

LAUDA JERUSALEM - NICOLA PORPORA

OVERVIEW

Porpora wrote this piece for performance by the young women and girls who lived in the ospedali of Venice, which were part Catholic convent, part orphanage for girls. These girls received a rich, unique musical education and became renowned for their talent, drawing large audiences. Well-known composers such as Vivaldi and Hasse were also musical directors at these ospedali.



**NICOLA
PORPORA**



1745



**MUSICAL PERIOD:
BAROQUE**

1

SACRED

The text is from the 147th psalm of the Book of Psalms in the old testament of the Christian bible, or the third book of the Hebrew Bible. However, it was not written for the main weekly Catholic service called the “mass”, rather for a prayer service called “vespers”.

2

TIME SIGNATURE

The “waltz” time signature of 3/4 is an interesting choice for a sacred composition. It gives the piece a less liturgical feel, marking it as being more appropriate for performance outside of the confines of the Catholic mass. It also lends a clear lilt, or rhythmic emphasis, which singers should emphasize.

3

COMPOSER

Between 1726-1738, and then later during this composition, Porpora lived in Venice and composed sacred music for the ospedali. A scandal erupted around this piece, when Porpora was accused of reusing music he composed years earlier, in violation of his contract.

4

TEXTURE

Voice parts are sometimes set in duets and at other times all four parts are homophonic. At the conclusion of each textual section there are prepared dissonances which singers should bring out before all voices cadence together. Note also that the text is frequently repeated, but new sections of text are given new rhythmic and harmonic color.

5

LISTEN



SCAN ME