**Regina caeli laetare**
Tomas Luis de Victoria was a Spanish composer and organist. Acclaimed in his day for his contrapuntal mastery and the beauty of his sacred music, he is now remembered as the greatest composer of the Spanish Renaissance. His whole catalogue of choral music is set to sacred Latin texts, and he was successful in his lifetime at publishing the entirety of what is now recognized as his authentic oeuvre. The text for *Regina caeli laetare* first appeared around the year 1200, and the author is unknown. It has maintained liturgical use throughout the last millennium as one of the four Marian antiphons sung at Compline during specifically appointed seasons of the church year. *Regina caeli*, in particular, is sung during the Easter season. Written in 1576, this setting by Victoria is scored for double choir with an unusual, though flexible make-up of voices: SSAT & SATB. Victoria’s contrapuntal prowess is at full display, and his striking use of homophony during the “Alleluia” sections lends an effective and compelling contrast.

*Translation:*
Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear, alleluia.
[Now] has risen, as He said, alleluia.
Pray for us to God, alleluia.

**Dunque amate reliquie**
Throughout his life, Italian composer Claudio Monteverdi was known for constantly pushing the musical envelope. He is credited with almost single-handedly unleashing a new musical style (*seconda pratica*) into the world, and played a central role in transitioning music from the Renaissance era to what is now called the Baroque era. Among transitional figures in the history of music, few have had the same profound influence. He spent much of his career trying to distance himself from the likes of Palestrina and the *prima pratica* style, embracing a new approach to harmony and counterpoint. The madrigal *Dunque amate reliquie* is the final piece from a set of six madrigals titled *Lagrime d’amante al sepolcro dell’amata* (Tears of a lover at the tomb of the beloved), which can be found in Book VI of Monteverdi’s madrigal books. A masterclass in small-form drama and text painting, this madrigal expresses the final stage of grieving the loss of a loved one: acceptance.

*Translation:*
Therefore, beloved remains, will these eyes not shed a sea of tears over the noble breast of this cold stone? Hark, wretched Glaucus makes ocean and heaven resound with his cry, “Corinna”; may the earth and all the winds utter forth: “Ah, Corinna! Ah, Death! Ah, Grave!”

Let words yield to tears, beloved breast; may heaven give you peace; peace to you, Glaucus; you who pray at this honoured grave, this sacred ground.
**Quare fremuerunt gentes**
Michel-Richard de LaLande was a French composer, harpsichordist, and organist. Although not as well-known in the modern day, he was the leading composer of the high Baroque grand motet at the French royal court. LaLande's skill as an organist in his youth garnered him critical acclaim and many job opportunities. He lived rather comfortably in his later years as a result of royal appointments and lucrative pensions. LaLande composed nearly 80 grand motets throughout his career, and they were all considered masterpieces of the genre during his lifetime. These motets were composed in the "Versailles style", which had previously been developed by the likes of Henri Du Mont and Jean-Baptiste Lully. Composed in 1706, *Quare fremuerunt gentes* is a shining example of LaLande's craftsmanship. The abounding dotted rhythms and calculated texture changes give it a distinctly French Baroque sound, and the pervasive imitation weaves a brilliant musical tapestry from beginning to end.

*Translation:*  
When his wrath is kindled but a little, blessed are all they that put their trust in Him.

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**Die Harmonie in der Ehe**
When naming the masters of Western Classical era music, no list would be complete without Franz Joseph Haydn. Commonly referred to as the "Father of the Symphony", Haydn excelled in every vocal and instrumental genre of the period. By the 1780s, he had become one of the most celebrated composers of his time, and was seen as a cultural hero throughout all of Europe in the years before his death. He is remembered along with Mozart and Beethoven as a giant of the Classical era. *Die Harmonie in der Ehe* is from a set of thirteen part-songs composed by Haydn in 1796. Unlike most of his later music, these pieces were not written on commission—Haydn composed them simply for the pleasure of it. This part-song is set to a short text about the "wonderful harmony" of a perfect marriage. Despite its simplicity and the somewhat irreverent tone of the text, Haydn’s mastery of his musical craft keeps the piece intriguing and engaging throughout.

*Translation:*  
Oh, wonderful harmony,  
what he desires, she desires as well.  
He enjoys a drink, she too,  
he likes cards, she too,  
He likes quick money,  
and to act the big shot  
and so does she.  
Oh, wonderful harmony.

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**Les fleurs et les arbres**
Camille Saint-Saëns was a French composer, pianist, organist, and writer. A versatile and prolific composer, he contributed to nearly every genre of Romantic era French music. At age 13, he entered the Paris Conservatory where he studied organ, composition, and orchestration. He received critical acclaim as a composer and keyboardist during his late teens, and was recognized by some of Europe's leading musicians at the time (most notably, Franz Liszt). *Les fleurs et les arbres* is the second in a set of two chansons (Op. 68) that Saint-Saëns set to anonymous poetry in 1882 for unaccompanied choir. The piece is striking not only for its effortless flow and construction, but for its highly idiomatic text setting and colorful harmonies.

*Translation:*  
The flowers and the trees, the bronzes, the marbles,  
The golds, the enamels, the sea, the fountains (waterfalls).  
The mountains and the plains console our pain.  
Eternal nature, you seem more beautiful  
To a heart in sorrow, and art reigns over us,  
Its flame illuminates the laughter and tears.
To be Sung on the Water
"Probably no other American composer has ever enjoyed such early, such persistent and such long-lasting acclaim." This is what music critic Donal Henahan had to say when asked about Barber's career and impact. Samuel Barber was one of the most internationally successful American composers during his lifetime, and his music continues to be frequently performed all over the world today. He wrote in nearly every genre, and was relentlessly committed to tonal lyricism that was directly inspired by the 19th century Romantics. To be Sung on the Water was composed in 1968 to a text by American poet Louise Bogan, and is meant to lament the fragility of love. The piece could very well be a response to the turmoil that famously plagued Barber's romantic relationship with fellow composer Gian Carlo Menotti. Barber was so fond of this piece that he specifically requested it to be performed at his funeral.

Text:
Beautiful, my delight,  
Pass, as we pass the wave,  
Pass, as the mottled night  
Leaves what it cannot save,  
Scattering dark and bright.  
Beautiful, pass and be  
Less than the guiltless shade  
To which our vows were said;  
Less than the sound of an oar  
To which our vows were made,  
Less then the sound of its blade  
Dipping the stream once more.

Trees Need Not Walk the Earth
Jocelyn Hagen is a Minnesota-based composer who has found far-reaching success in recent years, especially with her choral music. Hagen’s small-form choral pieces are deeply beloved, and she has achieved even greater acclaim for pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her piece, Trees Need Not Walk the Earth, is scored for choir, piano, marimba, and rainstick. It was the winner of the 2013 Young New Yorkers Chorus Competition for Young Composers, and has since found life in many other concert programs throughout the United States.

Text:
Trees need not walk the earth for beauty or for bread;  
Beauty will come to them where they stand.  
Here among the children of the sap is no pride of ancestry:  
A birch may wear no less the morning than an oak.  
Here are no heirlooms save those of loveliness,  
In which each tree is kingly in its heritage of grace.  
Here is but beauty’s wisdom in which all trees are wise.  
Trees need not walk the earth for beauty or for bread;  
Beauty will come to them in the rainbow –  
The sunlight – and the lilac-haunted rain;  
And bread will come to them as beauty came:  
In the rainbow – in the sunlight –  
In the rain.