

AMERICAN BACH SOLOISTS



JEFFREY THOMAS
music director

support materials for our recording of

HEINRICH SCHÜTZ (1585-1672)
MUSIKALISCHE EXEQUIEN - KLEINE GEISTLICHE KONZERTE - SYMPHONIAE SACRAE II

Christine Brandes, Judith Nelson, Emily Van Evera, sopranos - Judith Malafronte, alto
Daniel Taylor, countertenor - Jeffrey Thomas, Benjamin Butterfield, Nils Brown, tenors
James Weaver, Kurt-Owen Richards, basses

AMERICAN BACH SOLOISTS - AMERICAN BACH CHOIR - CONCENTUS
Jeffrey Thomas, conductor

PROGRAM NOTES

Musikalische Exequien

The *Exequien* were written for the burial service of Prince Heinrich Posthumus von Reuss, a nobleman whom Schütz had probably counted as a friend from 1616 or 1617. Although the music was commissioned by Posthumus' widow and sons after his death in December of 1635, it had been planned in some detail by Heinrich Posthumus himself well before his death. His will specifies the texts to be set and the character of the music to be used in setting them, as well as the decorations on his coffin and the positioning of the attendants and participants in the service.

Such a degree of concern with the formal presentation of one's own death may strike us as odd, maybe a trifle obsessive. It can be hard for us, creatures of an age in which death is generally treated as an inexplicable dispersal of meaning, a kind of obscenity, to fathom the importance it held to a seventeenth-century Lutheran mind. Death was an answer, a resolution, a reward. Peace could finally arrive with death. It was the central event of a righteous life—clearly, personally, and achingly longed for.

Death was also everywhere, inescapable. Schütz, in his long life, had the dubious honor of bearing witness to the entire course of the Thirty Years' War, surely one of the most devastating conflicts Europe has ever undergone, arguably as grievous, in its effect upon ordinary citizens, as anything living memory has produced. Like the First World War, the Thirty Years' War coincided with epidemics—influenza in the former case, plague in the latter—that probably killed as many people as the fighting. Substantial parts of Northern Europe were, literally, reduced to a tenth of their former population. Schütz himself lost his young wife in 1625, and had endured the deaths of all his daughters by 1655. In this context of general chaos and desolation, Heinrich Posthumus' meticulous concern with an orderly, harmonious, and meaningful presentation of death is doubly understandable.

Because Heinrich Posthumus, for all his specificity, did not write the *Exequien* himself, they are subject to an interesting kind of translation between his intention and Schütz's sympathetic execution. This layered or palimpsestic quality is characteristic of the work on many different levels. The first, and by far the longest, section of the *Exequien*, the *Concert in the Form of a German Burial Mass*, manages

to be, at one and the same time, a sacred concerto of the Italian/German type that Schütz essentially invented single-handedly, and a marvelous simulacrum of a Latin Mass, right down to the textural and mood changes typical of the various sections. The quasi-chant incipits set the Latinate tone. There is a reduction from full choir to solo voices at the words "*Christus ist mein Leben*;" the resemblance to a typical transition from a *Kyrie* to a *Christe* is heightened by the textual parallel. It is not difficult, by similar means, to discern the countenances of a *Qui tollis* (at "*Wenn eure Sünde...*") or a *Qui sedes* (at "*Ich weiss, dass mein Erlöser lebt...*") peeking through the Lutheran veils. We might even be tempted to assume this piece was a parody, that is, a pre-existing piece of music supplied with a new text, were it not for the utter felicity of the German text setting. The sheer flexibility, beauty, and ingenuity with which his native language is interpreted and rendered into musical motions and accents—in essence, another act of translation and Schütz's specialty, in which he here outdid himself—makes this work a model which Monteverdi himself might have envied.

The remaining sections of the *Exequien* contrast with and reinforce the solemn *Concert*. By abandoning soloistic writing, the *Motet* for two four-part choruses paradoxically creates a feeling of great intimacy. The choice of setting would seem to be saying: As King David was alone, in his composition of this Psalm, all of us are essentially alone when confronting our God; and yet shared faith makes of us a community, a harmonious interplay, of the faithful. The tension between the searching questions that underlie the text—who am I, what do I have, for what can I hope—and the firm answers that the text provides, can be heard in the antiphonal passages of the setting, the calling, self-answering and repetition that finally swell together in confirmation.

The *Canticum*, with which the *Exequien* end, is, in all its brevity, the most astonishing and moving example of the many-layeredness of this work as a whole. The scoring is for a five-voice, rather low-register chorus, against a solo trio of two sopranos and a baritone. Schütz's directions call for the first group to sing near the organ, and the trio to be situated at a distance. The five-part chorus sings the serene Canticum of Simeon, whose acceptance of death comes with the recognition of a new life, that of the infant Jesus. The trio, whom Schütz describes as the blessed soul of the departed

in heaven (the baritone) accompanied by the Holy Ghost and an angel (both sopranos), sings a text from Revelation and another from the Book of Wisdom.

We can find new meanings generated by two artfully superimposed texts: they form new sequences of thought—“*In Friede fahren / Selig sind die Toten / wie du gesagt hast*” (“[They] depart in peace / blessed are the dead / as Thou hast said”)—which can amount to a kind of process of self-commentary, or generate new implications altogether: “*sie ruhen von ihrer Arbeit / welchen du bereitet hast für allen Völkern / und ihre Werke folgen ihn nach*” (“they rest from their labors / which Thou hast prepared for all people / and their works follow after them”). Add to this the subtlety with which Schütz relates the two groups in time, never bringing them together in precisely the same relationship twice, so that there are variations in the urgency of the juxtapositions: we cannot always be sure who is responding to whom—and the frank theatricality of the spatial separation, which invokes the entire performance space, and thus, by analogy, the entire compass of earth and Heaven—and we have an experience which is nearly overwhelming in its complexity and magnificence: a monument as impressive as anything that could be carved in stone.

- Elisabeth Le Guin

Kleine geistliche Konzerte & Symphoniae sacrae II

One cannot underestimate the importance of Schütz's trips to Italy in relationship to his approach to composition, not simply because of his studies with Giovanni Gabrieli from 1609 to 1612, but also because during his second trip in 1628 he would become familiar with the emerging new genre in Florence and Venice: Opera. The speech-like solo

singing, characteristic of seventeenth-century opera and solo madrigals, was the key compositional element Schütz would use to unlock the “Word” of the Lutheran tradition.

The devastation of the Thirty Years War had left Dresden with few remaining court musicians. But out of this limitation was born the *Kleine geistliche Konzerte*. These seventeenth-century “concertos” are scored for voices and continuo (organ) alone. And if one can call this economy of forces a “limitation,” it is precisely that limitation which allows for such a direct association of text and composition; or, as Schütz wrote, text which is “translated into music.” These pieces of sacred monody use texts from psalms, hymns, Biblical and meditative (Augustinian) texts.

In contrast to these smaller (*kleine*) compositions, the two works from the *Symphoniae sacrae II* are scored for more opulent resources, including instruments in addition to voices and basso continuo. Although still settings of sacred texts, these compositions also would have been performed outside of the church environment. In the Dresden electoral court, sacred music, as well as secular and purely instrumental works, was occasionally presented as part of princely dinner entertainment. It is in these works that the association to Italian music is most direct—especially to the “concertato” works of Claudio Monteverdi. In fact, nowhere is this connection more obvious than in *Es steh Gott auf*, SWV 356. By Schütz' own admission it is a parody of two works by Monteverdi found in his *Scherzi musicali* of 1632: the madrigal *Armato il cor* and the famous chaconne *Zefiro torna*. Schütz wrote in the preface to *Symphoniae sacrae II* that he “in some small way followed” these two works, but added that no one should believe him to have been only “so lazy as to decorate his work with others' feathers.”

- Steven Lehning

PERFORMANCE NOTES

In his explanatory preface, Schütz indicates that the first part of the *Exequien* should be sung by a group of vocal soloists—in concerto style—accompanied by continuo, with all voices joining together for the chorale verses. He further suggests that the singing of the chorales be reinforced by additional voices. We have augmented the two choirs in the second part with ensembles of strings and sackbuts. But, one of the most intriguing and theatrically satisfying aspects of the *Exequien* occurs in the third part, where Schütz directed the three disembodied solo voices of the *beata anima* and two seraphim to be placed at a distance, and, according to the opportunities offered by the church building, this antiphonal ensemble could be multiplied, and thereby heard from a number of different places, in order to augment the effect of the work. In this recording, we have taken advantage of the opportunities afforded to us by modern technology: the same three voices, and their continuo accompaniment of lute, theorbo, and harp, are heard from several locations, illustrating, as the composer had hoped, their journey from this world to the next.

- Jeffrey Thomas

Musikalische Exequien, SWV 279-281

1 Teil I: Concert in Form einer teutschen Begräbnis-Missa
/ Part I: Concerto in the form of a German burial Mass

INTONATIO (Tenor I) [JT]

Nacket bin ich von Mutterleibe kommen,

Naked came I out of my mother's womb,

(Tenor I/II, Bass II) [JT, BB, KR]

*nacket werde ich wiederum dahinfahren. Der Herr hat's gegeben,
der Herr hat's genommen, der Name des Herren sie gelobet.*

naked shall I return. The Lord gave and the Lord has taken
away, blessed be the name of the Lord. (Job 1:21)

(Capella)

Herr Gott, Vater im Himmel, erbarm dich über uns!

Lord God, Father in heaven, have mercy upon us! (Kyrie
eleison)

(Soprano I/II, Tenor I) [CB, JN, JT]

*Christus ist mein Leben, Sterben ist mein Gewinn. Siehe, das ist
Gottes Lamm, das der Welt Sünde trägt.*

Christ is my life and to die is gain. Look, this is the Lamb
of God, which carries the sin of the world. (Philippians
1:21, John 1:29b)

(Capella)

Jesu Christe, Gottes Sohn erbarm dich über uns!

Jesus Christ, Son of God, have mercy upon us! (Christe
eleison)

(Alto, Bass II) [DT, JW]

*Leben wir, so leben wir dem Herren; sterben wir, so sterben wir
dem Herren; darum, wir leben oder sterben so sind wir des
Herren.*

When we live, we live for the Lord; when we die, we die for
the Lord: therefore, whether we live or die, we are the
Lord's. (Romans 14:8)

(Capella)

Herr Gott, Heiliger Geist erbarm dich über uns!

Lord God, Holy Spirit, have mercy upon us! (Kyrie eleison)

INTONATIO (Tenor I) [JT]

*Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn
gab,*

God loved the world so much, that he gave his begotten
son,

(Soprano I/II, Alto, Tenor I/II, Bass II)

[CB, JN, JM, JT, BB, KR]

*auf daß alle, die an ihm gläuben, nicht verloren werden, sondern
das ewige Leben haben.*

so that all who believed in him would not be lost, but have
everlasting life. (John 3:16)

(Capella)

*Er sprach zu seinem lieben Sohn:
die Zeit ist hie zu erbarmen;
fahr hin, mein's Herzens werthe Kron,
und sei das Heil der Armen,
und hilf ihn' aus der Sünden Not,
erwürg für sie den bitteren Tod
und laß sie mit dir leben.*

He spoke to his beloved Son: now is the time for mercy,
go, my heart's worthy crown, and be the salvation of the
poor and help them from the distress of sin; take upon
yourself the bitterness of death and let them live with
you. (Martin Luther, 1523)

(Soprano II, Tenor II) [JN, BB]

*Das Blut Jesu Christi, des Sohnes Gottes, machet uns rein von
allen Sünden.*

The blood of Jesus Christ, God's Son, cleanses us from all
sin. (1 John 1:7b)

(Capella)

*Durch ihn ist uns vergeben
die Sünd, geschenkt das Leben.
Im Himmel soll'n wir haben,
o Gott, wie große Gaben!*

Through Him our sin is forgiven, our life restored. In heaven
we shall have, O God, what wondrous benefactions!
(Ludwig Helmbold, 1575)

(Soprano I, Bass I) [CB, JW]

*Unser Wandel is im Himmel, von dannen wir auch warten des
Heilandes Jesu Christi, des Herren, welcher unsern nichtigen
Leib verklären wird, daß er ähnlich werde seinem verkärten
Leibe.*

Our life is for heaven: from there also we look for the Savior,
Lord Jesus Christ: he will transfigure our futile body to
become similar to His glorious body. (Philippians 3:20-
21a)

(Capella)

*Es ist allhier ein Jammertal,
Angst, Not und Trübsal überall,
des Bleibens ist ein kleine Zeit,
voller Mühseligkeit,
und wer's bedenkt, ist immer im Streit.*

Here all around is a vale of tears, need and sorrow
everywhere, our stay here is for but a brief time full of
hardship, and if you think about it, you are always in
disharmony. (Johann Leon, 1582/89)

(Tenor I/II) [JT, BB]

*Wenn eure Sünde gleich blutrot wäre, soll sie doch schneeweiß
werden; wenn sie gleich ist wie rosinfarb, soll sie doch wie
Wolle werden.*

If your sin were as red as blood, it shall be as white as snow,
were it red like crimson, it shall be as wool. (Isaiah
1:18b)

(Capella)

*Sein Wort, sein Tauf, sein Nachtmahl
dient wider allen Unfall,
der heilige Geist im Glauben
lehrt uns darauf vertrauen.*

His word, His baptism, His Eucharist serve against all
misfortune; belief in the Holy Spirit teaches us to have
faith. (Ludwig Helmbold, 1575)

(Alto) [JM]

*Gehe hin, mein Wolk, in deine Kammer und schleuß die Tür nach
dir zu! Verbirge dich einen kleinen Augenblick, bis der Zorn
vorübergehe.*

Go, my people into your chamber and shut the door behind
you! Hide yourself for a little moment until the wrath
has passed. (Isaiah 26:20)

(Soprano I/II, Bass II) [CB, JN, KR]

*Der Gerechten Seelen sind in Gottes Hand, und keine Qual
rühret sie an;*

The souls of the righteous are in the hand of God and no
torment shall touch them;

*für den Unverständigen werden sie angesehen, als stürben
sie, und ihr Abschied wird für eine Pein gerechnet, und ihr
Hinfahren für Verderben, aber sie sind in Frieden.*

in the sight of the unwise they seem to die, and their departure
is taken for torment, and their going away from us to be
destruction; but they are in peace.

Aber sie sind in Frieden.

But they are in peace. (Wisdom of Solomon 3:1-3)

(Tenor I, Alto, Tenor II, Bass)
[JT, DT, BB, JW]

*Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel
und Erden.*

*Wenn mir gleich Leib und Seele verschmacht', so bist du, Gott,
allzeit meines Herzens Trost und mein Teil.*

Lord, if I have but You, I ask neither for heaven nor earth.
And when my body and soul are dying, You, God, are
always the comfort of my heart and part of me. (Psalm
73:25-6)

(Capella)

*Er ist das Heil und selig Licht
für die Heiden,
zu erleuchten, die dich kennen nicht,
und zu weiden.*

*Er ist seines Volks Israel
der Preis, Ehr, Freud und Wonne.*

He is the salvation and blessed light for the heathen, to
enlighten those who don't know You and to tend them.
He is of His people Israel the prize, honour, joy and
delight. (Martin Luther, 1524)

(Bass I/II) [JW, KR]

*Unser Leben währet siebenzig Jahr, und wenn's hoch kömmt, so
sind's achtzig Jahr, und wenn es köstlich gewesen ist, so ist es
Müh und Arbeit gewesen.*

We live for about seventy years. and at best for eighty years,
and if it was delightful, it was trouble and labour. (Psalm
90:10a)

(Capella)

*Ach, wie elend ist unser Zeit
allhier auf dieser Erden,
gar bald der Mensch darniederleit,
wir müssen alle sterben,
allhier in diesem Jammertal
ist Müh und Arbeit überall,
auch wenn dir's wohl gelinget.*

Ah, how wretched is our time here on earth. soon man lies
down, as we all must die: Here, in this vale of tears, is
everywhere trouble and labour, even if you prosper.
(Johannes Gigas, 1566)

(Tenor I) [JT]

*Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus
der Erden auferwecken, und werde darnach mit dieser meiner
Haut umgeben werden und werde in meinem Fleisch Gott
sehen.*

I know that my Redeemer lives, and he shall make me then
stand up from the earth: and this my skin then shall cover
my body and in my flesh I shall see God. (Job 19:25-6)

(Capella)

*Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben,
mein höchster Trost dein Auffahrt ist,
Todsforcht kannst du vertreiben,
denn wo du bist, da komm ich hin,
daß ich stets bei dir leb und bin,
drum fahr ich hin mit Freuden.*

Since You arose from death, I shall not remain in the grave,
Your Ascension is my greatest comfort, You can drive
away the fear of death, for where You are, I will go too,
so that I may live and be with You forever, therefore I
die with Joy. (Nikolaus Herman, 1560)

(Soprano I/II, Alto, Tenor I/II, Bass II)
[CB, JN, DT, JT, BB, JW]

Herr, ich lasse dich nicht, du segnest mich denn.

Lord, I won't let You go, except if You bless me. (Genesis,
32:27b)

(Capella)

*Er sprach zu mir: Halt dich an mich,
es soll dir itzt gelingen,
ich geb mich selber ganz für dich,
da will ich für dich ringen.
Den Tod verschlingt das Leben mein,
mein Unschuld trägt die Sünden dein,
da bist du selig worden.*

He said to me: Hold on to me, you will succeed; I give myself all for You, and I struggle for you. My life swallows up Death, my innocence bears your sins, and you found salvation. (Martin Luther, 1523)

[2] Teil II: Motette "Herr, wenn ich nur dich habe" / Part II: Motet "Lord, if I have but Thee"

(Chorus I/II)

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden.

Wenn mir gleich Leib und Seele verschmacht', so bist du doch, Gott, allezeit meines Herzens Trost und mein Teil.

Lord, if I have but You, I ask neither for heaven nor earth. And when my body and soul are dying, You, God, are always the comfort of my heart and part of me. (Psalm 73:25-6)

[3] Teil III: Canticum Simeonis / Part III: Canticle of the blessed Simeon

INTONATIO (Tenor) [BB]

Herr, nun lässest du deinen Diener

Lord, now You let Your servant

(Chorus I)

in Frieden fahren, wie du gesagt hast. Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht, zu erleuchten die Heiden, und zum Preis deines Volks Israel.

go in peace, as You said. For my eyes have seen Your salvation which You offered for all people, a light to enlighten all Gentiles, and for the glory of Your people Israel. (Luke 2:29-32)

(Chorus II - Seraphim I, II und Beata anima) [CB, JN, JW]
Selig sind die Toten, die in dem Herren sterben, sie ruhen von ihrer Arbeit, und ihre Werke folgen ihnen nach. Sie sind in der Hand des Herren, und keine Qual rühret sie.

Blessed are the dead who die in the Lord; they rest from their labours, and their works do follow them. They are in the hand of the Lord, and no torment touches them. (after Revelation 14:13 and Wisdom of Solomon 3:1)

Kleine geistliche Konzerte

[4] Bringt her dem Herren (SWV 283)

Bringt her dem Herren, ihr Gewaltigen, bringt her dem Herren Ehre und Stärke, Alleluja. Bringt her dem Herren Ehre seines Namens, betet an den Herren im heiligen Schmuck, Alleluja. Alle Lande beten dich an und lobsingend dir, lobsingend deinem Namen, Alleluja.

Bring unto the Lord, O ye mighty; ascribe unto the Lord worship and strength. Hallelujah. Give the Lord the honour due unto his Name; worship the Lord with holy

worship. Hallelujah. For all the world shall worship thee, sing of thee, and praise thy Name. Hallelujah. (Psalm 29:1-2; 66:3)

[5] Ich liege und schlafe (SWV 310)

Ich liege und schlafe, und erwache, denn der Herr hält mich. Ich fürchte mich nicht für viel Hunderttausenden, die sich umher wider mich legen. Auf, Herr, und hilf mir, mein Gott. Denn du schlägest alle meine Feinde auf den Batten und zerschmetterst der Gottlosen Zähne. Bei dem Herren findet man Hilfe, und deinen Segen über dein Volk, Sela.

I laid me down and slept, and rose up again; for the Lord sustained me. I will not be afraid for ten thousands of the people, that have set themselves against me round about. Up, Lord, and help me, O my God: for smitest all mine enemies upon the cheek-bone; thou hast broken the teeth of the ungodly. Salvation belongeth unto the Lord: and thy blessing is upon thy people; Selah. (Psalm 3:5-8)

[6] O misericordissime Jesu (SWV 309)

O misericordissime Jesu, o dulcissime Jesu, o gratiosissime Jesu, o Jesu, Jesu, salus in te sperantium, o Jesu, Jesu, salus in te credentium, o Jesu, Jesu, salus ad te confugientium, o Jesu, o Jesu, dulcis remissio omnium peccatorum, o Jesu, propter nomen sanctum tuum, salva, salva me, ne peream. O Jesu, miserere, dum tempus est miserendi, neque me damnes in tempore judicandi. Si enim admisi, unde me damnare potes, tu non amisisti, unde me salvare potes. Sis ergo mihi Jesus, propter hoc nomen tuum, et miserere mei, fac mihi secundum hoc nomen tuum respice me miserum in vocantem hoc nomen amabile tuum: JESUS.

O most merciful Jesu, o sweetest Jesu, o most gracious Jesu, o Jesu, salvation of those that put their trust in thee, o Jesu, salvation of those that believe in thee, o Jesu, salvation of those that seek refuge in thee, o Jesu, sweet remission of all sins, o Jesu, for thy blessed name's sake. O, o Jesu, have mercy, while mercy may be given, that I might not be condemned at the day of judgment. It is my own fault that thou canst condemn me, yet thou ceasest not to save me. Therefore be to me Jesus, for thy name's sake, and have mercy on me, for thy name's sake behold me, poor wretch, as I call upon thy dear name: JESUS. (Prayer after St. Augustine, Meditationes 39:6-8; 18:2)

[7] O süßer, o freundlicher (SWV 285)

O süßer, o freundlicher, o gütiger Herr Jesu Christe, wie hoch hast du uns elende Menschen geliebet, wie teuer hast du uns erlöset, wie lieblich hast du uns getröstet, wie herrlich hast du uns gemacht, wie gewaltig hast du uns erhoben, mein Heiland, wie erfreuet sich mein Herz, wenn ich daran gedenke, denn je mehr, je mehr ich daran gedenke, je freundlicher du bust, je lieber ich dich habe. Mein Erlöser, wie herrlich sind deine Wohltaten, die du uns erzeigst hast, wie groß ist die Herrlichkeit, die du uns bereitet hast. O, wie verlangst meiner Seelen nach dir, wie sehne ich mich mit aller Macht aus diesem Elende nach dem himmlischen Vaterland.

Mein Helfer, du hast mir mein Herz genommen mit deiner Liebe, daß ich mich ohn Unterlaß nach dir Sehne, ach, daß ich bald zu dir kommen und deine Herrlichkeit Schauen sollte.

aber mein bescheiden Theil Speise dahin nehmen, ich möchte sonst, wo ich zu satt würde, verleugnen und sagen: Wer ist der Herr? Oder wo ich zu arm würde, möchte ich stehlen und mich an dem Namen meines Gottes vergreifen. Zweierlei bitte ich...

O sweet, o kind, o gentle Lord Jesus Christ, how highly hast thou loved us wretched men, how dearly has thou redeemed us, how lovingly hast thou consoled us, how wonderfully hast thou made us, how mightily hast thou exalted us, how my heart rejoiceth, my Saviour, when I think of thee, for the more I think of thee, the kinder art thou, the more I love thee. My Redeemer, how wonderful are thy kindnesses, which thou hast wrought for us, how great is the majesty, which thou hast prepared for us. O, how my soul longeth after thee, how I do yearn with all my might to leave this wretched state for that celestial land. My succour, thou hast captured my heart with thy love, so that I yearn unceasingly for thee. O, that I might soon be with thee and gaze upon thy majesty. (St. Augustine's "Manuale" 14:1 – translated into German by Martin Moller)

Two things have I required of Thee, Lord; deny me them not before I die. Remove far from me vanity and lies: give me neither poverty nor riches; feed me with food convenient for me: lest I be full, and deny Thee, and say, Who is the Lord? Or lest I be poor, and steal, and take the name of my God in vain. Two things ... (Proverbs 30:7-9)

[9] Es steh Gott auf (SWV 356)

Es steh Gott auf, dass seine Feind zerstreuet werden, und die ihn hassen für ihm fliehen. Vertreib sie, wie der Rauch vertrieben wird, wie das Wachs zerschmelzt vom Feuer, so müssen umkommen die Gottlosen für Gott. Aber die Gerechten müssen sich freuen und fröhlich sein, von Herzen freuen und fröhlich sein für Gott, für Gott sich freuen, von Herzen freuen.

•
Symphoniae Sacrae

Let God arise, and let his enemies be scattered, let them also that hate him flee before him. Like as the smoke vanisheth, so shalt thou drive them away, and like as wax melteth at the fire, so let the ungodly perish at the presence of God. But let the righteous be glad and rejoice before God, let them also be merry and joyful. (Psalm 68:1-3)

[8] Zweierlie bitte ich, Herr, von dir (SWV 360)

Zweierlei bitte ich, Herr, von dir, die wollest du mir nicht wegern, ehe denn ich sterbe. Abgötterei und Lügen lass ferne von mir sein. Armuth und Reichthum gieb mir nicht, lass mich

THE INSTRUMENTS

ARCHLUTE - Reid Galbraith; after J. C. Hoffmann, circa 1714.

CORNETTO - Treble cornett by Christopher Monk, 1970.

CURTAL - Graham Lyndon-Jones, St. Alban's, Hertfordshire, U.K., 1989; after anonymous German instrument, late 16th century.

HARP - Arpa doppia by Tim Hobrough, Scotland, 1990.

ORGAN - Jürgen Ahrend, Germany, 1975. J. Bennett & G. Giuttari, Boston, Massachusetts, 1994; after Manderscheidt, 17th century.

THEORBO - Klaus Jacobsen, London, 1982; copy of Matteo Sellas, Venice, circa 1630. Klaus Toft Jacobsen, London, 1983; after Matteo Sellas, Venice, 1630.

TROMBONE - Alto posauone: Meister Latsch in Bremen in 1983. Tenor posauone: John Webb, London, England, 1991; copy of Anton Schnitzer, Nurmberg, 1591. Bass posauone: 1976 by Boehm and Meinel, after Pierre Colbert 1593.

VIOLA - Sebastian Klotz, Mittenwald, 1737. Otto Erdesz, New York, 1963; after G.B. Maggini, Brescia.

VIOLIN - Rowland Ross, England, 1989; after Amati. Jean-Robert Chibon, France, 1779.

VIOLONCELLO - Rowland Ross, Portsmouth, England, 1989; copy of Stradivarius.

VIOLONE - John Pringle, Chapel Hill NC, 1992; after Ernst Busch, Nürnberg, circa 1640. Dominik Zuchowicz, Ottawa, Canada, 1990; after an anonymous 18th-century Tyrolean original. Hammond Ashley Luthiers, Washington, 1977; after 17th century models.

ARTIST BIOGRAPHIES ARE AVAILABLE ONLINE AT:

americanbach.org