he received his first appointment as court musician from Vincenzo Gonzaga, Duke of Mantua. When the duke died in 1613, Monteverdi moved to Venice to become *Maestro di Cappella* at Saint Mark's. He is credited with inventing opera as a genre, producing works such as *L'Orfeo* and *L'Incoronazione di Poppea* that had no precedent and that are still frequently programmed today. The psalm setting *Beatus vir* exemplifies another of his innovations, the *concertato* style. Built over a *basso continuo*—a bass line with harmonic suggestions but no written-out realizations—*concertato* compositions present the text in various combinations of voices, interrupted by instrumental interludes.

One of several composers on tonight's program who started out as a choir boy at Venice's Cathedral of Saint Mark, Antonio Lotti studied under Lodovico Fuga (1643–1722) and Giovanni Legrenzi, both of whom were employed there. Lotti rose through the musical ranks at the cathedral, starting as an alto singer and moving on to assistant to the second organist, second organist, first organist, and finally *maestro di cappella*, a position he held until his death. He also wrote music for the Ospedale degli Incurabili. In 1717 he was given leave to go to Dresden, to produce some of his operas. He returned to Venice two years later and remained there until his death in 1740. In addition to masses, cantatas, and operas, Lotti wrote madrigals, three of which appear on tonight's program. Much sought after as a teacher, he numbered Domenico Alberti (1710–1740), Baldassare Galuppi, Benedetto Marcello, Giuseppe Saratelli (c. 1680–1762) and Johann Dismas Zelenka (1679–1745) among his pupils. Lotti is thought to have influenced Johann Sebastian Bach and George Frideric Handel, both of whom had copies of his *Missa sapientiae* in their libraries.

Composer and virtuoso violinist Antonio Vivaldi not only led the Venetian musical scene in his own generation, but produced works that have withstood the test of time. His innovative contributions to string writing, the concerto genre, and programmatic orchestral music place him as a pivotal figure between the baroque composers who came before him and the classical composers who followed. His trio sonatas are firmly in the *da camera* style, in which most of the movements are dances (allemande, courante, gigue, etc.).

Vivaldi traveled widely and held a variety of positions in courts, churches, and other establishments, notably the Ospedale della Pietà, one of four Venetian institutions devoted to the care of orphaned girls, where he was employed for over thirty years. The musical training at the Ospedale was such that the vespers and high masses that were celebrated there became a focal point of Venetian culture, regularly attracting local nobility and foreign dignitaries. While his primary responsibility at the Ospedale was the provision of instrumental music like the *L'Estro armonico* ("Harmonic Inspiration") of 1711, during periods when the position of choirmaster was vacant he was frequently called upon to provide music for the mass and vespers. It is most likely that this was the genesis of the *Magnificat* from 1715.

The Vivaldi *Magnificat* exists in four distinct versions, and its wide circulation throughout Europe suggests that it was his best-known sacred composition during his lifetime. He returned to the work in the late 1720s, making relatively small changes. More extensive revisions, including alternate settings for some movements, were made for a performance in 1739. This evening's performance is based on the original 1715 version, but includes one of the 1739 additions, the setting for alto solo of *Sicut locutus est*.

The work divides the Biblical song of Mary (My soul doth magnify the Lord— Luke 1:46–55) across nine movements. The opening text— *Magnificat anima mea Dominum*— is presented by a homophonic wall of sound in a highly chromatic idiom. The second movement resembles a brief instrumental concerto, with an active violin ritornello, three successive vocal solos, and a punning interruption by the full choir that presents the word *omnes* (everyone). The setting for soprano and alto voices of *Et misericordia* (And his mercy is upon us) is harmonically rich, using chromatics and dissonance to set the text. Vivaldi's penchant for text-painting continues in a stormy string accompaniment for the words *Fecit potentiam* (He has showed strength with his arm), and unison descending scales for the *Deposuit* (He has cast down the proud). The texture alternates in the next three movements between a light and cheery duet for two sopranos— *Esurientes implevit bonis* (He hath filled the hungry with good things)— full forces on *Suscepit Israel*, and a transparent setting for solo alto and continuo of *Sicut locutus est* (As he spoke to our forefathers). Vivaldi indulges another musical pun with the *Gloria Patri* that closes the *Magnificat*. As the text *Sicut erat in principio* (As it was in the beginning) is sung, the homophonic wall of sound and chromatic idiom with which the work began are heard again.

*Program notes by Stephen Ackert, head, music department,
National Gallery of Art*

Next week at the National Gallery of Art

**National Gallery of Art
New Music Ensemble**

Music by Antosca and Shatin

Celebrating the Seventieth Anniversary
of the National Gallery of Art

March 16 and 17, 2011
Wednesday and Thursday, 12:10 pm
West Building Rotunda



François Chaplin

Music by Debussy

Presented in honor of
Gauguin: Maker of Myth

March 20, 2011
Sunday Evening, 6:30 pm
West Building, West Garden Court

Laudate Dominum – Psalm 116

Laudate Dominum omnes gentes

Praise the Lord, all nations;

Laudate eum, omnes populi

Praise Him, all people.

Quoniam confirmata est

For He has bestowed

Super nos misericordia eius,

his mercy upon us,

Et veritas Domini manet in aeternum.

and the truth of the Lord endures forever.

Gloria Patri et Filio et Spiritui Sancto.

Glory to the Father and to the Son and to the Holy Spirit,

Sicut erat in principio, et nunc, et semper.

As it was in the beginning, is now, and will be forever,

Et in saecula saeculorum.

and for generations unto generations.

Amen.

Kyrie and Gloria

Kyrie eleison

Lord have mercy

Chiste eleison

Christ have mercy

Kyrie eleison

Lord have mercy

Gloria in excelsis Deo. Et in terra pax

Glory in the highest to God. And on earth peace

hominibus bonae voluntatis. Laudamus te. Benedicimus te.

to men of good will. We praise thee. We bless thee.

Adoramus te. Glorificamus te. Gratias agimus tibi

We worship thee. We glorify thee. Thanks we give to thee

propter magnam gloriam tuam. Domine Deus, Rex coelestis,

because of thy great glory. Lord God, King of heaven,

Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe.

God, the Father almighty, Lord Jesus Christ, only begotten son,

Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi, miserere nobis.

Who takest away the sins of world, have mercy on us.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Who takest away the sins of the world, receive our supplication.

Qui sedes ad dexteram Patris, miserere nobis.

Who sittest at right hand of the Father, have mercy on us.

Quoniam tu solus sanctus. Tu solus Dominus.

For thou alone art holy. Thou alone art the Lord.

Tu solus altissimus, Jesu Christe.

Thou alone art most high, Jesus Christ,

Cum Sancto Spiritu in gloria Dei Patris. Amen.

with the Holy Spirit in the glory of God, the Father. Amen.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takest away the sins of the world, have mercy upon us.

Dona nobis pacem.

Grant us peace.

Salmo 10 – Psalm 10

Mentre io tutta ripongo
in Dio la mia speranza,
a che me dite mai?
Come augel cui mille reti
tese sian per ogni piano,
fuggi rapido e al monte vola,
è a l'insidie che t'aspettano,
l'innocente capo invola.

Mira gli arditi di Dio
nemici, e tuoi
ch'han teso l'arco e la faretra han piena
di saette mortali,
è'l bujo attendono d'orrenda notte,
tutte iscaricarle
sopra il retto
di noi candido core.

S'hanno gettata terra
tanti forti ripari
opra de' studi tuoi, che far più resta
al giusto ed innocente?

Che resta a me si chiede?
Resta dio che nel suo tempio e in ceil
sovrano giudisce risiede:
di là sono rivolti sopra il povero afflitto
i guardi suoi e con immobil ciglio
de' figliuoli d'Adamo i fatti spia.

Egli esamina e libra
l'opre de' buoni e rei:
quindi il mortale apprenda
che amar l'iniquitate è odiar se stesso.

Verrà quel tempo,
sopra de' peccator lacci l'Altissimo
in cui farà che piovano,
è per loro liquor fia che
si versino in quello onde berran
funesto calice, e fiamma
e solfo e fiamma e tuoni
è lampi e fulmini.

In the Lord I shall find refuge;
In God do I put my trust.
How say ye unto me:
"Flee to your mountain as a bird,
to escape a thousand nets which threaten
to spread about the fields,
and save thy innocent head
from the dangers that encompass it?"

For lo, there are the wicked,
thine enemies and the Lord's,
who bend the bow
and make ready the arrow upon the string,
and wait upon the night,
that out of darkness
they may secretly shoot
at the upright heart.

The earth begins to quake;
the foundations are destroyed
that thou hast set for us; what then
can the righteous and innocent do?

"What remains for us?" they ask me.
The Lord is in his holy temple;
The Lord's throne is in heaven.
Whence his eyes look down,
and with unswerving gaze he trieth
the deeds of the children of Adam.

The Lord trieth and judgeth
the works of the righteous and the wicked
and him that loveth violence
his soul hateth.

Upon the wicked
the Almighty shall rain fire
and brimstone
where he shall fill for them to drink
the death-bearing cup;
and horrible tempests,
thunder, and lightning
shall be their portion.

E' giusto, il grande Iddio,
è di giustizia protettor l'Altissimo
ed è conforto al povero innocente,
egli propizio di rivolger degnasi
sopra de l'equità guardo clemente.

Beatus vir

Beatus vir qui timet Dominum:
In mandatis ejus volet nimis
Potens in terra semen ejus:
Benedicetur generatio rectorum
Gloria et divitiae in domo ejus,
Et justitia ejus 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 ejus sperare in Domino,
Confirmatum est cor ejus;
Non commovebitur donec despiciat
Inimicos suos.
Dispersit, dedit pauperibus;
Justitia ejus manet in seculum saeculi;
Cornu ejus exaltabitur in gloria.
Peccator videbit et erascetur,
Dentibus suis fremet, et tabescet;
Desiderium peccatorum peribit.
Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio et nunc et semper,
In saecula saeculorum, amen.

Querelà amorosa

Ben dovrei, occhi leggiadri
come ladri del mio core
condarnavi a lagrimar.
ma vendendo quei cari
è dolci rai,
più che mai mi ritorno a innamorar.
è scordandomi il mio duolo
mi contento pianger solo
è non posso col mirarvi
benchè ladri, occhi leggiadri
condannarvi a lagrimar.

For the Lord is righteous;
and he loveth righteous deeds;
and comforteth the poor and innocent;
He that is upright
shall behold his countenance.

Blessed is he who fears the Lord,
Who delights in his commandments.
His seed shall be mighty on earth,
The generation of the upright shall be blessed.
Wealth and glory to his house,
and his righteousness endures forever.
To the upright is risen light in darkness;
He is gracious, compassionate, and just.
A good man shows favor, and lends.
He will guide his affairs with discretion.
He will not be moved forever.
The righteous shall be remembered;
He will not fear evil tidings.
His heart is fixed, trusting in the Lord;
His heart is established;
He shall not fear, until he sees
his desire upon his enemies.
He has dispersed [his wealth], has given to the poor;
His righteousness endures forever;
His horn shall be exalted with honor.
The wicked shall see it and grieve;
They will gnash their teeth and melt away;
The desire of the wicked shall perish.
Glory to the Father and the Son and the Holy Spirit,
as it was in the beginning, is now, and forever,
world without end. Amen.

Amorous Complaint

I should be well obliged, charming eyes,
as robbers of my heart
to sentence you to weeping.
But seeing those dear
and sweet rays [from your eyes],
more than ever I return to fall in love.
And, forgetting my grief,
I am content to weep alone.
And I cannot, as I gaze upon you,
charming eyes, sentence you to weeping,
although you are robbers.

Inganni dell'umanità

A la tomba di Marte corre il guerrier
che sdegna della pace
il riposo ed i consigli.
è poi dentro ai perigli
sotto l'ombra dei lauri
egli s'adira
è gl'ulivi tranquilli allor sospira.
tanto è ver che nel verno
è caro il verde è sol si stima
il ben quando si perde.

La vita caduca

In una siepe ombrosa
quand'il Sol cò suoi raggi i monti indora
pompa ed onor di Flora apre il bel seno
una vermiglia rosa.

Ma le foglie odorate e porporine
circondano le spine
e cade in sù lo stelo
con pallide agonie
quando de lumi il Rè parte dal Cielo.

Quindi ben lasso apprendo
que terrena beltà simile à un fiore
circondata da pene
con effimera vita e langue e more.

Human Deceptions

At the trumpet of Mars the warrior hastens,
he who disdains the quiet of peace
as well as the advice of counselors.
And then during the perils,
under the shade of the laurel trees
he grows angry;
He longs for the tranquil olive grove.
It is true that in winter
green is precious, and only then
is a treasure esteemed when it is lost.

The Short Life

By a shady hedge,
when the sun's rays gild the hills
and the splendor and glory of flowers,
the vermilion rose blooms beautifully.

But the leaves, fragrant and purple,
surround the thorns,
and the stem falls upon itself
with pale agonies
when the King of Light leaves the sky.

Therefore, quite wearily I learn
that earthly beauty, like a flower,
surrounded by suffering in its transient
life both languishes and dies.

Magnificat

Magnificat anima mea Dominum.
My soul doth magnify the Lord.
Et exsultavit spiritus meus in Deo salutari meo.
And my spirit hath rejoiced in God, my Savior.
Quia respexit humilitatem ancillae suae:
Because he hath regarded the humility of his handmaid:
ecce enim ex hoc beatam me dicent omnes generationes.
For behold, from henceforth all generations shall call me blessed.
Quia fecit mihi magna qui potens est: et sanctum nomen ejus.
Because he that is mighty hath done great things for me: and holy is his name.
Et misericordia ejus a progenie in progenies timentibus eum.
And his mercy is from generation unto generation, to them that fear him.
Fecit potentiam in brachio suo dispersit superbos
He hath showed might in his arm: he hath scattered the proud
mente cordis sui.
in the conceit of their heart.
Deposuit potentes de sede, et exaltavit humiles.
He hath put down the mighty from their seat and hath exalted the humble.
Esurientes implevit bonis: et divites dimisit inanes.
He hath filled the hungry with good things, and the rich he hath sent empty away.
Suscepit Israel puerum suum, recordatus misericordiae suae.
He hath received Israel, his servant, being mindful of his mercy,
Sicut locutus est ad patres nostros Abraham at semini eius in saecula.
as he spoke to our fathers: to Abraham and to his seed for ever.
Gloria Patri, et Filio, et Spiritui Sancto.
Gloria be to the Father, and to the Son, and to the Holy Spirit.
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.
As it was in the beginning, is now, and ever shall be, world without end. Amen.