

Sunday, 5 November 2017, 16:00

Reformation Concert in the Evangelical Lutheran Church,  
98 Strand Street, Cape Town

## Reformation Music Old & New

Martin Luther / Ludwig Senfl  
(1483-1546) / (1486-1543)

*Non moriar, sed vivam*  
a capella motet

Heinrich Schütz  
(1585-1672)

*Jauchzet dem Herren SWV 36*  
from *Psalmen Davids*, Op 2

*Ehre sei dem Vater*  
final chorus from the *Historia des Leidens und Sterbens Jesu Christi nach dem Evangelisten St Matthaeus* (St. Matthew's Passion) SWV 479

JS Bach  
(1685-1750)

*Gott, ach Gott*  
Duet for soprano, bass, violin & bc  
from the Cantata 79, *Gott der Herr ist Sonn und Schild*

*Die Schätzbarkeit der weiten Erden*  
Aria for soprano, obligato violin & bc  
from Cantata 204, *Ich bin in mir vergnügt*

*Der ewigreiche Gott*  
Duet for soprano, bass, violins & bc  
from the Reformation Cantata 192, *Nun danket all Gott*

*Nun danket alle Gott, BWV 252*  
Chorale for SATB, strings and brass from *Drei Trauungschoräle*  
– short interval –

Hans Huyssen  
(\*1964)

*Mein Guten Werk, die galten nicht*  
Reformation Cantata for soloists, choir, brass and strings  
on texts from the bible, by Martin Luther and Simone Weil  
*first concert performance*

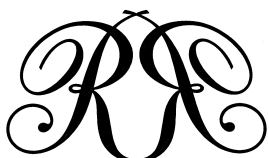
Cape  
Consort



**BellMor Brass**  
Soli Deo Gloria

St. Martini  
Chor

directed by Hans Huyssen



With generous support of the Rupert Music Foundation  
the St. Martini Music Trust  
and the  
United Evangelical-Lutheran Church (VELKD)



## Texts &Translations

**Non moriar** sed vivam narrabo opera Domini  
*Ps. 118, 17*

*I shall not die, but live and recount the works of the Lord.*

### **Jauchzet dem Herrn alle Welt.**

Dienet dem Herrn mit Freuden.  
Kommt vor 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.  
Gehet 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 seine Wahrheit für und für.

*Make a joyful noise unto the Lord, all ye lands.  
Serve the Lord with gladness:  
come before his presence with singing.  
Know ye 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.  
Enter into his gates with thanksgiving,  
and into his courts with praise:  
be thankful unto him, and bless his name.  
For the Lord is good;  
his mercy is everlasting;  
and his truth endureth to all generations.*

Ehre sei dem Vater und dem Sohn  
und auch dem Heiligen Geiste,  
wie es war im Anfang,  
jetzt und immerdar  
und von Ewigkeit zu Ewigkeit. Amen.

*Honor be to the Father and to the Son  
and to the Holy Ghost,  
as it was in the beginning,  
is now and forever,  
and from eternity to eternity. Amen.*

*Ps 100, 1-5; Doxologie*

*Ps 100, 1-5; Doxologie*

**Ehre sei dir Christe**, der du littest Not  
An Stamm des Kreuzes für uns den bitteren Tod,  
Und herrschest mit dem Vater dort in Ewigkeit,  
Hilf uns armen Sündern zu der Seligkeit.  
Kyrie eleison, Christe eleison, Kyrie eleison.

*Honor be to Christ, You who suffered torment  
On the branch of the Cross for us, and bitter death,  
And governs with the Father there in eternity,  
Help us poor sinners into blessedness.  
Lord have mercy, Christ have mercy, Lord have mercy.*

### **Gott, ach Gott, verlaß die Deinen**

Nimmermehr!  
Laß dein Wort uns helle scheinen;  
Obgleich sehr  
Wider uns die Feinde toben,  
So soll unser Mund dich loben.

*God, ah God, abandon Your own ones  
never again!  
Let Your word shine brightly for us;  
although harshly  
against us the enemy rages,  
yet our mouths shall praise You.*

### **Die Schätzbarkeit der weiten Erden**

Laß meine Seele ruhig sein.  
Bei dem kehrt stets der Himmel ein,  
Der in der Armut reich kann werden.

*The valuables of the world  
leave my soul undisturbed.  
For him heaven will always return  
who can be wealthy in poverty.*

### **Der ewig reiche Gott**

Woll uns bei unsrem Leben  
Ein immer fröhlich Herz  
Und edlen Frieden geben,  
Und uns in seiner Gnad,  
Erhalten fort und fort  
Und uns aus aller Not  
Erlösen hier und dort.

*May God who is forever rich  
be willing to give us in our life  
a heart that is always joyful  
and noble peace  
and in his mercy  
maintain us for ever and ever  
and free us from all distress  
here and there (both on earth and in heaven)*

### **Nun danket alle Gott**

mit Herzen, Mund und Händen,  
der große Dinge tut  
an uns und allen Enden,  
der uns von Mutterleib  
und Kindesbeinen an  
unzählig viel zugut  
bis hierher hat getan.

*Now all thank God  
with heart, mouth and hands;  
He does great things  
for us and all our purposes;  
He for us from our mother's womb  
and childish steps  
countless great good  
has done and still continues to do.*

# Mein guten Werk, die galten nicht

*Cantata commissioned on occasion of the 5th centenary celebrations of the Lutheran Reformation  
by the St. Martini congregation, Cape Town*

## Chorale verse: choir, brass & strings

1. Verhef jul stemme altesaam  
en sing, o Christenskare.  
Verbly jul in die Heer se Naam,  
die hoë, wonderbare.  
Verheerlik sy genaderaad  
en goddelike reddingsdaad.  
Dit het hom duur te staan gekom.

### Consort:

Nun freut euch,  
und lasst uns springen,  
mit Lust und Liebe singen.  
Nun freut euch, freut euch!

*Luther, EG 341, 1*

## Zweisprachiger Refrain: soloists & instruments

Nun folgen wir dir mit ganzem Herzen  
und fürchten dich und suchen dein Angesicht.  
Lass uns nicht zuschanden werden;  
sondern tu mit uns nach deiner Güte  
und nach deiner großen Barmherzigkeit!  
Errette uns nach deinen Wundertaten  
und gib Ehre deinem Namen, Herr!  
Nun freut euch, freut euch!

*Zusatz zu Daniel 3, 17-19*

## Chorale variation 1 soloists, brass & strings

3. Mein guten Werk, die galten nicht,  
es war mit ihn' verdorben;  
der frei Will' hasste Gotts Gericht,  
er war zum Gut'n erstorben;  
die Angst mich zu verzweifeln trieb,  
dass nichts denn Sterben bei mir blieb,  
zur Höllen musst ich sinken.

*Luther, EG 341, 3*

## Choralvariation 2: Solisten & Streicher

4. Da jammert Gott in Ewigkeit  
mein Elend übermaßen;

### Rezitativ: Sopran

Das auf Gott gerichtete Begehren ist die  
einzige Kraft die imstande ist die Seele  
aufsteigen zu lassen. Vielmehr, Gott allein  
kommt, die Seele zu ergreifen und hebt sie  
empor. Das Begehren allein aber veranlasst  
Gott herniederzusteigen. Er kommt zu  
denen die ihn bitten. Er kann nicht anders.

er dacht an sein Barmherzigkeit,  
er wollt mir helfen lassen;

### Rezitativ: Alt

Begehre ich einzig, das Gute zu begehren,  
so habe ich in diesem Begehren nach dem  
Guten die ganze Fülle.

er wandt zu mir das Vaterherz,

## Chorale verse: choir, brass & strings

1. Dear Christians, one and all, rejoice,  
With exultation springing,  
And, with united heart and voice  
And holy rapture singing,  
Proclaim the wonders God hath done,  
How His right arm the victory won;  
Right dearly it hath cost Him.

### Consort:

Rejoice  
Exult  
and sing with holy rapture.  
Rejoice, rejoice.

*translation: Richard Massie, 1854*

## bilingual chorus: soloists & instruments

We follow you now with all our heart  
we stand in awe and seek your presence.  
Do not put us to confusion  
deal with us according to your kindness  
and the multitude of your mercies!  
Deliver us according to your wonders,  
and bring glory to your name, O Lord!  
Be joyful!

*Additions to Daniel 3, 17-19*

## Chorale variation 1 soloists, brass & strings

3. My own good works availed me naught,  
No merit they attaining;  
Free will against God's judgment fought,  
Dead to all good remaining.  
My fears increased till sheer despair  
Left naught but death to be my share;  
The pangs of hell I suffered.

## Chorale Variation 2: soloists & strings

4. But God beheld my wretched state  
Before the world's foundation,

### Recitative: soprano

The desire to find god is the only force  
ever capable of elevating the soul.  
In fact, it is God himself, who reaches for the soul  
and uplifts it. But it is the desire  
that causes God to descend. He comes  
to those that beg him.  
He cannot do otherwise.

And, mindful of His mercies great,  
He planned my soul's salvation.

### Recitative: alto

If my only desire is to wish for the good,  
this desire in itself will already completely  
fulfil my wish.

A father's heart He turned to me,

Rezitativ: Bass

Unmöglich, das Gute wahrhaft zu begehren und  
es nicht zu erhalten.

es war bei ihm fürwahr kein Scherz,

Rezitativ: Tenor

Ebenso unmöglich, das Gute zu erhalten,  
wenn man es nicht zuerst begehrt hat.

er ließ's sein Bestes kosten.

Rezitativ, Quartett:

Sopran Gott ist, weil ich ihn begehre.

Alt Wer Gott begehrt  
besitzt ihn schon.

Tenor Gott begehren und ihn besitzen  
ist das gleiche.

Bass Woran du dein Herz hängst,  
das ist dein Gott.

Luther, EG 341, 4

Simone Weil, aus „Zeugnis für das Gute“

Choralvariation 3: Consort 1, 2 & Instrumente

5. Er sprach zu seinem lieben Sohn:  
„Die Zeit ist hier zu erbarmen;  
fahr hin, meins Herzens werte Kron,  
und sei das Heil dem Armen  
und hilf ihm aus der Sünden Not,  
erwürg für ihn den bitteren Tod  
und lass ihn mit dir leben.“

6. Gehoorsaam aan Gods wil en wens  
kom Jesus neer op aarde  
en word my Broeder, word 'n mens,  
'n mens gering van waarde.  
Verborge hou Hy sy geweld.  
In my gedaante loop die held:  
beskerm my teen die bose.

Chor, Consort 1, 2 & Instrumente

7. I heard him say: "Hold fast to Me,  
I am your Rock and Castle;  
Your Ransom I Myself will be,  
For you I strive and wrestle;  
For evermore you will be mine,  
Where're I am, I will be thine;  
The foe shall not divide us.

Kyrie: Consort 1, 2 & Instrumente

Herr, erbarm dich unser!  
Heer, ontferm u oor ons!  
Lord, have mercy on us!

8. Vergießen wird er mir mein Blut,  
dazu mein Leben rauben.  
Das leid ich alles dir zu gut,  
das halt mit festem Glauben.  
Den Tod verschlingt das Leben mein,  
mein Unschuld trägt die Sünde dein,  
da bist Du selig worden.“

Kyrie: Chor, Consort 1, 2 & Instrumente

Herr, erbarm dich unser!  
Heer, ontferm u oor ons!  
Lord, have mercy on us!  
Lord, have mercy!

Recitative: bass

It is impossible to desire the good  
and not receive it.

Sought my redemption fervently:

Recitative: tenor

It is equally impossible to receive the good  
without first having desired it.

He gave His dearest Treasure.

Recitative, quartet:

soprano God exists because I desire him.

alto Whoever desires god,  
already possesses him.

tenor Desiring god and possessing him,  
is the same.

bass That, to which you attach your heart,  
is your god.

Luther (translation: Massie)

Simone Weil, from „L'Enracinement“

Chorale variation 3: consort 1, 2 & instruments

5. He spoke to His beloved Son:  
" 'Tis time to have compassion.  
Then go, bright Jewel of My crown,  
And bring to man salvation;  
From sin and sorrow set him free,  
Slay bitter death for him that he  
May live with Thee forever."

6. This Son obeyed His Father's will,  
Was born of virgin mother,  
And God's good pleasure to fulfill,  
He came to be my Brother.  
No garb of pomp or power He wore,  
A servant's form, like mine, He bore,  
To lead the devil captive.

Choir, consort 1, 2 & instruments

7. Er sprach zu mir: „Halt dich an mich,  
es soll dir jetzt gelingen;  
ich geb mich selber ganz für dich,  
da will ich für dich ringen;  
denn ich bin dein und du bist mein,  
und wo ich bleib, da sollst du sein,  
uns soll der Feind nicht scheiden.

Kyrie: consort 1, 2 & instruments

Lord, have mercy on us!

8. The Foe shall shed My precious blood,  
Me of My life bereaving.  
All this I suffer for thy good;  
Be steadfast and believing.  
Life shall from death the victory win,  
My innocence shall bear thy sin;  
So art thou blest forever.

Kyrie: choir, consort 1, 2 & instruments

Lord, have mercy on us!

Arie: Sopran, Vn & Bc

Das erste und höchste Werk ist der Glaube an Christus. Aus ihm müssen alle Werke ein Lehen empfangen, dass Gutes in sie einströme.

Turba Einwüf: Tenor, Bass

Das ist das göttliche, gute Werk, dass ihr an den glaubet, den er gesandt hat. [Joh 6, 28]

Ist es doch er allein, der alle Werke wertvoll macht, indem er Gott vertraut. Nicht um ihrer selbst, sondern allein um des Glaubens willen, der ohne Unterschied in allen wirkt, sind sie gut.

Duett: Alt & Tenor

Also sind im Glauben alle Werke gleich – sie mögen groß sein, oder klein; und dienen alle Gott – ob wichtig, oder gering.

Turba Einwurf: Ensemble

Habt ihr den Geist empfangen, um eurer guten Werke wegen, oder weil ihr Gottes Wort geglaubt habt? Seid ihr so unverständlich? [Gal 3, 2]

Quartett: Alt & Bass

Gleich wie sich der Glaube an kein Werk binden lässt, so lässt er sich auch keines nehmen, sondern gibt seine Früchte, wenn's an der Zeit ist.

Tenor & Sopran:

Ist das Herz in der Zuversicht, dass ein Werk Gott gefalle, so ist es gut. Hieran mag es ein jeder erkennen, der verzweifelt an seiner Kunst, die niemals anders gut ist, als durch den Glauben an Gottes Gunst.

Arie: Sopran

Aus solchem Bild der Gnade, schöpf' Zuversicht. Kein Werk bringt den Glauben hervor, als allein Gottes Huld durch das Sterben Christi.

Nicht mit Werken fängt er an, sondern er muss aus dem Blut und den Wunden und dem Sterben Christi quellen und fließen, so ist er gut.

Quartett: Tenor

Also sind im Glauben alle Werke gleich – sie mögen groß sein, oder klein.

Alt

Das ist das göttliche, gute Werk, dass ihr an den glaubet, den er gesandt hat.

Bass

Schöpft Zuversicht! Das ist das göttliche, gute Werk, dass ihr an den glaubet, den er gesandt hat.

Sopran

Ist das Herz in der Zuversicht, dass ein Werk Gott gefalle, so ist es gut.

Luther, Auszüge aus „Von den guten Werken“ (1520)

Aria: soprano, vn & bc

The first and foremost of all good works is faith in Christ. For in this work all good works must be done and receive from it the inflow of their goodness, like a loan.

interjection: tenor, bass

"This is the work of God, that ye believe on Him Whom He hath sent." [Joh 6, 28]

For faith alone validates our works, by trusting in God. Not for their own sake, but for our faith that takes effect in all of them without distinction, our works are good.

Duet: alto, tenor

Therefore in faith all works are equal, whether they be great or small; and all serve God, be they important or humble.

interjection: ensemble

"Did you received the Spirit because of your good works, or because you believed in the Word of God? Are you so foolish?" [Gal 3, 2-3]

Quartet: alto & bass

For faith does not permit itself to be bound to any work, nor does it allow any work to be taken from it, but bringeth forth his fruit in his season.

tenor & soprano:

If the heart is confident that it pleases God, the work is good. Hereby we may recognize that we are in the truth, even while despairing of our art, which only flourishes through God's goodwill.

Aria: soprano

Gather confidence from God's grace. Faith does not come from your works or merit, but alone from God's goodwill and through Christ's death.

Faith does not follow from your works, but must flow and spring forth from Christ's blood and his wounds and death, to be good.

Quartet: tenor

Therefore in faith all works are equal, whether they be great or small,

alto

This is the work of God, that ye believe on Him Whom He hath sent.

bass

Be confident! This is the work of God, that ye believe on Him Whom He hath sent

soprano

If the heart is confident that it pleases God, the work is good.

Luther, excerpts from "A Treatise on Good Works" translation: Adolph Spaeth, L.D. Reed, Henry Eyster Jacobs, et Al

Choralvers: Chor, Solisten, Bläser & Streicher

9. „Gen Himmel zu dem Vater mein  
fahr ich von diesem Leben;  
da will ich sein der Meister dein,  
den Geist will ich dir geben,  
der dich in Trübnis trösten soll  
und lehren mich erkennen wohl  
und in der Wahrheit leiten.“

*Luther, EG 341, 9*

Choralumspielung: Solisten & Streicher:

Nun freut euch,  
und lasst uns springen,  
mit Lust und Liebe singen.  
Nun freut euch, freut euch!

*aus: Luther, EG 341, 1*

Chorale verse: choir, brass & strings

9. Now to My Father I depart,  
The Holy Spirit sending  
And, heavenly wisdom to impart,  
My help to thee extending.  
He shall in trouble comfort thee,  
Teach thee to know and follow Me,  
And in all truth shall guide thee.

Consort:

Rejoice  
Exult  
and sing with holy rapture.  
Rejoice, rejoice.

*translation: Massie*

zweisprachiger Refrain: Solisten & Instrumente

Nun folgen wir dir mit ganzem Herzen  
und fürchten dich und suchen dein Angesicht.  
Lass uns nicht zuschanden werden;  
sondern tu mit uns nach deiner Güte  
und nach deiner großen Barmherzigkeit!  
Errette uns nach deinen Wundertaten  
und gib Ehre deinem Namen, Herr!  
Nun freut euch, freut euch!

*Zusatz zu Daniel 3, 17-19*

bilingual chorus: soloists & instruments

We follow you now with all our heart  
we stand in awe and seek your presence.  
Do not put us to confusion  
deal with us according to your kindness  
and the multitude of your mercies!  
Deliver us according to your wonders,  
and bring glory to your name, O Lord!  
Be joyful!

*Additions to Daniel 3, 17-19*

## **Soloists**

Antoinette Blyth, Rachelle La Grange – soprano  
Christine Bam, Marcelle Steinmetz – alto  
Ongama Mhlontlo, Xander Kritzingler – tenor  
Charles Ainslie, Abonga Sithela – bass

Bettina von Dombois, Kathleen Eggers – violin  
Jan-Hendrik Harley – viola  
Hans Huyssen – cello

Mike Blake – trumpet  
Alistair McDonald – flugelhorn  
William Haubrich – trombone

## Programme notes

Apart from reflecting on the 5th centenary of Luther's rebellious act proclaiming his famous 95 theses from theological, socio-political and linguistic perspectives, there is also much reason to do so from a musical vantage point. Not only was Luther a passionate musician – apparently his was a proficient player of the flute and the lute – music also plays a central role in his theological thinking. Furthermore he deliberately used it as a vehicle to disseminate his reformatory ideas.

Luther considered music to be the most important form of art, pointing out that everything that God created produced sounds or noises – that the creation was never mute and that the basis for the sounding expression of life and existence therefore has its very foundation in God's creation. Furthermore he was especially fond of the Psalms, reading them as proof that music facilitated the closest possible connection between the psalmists or ancient prophets and God's word. And finally – with reference to David calming down Saul's tempers – he strongly believed in music's therapeutic powers, believing that music would disperse evil and sad emotions, just as much as wanton and presumptuous attitudes.

The fact that Luther saw music as a gift of God and even as a sure sign of the presence of the Holy spirit, had immense implications on the development of Protestant church music. Instead of debating, in which ways music should be permitted in holy services – or whether it was permissible at all – Lutheran practice assigned to it a central role. This is most conspicuous in Luther's contribution to the chorale – deliberately inventing and creating a musical genre that would be simple enough for everyone to participate, yet musically worthy for religious worship.

Luther went about this task rather cunningly, declaring that he would not have the devil have all the appealing, popular, folk melodies and so setting off to 'steal' them for his own purposes. For example, the melody of the famous hymn *Nun freut euch lieben Christen g'mein* was an adaptation of a very popular love song of the time. By providing a sacred text for this song – with ten verses which encapsulated Luther's complete theology in an easily comprehensible narrative – he had created to a most effective and subversive way a of disseminating reformatory theological thoughts under the guise of a popular melody that was sung everywhere.

In this way the newly created genre of the chorale not only boosted the Reformation as a truly socio-political movement, it also created the base for a lasting legacy of most popular, widespread and symbolically charged melodies, without which the whole notion of Protestant church music would have been unthinkable. It has since provided a crucial and inseparable link between theology and music, which has sustained this musical approach over the centuries since its invention, by virtue of its simplicity and profundity, allowing listeners from just about any background access to both spiritual and musical content. In an ingenious manner Luther and other early composers of chorales created a base, from which individual composers were subsequently able to reference cyphers that – by virtue of being charged, both theologically and musically – have facilitated a most enriching and complex manner of writing spiritual 'Protestant' music.

*Hans Huyssen*

