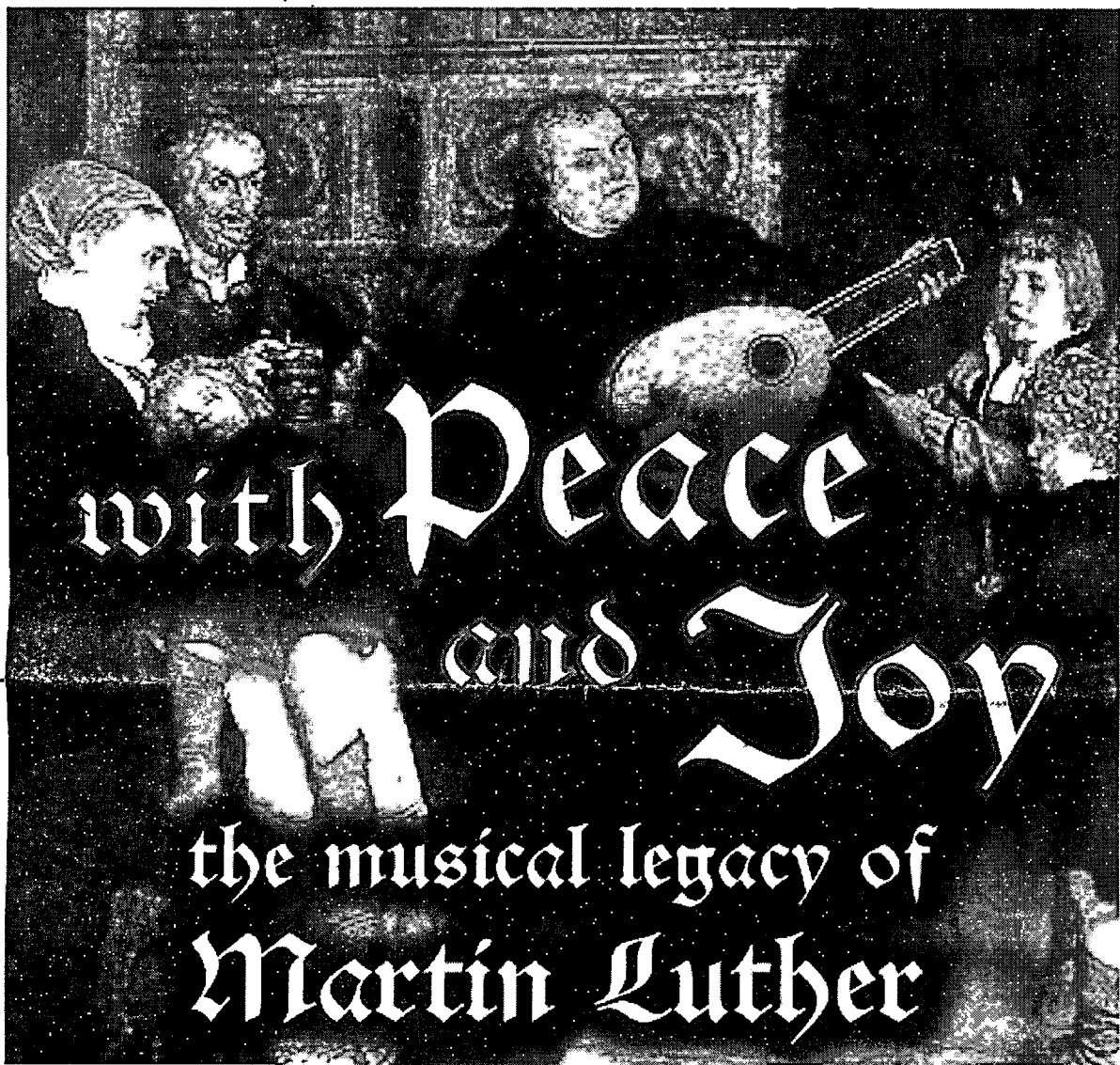


Valley Collegium Musicum

THE SHENANDOAH VALLEY'S ENSEMBLE FOR EARLY MUSIC



Saturday, November 15, 2014

Muhlenberg Lutheran Church

The Valley Collegium Musicum
is based within
the

James Madison University
School of Music

“Without a doubt there are in the human heart many seeds of virtue that are stirred up by music. All those for whom this is not the case I regard as blockheads and lifeless stones... I am not ashamed to confess publicly that next to theology there is no art that is the equal of music... The prophets cultivated no art so much as music in that they attached their theology not to geometry; nor to arithmetic, nor to astronomy, but to music, speaking the truth through psalms and hymns.”

- Martin Luther, letter to Ludwig Senfl, Oct. 4, 1530

An accomplished singer, flute player, lutenist, and composer, Martin Luther (1483-1546) expressed often his fervent belief in the power of music. It is easy, though, to neglect this fact amidst aspects of Luther's legacy we encounter more frequently, such as his posting of 95 “theses”—complaints against the sale of indulgences—onto the door of a church in Wittenberg, Germany in 1517. Many will also remember that Luther refused to recant his beliefs and continued to argue that one is justified by faith rather than works; that he was excommunicated in 1521, condemned as an outlaw, and forced into exile; that, upon his return to Wittenberg, he built a new church community that drew on his theological beliefs. But Luther also devoted much time to singing and playing instruments, and to composing chorales (hymns) such as “Mit Fried und Freud” and “Ein feste Burg ist unser Gott” featured on tonight's program, and he regarded these activities as among his most important work. Certainly, then, one of the enduring aspects of Luther's legacy lies in his dedication to music's centrality in worship and in life.

~ please ~

*Hold applause to the end of sections (indicated by: * * *)*

Silence all telephones, watches, and pagers. Refrain from photography or audio/video recordings

Ein feste Burg ist unser Gott

Martin Luther (early 1520s), Johann Walter (1524)

The most famous of Martin Luther's compositions, this chorale (or hymn) paraphrases Psalm 46, and became a battle cry of the Reformation. (Legend has it that Luther sang it entering the city of Worms in 1521 where he was first declared a heretic.) It would have pleased Luther to know the extent to which the battle has now subsided, evidenced by the fact that “Ein feste Burg” now appears not only in Lutheran hymnals (#503 in the red hymnal in front of you), but also in the Catholic Book of Worship. We perform here a four-part setting by Luther's friend and colleague Johann Walter. Luther's original tune is heard in the tenor part.

*Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen;
Er hilft uns frei aus aller Not,
Die uns itzt hat betroffen.
Der alte böse Feind,
Mit Ernst er's jetzt meint,
Groß Macht und viel List
Sein grausam Rüstung ist,
Auf Erd ist nicht seinsgleichen.*

A mighty fortress is our God,
a good defense and weapon:
He helps us break free from all need
that now befalls us.
The old evil foe,
he is earnest now.
Great might and deceit
are his horrible tools of war,
On earth is not his equal.

* * *

Ich stund an einem Morgen / Fortuna desperata

Ludwig Senfl, 1520s or 30s

Senfl, the recipient of Luther's letter quoted at the beginning of this program, was a Swiss Catholic composer active in Germany. He was a friend of Luther's and an advocate of unity between Catholics and Protestants. Here, Senfl combines two popular tunes (heard in the guitar and tenor-recorder parts respectively).

Anthony Harvey, 4-course Renaissance guitar
Jon Anderson, Ruth Chodrow, Jonathan Gibson, and Sarah Splaun, recorders

Chaconne in F major

Silvius Leopold Weiss, 1710s

The lutenist Weiss lived more than a century too late to have known Luther, but he did know the Lutheran composer J. S. Bach, to whom he was sometimes compared. One author wrote that "anyone who knows how difficult it is to play harmonic modulations and good counterpoint on the lute will be surprised and full of disbelief to hear from eyewitnesses that Weiss, the great lutenist, challenged J. S. Bach, the great harpsichordist and organist, at playing fantasies and fugues." Tonight we hear one of Weiss's chaconnes, a work built on a repeating chord pattern.

Anthony Harvey, Baroque lute

* * *

Es wollt ein Frau

Senfl, 1540s

This and "Dort oben auf dem Berge" below are among Senfl's many Lieder—German works with secular texts.

<i>Es wollt' ein Frau zuem Weine gahn Herorimatori! sie wollt' den Mann nit mit ihr lahn. Guretsch, guretsch, guritzi maretsch Herorimatori!"</i>	There was a wife who wished to go drinking Herorimatori! [nonsense syllables] but she did not want her husband with her. Guretsch... [nonsense syllables]
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<i>"Wollst' du mich dann nit zechen lahn" Herorimatori! "so wollt' ich zue eim andern gahn!" Guretsch...</i>	"If you will not let me go drinking," Herorimatori! "I'll look for another man!" Guretsch...
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<i>Der Mann muß jetzt sein Narr im Haus Herorimatori! die Frau lebt Tag und Nacht im Saus Guretsch...</i>	Now the husband has to stay at home, the fool, Herorimatori! and his wife is at her revels day and night. Guretsch...
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Sean Hopkins and Kaitlyn Hunsberger, soloists

Dort oben auf dem Berge

Senfl, 1540s

<i>Dort oben auf dem Berge "Dölpel, dölpel, dölpel, Berge" da steht ein hohes Haus Da gehnd wohl alle Morgen drei hübsche Fräulein aus. Die erst' die ist mein Schwester, die ander' ist mir gefreund't. Die dritt' die hat kein'n Namen, die mueß mein eigen sein.</i>	Up there on the mountain "Dölpel, dölpel, dölpel" [nonsense syllables] there stands a tall house and every morning three fair maidens come out. The first one is my sister, the second is my friend. The third has no name; She must become mine.
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* * *

Contrapunctus I and Evolutio on "Mit Fried und Freud"

Dietrich Buxtehude, 1671

Buxtehude was perhaps the greatest German organ composer of the generation preceding J. S. Bach. In this work—among the composer's most ambitious pieces of counterpoint—we hear for the first time this evening the tune from which our program's title is taken; Luther's chorale "Mit Fried und Freud."

Yu-Wen Chen, organ

Mit Fried und Freud

Luther (early 1520s), Walter (1524), Michael Praetorius (1610)

In the second chapter of Luke, the Holy Spirit promises the aged Simeon that he will not die before seeing the Messiah. As promised, Simeon encounters the infant Jesus when Mary and Joseph bring him to the temple in Jerusalem. According to the biblical text, "Simeon took him in his arms and praised God, saying, 'Master, now you are dismissing your servant in peace, according to your word...'" In the Catholic church, this text became known as the "Nunc dimittis," and was traditionally recited and sung in Latin during evening services. Eager to provide his congregations music in the German vernacular, Martin Luther paraphrased and expanded this text in his chorale "Mit Fried und Freud" ("With Peace and Joy"), for which he composed the melody heard here in verse 1. We will then hear a four-part arrangement by Luther's friend Walter (verse 2), and finally a seventeenth-century setting by Praetorius (verses 3-4). The last page of this program includes the tenor part as it appears in Walter's 1524 Geystliche Gesangk Buchleyn, from which our singers are performing tonight.

*Mit Fried und Freud ich fahr dahin
In Gottes Wille,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißten hat,
Der Tod ist mein Schlaf worden.*

With peace and joy I go on my way
in God's will.
My heart and mind are comforted,
peaceful and calm.
As God promised me
death has become my sleep.

*Das macht Christus, wahr Gottes Sohn,
Der treu Heiland,
Den du mich, Herr, hast sehen lon
Und macht bekannt,
Daß er sei das Leben
Und Heil in Not und Sterben*

This is the work of Christ, God's true son,
the faithful saviour,
whom you, Lord, have allowed me to see
and made known
that He is our life
and salvation in trouble and in dying.

*Den du hast allen vorgestellt
Mit groß Gnaden,
Zu seinem Reich die ganze Welt
Heißen laden
Durch dein teur heilsams Wort,
An allen Ort erschollen*

You have set him before everybody
with great mercy,
that to his kingdom the whole world
may be called and invited
through your precious healing Word
that has resounded everywhere.

*Er ist das Heil und selig Licht
Für die Heiden,
Zu;rleuchten, die dich kennen nicht,
Und zu weiden.
Es ist deins Volks Israel
Der Preis, Ehr, Freud und Wonne.*

He is salvation and a blessed light
for the gentiles,
to enlighten those who do not know you,
and to give them pasture.
For your people Israel He is
their reward, honour, joy and delight.

* * *

~ **Brief Intermission** ~

Cantata 106: Gottes Zeit ist die allerbeste Zeit ("Actus tragicus") Johann Sebastian Bach, 1707-08

Likely composed for an uncle's funeral, this cantata by a 23-year-old Bach was among the composer's first works in the genre. Listeners today may be puzzled by the cantata's tone which, after the opening instrumental introduction (reminiscent of a funeral march); progresses gradually toward a mood of celebration. The turn toward joy is initiated by the soprano's outburst concluding the second movement, but the shift is confirmed when, in the third movement, Bach borrows a hymn we will now recognize—Luther's chorale on meeting death "with peace and joy" ("Mit Fried und Freud"). We have chosen to perform the majority of this cantata with one singer per part, as it would have been heard in Bach's day.

I Sonatina (instrumental)

II *Gottes Zeit ist die allerbeste Zeit.*

In ihm leben, weben und sind wir, solange er will. God's time is the very best time.
In ihm sterben wir zur rechten Zeit, wenn er will. In him we live, move and are, so long as he wills.
In him we die at the right time, when he wills.

*Ach, Herr, lehre uns bedenken,
daß wir sterben müssen,
auf daß wir klug werden.*

Ah Lord, teach us to think
that we must die
so that we become wise.

*Bestelle dein Haus;
denn du wirst sterben
und nicht lebendig bleiben.*

Put your house in order
for you will die
and not remain living.

*Es ist der alte Bund:
Mensch, du mußt sterben!
Ja, komm, Herr Jesu, komm!*

It is the old covenant:
Man, you must die!
Yes, come, Lord Jesus, come!

III *In deine Hände befehl ich meinen Geist;
du hast mich erlöst, Herr, du getreuer Gott.*

Into your hands I commit my spirit;
you have redeemed me, Lord, you faithful God.

Heute wirst du mit mir im Paradies sein.

Today you will be with me in paradise.

*Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mein Schlaf geworden.*

With peace and joy I go on my way
in God's will,
My heart and mind are comforted,
peaceful and calm.
As God has promised me:
death has become my sleep.

IV *Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit,
Dem heiligen Geist mit Namen!
Die göttlich Kraft
Mach uns sieghaft
Durch Jesum Christum, Amen.*

Glory, praise, honour and majesty
be given to you God father and son,
to the holy spirit by name!
God's strength
make us victorious
through Jesus Christ. Amen.

Katie Procell, Sydney Wilkins, Henry Hubbard, and Kemper Lake, vocalists
Pedro Aponte and Ruth Chodrow, recorder
Mark Ardrey-Graves and Jonathan Gibson, viola da gamba
Ruth Menger, baroque cello
Yu-Wen Chen, organ

Nun bitten wir den Heiligen Geist

Luther and Walter, 1524-25

Another chorale composed by Luther and adapted to a four-part setting by Walter, this more elaborate setting is part of the "chorale motet" tradition, which borrowed its contrapuntal style from Josquin and other composers of the preceding generation.

*Nun bitten wir den Heiligen Geist
Um rechten Glauben allermeist,
Daß er uns behüte an unserm Ende,
Wenn wir heimfahrn aus diesm Elende.
Kyrieleison*

Now we ask the Holy Spirit
for the right faith most of all,
that he may protect us at our final hour,
when we go home from this misery.
Kyrie eleison.

* * *

Ein feste Burg ist unser Gott


J. S. Bach, 1727-31

We conclude tonight's program with J. S. Bach's version of Luther's Ein feste Burg, as Bach composed it for his Reformation cantata of the same name. After the choir sings the verse below in German, we invite all to stand and conclude this evening's concert by singing the English verse printed below with us.


*Das Wort sie sollen lassen stahn
Und kein' Dank dazu haben.
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
Laß fahredahin,
Sie habens kein' Gewinn;
Das Reich muß uns doch bleiben.*

The Word they shall allow to stand
and receive no thanks for it
He is with us well on the battlefield
with his Spirit and gifts.
Take they from us life,
goods, name, child, and wife,
let all of these be gone, †
they have still won nothing;
the Kingdom will remain for us.

*** ON SECOND VERSE, you are invited to stand and sing the following:**




A might-y for - tress is our God, a sword and shield vic - to - rious; He



breaks the cru-el op - pres - sor's rod and wins sal - va - tion glo - rious. The



old sa - ta - nic foe has sworn to work woe. With craft and dread - ful



might he arms him - self to fight. On earth he has no e - qual.

Valley Collegium Musicum

THE SHENANDOAH VALLEY'S ENSEMBLE FOR EARLY MUSIC

Jonathan Gibson, Director

THE SINGERS

CHOIR

Soprano: Brooke Chao, Sarah Grove-Humphries, Kaitlyn Hunsberger, Kris Shank Zehr

Alto: Linda Blazer, Regina Brubaker, Jenna Dennison, Beth Harter

Tenor: Jim Hershberger, Bill Polhill, Jared Stutzman

Bass: Sean Hopkins, John Horst, Chris Mayfield, Michael Norton

CANTATA SOLOISTS

Soprano: Katie Procell

Alto: Sydney Wilkins

Tenor: Henry Hubbard

Bass: Kemper Lake

THE PLAYERS

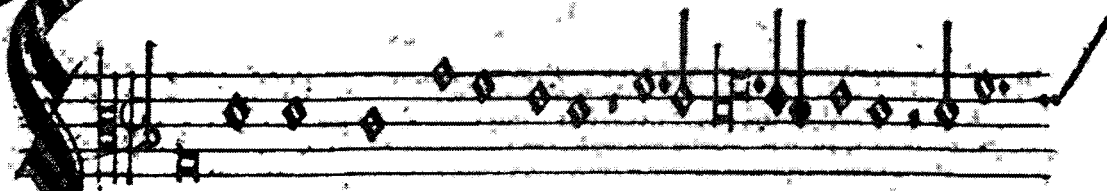
Jon Anderson	<i>recorders</i>
Pedro Aponte	<i>recorders</i>
Mark Ardrey-Graves	<i>viola da gamba</i>
Eric Bame	<i>alto sackbut</i>
Yu-Wen Chen	<i>organ</i>
Ruth Chodrow	<i>recorders</i>
Ryan Doherty	<i>tenor sackbut</i>
Jonathan Gibson	<i>recorders, viola da gamba</i>
Anthony Harvey	<i>theorbo, Baroque lute, renaissance guitar</i>
T. J. Low	<i>bass sackbut</i>
Ruth Menger	<i>baroque cello</i>
Grace Owens	<i>tenor sackbut</i>
Sarah Splaun	<i>recorders</i>

The **Valley Collegium Musicum** specializes in the historically-informed performance of Renaissance and Baroque music. The ensemble comprises students, faculty members, and members of the greater Shenandoah Valley community. We are supported by, and based within, the *James Madison University School of Music*. Inquiries and audition requests should be sent to the director at gibsonjb@jmu.edu.

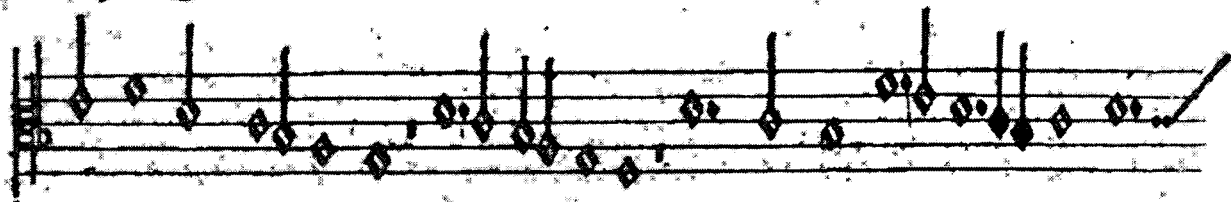
The Valley Collegium Musicum and its director would like to thank:

Jeffrey Bush and the office staff and administration of the James Madison University School of Music, the Pastors and staff of Muhlenberg Lutheran Church, Carl Donakowski, Andrew Lankford, Elizabeth McBride, Kevin McMillan, Carrie Stevens, and all others who contributed to this effort.

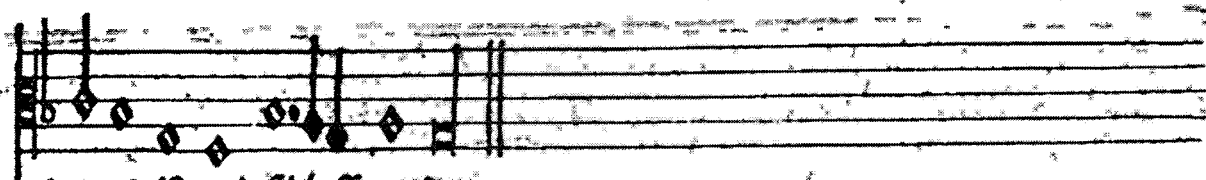
VXXII



Mit frid vnd freud ich far dohin/inn Gottes wille/Getrost



ist mir mein berg vñ sin/sanfft vñ stille/ Wie Gott mir verheys/ seu hatt



der tod ist mein schloß worden.

Tenor part (Luther's original chorale tune), "Mit Fried und Freud,"
from Johann Walter's *Geystliche Gesangk Buchleyn* (1524)