



**John W. Ehrlich**  
Music Director

*Monuments*  
*of the*  
*German*  
*Baroque*

Saturday, March 9, 2002 at 8:00 p.m.  
Emmanuel Church  
15 Newbury Street, Boston

## From the Board Chair

WE ARE ENDOWED!! Our Board of Directors takes great pleasure in announcing the establishment of a permanent endowment fund, seeded by a most generous contribution of \$25,000. While all performing arts organizations scramble for funds to underwrite annual operating budgets, ours being no exception, we take great pride and comfort in knowing that the cornerstone has been placed which will, over time, assure that The Spectrum Singers' unique blend of virtuosity and musicianship will be a permanent asset of the New England choral treasury.

~ Christopher M. Keppelman, Board Chair

**The Spectrum Singers cordially invite you to a post-concert reception in the Parish Hall, located through the right door at the front of the sanctuary.**

*Please see an usher if you would like a large-print program.*

**Kindly turn off all cell phones, pagers, and wristwatch prompters.**



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The Spectrum Singers  
John W. Ehrlich, *Music Director*  
Instrumentalists of Emmanuel Music

# Monuments of the German Baroque

*Jesu, meine Freude*, BWV 227

Johann Sebastian Bach  
1685-1750

Roberta Anderson, Gail Abbey, *sopranos*  
Gloria Raymond, *mezzo-soprano*  
Frank Kelley, *tenor* • Mark Andrew Cleveland, *bass*

≈ *Intermission* ≈

*Musicalische Exequien*, Op. 7 SWV 279-281

Heinrich Schütz  
1585-1672

- I. Concert in Form einer teutschen Begräbniss-Missa
- II. Motette: Herr, wenn ich nur dich habe
- III. Canticum B. Simeonis: «Herr, nun lässest du deinen Diener»

Roberta Anderson, Gail Abbey, *sopranos*  
Gloria Raymond, *mezzo-soprano*  
Frank Kelley, *tenor* • Mark Andrew Cleveland, *bass*

*Choral soloists*

Ben Cox, John Schumaker, Robert Shutter, *tenors*  
Kevin Woller, *bass*

*Continuo*

Michael Curry, *violoncello* • Anne Trout, *bass viol* • James David Christie, *organ*

**John W. Ehrlich**, *Founder and Music Director of The Spectrum Singers*, has been active as a singer and conductor in the Boston and Cambridge areas for more than thirty years. Son of a concert pianist and a microbiologist, Mr. Ehrlich was born in Grosse Pointe Park, Michigan, and prepared for higher education at Grosse Pointe University School and the New Hampton School. He studied music and conducting while attending the Hartt School of Music, Trinity College, and both Harvard and Boston Universities. His teachers were Robert Shaw, Gregg Smith, G. Wallace Woodworth, Vytautous Marijousius, Iva Dee Hiatt, and Margaret Hillis. Also a singer, Mr. Ehrlich has sung with the Hartford Chamber Choir, Tanglewood Festival Chorus, Cambridge Society for Early Music, John Oliver Chorale, The Chicago Symphony Orchestra Chorus, Boston Baroque, and the Emmanuel Church Choir. For eight seasons he was Music Director of The Master Singers of Worcester. This is Mr. Ehrlich's 22<sup>nd</sup> season as Music Director of The Spectrum Singers.

**Roberta Anderson**, *soprano*, has performed extensively throughout the United States, Europe and Canada, winning praise for her "sweet tone" and "exquisitely refined musicianship". She has been a soloist with the Handel & Haydn Society, Boston Early Music Festival, Emmanuel Music, Concerto Köln, Boston Baroque, the Aston Magna Festival, The Spectrum Singers, Cantata Singers, the Boston Camerata, and Coro Allegro. Ms. Anderson may also be heard on numerous recordings, most recently on Emmanuel Music's newly released Bach Cantatas for the 1st and 2nd Sundays after Trinity.

**Gail Abbey**, *soprano*, has performed regularly with Boston's renowned music organizations since coming to the area 20 years ago. She is a longtime member of the Handel and Haydn Society, Boston Baroque, and Emmanuel Music, and has performed as a soloist with each of these groups. This is her second appearance with The Spectrum Singers. Ms. Abbey is a graduate of Westminster Choir College, where she sang in the Spoleto Festival and was a soloist with the New York Philharmonic under the direction of Zubin Mehta. She currently teaches in Holliston, MA, where she lives with her husband and two children.

**Gloria Raymond**, *mezzo-soprano*, has extensive experience in a broad range of oratorio, opera, song recital, and contemporary music performances in which she has premiered works by John Harbison, Peter Child, Earl Kim, Donald Sur, Charles Fussell, Robert Kyr, and Stephen Paulus. She holds music degrees from the Cleveland Institute of Music and the University of Maine, and was the winner of the first Maine NATS vocal competition. She has been a soloist with many ensembles throughout New England, including the Boston Symphony, Boston Pops, The Spectrum Singers, Cantata Singers, Collage Contemporary Music Ensemble, Boston Musica Viva, the Pro Arte Chamber Orchestra, the Portland Symphony Chamber Orchestra, and the Boston Aria Guild. For many years Ms. Raymond has been a soloist and recording artist with Emmanuel Music of Boston, performing in their weekly Bach Cantata liturgical service, the Brahms and Schubert recital series, and in concerts of works by Schütz, Handel, and Mozart.

**Frank Kelley**, *tenor*, has performed many roles with the San Francisco Opera Company, the Boston Lyric Opera, has appeared at the Gran Teatre del Liceu in Barcelona, the Theatre de la Monnaie in Brussels, The Frankfurt Opera, and in the Peter Sellars productions of *Die Sieben Todsünden*, *Das Kleine Mahagonny*, *Così fan tutte*, and *Le nozze di Figaro*. The Mozart operas were recorded by Decca and Austrian Public Television, and were broadcast on PBS's "Great Performances". Mr. Kelley has sung in concert with the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the Cleveland Orchestra, the National Symphony, the Dallas

Symphony, the St. Paul Chamber Orchestra, and the Orchestra of St. Luke's. He has performed medieval and renaissance music with Sequentia, the Boston Camerata, and the Waverly Consort, and performs baroque music with Handel and Haydn Society, Boston Baroque, Emmanuel Music, and Aston Magna. Mr. Kelley has participated in the Blossom Festival, Marlboro Music Festival, Pepsico Summerfare, the Nakamichi Festival, the New England Bach Festival, Next Wave Festival, Wexford Festival Opera, and the Boston Early Music Festival. He has recorded for London, Decca, Erato, Harmonia Mundi France, Teldec, Telarc, Koch International, Deutsche Harmonia Mundi, Arabesque, and Northeastern.

**Mark Andrew Cleveland**, *bass*, has performed extensively throughout New England. A versatile performer, his repertoire ranges from chant to contemporary works and oratorio to opera. Mr. Cleveland has performed frequently in Boston with many distinguished organizations including the Cantata Singers, Boston Baroque, The Spectrum Singers, and Masterworks Chorale. He was also the soloist in the premiere of Earl Kim's *Scenes from a Movie, Part 3: The 26<sup>th</sup> Dream*, and created the role of "Tennyson" in the premiere of the Andy Vores opera, *Freshwater*. In addition, he premiered the song cycle *Cynthia*, a commissioned work written for him by Marilyn Ziffrin. Recent performances include "Jesus" in Bach's *St. Matthew Passion* with the Cantata Singers and Beethoven's *Missa Solemnis* with the Chatham Chorale. His most recent appearances with The Spectrum Singers were performances of Haydn's *Theresienmesse* and Mozart's *Dominican Vespers* in November, 2000. Mr. Cleveland has recorded with Boston Baroque in Gluck's *Iphigenie en Tauride* and participated in the Grammy award winning recording of Barber's opera *Antony and Cleopatra* with the Spoleto Festival Orchestra and Westminster Choir.

**The Spectrum Singers** gave their first concert under Music Director John W. Ehrlich in December of 1980. Mr. Ehrlich chose the group's name to highlight what he hoped would be the chorus's primary mission: to perform works from all periods of music history – pre-Renaissance through the present day – at a level of historically-informed professionalism equal to the world's finest choral ensembles.

From its beginnings, the chorus has embraced "amateur singers" – gifted vocalists who willingly perform without pay. Today, people from all walks of life sing with The Spectrum Singers, many bringing to the chorus significant experience and skills as choral and solo vocal artists. As a result, the chorus has prospered artistically over the last 22 years, and today is widely regarded as one of the finest choral ensembles in the region. In addition to its own annual subscription concert series, the 50-voice chorus has been called upon by composers and other musical ensembles to collaborate in premiere performances of significant choral works and in the concerts of other ensembles. Recent joint ventures have included appearances with the Cantata Singers and The Indian Hill Symphony Orchestra.

The Spectrum Singers are admired for their nimble flexibility in performance of the entire choral spectrum. While renowned for the special skills they bring to very demanding *a cappella* repertoire, the chorus is also praised for the rich and robust tone and fleet virtuosity it brings to works accompanied by orchestra. Equally of interest is the chorus's breadth of repertoire. Music Director John W. Ehrlich is widely admired for his intriguing and adventuresome programming. Concerts by The Spectrum Singers regularly offer works of great contrast and compelling resonances.

Now in its 22<sup>nd</sup> season, The Spectrum Singers and Music Director John W. Ehrlich continue their mission of performing familiar and less-well-known works in programs of compelling depth and professional execution to a broad audience of appreciative listeners.

# Program Notes

## **J. S. Bach: *Jesu, meine Freude***

*Jesu, meine Freude*, BWV 227, truly a “priceless treasure” of the choral literature, is the longest and most ambitious of Bach’s six (perhaps seven) motets, the latter constituting his only corpus of extended unaccompanied choral writing. A work of flawless artistic integrity, its depth of piety, intensity of contrapuntal execution, grandeur of architecture, and pervasive loftiness of expression have earned it a place among the most often performed and most admired works of the entire sacred literature.

### **The Motet Form**

The term *motet*, from the French *mot*, throughout the Mediaeval and Renaissance eras denoted a sacred composition, contrapuntal, choral, unaccompanied, usually on a single text and in a single texture, if occasionally in sections, usually not lasting more than several minutes. By the Renaissance, the term was applied to almost any composition fitting this description not otherwise classifiable as a hymn, Mass movement, responsory, etc. Although Schütz and other Protestant composers wrote independent sacred pieces called “motets” in non-Latin tongues, the word is by and large associated with these older, Catholic forms.

In Bach’s day, as today, the choir of the Thomaskirche, his church in Leipzig, regularly performed Latin as well as German motets at services, either *a cappella* as written, or with organ and/or other instruments doubling the vocal parts. It was in this context that the Bach motets arose.

More like Bach cantatas than the older motets, the Bach motets each comprise several movements of varying textures — *Jesu, meine Freude* has eleven. As do Bach cantatas, the motets contain chorales, fugues, free choruses, and so on, but there are no arias or *recitatives*, or solo parts or instrumental writing of any kind. Nevertheless, *Jesu, meine Freude* is not inaccurately described as a “chorale cantata.”

### **The Theology**

Any exegesis of BWV 227 must begin with an exposition of its theology, which underlies its genesis, its mood, and every other aspect of its conception and execution.

*Jesu, meine Freude* was written in 1723, Bach’s first year in Leipzig, for the funeral of Frau Kees, the wife of the Postmaster General: it is a Protestant sermon on death and dying. The two intimately related ideas it expresses are the insignificance of mere bodily death for the true believer, and Jesus the Object of mystical devotion and longing, a longing requited in death. Two texts elaborating these ideas alternately supply the text of the motet’s eleven movements:

The texts of the even-numbered movements are drawn from the Eighth Chapter of Paul’s Epistle to the Romans. This difficult but central Christian text presents the basic tenets of Pauline eschatology: “There is now no condemnation on those who are in Christ Jesus.” Karl Barth (in his *Römerbrief*) reads “condemnation” as “death sentence”: Those who are,

in Pauline terms, “in Christ” are exonerated of their sin, and will not die. Although the body is fleshly and mortal, the Soul of the True Christian is immortal. The proof of this is the Resurrection: “As the Spirit raised Jesus from the dead, so shall your mortal bodies be made living.” In Christ is freedom from “Law,” the Christian interpretation of the Old Testament as a now-obsolete covenant whose “old law of the flesh,” which promised death for sin, is now superseded by Christ’s new Law, the “Law of the Spirit.”

The odd-numbered movements set Johann Franck’s 1653 hymn *Jesu, meine Freude*, whose beautiful Dorian-mode chorale melody (by Johann Krüger, 1653) dominates this masterpiece. This hymn is an adoration of Jesus in mystical terms: Christ the Bridegroom, the Soul’s Treasure, Shield from evil foes, the Lamb of God, Protector and Comforter; Christ the Desired, the Longed-after, the Master of my joys; Christ the Highest Value beside which all the world is but dross. The meaning of being “in Christ Jesus” is illustrated by first-person example.

## The Music

Scored for five-voiced chorus, SSATB, BWV 227 exhibits an abundance of architecture. Within its already-described even/odd text dialogue, its movements form a symmetrical arch: the first and last are musically identical, the second and penultimate are long and short elaborations of one movement, the fourth and fourth from last are trios, and at the exact center lies a five-voiced fugue. With the exception of the aetherial *Gute Nacht, o Wesen* in A minor, all the chorale settings are in E minor, which grounds the tonality of the entire work, draping it in dark emotional hues.

The first and last movements, respectively beginning and ending with the words “Jesus, my Joy” (“I am the First and the Last”), “simple” four-voice chorale settings, are among Bach’s most delicately wrought: their displaced passing tones, minor dominants, and other modal chords convey a mystical feel even on their very second beat.

The chorus *Es ist nun nichts*, #2 a 5, depicts the severity of condemnation and fleshly corruption by a severity of imitative counterpoint, diminished sevenths, and thick texture. *Nichts*, the “nothing” condemnable, is illustrated by rests in the score, resulting in silence.

*Unter deinen Schirmen*, #4 a 5, and *Weg mit allen Schätzen*, #7 a 4, are lightly elaborated chorale-settings with the *cantus* remaining synchronous in the Soprano. Word-painting, as in all of BWV 227, is everywhere, e.g., *Weg, weg, weg, Elend, Kreuz...*, etc.

The two trios, *Denn das Gesetz*, #4, for the three higher voices and *So aber Christus*, #8, for the three lower voices, both free settings of the Epistle texts, breathe a particular grace and contrapuntal felicity.

The five-part chorus *Trotz dem alten Drachen*, #5, is an elaborate chorale-fantasy replete with vigorous depictions of dragons, rage, Hell and Abyss, as well as “God’s Might holds me in awe,” at which point the score briefly echoes Bach’s early organ *fantasia* on this chorale, BWV 713.

The violence and violent contrasts of #5 prepare the way for the central fugue, *Ihr aber seid nicht fleischlich*, #6, a 5 in G major, which, along with #8, are the only movements whose major key provides respite from the overall gravity of the work. But even the fugue darkens into the thought, “But *if* (on the other hand,) Christ’s Spirit be not in you...”

The elaborated chorale #7 and the glowing trio *So aber Christus*, #8, whose *fugato* conclusion portrays the “Spirit,” lead into what is for this reviewer the crowning jewel of BWV 227, the chorale-prelude #9, *Gute Nacht, o Wesen*. The chorale text of this four-voiced movement speaks of bidding farewell to worthless, earthly joys—as in Bach’s *senza basso* Passion and cantata arias, the absence of the bass voice depicts detachment from the Earthly. The twin sopranos, inverting and crossing in frequent double suspensions over a walking tenor “bass,” create a three-voiced web of striking dissonance and poignancy, into whose center the *cantus*, given to the alto voice, most unexpectedly and mystically floats in and out (Mozart’s *hommage* to this movement, the “armored men” duet of *Die Zauberflöte*, is interesting to compare.)

The *unisono* ending of #9 leads straightway to #10, an abbreviated repeat of #2 featuring an unprepared shift to a bright G major *arpeggio*, depicting the Resurrection alluded to by the text. A soprano melisma leads into the closing reiteration of the opening chorale, being the completion of the grand arch and the end of the entire work, Bach’s *Jesu...*, priceless treasure.

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## ***Heinrich Schütz: Musicalische Exequien***

Heinrich Schütz’ moving “German Requiem,” his *Musicalische Exequien*, is an intensely personal and richly variegated work scored for soloists, continuo, and single and double antiphonal choruses. Esteemed by many as this extraordinary composer’s finest extended composition, the *Musicalische Exequien* offers deep reservoirs of reverence and consolation.

Heinrich Schütz, who was born in Köstritz, Saxony, in 1585 and died in Dresden in 1672, is by most measurements of musical art the greatest German composer of the early Baroque. The wealth and scope of his genius flow equally through his earliest inspirations to his final works. No other composer before him, save perhaps Josquin or Dufay, was so masterful a synthesist of different musical styles and ideas. From the delicate *affettuoso* of the Monteverdi-influenced Opus I *Italian Madrigals* to the massed sonorities of his huge polychoral *Psalmen Davids*, heavily laced with homage to one of his teachers, Giovanni Gabrieli, to the chamber-like intimacy of his *Kleine geistliche Konzerte*, to the noble and embracing humanity of the *Weihnachts-Oratorium* and the *Musicalische Exequien*, Schütz’s cosmopolitan grasp of divergent musical style and effect is a source of wonderment to the musicologist, and of delight to the listener. By refining the lessons of the past, as do most great artists, Schütz amalgamates these elements and catalyzes them into an alloy which, while retaining the strengths and individualities of the originals, forges a uniquely new, stronger entity. The *Musicalische Exequien* is an example of Schütz’s art at its fullest maturity. Rife with echoes of the styles of his teachers, it is yet a completely original statement.

# Musicalische Exequien

Wie solche bey herrlicher vnd hochansehnlicher Leichbestattung/  
Desß wenlandt Hochwolgebornen Herrn/

Herrn **HEINRICH**

desß Jüngern vnd Eltisten Keußen/ Herrn von Plauen/ Röm.  
Kays. Majt. gewesenen Rahts / Herrn zu Bretz/ Cranichfeldt/  
Gera/ Schleitz vnd Lobenstein/ etc. nunmehr Christ-  
seligen Andenckens

Jüngsthin den 4 Monatstag Februarii zu Gera / vor vnd  
nach der Leichpredigt gehalten/ vnd ihrer wolsehligen Gnaden/ bey  
dero lebzeiten wiederholten begehren nach / in eine stille verdaecte Orgel  
angestellet vnd abgesungen worden/  
Mit 6. 8. vnd mehr Stimmen zugebrauchen/  
Auch

Mit bengefügten zwiefachen Basso Continuo dem einen vor die  
Orgel/ dem andern vor den *Dirigenten* oder vor den *Violon*, bey wel-  
chem vor her ein absonderlich Verzeichnus/ deren in diesem Wercklein  
begrieffenen Musicalischen Sachen/ sampt den Ordinanzhen  
oder Anstellungen/ an den gönstigen Leser/  
zubefinden.

Zu vnterthänigem letzten Ehren Bedächtnis auff begehren  
In die Music versetzt / vnd in Druck gefertiget  
Durch

Heinrich Schäben Schurf. Sächs. CapellMeistern.

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Bedruckt zu Dresden/ bey Wolff Seyffert/ Im Jahr/

I 6 3 6.

The original edition of the *Musicalische Exequien* has the following preface on its title page:

Musical Exequies  
As they were Observed at the Grand Funeral Ceremonies  
in Christian memory  
of the late Honored  
Prince Heinrich  
the Younger and Eldest Reuss/Lord of Plauen/  
Member of the Council of His Imperial Roman Majesty  
in Gretz/Cranichfeldt/Gera/Schleitz/Lobenstein/etc.  
on the Fourth day of February last in Gera/before and  
after the Funeral Sermon/and in Accordance with the  
Wishes often Expressed by his late Highness during his Life-time  
sung to a Soft and Concealed Organ  
for 6, 8, or more voices  
and  
  
with accompanying Basso Continuo in two copies  
the one for the Organ, the other for the Conductor or the Violone  
Together with a Detailed List of the Musical Contents of this  
Little Work  
and Instructions for the Necessary Arrangements, Addressed to the Gracious Reader  
Humbly set to Music, by Command, in final Commemoration  
and published in print by  
Heinrich Schütz - Electoral Saxon Capell-Meister  
Printed in Dresden by Wolf Seyffert in the Year  
1636

We know from research that Prince Heinrich was not only an acquaintance of Schütz and a patron of the arts, but a competent singer as well. The prince was also a realist; about a year before his death he selected certain texts from the scriptures and hymn verses dealing with the subject of death, the transitory nature of life here on earth, and the resurrection and its promise of hope, and decreed that they be set to music to be performed at his funeral. His widow and sons commissioned Schütz to set these texts, which, it should be noted, Prince Reuss had also requested be engraved upon his copper coffin. It's not too great a stretch to speculate that Schütz's imagination had been all the more fired by the task of composing this work for so musically knowledgeable and wholly pious a patron.

Space prohibits a note equal to the scope of this great work, so the listener is urged to flesh out the bones of this all-too-skeletal guide.

#### **Basics:**

(1) The work is in three sections. The first and longest is, in Schütz's terms, a "Concerto in the Form of a German Requiem"; the second is a double-chorus antiphonal motet; and the third is a five-voice German-language setting of the *Nunc dimittis*, embellished by a distant trio representing two Seraphim and a "Blessed Spirit," the departed soul of Prince Heinrich.

(2) The text of the work is a masterful mixture of verses from the Scriptures and German hymnists, personally selected by the Prince. Schütz's genius in setting these words will be touched upon shortly.

(3) Schütz directs that the core of the performing body for Part I be six voices with organ, and he indicates in the "score" (no score *per se* exists — the only source materials are single-line parts edited by Philipp Spitta for Volume XII of the *Schütz Werke Verzeichnis* in 1892) where additional voices are to be added for choral emphasis. Part II adds two voices designated *Tutti* to the first six, making possible two four-part antiphonal choirs. Part III reduces the number of basic voices to five, directing them to sing alternately "*fortiter*" and "*submisse*" (*forte* and *piano*), as accompaniment to the heavenly trio soaring high above.

### Highlights:

- the *Kyrie, Christe*, and *Kyrie eleison* feeling of the opening section, and the supplicating, dovetailed setting of the text "*erbarm dich*" (have mercy)
- the rising musical line for the word "*leben*" (live) and its subsequent fall for "*sterben*" (die) in the second *Kyrie*. "*Sterben*," as one would expect, is an important word in this work, and one of the recurring miracles in the *Exequien* is the rich variety of its setting throughout
- the beautiful rocking and comforting triple meter introduced in the midst of dupe on the words "*hilf ihn aus der Sünden Not*" (rescue [man] from the misery of sin)
- the color of the choral setting of the text "*Angst, Not, und Trübsal überall*" (anguish, misery and grief everywhere)
- the tenor duet and the word "*Wolle*," wool; the curl of the fleece imitated by the two intertwining voices, almost as warp and woof
- the one-beat pause for silence after the alto's "*eine kleine Augenblick*" (a brief moment)
- the bass telling of departed souls' death and misery, sopranos 1 and 2 reassuringly floating above repeating "*aber sie sind in Frieden*" (but they are at peace)
- the alto, tenor 1 and 2, and bass quartet beginning "*Herr, wenn ich nur dich habe*," in which the failing of strength and soul is painted so touchingly in the music. Note the word accents which emphasize "*allzeit*," the omnipresence of God's salvation
- the imitative counterpoint at "*Ach, wie elend*," the desolate harmony which underscores the wretchedness of our earthly days, and the major-key resolution showing the release which comes in death, "*wir müssen alle sterben*"
- the skipping joyfulness of "*I know that my Redeemer lives*"
- the ecstatic rise, fall, and rise of strettolike exclamations passed among all six solo voices with "*Herr, ich lasse dich nicht*" (Lord, I will not let you go)
- the pleasing suspensions illustrating the text "*Halt dich an mich*" (hold fast to Me), and the first repeat of music and text heard earlier in the work, but now more fully developed with syncopation and richer harmony. A particularly felicitous facet of Schütz's genius is the increasing complexity of counterpoint as the cadence is approached
- a second repeat of music and text heard before. This time, the eight-part motet echoes the tenor solo of the same text, with one important change: the word accent falls on the repeated refrain "*so bist du, doch, Gott*." "*Doch*" is an intensive in German, and the contrast of the word accent here, emphasizing the fact of God, is most compelling
- the quietly repeated assurance of the choir in Part III that God's salvation is for all people ("*für allen Völkern*")
- and finally, as a reminder to us of the reason for the work's composition, and indeed of our own transience, the falling away of the musical tissue in the last chorus to reveal the three heavenly spirits intoning their last word, solo: "*sterben*."

# *Jesu, meine Freude, BWV 227*

J. S. Bach

## **I. Chorale a 4**

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 Liebbers werden.

*Jesus, my Joy,  
My heart's Pasture,  
Jesus, my Jewel,  
Oh, how long  
Is my heart anxious,  
Longing for Thee!  
Lamb of God, my Bridegroom,  
Beside Thee shall to me on Earth  
Naught be dearer.*

## **II. Coro a 5**

Es ist nun nichts Verdammliches  
an denen, die in Christo Jesu sind,  
die nicht nach dem Fleische wandeln,  
sondern nach dem Geist.

*Romans VIII:1*

*There is now no condemnation  
upon them that are in Jesus Christ,  
that walk not after the flesh,  
but after the Spirit.*

## **III. Chorale a 5**

Unter deinem Schirmen  
Bin ich vor den Stürmen  
Aller Feinde frei.  
Laß den Satan wittern,  
Laß den Feind erbittern,  
Mir steht Jesus bei.  
Ob es itzt gleich kracht  
und blitzt,  
Ob gleich Sünd und Hölle schrecken;  
Jesus will mich decken.

*Under Thy protection,  
Am I, before the ragings  
Of all foes, free.  
Let Satan storm,  
Let the foe rage,  
Jesus stands by me!  
E'en if now thunder peal and  
lightning flash,  
E'en if sin and Hell terrify (me),  
Jesus will cover me.*

## **IV. Trio**

Denn das Gesetz des Geistes,  
der da lebendig machet  
in Christo Jesu,  
hat mich frei gemacht von dem Gesetz  
der Sünde und des Todes.

*Romans VIII:2*

*For the law of the Spirit,  
which maketh living  
in Christ Jesus,  
hath made me free from the law  
of Sin and Death.*

**V. Chorale, Coro a 5**

Trotz dem alten Drachen,  
Trotz des Todes Rachen,  
Trotz der Furcht darzu!  
Tobe, Welt, und springe,  
Ich steh hier und singe  
In gar sichrer Ruh.  
Gottes Macht hält mich in acht;  
Erd und Abgrund muß verstummen,  
Ob sie noch so brummen.

*Defy the old dragon,  
Defy jaws of death.  
Defy the fear of them!  
Rage, world, and burst,  
I stand here and sing  
In repose most secure.  
God's Might holds me in awe,  
Earth and Abyss are struck dumb,  
Even if they growl.*

**VI. Fuga, Coro a 5**

Ihr aber seid nicht fleischlich,  
sondern geistlich,  
so anders Gottes Geist  
in euch wohnet.

*Ye are not of the Flesh,  
but of the Spirit,  
if the Spirit of God  
dwell in ye.*

**Adagio:**

Wer aber Christi Geist nicht hat,  
der ist nicht sein.

*Romans VIII:9*

*But whosoever hath not Christ's Spirit,  
that one is not His.*

**VII. Chorale a 4**

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, ob ich viel muß leiden,  
Nicht von Jesu scheiden.

*Away with all treasures!  
Thou art my Delight,  
Jesus, my Pleasure!  
Away with vain glories,  
I want not to hear of you,  
Be unknown to me!  
Misery, need, Cross, shame,  
and death,  
Even if I must suffer greatly,  
Shall not separate me from Jesus.*

**VIII. Trio, Andante**

So aber Christus in euch ist,  
so ist der Leib zwar tot,  
um der Sünde willen;  
der Geist aber ist das Leben  
um der Gerechtigkeit willen.

*Romans VIII:10*

*But if Christ be in ye,  
although the body is dead  
on account of sin;  
the spirit, nonetheless, is life,  
on account of righteousness.*

**IX. Chorale, Coro a 4 senza Basso**

Gute Nacht, o Wesen,  
Das die Welt erlesen,  
Mir gefällt du nicht.  
Gute Nacht, ihr Sünden,  
Bleibet weit dahinten,  
Kommt nicht mehr ans Licht!  
Gute Nacht, du Stolz und Pracht!  
Dir sei ganz, du Lasterleben,  
Gute Nacht gegeben.

*Good night, o being  
Which doth choose the world,  
Thou pleasest me not.  
Good night, ye sins,  
Stay far behind,  
Come no more to light!  
Good night, thou pride and splendor!  
Good night, thou life of oppression,  
I've bid ye good night.*

**X. Coro a 5**

So nun der Geist des,  
der Jesum von den Toten  
aufgeweckt hat,  
in euch wohnt,  
so wird auch derselbige,  
der Christum von den Toten  
aufgeweckt hat,  
eure sterbliche Leiber  
lebendig machen,  
um des willen, daß sein Geist  
in euch wohnt.

*So now if the Spirit of Him,  
Which Jesus from the dead  
Did raise up,  
Dwell in ye,  
So shall the Same also,  
Which Christ from the dead  
Did raise up,  
Your mortal bodies  
Make living,  
So that His Spirit  
might dwell in ye.*

*Romans VIII:11*

**XI. Chorale a 4**

Weicht, ihr Trauergeister,  
Denn mein Freudenmeister,  
Jesus, tritt herein.  
Denen, die Gott lieben,  
Muß auch ihr Betrübten  
Lauter Zucker sein.  
Duld ich schon hier Spott und Hohn,  
Dennoch bleibst du auch im Leide,  
Jesu, meine Freude.

*Shrink back, ye spirits of sadness,  
For the Master of my joys,  
Jesus, doth enter.  
For them that love God,  
Even their troubles must  
Be (as) pure sugar.  
Though here I endure mockery and scorn,  
Nonetheless thou art e'er even in sorrow,  
Jesus, my Joy.*

*~ Johann Franck, 1653*

*~ Translation from German  
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# *Musicalische Exequien*

Heinrich Schütz

## **I. Concert in Form einer teutschen Begräbniss-Missa**

Nacket bin ich vom Mutterleibe kommen,  
Nacket werde ich wiederum dahin fahren,  
der Herr hats gegeben, der Herr hats  
genommen,  
der Name des Herren sei gelobet.  
*Job I:21*

Herr Gott Vater im Himmel  
erbarm dich über uns.

Christus ist mein Leben,  
Sterben ist mein Gewinn.  
*Philippians I:21*

Siehe, das ist Gottes Lamm,  
das der Welt Sünde trägt.  
*John I:29*

Jesu Christe, Gottes Sohn,  
erbarm dich über uns.

Leben wir, so leben wir dem Herren,  
sterben wir, so sterben wir dem Herren,  
darum wir leben oder sterben,  
so sind wir des Herren.  
*Romans XIV:8*

Herr Gott heiliger Geist,  
erbarm dich über uns.

Also hat Gott die Welt geliebt,  
daß er seinen eingebornen Sohn gab,  
auf daß alle, die an ihn gläuben,  
nicht verloren werden,  
sondern das ewige Leben haben.  
*John III:16*

## **I. Concerto in the form of a German requiem**

*Naked I came out of my mother's womb,  
naked shall I also return,  
the Lord has given, the Lord has  
taken away,  
the name of the Lord be praised.*

*Lord God, Father in Heaven,  
have mercy on us.*

*Christ is my life,  
Death is my reward.*

*Behold, the Lamb of God,  
who beareth the sins of the world.*

*Jesus Christ, Son of God,  
have mercy on us.*

*If we live, we live in the Lord,  
if we die, we die in the Lord;  
therefore, whether we live or we die,  
we are of the Lord.*

*Lord God, Holy Spirit,  
have mercy on us.*

*Therefore God so loved the world  
that he gave his only begotten Son,  
that all who believe in Him  
might not perish,  
but rather have everlasting life.*

Er sprach zu seinem lieben Sohn:  
die Zeit ist hie zu erbarmen,  
fahr hin, meins 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.

*Martin Luther, 1523*

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

*1 John 1:7*

Durch ihn ist uns vergeben  
die Sünd, geschenkt das Leben,  
im Himmel solln wir haben,  
O Gott, wie grosse Gaben.

*Ludwig Hembold, 1575*

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

*Philippians III:20–21*

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

*Johann Leon, 1582-89*

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

*Isaiah 1:18*

*He spoke to His beloved Son:  
The time of compassion is come,  
Go forth, My heart's dear crown,  
and be the salvation of the poor, and  
rescue them from the misery of sin,  
put bitter Death to death for them  
and let them live with You.*

*The blood of Jesus Christ, the Son of  
God,  
purifies us of all sins.*

*Through him we are forgiven  
our sins, and given life.  
What great gifts, O God,  
shall we have in Heaven!*

*Our true life is in Heaven,  
from whence we also await  
the Savior, Jesus Christ,  
the Lord, who will transfigure our  
lowly body  
so that it becomes like his  
transfigured body.*

*We are all in a vale of woe,  
Anguish, misery, grief everywhere,  
our stay here is short  
and full of toil,  
and who thinks on it is always troubled.*

*Though your sins be as red as blood,  
yet shall they be made white as snow;  
though they be the color of roses,  
yet shall they be made as wool.*

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

*Ludwig Hembold, 1575*

Gehe hin, mein Volk, in eine Kammer  
und schleuss die Tür nach dir zu,  
verbirge dich einen kleinen Augenblick,  
bis der Zorn vorübergehe.

*Isaiah XXVI:20*

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

*Wisdom of Solomon III:1-3*

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.

*Psalms LXXIII:25-26*

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.

*Martin Luther, 1524*

Unser Leben währet siebenzig Jahr,  
und wenns hoch kömmt, so sinds  
achtzig Jahr,  
und wenn es köstlich gewesen ist,  
so ist es Müh und Arbeit gewesen.

*Psalms XC:10*

*His word, his baptism, his communion  
protect us from all mischance,  
The Holy Spirit in faith  
teaches us to trust in Him.*

*Go forth, my people, into a chamber  
and lock the door behind you,  
conceal yourself for a brief moment  
until the anger passes.*

*The souls of the righteous are in  
God's hand  
and no torment touches them.  
To the foolish they will  
appear  
as if they have died,  
and their departure will be reckoned as  
a torment,  
and their going forth as a ruination.  
But they are at peace.*

*Lord, if only I have You  
I ask nothing else from Heaven or earth.  
If my body and soul alike languish  
then are You, O God, always my heart's  
comfort and my portion.*

*He is the Salvation and a blessed light for  
the nations,  
to enlighten and guide those who know  
Him not;  
He is the glory, honor, joy and delight  
of His people Israel.*

*Our life lasts seventy years,  
or, at most,  
eighty years  
and even when it passes sweetly  
so has it passed in toil and hardship.*

Ach wie elend ist unser Zeit  
allhier auf dieser Erden,  
gar bald der Mensch darnieder leit,  
wir müssen alle sterben,  
allhier in diesem Jammertal  
ist Müh und Arbeit überall,  
auch wenn dirs wohl gelinget.

*Johannes Gigas, 1566*

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.

*Job XIX:25*

Weil du vom Tod erstanden bist,  
werd ich im Grab nicht bleiben,  
mein höchster Trost dein Auffahrt ist,  
Todsforecht 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.

*Nikolaus Herman, 1560*

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

*Genesis XXXII:26*

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.

*Martin Luther, 1523*

*Alas, how wretched is our time  
here on this earth,  
too soon must man lay himself down;  
we must all die.*

*Here in this vale of woe  
is toil and hardship everywhere,  
even though one prosper.*

*I know that my Redeemer lives,  
and that He will hereafter raise me  
from the earth,  
and thereupon I will put on my own  
skin  
and will in my flesh see God.*

*Because You rose from the dead  
I will not remain in the grave  
Your rising is my highest comfort;  
You drive away the fear of death  
for where You are, there shall I go,  
that I may live and remain always  
near You  
therefore I go forth with joy.*

*Lord, I will not let You go,  
unless I have Your blessing.*

*He said to me, "Hold fast to Me,  
now you shall [now] prosper,  
I give Myself up for you,  
and I will struggle for you,  
My life swallows up death,  
My innocence takes away your sins  
thus have you become blessed."*

## II. Motette:

### Herr, wenn ich nur dich habe

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

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

*Psalm LXXIII:25–26*

## III. Canticum B. Simeonis:

### «Herr, nun lässest du deinen Diener»

Herr, nun lässest du deinen Diener  
in Friede fahren, wie du gesagt hast.

*Selig sind die Toten, die in dem  
Herren sterben,*

Denn meine Augen haben deinen Heiland  
gesehen, welchen du bereitet hast für  
allen Völkern,

*sie ruhen von ihrer Arbeit,  
und ihre Werke folgen ihnen nach.*

*Revelation XIV:13*

ein Licht, zu erleuchten die Heiden,  
*Sie sind in der Hand des Herren,  
und keine Qual rühret sie.*

*Wisdom of Solomon III:1*

und zum Preis deines Volks Israel.

*Luke II:29–32*

## II. Motet:

### Lord, if only I have You

*Lord, if only I have You  
I ask nothing else from Heaven or  
earth.*

*If my body and soul alike  
languish  
then are You, O God,  
always my heart's comfort and my  
portion.*

## III. Song of Simeon:

### “Lord, now let Your servant”

*Lord, now let Your servant depart  
in peace as You have said.*

*Blessed are the dead who die in  
the Lord,*

*For my eyes have seen Your  
Savior whom You have prepared for  
all peoples,*

*they rest from their labors,  
and their works follow after them.*

*a light to illumine the nations,*

*They are in the hand of the Lord,  
and no torment touches them.*

*and for the glory of Your people Israel.*

*~ Translation from German*

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# The Spectrum Singers

## Soprano

Erin K. Brenner  
Joy Emerson Brewer  
Roberta Chase-Borgatti  
Kimiko Cautero Cohen  
Jill Fekete\*  
Ann Ferentz  
Valerie Gibson  
Elizabeth Harmell  
Leslie Horst  
Lori Seitz Rider  
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Anna Andrews Smith  
Abbey Thompson  
Kathi Tighe  
Ree-Ven Wang

## Alto

Jennifer Angel  
Christine E. Bishop  
Karen Coffman  
Karin Denison  
Sara S. Glidden\*  
Linda Ingram  
Sara D. Kunz  
Leslie A. Lanagan  
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Jenny Nicholson  
Natalie W. White

## Tenor

Thomas A. Best\*  
Ben Cox  
Richard W. Drost  
Ian Fox  
John Schumacher  
Joseph Scott  
Robert Shutter  
Maurice Wong

## Bass

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Nathaniel S. Coolidge  
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Michael J. Harding  
Grant E. Hicks  
Edward A. Jacobson  
Laurence J. Krenis  
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