

THE CATHEDRAL OF ST JOHN THE EVANGELIST

HELEN D. SCHUBERT CONCERT SERIES 2010-2011

1007 SUPERIOR AVE (AT E 9TH ST), CLEVELAND OHIO 44114

Free admission; Free secure parking: Cathedral Garage on Rockwell Ave at E 9th.
<http://saintjohncathedral.com/Concerts>

October 13 – Wednesday @ 7:30 pm

University of Akron Brass with Organ (*Akron OH*)

Tucker Jolly, *director*; Barbara MacGregor, *organ*

Antiphonal Brass & Organ music, for double, triple and quadruple brass ensembles.

November 3 – Wednesday @ 7:00 pm

Cleveland Diocesan Gospel Choir (*Cleveland OH*)

David Williams, *Director*; Tremell Yarbrough, *Conductor*

Works by: Luboff, Freeman, Dickenson, Johnson, Robertson, Bradley, Watkins, Pace, Farris, Hilton, Hawkins

November 14 – Sunday @ 3:00 pm

Brian Wilson, organist

Director of Music, St Vincent DePaul, Elyria

Works by: Buxtehude, Bach, Mendelssohn, Franck, Howells, Langlais, Widor

December 3 – Friday @ 7:30 pm

Daughters of St Paul Choir (*Boston MA*)

Sr. Bridget Charles Ellis FSP, *Director*

A King is Born: Christmas with the Daughters of St Paul

February 6 – Sunday @ 3:00 pm

Mignarda (*Spencer NY*)

Donna Stewart, *mezzo*; Ron Andrico, *lute*

Harmonia Caelestis: 16th century Spanish motets for voice and lute

March 4 – Friday @ 7:30 pm

Cleveland Orchestra Youth Chorus (*Cleveland OH*)

Baldwin Wallace Men's Chorus (*Berea OH*)

Frank Bianchi, *Director*

April 13 – Wednesday @ 7:30 pm

Quire Cleveland (*Cleveland OH*)

Artistic Director: Dr Ross Duffin; Guest Conductor: Scott Metcalfe

Lobet den Herrn: German Music for Quire

<http://quirecleveland.org>

May 12 & 13 – Thursday & Friday @ 8:00 pm

JUBILATION! Stuart Church Choir Festival (*Northeast Ohio*)

The annual WCLV Church Choir Festival, open to all church choirs in Northeast Ohio.

Information on the WCLV website: <http://www.wclv.com/page.php?pageID=868>

THE CATHEDRAL OF ST JOHN THE EVANGELIST

HELEN D. SCHUBERT CONCERT SERIES – CLEVELAND OHIO

Lobet den Herrn: German Music for Quire



Quire Cleveland

Ross Duffin, *artistic director*

Scott Metcalfe, *guest conductor*

Wednesday, 13 April 2011

7:30 p.m.

The Cathedral of St John the Evangelist

Most Reverend Richard G. Lennon, *Bishop of Cleveland*

Reverend Theodore Marszal, *Pastor*

Mr Gregory Heislman, *Director of Music*

Quire Cleveland

Quire Cleveland is a professional choral ensemble, founded in 2008, to perform the glorious choral masterpieces of the late Medieval, Renaissance, and Baroque eras, and beyond. Members of the ensemble are soloists and choral leaders at many of the major churches in greater Cleveland. Under the artistic direction of Dr Ross Duffin, Quire Cleveland brings to northern Ohio a new professional ensemble of unaccompanied voices.

Artistic Director Ross W. Duffin was born in London, Ontario, and attended the University of Western Ontario. He received his master's and doctoral degrees from Stanford University where he specialized in the performance practice of early music. He came to Case Western Reserve in 1978 to direct the nationally recognized historical performance program. Duffin has made a name for himself as a scholar in a wide range of repertoires, publishing articles on music from the 13th to the 18th centuries. His edition of DuFay chansons won the Noah Greenberg Award from the American Musicological Society for work of benefit to both scholars and performers, and his edition of Josquin motets was published in 1998 by Oxford University Press.

Members of Quire Cleveland are soloists and choral leaders at many of the major churches in greater Cleveland, including Church of the Covenant, St. Paul's Episcopal Church, the Cathedral of St. John, and Trinity Cathedral, among others. They have sung together in historically-informed ensembles, such as the Case Western Reserve University Early Music Singers and Apollo's Singers of Apollo's Fire: The Cleveland Baroque Orchestra. Collectively, they represent nearly 500 years of choral singing, which makes it appropriate that they perform in concert five centuries of *a cappella* repertoire. Founding Artistic Director Ross W. Duffin chooses programs that are appealing and accessible, showcasing the timeless beauty of the music and the glorious choral sound.

Under the direction of guest conductor Scott Metcalfe, Quire Cleveland returns to the Cathedral of St. John, site of our celebrated debut concert. In this program, Quire explores the rich heritage of German choral music, from sacred songs and polyphony by Renaissance masters, to thrilling baroque works by Schütz, Pachelbel, and Bach.

<p><i>Choral:</i> Preis, Ehr und Lob dem Höchsten Gott, dem Vater aller Gnaden, der uns aus Lieb gegeben hat sein Sohn für unsern Schaden, den Tröster, heiligen Geist, von Sünd er uns reißt, zum Reich er uns heißt, den Weg zum Himmel weist, der hilft uns fröhlich. Amen.</p>	<p><i>Chorale:</i> Glory, honor and praise to the Most High God, the Father of all grace, who has given us his son out of love for our woe, the Comforter, Holy Spirit, from sin he draws us, to the kingdom he calls us, pointing the way to heaven, he joyfully helps us. Amen.</p>
<p><i>Choir 2:</i> Halt, was du hast, daß niemand deine Krone nehme, und sei getreu bis in den Tod, so wirst du empfahen ein herrliches Reich und eine schöne Krone von der Hand des Herren. Drum sei getreu bis in den Tod.</p> <p><i>Choir 1 (Choral):</i> Jesu, meine Freude, meines Herzens Weide, Jesu, meine Zier, ach, wie lang, ach lange ist dem Herzen bange und verlangt nach dir. Gottes Lamm, mein Bräutigam, außer dir soll mir auf Erden nichts sonst lieber werden. Weg mit allen Schätzen! Du bist mein Ergötzen, Jesu, meine Lust. Weg, ihr eitlen Ehren! Ich mag euch nicht hören, bleibt mir unbewußt! Elend, Not, Kreuz, Schmach und Tod soll mich, wenn ich schon muß leiden, nicht von Jesu scheiden.</p> <p><i>Both Choirs:</i> Gute Nacht, o Wesen, das die Welt erlesen, mir gefälltst du nicht, Gute Nacht, ihr Sünden, bleibt weit dahinten, kommt nicht mehr ans Licht! Gute Nacht, du stolze Pracht! Dir sei ganz, o Lasterleben, gute Nacht gegeben.</p>	<p><i>Choir 2:</i> Wait, take stock, that no man take thy crown, and be faithful unto death, thus wilt thou inherit a glorious kingdom and a beautiful crown from the hand of the Lord. So be faithful unto death.</p> <p><i>Choir 1 (Chorale):</i> Jesus, my joy, my heart's pasture, Jesus, my adornment, ah, how long is the heart filled with anxiety and longing for you. Lamb of God, my bridegroom, nothing else on earth could be better for me than you. Away with all treasures! You are my delight, Jesus, my joy. Away, you vain glory! I do not hear you, I remain unconscious! Misery, distress, affliction, disgrace and death will be mine if I already have to suffer, not separate from Jesus.</p> <p><i>Both Choirs:</i> Good night, o being, chosen by the world, you do not please me, good night, you sins, get you behind me, come no more to light! Good night, proud beauty! To you, o life of iniquity, be complete good night.</p>
<p>Fürchte dich nicht, denn ich hab' dich erlöst, _ich hab' dich bei deinem Namen gerufen, _du bist mein. _Wahrlich, ich sage dir: _Heute wirst du mit mir im Paradies sein, du bist mein.</p> <p><i>Sopranos:</i> O Jesu du, mein Hilf und Ruh, _ich bitte dich mit Tränen: _Hilf, dass ich mich bis ins Grab nach dir möge sehnen.</p>	<p>Fear not, for I have redeemed thee, I have called thee by name, thou art mine. Verily I say unto thee, today thou shalt be with me in paradise, thou art mine.</p> <p><i>Sopranos:</i> O Jesus, thou, my help and peace, I ask thee with tears: Help me, that unto death I may yearn for thee.</p>
<p>Lobet den Herrn, alle Heiden; preiset ihn, alle Völker! Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Halleluja! (Psalm 117)</p>	<p>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 endureth for ever. Alleluia.</p>

Personnel

<p>Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben.</p> <p style="text-align: right;">Psalm 126: 5-6</p>	<p>They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves [with him].</p>
<p>Nun komm der Heiden Heiland, der Jungfrauen Kind erkannt, daß sich wunder alle Welt, Gott solch Geburt ihm bestellt.</p>	<p>Now come, Savior of the world, recognized as the child of the Virgin, so that all the world is amazed God ordained such a birth for him.</p>
<p>1 Ach, Herr, strafe mich nicht in deinem Zorn und züchtige mich nicht in deinem Grimm! 2 Herr, sei mir gnädig, denn ich bin schwach; heile mich, Herr, denn meine Gebeine sind erschrocken, 3 und meine Seele ist sehr erschrocken. Ach, du Herr, wie lange! 4 Wende dich, Herr, und errette meine Seele; hilf mir um deiner Güte willen! 5 Denn im Tode gedenkt man dein nicht; wer will dir in der Hölle danken? 6 Ich bin so müde vom Seufzen, ich schwemme mein Bette die ganze Nacht und netze mit meinen Tränen mein Lager. 7 Meine Gestalt ist verfallen vor Trauern und ist alt worden; denn ich allenthalben geängstet werde. 8 Weichet von mir, alle Übeltäter; denn der Herr höret mein Weinen, 9 der Herr höret mein Flehen, mein Gebet nimmt der Herr an. 10 Es müssen alle meine Feinde zuschanden werden und sehr erschrecken, sich zurückkehren und zuschanden werden plötzlich. Ehre sei dem Vater und dem Sohn und dem Heiligen Geist, wie es war im Anfang, jetzt und immerdar, und von Ewigkeit zu Ewigkeit. Amen.</p>	<p>1 O Lord, rebuke me not in thine anger, neither chasten me in thy hot displeasure. 2 Have mercy upon me, O Lord; for I am weak: O Lord, heal me; for my bones are vexed. 3 My soul is also sore vexed: but thou, O Lord, how long? 4 Return, O Lord, deliver my soul: oh save me for thy mercies' sake. 5 For in death there is no remembrance of thee: in the grave who shall give thee thanks? 6 I am weary with my groaning; all the night make I my bed to swim; I water my couch with my tears. 7 Mine eye is consumed because of grief; it waxeth old because of all mine enemies. 8 Depart from me, all ye workers of iniquity; for the Lord hath heard the voice of my weeping. 9 The Lord hath heard my supplication; the Lord will receive my prayer. 10 Let all mine enemies be ashamed and sore vexed: let them return and be ashamed suddenly. Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.</p>
<p>Gott ist unsre Zuversicht und Stärke, eine Hilfe in den großen Nöten, die uns treffen haben. Darum fürchten wir uns nicht, wengleich die Welt unterginge und die Berge mitten ins Meer sinken, wengleich das Meer wüetet und wallet und von seinem Ungestüm die Berge einfielen, Sela, Sela. Darum soll die Stadt Gottes fein lustig bleiben mit ihren Brunnlein, da die heiligen Wohnungen des Höchsten sind. Gott ist bei ihr drinnen, darum wird sie wohl bleiben; Gott hilft ihr früh. Die Heiden müssen verzagen und die Königreiche fallen, das Erdreich muß vergehen, wenn er sich hören läßt. Der Herr Zebaoth ist mit uns, der Gott Jakob ist unser Schutz. Amen.</p>	<p>God is our refuge and strength, a very present help in trouble. Therefore will not we fear, though the earth be removed, and though the mountains be carried into the midst of the sea; Though the waters thereof roar and be troubled, though the mountains shake with the swelling thereof. Selah. There is a river, the streams whereof shall make glad the city of God, the holy place of the tabernacles of the most High. God is in the midst of her; she shall not be moved: God shall help her, and that right early. The heathen raged, the kingdoms were moved: he uttered his voice, the earth melted. The Lord of hosts is with us; the God of Jacob is our refuge. Amen.</p>



Scott Metcalfe is a violinist and conductor whose career has taken him all over North America and Europe. He is the music director of **Blue Heron**, a vocal ensemble based in Boston which specializes in music between 1400 and 1600 and has been acclaimed by the *Boston Globe* as “one of the Boston music community’s indispensables.” Blue Heron presents a series of concerts at its home base in Cambridge, Massachusetts, performs regularly throughout New England and in New York City, and has released two CDs, both of which have been greeted with critical praise in North America and Europe. J. F. Weber, writing for *Fanfare*, hailed their 2007 recording of Du Fay as “a revelation” and the recently-issued disc of 16th-century English music as “splendid” and “remarkable.”

Metcalfe has guest directed Emmanuel Music (Boston), Monadnock Music (New Hampshire), the Tudor Choir and Seattle Baroque (Seattle, WA), Pacific Baroque Orchestra (Vancouver, BC), and the Dryden Ensemble (Princeton, NJ), in works by Monteverdi, Biber, Buxtehude, Handel, Bach, and others. In January 2010 he led the Green Mountain Project in an all-star 400th-anniversary performance of Monteverdi’s 1610 *Vespers* in New York City, which the *New York Times* called “quite simply terrific.” He has

recently been appointed Music Director of Early Music America’s first Young Performers Festival, to be held in conjunction with the Boston Early Music Festival in June 2011.

Metcalfe is a member of Cleveland’s **Les Délices** (directed by Quire Cleveland’s own Debra Nagy) and a participant in Montreal’s early music scene, working with Arion, Montreal Baroque, Les Voix Baroques, and other groups. He was a founding member of the 17th-century ensemble La Luna and of the Renaissance violin band The King’s Noyse. From 1996 through 2007, he conducted the Renaissance choir Convivium Musicum. In recent years he has also taken up the medieval fiddle.

Besides playing and directing, Metcalfe keeps busy writing, teaching, translating, and editing. He is at work on a new complete edition of the songs of Gilles Binchois in collaboration with Sean Gallagher, and is a lecturer in choral repertoire and performance practice at Boston University. He received a bachelor’s degree in 1985 from Brown University, where he majored in biology (he is perhaps the only violinist working in early music to have published an article in the *Annals of Botany*), and in 2005 completed a master’s degree in historical performance practice at Harvard University.

Quire Cleveland

Artistic Director

	Ross W. Duffin
Organ	Peter Bennett
Sopranos	Wendy Duncan, Donna Fagerhaug, Elena Mullins, Judith Overcash, Lisa Rainsong, Gail West
Altos	John McElliott, Ann Mullin, Beverly Simmons
Tenors	Evan Bescan, Peter Hampton, Jeremy Heilman, Tyler Skidmore
Basses	Ian Crane, José Gotera, Nathan Longnecker, Michael Peters

Acknowledgement

Case Western Reserve University Department of Music: Thomas Frattare and Martins Daukks

Notes

This program of German sacred music begins with settings of the monophonic folk hymn, or *Leise*, *Christ ist erstanden*, starting with the chant-like song itself. There are about a dozen of these *Leisen* dating back well into the Middle Ages; this one seems to originate in the mid-twelfth century. The term *Leise* (pronounced like the English name “Liza”) derives from the fact that such pieces typically end with *Kyrieleis*, as a “trope” or embellishment of the *Kyrie*, and with German pronunciation, the end of that word becomes *Leis*. This one is based on the Easter sequence, *Victimae paschali laudes* (also true of the famous German devotional song, *Christ lag in Todesbanden*). The text of *Es giengen drey Frauen* relates further to the beginning of the Easter service. It is a version of *Quem queritis*, the dialog that preceded the mass on Easter morning, where the angel asks the three women visiting the tomb whom they are seeking. That fifteenth-century setting, with its alternation of chant and polyphony, is anonymous. The four-voice setting by the Saxon composer Johann Walther (1496–1570) places the *Leise* tune in the top voice, with imitative entries based on the melody surrounding it. The texture expands to six voices with a setting by the Kassel-based composer, Johann Heugel (ca.1500–85), where the melody is in a kind of canon in the middle voices while the other parts anticipate and imitate all around it. We consolidate at the end of the set with J. S. Bach’s magisterial four-voice setting, illustrating that the same musical material could inspire German composers and congregations for centuries. As is typical for chorale and hymn settings of the later periods, the tune is again in the top voice throughout, while Bach explores the possibilities of chromatic harmonies beneath it.

The *deutsche Liturgie* section begins with a setting of a famous Lenten *Leise*, *O du armer Judas*, by Ludwig Senfl (ca.1486–1542/3). Swiss by birth, Senfl was a choirboy under the famous composer Henricus Isaac in the Austrian imperial chapel, eventually succeeding his master there before moving on to the Bavarian ducal chapel at Munich. It was there that he wrote this setting of the *Leise*, placing the melody in quasi-canon in the tenor parts and extending the ending to a fuller statement of the *Kyrie-Christe-Kyrie*. Next are settings of the German Credo and Sanctus by Johann Walther. *Wir glauben all* places the monophonic Credo in the top voice while the lower voices embellish and imitate below. The Sanctus is unusual since it sets up the famous “Holy, holy, holy” acclamation with a description of Isaiah’s vision, so that when it finally arrives, “Heilig ist Gott” is all the more powerful. The Lord’s Prayer follows in a setting by Johann Eccard (1553–1611), a master of polyphony and pupil of Orlandus Lassus. In the nineteenth century, Eccard was widely regarded as a German counterpart to Palestrina. The conclusion of the set ties the Renaissance to the baroque by juxtaposing settings of the German *Agnus dei* (*O Lamm Gottes*) by Eccard and J. S. Bach.

The Old Testament set starts with Senfl’s setting of the grief-stricken Jacob’s lament at the presumption of his son Joseph’s death. It is one of the most powerful and rhetorical musical settings of the sixteenth century, as Senfl coordinates passages of polyphony with somber and moving sections of homophony. The setting of Psalm 112 by another erstwhile Lassus pupil, Leonhard Lechner (ca.1553–1606), moves us into the realm of fabulous German composers that most people have never heard of. Dividing the psalm into discrete verses, Lechner’s piece is highly rhetorical, with repetitions and syncopations used to express urgency, and culminating in the bleak ending (a deviation from Luther’s German translation of the psalm). The piece ends, however, with a slightly more uplifting recapitulation of the opening verse.

The Old Testament set continues with two works by Johann Hermann Schein (1586–1630) who, despite gout, tuberculosis, scurvy, and kidney stones, lived long enough to become one of the leading German composers of the seventeenth century. His 1623 collection of sacred works, *Israelis Brunnlein*, was in a self-described “Italian madrigal style,” and elements of word-painting abound. *Lieulich und schöne*, uses a graceful conversation between high and low trios to present its text from the Book of Proverbs. *Die mit Tränen säen*, exhibits extraordinary chromaticism at the beginning to denote the “sowing in tears,” while later rendering the “coming with joy” in a lively triple meter. Both works show Schein as a master of sacred polyphony, the most famous Leipzig Thomaskantor before a certain eighteenth-century holder of the office.

<p>hilf, daß es geh von Herzensgrund. Amen, das ist es werde wahr! Stärk unsern Glauben immerdar, auf das wir ja nicht zweifeln dran, was wir hiermit gebeten han, auf dein Wort in dem Namen dein; so sprechen wir das Amen fein.</p>	<p>but from our inmost heart to pray. Amen, that is, so shall it be! Confirm our faith and hope in thee, that we may doubt not, but believe what here we ask we shall receive. Thus in thy name and at thy word we say: Amen. O, hear us Lord.</p>
<p>O Lamm Gottes, unschuldig_ Am Stamm des Kreuzes geschlachtet,_ Allzeit funden geduldig, Wiewohl du warest verachtet;_ All Sünd hast du getragen,_ Sonst müßten wir verzagen._ Erbarm dich unser, o Jesu. ... Gib uns deinen Fried, o Jesu.</p>	<p>O Lamb of God most holy!_ Who on the cross didst suffer,_ Ever patient and lowly, Thyself to scorn didst offer;_ All sins Thou borest for us,_ Else had despair reigned o’er us_ Have mercy on us, o Jesus. ... Grant us thy peace, o Jesus.</p>
<p>Da Jakob nu das Kleid ansach, mit großem Schmerzen er da sprach: O weh der großen Not, mein lieber Suhn der ist tot! Die wilden Tier’ han ihn zerissen, und mit den Zähnen zeribissen. O Joseph, Joseph, mein lieber Suhn, der ist tot! Wer will mich Alten trösten nun? Denn ich vor Leid muß sterben und traurig fahren von dieser Erden. (after Genesis 37)</p>	<p>When Jacob now saw the cloak, he spoke with great sorrow: Ah, great woe. My dear son is dead: the wild beasts have devoured him and have mangled him with their teeth. Oh Joseph, my dear son. Who will now console me in my old age? For I must die of grief and sadly depart this earth.</p>
<p>1 Wohl dem, der den Herrn fürchtet, der große Freude hat an seinen Geboten!</p> <p>2 Sein Geschlecht wird gewaltig sein im Lande; die Kinder der Frommen werden gesegnet sein. 3 Reichtum und Fülle wird in ihrem Hause sein, und ihre Gerechtigkeit bleibt ewiglich. 4 Den Frommen geht das Licht auf in der Finsternis von dem Gnädigen, Barmherzigen und Gerechten. 5 Wohl dem, der barmherzig ist und gerne leiht und das Seine tut, wie es recht ist! 6 Denn er wird ewiglich bleiben; der Gerechte wird nimmermehr vergessen. 7 Vor schlimmer Kunde fürchtet er sich nicht; sein Herz hofft unverzagt auf den Herrn. 8 Sein Herz ist getrost und fürchtet sich nicht, bis er auf seine Feinde herabsieht. 9 Er streut aus und gibt den Armen; seine Gerechtigkeit bleibt ewiglich. Seine Kraft wird hoch in Ehren stehen.</p> <p>10 Der Gottlose wird’s sehen, und es wird ihn verdrießen; mit den Zähnen wird er knirschen und vergehen. Denn was die Gottlosen gerne wollten, das ist verloren. (Psalm 112)</p>	<p>1 Praise ye the Lord. Blessed [is] the man [that] feareth the Lord, [that] delighteth greatly in his commandments. 2 His seed shall be mighty upon earth: the generation of the upright shall be blessed. 3 Wealth and riches [shall be] in his house: and his righteousness endureth for ever. 4 Unto the upright there ariseth light in the darkness: [he is] gracious, and full of compassion and righteous. 5 A good man sheweth favour, and lendeth: he will guide his affairs with discretion. 6 Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance. 7 He shall not be afraid of evil tidings: his heart is fixed, trusting in the Lord. 8 His heart [is] established, he shall not be afraid, until he see [his desire] upon his enemies. 9 He hath dispersed, he hath given to the poor; his righteousness endureth for ever; his horn shall be exalted with honor. 10 The wicked shall see [it], and be grieved; he shall gnash with his teeth, and melt away: the desire of the wicked shall perish.</p>
<p>Lieulich und schön sein ist nichts; ein Weib, das den Herrn fürchtet, soll man loben. Sie wird gerühmt werden von den Früchten ihrer Hände; und ihre Werke werden sie loben in den Toren.</p>	<p>Charm is deceitful and beauty is vain, But a woman who fears the Lord, she shall be praised. Give her the product of her hands, And let her works praise her in the gates. (Proverbs 31: 30-31)</p>

TEXTS & TRANSLATIONS

<p>Christ ist erstanden von der Marter alle. _Des sollen wir alle froh sein, Christ will unser Trost sein. _Kyrieleis. _</p> <p>Wär er nicht erstanden, _so wär die Welt vergangen. Seit daß er erstanden ist, so loben wir den Herren Christ. Kyrieleis. _Alleluja. _</p> <p>Es giengen drey Frauen, sie bolten das Grab beschauen, da ruefft der Engel helle: “Bas suchet jhr Frauen so schöne? So ist er ye erstanden, den jhr da boltet salben.” Kyrie eleison.</p> <p>Halleluja, _Halleluja, Halleluja! _Des solln wir alle froh sein, Christ will unser Trost sein. Kyrie eleison.</p>	<p>Christ is risen from all his torments, we should all be joyful at this, Christ wants to be our consolation. Lord have mercy.</p> <p>If he were not risen, then the world would be lost. Since he is risen, we praise the father of Jesus Christ. Lord have mercy.</p> <p>Three women went along, wanting to visit the tomb, where the angel loudly called to them: “What seek ye, beautiful ladies? He is already risen, whom you would anoint.” Lord have mercy.</p> <p>Alleluia, alleluia! We should all be joyful at this, Christ wants to be a consolation. Lord have mercy.</p>
<p>O du armer Judas, was hast du getan? Das du deinen Herren also verrathen hast! Darumb müßt du leiden in der hellische Pein, Lucifers Geselle müßt du ewig sein, Kyrieleison. Christeleison. Kyrieleison.</p>	<p>O wretched Judas, what have you done? You have betrayed your Lord! For that you must suffer torment in Hell, You must be Lucifer’s companion eternally, Lord have mercy, Christ have mercy. Lord have mercy.</p>
<p>Wir glauben all’ an einen Gott, _ Schöpfer Himmels und der Erden, _ Der sich zum Vater geben hat, _ Daß wir seine Kinder werden. _ Er will uns allzeit ernähren, _ Leib und Seel’ auch wohl bewahren, _ Allem Unfall will er wehren, _ Kein Leid soll uns widerfahren; _ Er sorget für uns, hüt’t und wacht, _ Es steht alles in seiner Macht.</p>	<p>We all believe in one God, creator of earth and heaven, the Father, who to us in love hath the right of children given. He both soul and body feedeth, all we need He doth provide us; He through snares and perils leadeth, Watching that no harm betide us. He careth for us day and night, all things are governed by His might.</p>
<p>Jesaia, dem Propheten, das geschah, _ Dass er im Geist den Herren sitzen sah _ Auf einem hohen Thron, in hellem Glanz, Seines Kleides Saum den Chor füllet ganz. _ Es stunden zween Seraph bei ihm daran, _ Sechs Fluegel sah er einen jeden han; _ Mit zween verbargen sie ihr Antlitz klar, _ Mit zween bedeckten sie die Füße gar, _ Und mit den andern zween sie flogen frei; _ Gen ander rufen sie mit grossem G’schrei: _ “Heilig ist Gott, der Herre Zebaoth! _ Heilig ist Gott, der Herre Zebaoth! _ Heilig ist Gott, der Herre Zebaoth! _ Sein’ Ehr’ die ganze Welt erfüllet hat!” _ Von dem G’schrei zittert Schwell’ Und Balken gar, _Das Haus auch ganz voll Rauch und Nebel war.</p>	<p>Isaiah, mighty seer, in days of old The Lord of all in Spirit did behold High on a lofty throne, in splendor bright, With flowing train that filled the Temple quite. Above the throne were stately seraphim, Six wings had they, these messengers of Him. With twain they veiled their faces, as was meet, With twain in reverent awe they hid their feet, And with the other twain aloft they soared, One to the other called and praised the Lord: Holy is God, the Lord of Sabaoth! Holy is God, the Lord of Sabaoth! Holy is God, the Lord of Sabaoth! Behold, His glory filleth all the earth! The beams and lintels trembled at the cry, And clouds of smoke enwrapped the throne on high.</p>
<p>Vater Unser im Himmelreich, _ der du uns alle heißen gleich Brüder sein und dich rufen an, _ und willst das Beten von uns han: _ gib, daß nicht bet allein der Mund,</p>	<p>Our Father who art in heaven above, who biddest us to dwell in love, as brethren of one family, to cry in every need to thee, teach us no thoughtless word to say,</p>

A double-choir set begins with Samuel Scheidt (1587–1654)—not to be confused with Schein—whose name is further confused by the fact that his teacher was named Schetz. A friend of Schein and godfather to his daughter, Scheidt is known as a composer of instrumental music and as an organist, but in that capacity as well as in composing vocal music, he was especially fond of chorale melodies. This is in evidence in his setting of the famous chorale *Nun komm der Heiden Heiland*. It uses a classic double-choir approach of having one choir answer the other in fragments of a phrase or even small motives back and forth, ultimately coming together at the end—when both choruses declaim together.

Of the German triumvirate of great seventeenth-century composers, the third was Heinrich Schütz (1585–1672). He was born just eighty kilometers and four months from Schein, and the two seem to have been friends until Schein’s comparatively early death. After studies in Venice with Giovanni Gabrieli, Schütz settled in Dresden where he produced an extraordinary body of work in spite of the deprivations of the Thirty Years War. *Ach Herr* is from *Psalmen Davids*, his 1619 collection of psalm settings, and shows the composer’s early mastery of the double-choir idiom made so famous by his teacher. The text is from Psalm 6, first of the so-called penitential psalms, and passes back and forth between the two choirs, culminating in an exquisite (though all too brief) *tutti* Amen.

The German chorale tradition evident in so many of the works this evening can also be heard in the double-choir motet *Gott ist unser Zuversicht* by Johann Pachelbel (1653–1706), best known for his instrumental *Canon in D*. This work shows Pachelbel’s mastery of the choral idiom, with two choirs trading brilliant passages back and forth, and a chorale “surprise” in the middle, involving the melody known as *Ein feste Burg* (“A Mighty Fortress”). Once the sopranos begin that chorale, the piece proceeds triumphantly to the end with both choirs in unison.

The Bach family provided Germany with several musicians and composers besides the great master Johann Sebastian. Johann Michael Bach (1648–94) may be most famous as the father of J. S. Bach’s first wife, Maria Barbara (yes, Bach married his cousin), and therefore the maternal grandfather of Wilhelm Friedemann and Carl Philip Emmanuel, but Johann Michael was an excellent composer in his own right. His *Halt, was du hast* sets an urgent plea in one choir to disregard earthly things against the *Jesu meine Freude* harmonized chorale in the other, with both choirs coming together for the final farewell to earthbound joys.

Of the earlier Bachs, perhaps the best known is Johann Christoph (1642–1703), who worked mainly in Arnstadt and Eisenach. In fact, J. S. Bach’s obituary stated that Christoph “was as good at inventing beautiful thoughts as he was at expressing words,” and his *Fürchte dich nicht* helps to reveal why he achieved that reputation. The lower voices present a partially invented speech of Jesus on the cross, while the sopranos independently declaim a devotional prayer. The insistent repetitions in the chorus against the poignant prayer of the sopranos is tremendously affective.

The final selection is J. S. Bach’s *Lobet den Herrn alle Heiden*. Of the six surviving Bach motets for four to eight voices, some for double choir, this one is for simple SATB chorus. Each part can be heard contributing to the fugal counterpoint, beginning with the rising arpeggio of the opening motive. Unlike some of Bach’s other motets, a continuo part was included with *Lobet den Herrn*. There is some question about the authenticity of the piece since it came to light only in the nineteenth century, although it survives in Bach’s handwriting and seems characteristic of his contrapuntal style in so many ways. It ends with a joyful *Alleluia*, a fitting close to our program of German choral music.

—Ross W. Duffin



Ross Duffin, *Artistic Director*
 Scott Metcalfe *Guest Conductor*

Cathedral of St John the Evangelist (*Cleveland OH*)

Wednesday, 13 April at 7:30pm

Osterblumen

Christ ist erstanden Anonymous 15th-century
Christ ist erstanden/Es giengen drey Frauen Anonymous
Christ ist erstanden Johann Walther (1496–1570)
Christ ist erstanden Johann Heugel (ca.1500–85)
Christ ist erstanden Johann Sebastian Bach (1685–1750)

Eine Deutsche Liturgie

O du armer Judas (Kyrie) Ludwig Senfl (ca.1486–1542/3)
 Wir glauben all (Credo) Walther
 Deutsche Sanctus Walther
 Vater unser (Lord's Prayer) Johannes Eccard (1553–1611)
 O Lamm Gottes (Agnus) Eccard/J. S. Bach

Das Alte Testament I

Da Jakob nu das Kleid ansach (after Genesis 37) Senfl
 Wohl dem, der den Herren fürchtet (Ps. 112) Leonhard Lechner (ca.1553–1606)

INTERMISSION

Please remain seated while the ushers receive the offering.
 Your offering of at least \$10 enables the continued success of this concert series.



Cathedral of St John the Evangelist (*Cleveland OH*)

Wednesday, 13 April at 7:30pm

Das Alte Testament II

Lieblich und schöne sein (Song of Songs) Johann Hermann Schein (1586–1630)
 Die mit Tränen säen (Ps. 126:5-6) Schein

Das Doppelchor

Nun komm der Heiden Heiland Samuel Scheidt (1587–1654)
 Ach Herr, straf mich nicht (Ps. 6) Heinrich Schütz (1585–1672)
 Gott ist unser Zuversicht (Ps. 46) Johann Pachelbel (1653–1706)

Ein Bachfest

Halt, was du hast Johann Michael Bach (1648–94)
 Fürchte dich nicht Johann Christoph Bach (1642–1703)
 Lobet den Herrn (Ps. 117) J. S. Bach