

University of California, Davis  
The Department of Music  
and Arts and Lectures  
present



# ABENDMUSIK

## Evening Music

Motets, cantatas, and instrumental works by

Franz Tunder  
Matthias Weckmann  
Nicolaus Bruhns  
Georg Muffat

*featuring*

JEFFREY THOMAS

1988-89 Artist-in-Residence

with

THE EARLY MUSIC ENSEMBLE

David Nutter, *director*



St. Martin's Episcopal Church  
Hawthorn Lane  
8:00 P.M.  
Friday, 10 March 1989  
Free Admission.

CONCERTS  
(ADULTS)  
53



The University of California, Davis  
The Department of Music  
presents

## THE EARLY MUSIC ENSEMBLE

David Nutter, *director*

with

**JEFFREY THOMAS**  
*1988-89 ARTIST-IN-RESIDENCE*

### ABENDMUSIK

#### PROGRAM

Sonata V: *Allemanda*  
*Armonico tributo* (Salzburg, 1682) Georg Muffat  
(1653-1704)

AN WASSERFLÜSSEN BABYLON Franz Tunder  
(1614-1667)

EIN' FESTE BURG IST UNSER GOTT Tunder

Sonata V: *Adagio-Fuga* Muffat

ICH WEISS, DASS MEIN ERLÖSER LEBT Georg Philipp Telemann  
(1681-1767)

Sonata V: *Adagio-Passacaglia* Muffat

#### intermission

WENN DER HERR DIE GEFANGENEN ZU ZION Matthias Weckmann  
(1619-1674)

Sonata terza: *Adagio-Allegro-Lento-Allemande*  
*Courante-Sarabande-Ciaconne-Final: Adagio* Philipp Heinrich Erlebach  
(1657-1714)

JAUCHZET DEM HERREN ALLE WELT Nicolaus Bruhns  
(1665-1697)

HOSIANNA DEM SOHNE DAVID Tunder

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St. Martin's Episcopal Church

8:00 p.m.

10 March, 1989

## The Early Music Ensemble

David Nutter, *director*

with

JEFFREY THOMAS, *tenor*, Artist-in-Residence

ROBERT SAMSON BLOCH, *baroque violin*

ELIZABETH BLUMENSTOCK, *baroque violin*

DIANA DALLMAN, *viola da gamba*

JULIE JEFFREY, *viola da gamba*

STEVE LEHNING, *viola da gamba & violone*

DONA LEE BRANDON, *organ*

*Soprano:* Carole Hom, Stephanie Holm, Jennifer Moffitt, Helen Nutter, Hannah Wolf

*Alto:* Pam Lindquist, Rebecca Littman, Mary Kramer

*Tenor:* Calvin Fan, John Westbrook Ostrom, Neil Willits

*Bass:* Ron Alexander, Don Meyer, Tony Pollock, Lee Riggs

### Program note

Abendmusik is the name given to a particular type of concert held in the Marienkirche, Lübeck, during the 17th and 18th centuries. The first such concerts were organ recitals, probably during Franz Tunder's tenure as organist (1641-67). The original purpose of the Abendmusiken appears to have been to entertain businessmen who assembled in the Marienkirche to await the opening of the stock exchange at noon on Thursdays. Tunder's musical offerings (or Abendspiele) later included vocal and instrumental soloists. Buxtehude, who succeeded him, added orchestra and chorus, a development that necessitated the construction of extra balconies in 1669 to accommodate the performers. Buxtehude also changed the time from a weekday to 4 p.m. on the last two Sundays of Trinity, and the second, third and fourth Sundays of Advent. The Abendmusik concerts were financed mainly by the business community; individual donors were rewarded with a printed libretto and a good seat, but admission was free and disorderly conduct sometimes a problem. Buxtehude's concerts comprised assorted choral and solo vocal music, as well as oratorios, and established a tradition that ceased in 1810 as a result of the Napoleonic Wars. The term has since come into general use for concerts in churches anywhere.

Franz Tunder became organist of the Marienkirche, Lübeck, in 1641 and remained there until his death. He laid the foundations for the future development of north German composition that centered on his successor and son-in-law, Buxtehude. He followed the example of Netherlands organists in organizing evening concerts at which he presented not only a wide range of organ music by German composers, including himself, but also recent vocal works by Italian composers. Most of Tunder's surviving music (17 vocal works, 14 organ pieces) were written for his evening concerts, performed in the church's organ gallery. *An Wasserflüssen Babylon*, based on the psalm melody composed by Martin Luther's contemporary, Wolfgang Dachstein (*Strassburger Kirchenamt*, 1525), is a chorale harmonization resembling an instrumental fantasia, the words and melody sung by sopranos alone. The first three phrases of the psalm melody are paraphrased by the first violin before the singers' entrance and rising chromatic lines effectively portray weeping ("da weinten wir von Herzen"). The textual source of Luther's famous *Ein' feste Burg* is Psalm 46, *Deus noster refugium* ("God is our hope and strength"). The tune appears to be derived from Hans Sachs' *Silberweise*, *Salve, ich grus dich*. Luther associated this type of melody, characteristically in major tonality with a controlled descent through the octave, with the texts of his extrovert and enthusiastic Verkündigungslieder (hymns of faith). These melodies, with their distinctive upbeat patterns and basically isometric rhythms, facilitated congregational learning and singing. Franz Tunder's setting is one of the earliest chorale cantatas to use variation techniques in which the melody, once announced in its unaltered form, is subject to paraphrase and elaboration in subsequent verses. *Hosianna dem Sohne David*, for five voices and five strings, is an exuberant work in the grand polychoral manner of Schütz.



Matthias Weckmann probably ranks first among pupils of Heinrich Schütz who were to make important contributions to the musical life of north and central Germany. He appears not to have followed the general trend of his time towards simpler textures and clear, tonally articulated forms, but instead developed typical *seconda prattica* elements of Schütz's earlier works. In *Wenn der Herr die Gefangenen zu Zion* his sensitivity to verbal nuance is seen in the use of striking rhetorical gestures which when combined form twin madrigalian motifs (e.g., the drooping "Die mit Tränen säen" combined with the rising "werden mit Freuden"). Also derived from Schütz is a liking for strong local dissonances justified by the logic of part writing in which five instrumental parts provide independent voices, rather than harmonic support, for the four vocal parts.

Nicolaus Bruhns studied organ and composition with Buxtehude at Lübeck. He was also an accomplished violinist and gambist; Mattheson relates that "Sometimes he [Bruhns] took his violin up to the organ loft and played with such skill that it sounded like two, three or more instruments at once. Thus he would realize the upper parts on the violin while his feet played an appropriate bass on the pedals." Bruhns brought the Italian solo cantata to new heights of virtuosity in Germany with his small scale sacred concertos; *Jauchzet dem Herren alle Welt* is a brilliant example of this style.

Georg Philipp Telemann's Easter cantata for tenor and violin, *Ich weiss, dass mein Erlöser lebt*, is a work formerly attributed to J. S. Bach (BWV 160). The text, by Erdmann Neumeister (1671-1756), originator of the modern "madrigal" type of church cantata, is designed to resemble nothing more or less than "an operatic piece, combining recitatives and arias."

Philipp Heinrich Erlebach was one of the leading composers of his time in central Germany, especially of church music and more particularly of cantatas, of which he wrote several hundred. From 1681 until his death in 1714 he was Kapellmeister at the court of Count Albert Anton von Schwarzburg at Rudolstadt. Of his 120 instrumental works there survive only six suites, six trio sonatas and a march. The suites for violin and viola da gamba, published at Nuremberg in 1694, show the influence of French orchestral suites and succeed in uniting foreign formal elements with German features, which can be seen in the folk-like nature of some of the melodic material and sonorities reminiscent of vocal music.

Georg Muffat considered himself a German, although his ancestors were Scottish and his family had settled in Savoy in the early 17th century. He was a prominent composer of instrumental music who was particularly important for the part he played in introducing the French and Italian styles into Germany. His travels took him to Paris, where he studied with Lully, and to Rome, where he studied with Pasquini, heard Corelli's concerti grossi and composed works which were performed at Corelli's house, and later published in his own *Armonico tributo* (Salzburg, 1682). Though defined as "chamber sonatas suitable for few or many instruments," the five works of this collection are based on the concerto principle of alternating groups. The number of movements varies (five to seven), with a mixture of *da chiesa* and *da camera* elements similar to Corelli's last four concertos. Corelli's influence appears in the continuous contrapuntal style of the slow movements with their characteristic chains of suspensions. The passacaglia reflects Lully's practice of interspersing trio episodes among five-part passages and follows the French custom of repeating the theme in rondeau fashion throughout.

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*Acknowledgements:*

The Early Music Ensemble wishes to convey its appreciation and gratitude to Jeffrey Thomas for having so magnificently enriched the campus and community musical scene during his tenure as Artist-in-Residence and, in particular, for sharing with us his inspired and inspiring commitment to musical excellence. Special thanks are also due to Jeffrey's fellow 17th-century German music enthusiasts: Elizabeth Blumenstock, baroque violin, soloist and concertmaster of the Philharmonia Baroque Orchestra, and Steve Lehning, viola da gamba and violone. We also acknowledge our debt of gratitude to Robert Samson Bloch, baroque violin and Professor of Music at UC Davis, Julie Jeffrey and Diana Dallman, viola da gamba and "Nymphs of the Rhine" (the intriguing title of their recent duo concert), and Dona Lee Brandon, UC Davis faculty affiliate in organ, and organist at St. Martin's Episcopal Church, Davis.



AN WASSERFLÜSSEN BABYLON

An Wasserflüssen Babylon,  
da sassen wir mit Schmerzen,  
als wir gedachten an Zion,  
da weinten wir von Herzen.  
Wir hingen auf mit schwerem  
Muth die Orgeln und die Harfen  
gut an ihre Bäum' der Weiden,  
die drinnen sind in ihrem Land;  
da mussten wir viel Schmach und  
Schand' täglich von ihnen leiden.

By the rivers of Babylon,  
there we sat down, yea,  
we wept deeply from the heart,  
when we remembered Zion.  
Sadly we hung up  
our organs and harps  
upon the willows  
in the midst of their land.  
Daily we suffered from them  
much insult and shame.

(after Psalm 137, *Super flumina Babylonis*)

EIN' FESTE BURG IST UNSER GOTT

Ein' feste Burg ist unser Gott,  
ein' gute Wehr und Waffen;  
er hilft uns frei aus aller Not,  
die uns jetzt hat betroffen.  
Der alte böse Feind,  
mit Ernst er's jetzt meint,  
gross Macht und viel List  
sein' grausam Rüstung ist;  
auf Erd'n ist nicht sein's glichen.

A mighty fortress is our God  
a sure defense and weapon;  
he saves us from every distress  
that has now befallen us.  
The ancient wicked foe,  
grim is his intent,  
vast might and deceit  
are his cruel armaments;  
his like is not upon earth.

Mit unsrer Macht ist nicht getan,  
wir sind gar bald verloren.  
Es streitet für uns der rechte Mann,  
den Gott selbst hat erkoren.  
Fragest du, wer er ist?  
Er heisst Jesus Christ  
der Herre Zebaoth,  
und ist kein andrer Gott,  
das Feld muss er behalten.

With our own might is nothing done,  
we face so soon destruction.  
He strives for us, the righteous man,  
whom God himself has chosen.  
Do you ask who he is?  
He is called Jesus Christ,  
the Lord of Hosts,  
there is no other god;  
he must win the battle.

Und wenn die Welt voll Teufel wär',  
und wollten uns gar verschlingen,  
so fürchten wir uns doch nicht so sehr,  
es soll uns doch gelingen;  
der Fürst dieser Welt,  
wie sau'r er sich stellt,  
tut er uns doch nicht,  
das macht, er ist gericht't;  
ein Wörtlein kann ihn fällen.

And were the world filled with devils,  
intending to devour us,  
we would not be much afraid;  
For we shall win the victory.  
The Prince of this world,  
however grim may he be,  
can do nothing to us  
because he is condemned;  
a brief word can bring him down.

Das Wort sie sollen lassen stahn  
und keinen 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 fahren dahin,  
sie habens kein Gewinn;  
das Reich Gott's muss uns bleiben.

They should let the Word stand  
and have no thanks for this.  
He is well in evidence among us  
with His spirit and gifts.  
If they take away our body,  
property, honor, child and wife,  
let all that go;  
they gain no profit by that;  
we still have the Kingdom before us.

(Martin Luther, 1483-1546)



## ICH WEISS, DASS MEIN ERLÖSER LEBT

### *Aria*

Ich weiss, dass mein Erlöser lebt;  
er lebt und mir zur Freude.  
Lass sein, dass ich im Leide, in Arbeit,  
Müh' und Plage viel Stunden meiner Tage  
muss auf der Welt verschmerzen;  
blüht doch der Trost im Herzen.

### *Recitative*

Er lebt und ist von Toten auferstanden!  
Hierauf beruht der Grund, der als ein Fels  
den festen Glauben trägt zur Hoffnung  
meiner Seligkeit. Bejammert' ich im  
Garten seine Banden, die ihm der Feinde Gift  
und Neid durch den Verräter angelegt;  
ward auch mein Herze wund, da man ihm so  
viel Wunden mit scharfen Geissen schmiss,  
hab ich so manchen Stich mit Ach und Weh'  
empfundnen, da man sein Haupt mit Dornen  
stach und jämmerlich zerriss; folgt' ich  
halb tot bis Golgotha ihm nach, da er die  
Last und Schmach des Kreuzes selber trug,  
und ihn die Grausamkeit an solches schlug;  
war meine Seele voll Bekümmernis, als man  
den Leib zu Grabe brachte und aller Traurigkeit  
ein traurig Ende machte, so mussten doch bei  
seinem Blutvergiessen aus mir zugleich auch  
Freudentränen fliessen, weil er durch seinen  
Tod die Schulden meiner Not an meiner Stelle  
wollen büssen. Allein ich wäre schlecht  
getröst't und gar nicht ganz erlöst, wenn  
er nicht wär' aus eig'ner Kraft erstanden.  
Nun aber ist der Trost vorhanden, und der  
bestehet fest, dass auch der letzte Scherf  
für mich bezahlet sei, und da Gesetz an  
mir nichts mehr zu fordern habe; denn heute  
lässt Gott meinen Bürgen aus dem Grabe,  
als aus dem Schuldurm, wieder frei.

### *Aria*

Gott lob, dass mein Erlöser lebt!  
Er lebt, so wird sein Leben im Tode mir geben.  
D'rum will ich freudig sterben,  
die Freude dort zu erben, die mir im  
Engelorden von ihm vermachtet werden.

### *Recitative*

So biet' ich allen Teufeln Trutz!  
Mein Held, mein Jesus, ist mein Schutz.  
Der Glaube wird mir nimmer mehr zu Schanden.  
Soll ich verloren geh'n?  
So ist auch Christus nicht erstanden!  
Er aber lebt, so muss ich auch durch ihn  
zum Leben aufersteh'n und sein Reich der Ruh',  
der Ruh' und Ehre zieh'n.

### *Aria*

Nun, ich halte mich bereit, meines Leibes  
Sterblichkeit auf der Erden abzulegen.  
Kommt, ihre Engel, kommt entgegen, traget meine  
Seele hin, dass ich bald, bald bei Jesu bin!  
Ach, wie herzlich wünsch' ich mir:  
Wär' ich heute noch bei dir.

I know that my redeemer lives!  
He lives and I am joyful.  
Let it be that I must bear the hours  
of my days on earth in sorrow,  
work, tiredness and misery;  
consolation blossoms in my heart.

He lives and is risen from among the dead.  
Here is the foundation which, like  
a rock, makes fast my belief in  
the hope of happiness. I mourn  
for his followers in the garden who  
plotted against him, through the  
betrayal with the poison and jealousy  
of the enemy; my heart was wounded because  
he received so many wounds; I felt many stabs  
of pain and sorrow for his thorn-pierced head,  
bitterly torn; I followed him half dead to  
Golgotha where he bore the burden and sorrow  
of the cross alone and suffered cruelty;  
my soul was full of grief as his body was  
brought to the grave, and  
to all sorrow a sorrowful  
end was made. So because of his  
bleeding must tears  
of joy flow from me, because  
through his death he has redeemed my  
miserable sins. I would hardly be  
comforted and not at all redeemed  
had he not arisen by his own power.  
Now, however, comfort is at hand, and it  
stands steadfast because my last  
debts are paid, and the law has  
nothing more to demand of me; today  
God frees my people from the grave,  
free again from sin's dark fortress.

Praise to God, my redeemer lives!  
He lives, so will his life be given me at death.  
Therefore, will I gladly die,  
to inherit that joy which will be bequeathed  
to me by him in the company of angels.

So do I defy all devils.  
My hero, my Jesus, is my shield.  
Faith will never bring me disgrace.  
Am I to be lost?  
If so, then Christ never rose from the dead.  
But he lives, so will I rise  
and be drawn to his kingdom  
of peace and honor.

Now I keep myself prepared  
to shed the mortality of my earthly body.  
Come, angels, come around me, take my  
soul away, that I may soon be with Jesus.  
Ah, how deeply I wish  
I were next to you today.

## WENN DER HERR DIE GEFANGENEN ZU ZION

Wenn der Herr die Gefangenen  
zu Zion erlösen wird, dann werden  
wir sein wie die Träumenden.  
Dann wird unser Mund voll Lachens  
und unsere Zunge voll Rühmens sein.  
Da wird man sagen unter den Heiden,  
der Herr hat Grosses an uns getan;  
denn sind wir fröhlich.  
Herr, wende unser Gefängnis wie du  
die Wasser gegen Mittag trocknest.  
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.

(Psalm 126, *In convertendo*)

When the Lord turned again  
the captivity of Sion: then were we  
like unto them that dream.  
Then was our mouth filled with laughter:  
and our tongue with praise.  
Then said they among the heathen:  
the Lord has done great things for us already:  
whereof we rejoice.  
Turn our captivity, O Lord:  
as the rivers in the south.  
They that sow in tears: shall reap in joy.  
They that now go on their way weeping, and  
bear forth good seed: shall doubtless come again  
with joy, and bring their sheaves with them.

## JAUCHZET DEM HERREN ALLE WELT

Jauchzet dem Herren alle Welt.  
Dienet dem Herren mit Freuden, kommt,  
für sein Angesicht mit Frohlocken.  
Erkennet, dass der Herre Gott ist!  
Er hat uns gemacht und nicht wir selbst  
zu seinem Volk und zu Schafen seiner Weide.  
Geht zu seinen Toren ein mit Danken,  
zu seinen Vorhöfen mit Loben.  
Danket ihm, lobet seinen Namen.  
Denn der Herr ist freundlich  
und seine Gnade währet ewig  
und sein Wahrheit für und für.  
Jauchzet dem Herren alle Welt.

(Psalm 100, *Jubilare Deo*)

O be joyful in the Lord, all ye lands:  
serve the Lord with gladness, and come  
before his presence with a song.  
Be ye sure that the Lord he is God:  
it is he that hath made us, and not we ourselves;  
we are his people, and the sheep of his pasture.  
O go your way into his gates with thanksgiving,  
and into his courts with praise; be thankful  
unto him, and speak good of his Name.  
For the Lord is gracious,  
his mercy is everlasting: and his truth  
endureth from generation to generation.  
O be joyful in the Lord, all ye lands.

## HOSIANNA DEM SOHNE DAVID

Hosianna dem Sohne David.  
Gelobet sei der da kommt  
im Nahmen des Herren.  
Hosianna, hosianna in der Höhe.

(Matthew 21. 9)

Hosanna to the son of David.  
Praise those who come  
in the name of the Lord.  
Hosanna in the highest.