

CONVIVIUM·MUSICUM



Reformation

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Michael Barrett, *music director*

Reformation

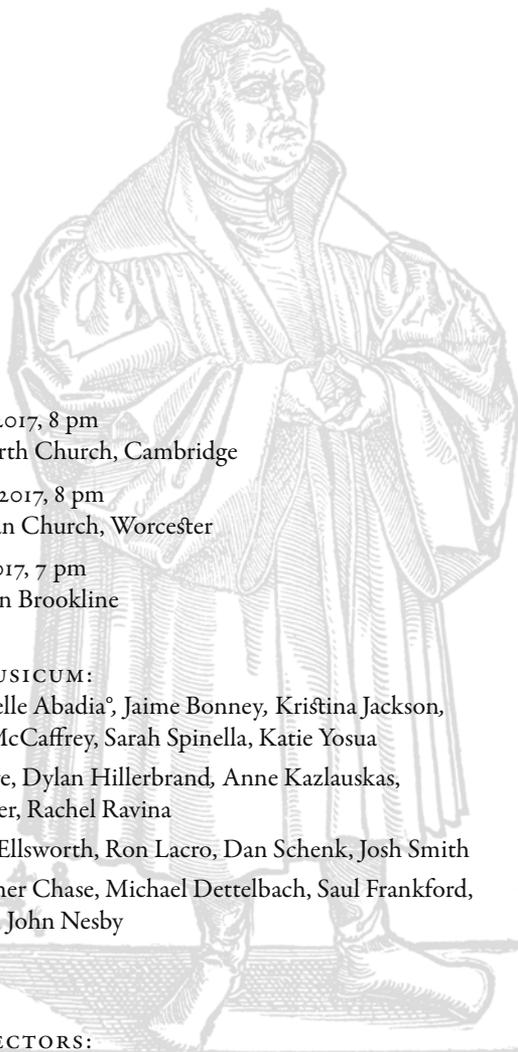
— *program* —

- | | |
|--|---|
| Das ist je gewißlich wahr | Heinrich Schütz (1585–1672) |
| O Lord, make thy servant Elizabeth
I call and cry to thee, O Lord
Turne our captivitie | William Byrd (ca. 1540–1623)
Thomas Tallis (ca. 1505–1585)
Byrd |
| Si bestreden my dicmael
(<i>Psalm 128, Souterliedekens</i>) | Jacob Clemens non Papa (ca. 1510–ca. 1555/6) |
| Tristis est anima mea | Johann Kuhnau (1660–1722) |
| Unser Leben währet siebzig Jahr | Sethus Calvisius (1556–1615) |

— *intermission* —

- | | |
|---|--|
| Revenge moy, pren la querelle
(<i>Psalm 43, Genevan Psalter</i>) | Jan Pieterszoon Sweelinck (1562–1621) |
| Il faut que de tous mes esprits (<i>Psalm 138, Genevan Psalter</i>)
<i>four voices, homophonic</i>
<i>four voices, polyphonic</i>
<i>five voices, polyphonic</i> | Claude Le Jeune (1528/30–1600)
Claude Goudimel (1514/20–1572)
Le Jeune |
| Als ick riep met verlanghen
(<i>Psalm 4, Souterliedekens</i>) | Clemens non Papa |
| Tröstet, tröstet mein Volk | Schütz |
| Herre, nu läst du deinen Diener im Friede fahren
<i>four voices</i>
<i>seven voices</i> | Michael Praetorius (1571–1621)
Praetorius |





Saturday, May 13, 2017, 8 pm
Harvard-Epworth Church, Cambridge

Saturday, May 20, 2017, 8 pm
Trinity Lutheran Church, Worcester

Sunday, May 21, 2017, 7 pm
United Parish in Brookline

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Cover: woodcut of Luther, attributed to Lucas Cranach, 1548

NOTES ON THE PROGRAM

On October 31 of 1517 (about 499½ years ago), Martin Luther committed one of history's most consequential acts of minor vandalism when he posted his 95 Theses – his list of complaints against the corruption of the Catholic Church – on the door of the Castle Church in Wittenberg, Germany. The Protestant Reformation that ensued was, of course, a conglomeration of the many reform movements across Europe that were fomented in the 16th century; each of these was shaped by unique religious, political, linguistic, and even geographic circumstances. The numerous yet relatively conservative changes in doctrine called for by Martin Luther, coupled with his own rather positive views on music, meant that the eventual church that bore his name continued the Catholic tradition of polyphonic music as part of the liturgy, albeit in guises informed by new religious priorities.

The new Lutheran doctrine emphasized congregational participation in worship, a crucial component of which was the singing of religious songs in the native tongue of the congregation. The new repertory of German hymn tunes that developed from this liturgical demand became the pre-existing material, analogous to the Gregorian plainsong repertory for Catholic composers, that was the melodic foundation for much Protestant polyphonic music (both vocal and instrumental) composed in the ensuing decades and centuries. We can uncover the layers of history, so to speak, in Michael Praetorius' two settings of the German *Nunc dimittis*. Here we have a German translation of the passage from Luke (the so-called Song of Simeon) that had served as a canticle in the Catholic liturgy for centuries. The pre-existing musical material is a plainsong melody with a clear reciting tone on the fifth degree of the mode (the long repeated note one hears in the middle of the first phrase of the top voice).

Praetorius' four-voice setting of the plainsong is largely homophonic, though he does indulge in some rhythmic play that is typical of 17th-century Lutheran church music. In his seven-voice setting, the composer takes the phrases of the tune as points of imitation, and the musical texture is often one of smaller "choirs" alternating with one another in the manner of polychoral music.

By the mid-17th century, Heinrich Schütz emerged as the most celebrated Lutheran composer of his generation. Schütz's setting of *Das ist je gewißlich wahr* is a motet for the funeral of his fellow composer Johann Hermann Schein; the latter was arguably on par with Schütz as a composer, but Schein lived a much shorter life. Both of the Schütz motets on tonight's program display the composer's adaptation of Italian Baroque sensibilities into a musical language suitable for Lutheran worship.

Two Leipzig Thomascantors (the post J.S. Bach would later hold) round out our set of Lutheran composers this evening. Sethus Calvisius contributed significantly to the body of Lutheran religious music in the late Renaissance, including a collection of Tricinia (three-voice vocal works in imitative style). His setting for eight voices of *Unser Leben währet siebzig Jahr*, one of his most ambitious surviving works, fully embraces the Venetian polychoral tradition of the Gabrieli. Calvisius does not merely employ the double-choir effect for its own sake, however, for his musical material and pacing are also fully in keeping with the text's depiction of the fleeting nature of earthly life.

Johann Kuhnau was Bach's immediate predecessor in Leipzig. Much of his music has been lost, but one of the most remarkable vocal works that survives is his setting of *Tristis est anima mea*. Through a wealth of diminished harmonies and surprising dissonances, Kuhnau deftly illustrates the burden placed on the one who will sacrifice himself for the sake of humanity. His setting also serves as a reminder that the Latin language was still very much in use as a component of Lutheran worship.

John Calvin's liturgical reforms were much more far-reaching than those of Martin Luther. Polyphonic music, for example, was eliminated from worship; only monophonic psalms were to be sung. Suitable psalm tunes, in French rhymed verse, were assembled by a series of poets and musicians and became the body of Calvinist melodies that were the equivalent of Catholic plainchant and Lutheran chorale tunes. These Genevan psalter melodies were used as bases for polyphonic compositions that could be consumed by wealthy domestic markets for private devotion or entertainment.

A handful of celebrated composers contributed to this genre, among them Claude Le Jeune, Claude Goudimel, and Jan Pieterszoon Sweelinck. Tonight

we perform a series of progressively more complicated settings of Psalm 138. One may note that Le Jeune, in his setting for five voices, varies the voice that sings the cantus firmus melody, and when that tune is too high for the “mezzo-soprano” voice, drops the octave of the highest notes of the tune. Le Jeune sometimes uses the tune as a point of imitation, and at times sets most voices in the same rhythm and in the style of “musique mesurée,” where the lengths of notes are more or less determined by the relative lengths of individual syllables.

A less sophisticated example of domestic use of the psalms in the vernacular is Jacob Clemens non Papa’s *Souterliedekens*, his collection of settings of the psalms in Dutch. These three-voice works use tunes from various sources, both sacred and secular and, like the Genevan psalter, set metricized texts in strophes.

The history of 16th-century religion in England could be described as pendulous, with changes in leadership resulting in swings back and forth between the Church of England and the Church under Rome. Two of the century’s most celebrated composers, Thomas Tallis and William Byrd, each negotiated these treacherous times in his own way.

Tallis had a talent for altering his musical style significantly to suit the mandates of the powers that be. While his Catholic-period music resembles the best efforts of the pre-Reformation composers represented in the Eton Choirbook, his music for Protestant monarchs is terse, rhetorically direct, and of course in English. We present tonight an example of a piece that, upon closer inspection, reveals its debt to multiple historical layers. Originally an instrumental work, Tallis’ *I call and cry to thee* also exists with a Latin text, *O sacrum convivium*. So Tallis managed to use musical material to suit three sets of circumstances.

William Byrd survived by retaining Queen Elizabeth’s favor (not harmed, one would imagine, by his sumptuous anthem *O Lord, make thy servant Elizabeth*), but he seems not to have been shy about expressing his Catholic sympathies, even in print. Quite a number of his works, both in Latin and English, set texts that speak to the struggles of recusant Catholics in a Protestant domain; *Turne our captivitie* is one such example.

TEXTS & TRANSLATIONS

Das ist je gewißlich wahr und ein teuer werthes Wort, daß Christus Jesus kommen ist in die Welt, die Sünder selig zu machen, unter welchen ich der fürnehmste bin.

Aber darum ist mir Barmherzigkeit widerfahren, auf daß an mir fürnehmlich Jesus Christus erzeigete alle Geduld zum Exempel denen, die an ihn gläuben sollen zum ewigen Leben.

Gott, dem ewigen Könige, dem Unvergänglichlichen und Unsichtbaren und allein Weisen, sei Ehre und Preis in Ewigkeit, Amen.

1 Timothy 1:15–17

15 This is a faithful saying, and worthy of all acceptation, that Christ Jesus came into the world to save sinners; of whom I am chief.

16 Howbeit for this cause I obtained mercy, that in me first Jesus Christ might shew forth all longsuffering, for a pattern to them which should hereafter believe on him to life everlasting.

17 Now unto the King eternal, immortal, invisible, the only wise God, be honour and glory for ever and ever. Amen.

— AKJV

O Lord, make thy servant Elizabeth our Queen to rejoice in thy strength: give her her heart's desire, and deny not the request of her lips; but prevent her with thine everlasting blessing, and give her a long life, even for ever and ever. Amen.

— based on Psalm 21:1–4

I call and cry to thee, O Lord. Give ear unto my plaint.
Bow down thine eyes and mark my heavy plight,
and how my soul doth faint.
For I have many ways offended thee.
Forget my wickedness, O Lord, I beseech thee.

Turne our captivitie, O Lord, as a brooke in the South.
They that sowe in teares, shall reap in joyfulness.
Going they went and wept, casting their seeds.
But comming, they shall come with jolitie, carrying their sheaves with them.

Psalm 126 — Richard Verstegan 1599

Si bestreden my dicmael,

Al van myn joncheyt die menschen queat.
Laet Israhel doen dit verhael.
Van ioncx sy deden my overdaet,

Maer mi sy en verwonnen niet
Al had ick swaer verdriet.
Als God die Heer mi quam te baet
Van haer en is mi niet quaets geschiet.

Sy hebben op minen rug ghebout,
die sondaers hebben met haren ploech
op minen rug gheploecht seer stout,
soe lang, tot dat sy dies hadden ghenoech

haer voren waren groot, en lang,
die my vielen te bang.
der sondaers banden God af sloech,
daer me sy hielden my in bedwang.

Psalm 128 — Souterliedekens

Tristis est anima mea usque ad mortem;
suſtinete hic et vigilate mecum.

Iam videbitis turbam quæ
circumdabit me.

Vos fugam capietis, et ego vadam
immolari pro vobis.

—Tenebrae Responsory, Maundy Thursday

Unser Leben währet siebzig Jahr,

und wenn es hoch kommt,
so sind's achtzig Jahr.
Und wenn es köstlich gewesen ist,
so ist es Müh und Arbeit gewesen.
Denn es fährt schnell dahin,
als flögen wir davon.

Psalm 90:10 — Martin Luther

From the days of my youth,
They afflicted me many a time.
Israel should tell this story.
How they abused me when young,

But they did not overwhelm me
Even while I was deeply aggrieved.
When the Lord came to my help
They could do me no harm.

They worked the land on my back,
with their plows the sinners
evil mindedly ploughed my back,
until, they were sated

their furrows were deep and long,
and caused me great anguish.
But God severed the cords,
with which the wicked held me.

— Maarten Noordzij

My soul is exceeding sorrowful, even
unto death: tarry ye here, and watch
with me. [Matthew 26:38, AKJV]

Now thou shalt see the crowd that will
surround me;
thou shalt take flight, and I shall go to be
sacrificed for thee.

Our life lasts seventy years,
And if it is long,
so is it eighty years.
And if it was delightful,
it was suffering and labor.
For it passes quickly away,
as though we fly from it.

— Michael Barrett

Revenge moy, pren la querelle,

De moy, Seigneur, par ta merci,
Contre la gent fausse et cruelle:
De l'homme rempli de cautelle,
Et en sa malice endurci,
Delivre moy aussi.

Psalm 43:1 — Clément Marot

Il faut que de tous mes esprits

Ton los et prix
J'exalt' et prise:
Devant les grands me presenter
Pour te chanter
J'ai fait emprise.

En ton saint Temp'l' adoreraï,
Celebreraï
Ta renommee,
Pour l'amour de ta grand' bonté,
Et féauté
Tant estimée.

[end of shorter settings]

Car tu as fait ton Nom mout grand,
En te monstrant
Vrai en paroles:

Dés que je crie tu m'entens,
Quand il est temps,
Mon coeur consoles.

Dont les Rois de chacun pays,
Mout esbahis,
T'ont loué, Sire,
Après qu'ils ont cognu que c'est
Un vrai arrest
Que de ton dire.

Et de Dieu, ainsi que je fais,
Chantent les faits,
A sa memoire:
Confessans que du Tout-puissant,

Avenge me, take up the cause
of me, Lord, in your mercy,
against the false and cruel people;
From the man filled with cunning,
and hardened in his evil,
deliver me also.

— Sarah Gore

It is necessary that with all my soul
Your praiseworthiness
I should exalt and prize:
To present myself before the great ones,
To sing your praise,
I have undertaken.

In your holy temple I will worship,
I will celebrate
Your renown,
For love of your great goodness,
And loyalty,
So greatly honored.

For you have made your name to be great,
In showing yourself
true of word,

As soon as I call you hear me,
And in good time
You comfort my heart.

Thus have the kings of every nation,
In great awe,
Praised you, Lord,
After they have learned that it is
A true verdict
That you speak.

And of God, just as I do,
They sing the deeds,
To his memory [to record them]:
Declaring that of the all-powerful

Resplendissant,
Grand' est la gloire.

De voir ci bas tout ce qu'il faut,
De son plus haut
Throne celeste:
Et de ce qu'estant si lointain,
Grand et hautain
Se manifeste.

Si au milieu d'adversité
Suis agité,
Vif me preserves:
Sur mes ennemis inhumains
Jettes les mains,
Et me conserves.

Et parferas mon cas tout seur
Car ta douceur
Jamais n'abaisse:
Ce qu'une fois as commencé,
Et avancé,
Tu ne delaisse.

Psalm 138 — Clément Marot

Als ick riep met verlanghen
God hoorde al myn leyt
Wanneer my droefheyt heeft bevanghen
Ghi Heere my troost verbreyt.

Want ghi mi hier o Heere
In bisonderen hope stelt
Soe dat ick nu tot allen keere
Seer veylich gae opt velt.

Psalm 4 — Souterliedekens

Resplendent one,
Great is the glory.

He sees all that is needful here below,
From his highest
Heavenly throne:
And that, although he is so far,
Great and high
He still appears.

If, in the midst of adversity,
I am troubled,
You keep me alive:
Over my savage enemies
You throw your hands,
And defend me.

And you will surely perfect my cause,
For your sweet kindness
You never lessen:
That which once you have begun,
And raised up,
You do not abandon.

— Sarah Gore

As I called out with desire
God heard all my trouble.
When sorrow has come over me
Thou, Lord, hast given me comfort.

For Thou gavest me, O Lord,
a very special kind of hope,
So now I can go, always,
very safe in the field.

— Dick Wursten, alt. Gabriel Ellsworth

- 1 Tröstet, tröstet mein Volk,**
 2 redet mit Jerusalem freundlich, predi-
 get ihr, dass ihre Ritterschaft ein Ende
 hat, ihre Missetat ist vergeben, denn
 sie hat Zwiefältiges empfangen von der
 Hand des Herren um alle ihre Sünde.
 3 Es ist eine Stimme eines Predigers in
 der Wüsten: Bereitet dem Herren den
 Weg, machet auf dem Gefilde ebene
 Bahn unserm Gott!
 4 Alle Tal sollen erhöht werden, und
 alle Berge und Hügel sollen erniedriget
 werden, und was ungleich ist, soll eben
 werden, und was höckerig ist, soll
 schlecht werden;
 5 denn die Herrlichkeit des Herren soll
 offenbar werden, und alles Fleisch mi-
 teinander wird sehen, dass des Herren
 Mund redet.

Isaiah 40:1-5

**Herre, nun läßt du deinen Diener in
 Frieden fahren,** wie du gesagt hast;
 denn meine Augen haben deinen
 Heiland gesehen,
 welchen du bereitest hast
 vor allen Völkern,
 ein Licht, zu erleuchten die Heiden, und
 zum Preise deines Volkes Israel.
 Ehr sei Gott dem Vater und dem Sohn
 Und dem heiligen Geiste
 Wie es war im Anfang
 jetzt und immerdar
 Und von Ewigkeit zu Ewigkeit
 Amen.

Luke 2:29-32 — Martin Luther

- 1 Comfort ye, comfort ye my people,
 2 Speak ye comfortably to Jerusalem, and
 cry unto her, that her warfare is accom-
 plished, that her iniquity is pardoned:
 for she hath received of the Lord's hand
 double for all her sins.
 3 The voice of him that crieth in the wil-
 derness, Prepare ye the way of the Lord,
 make straight in the desert a highway
 for our God.
 4 Every valley shall be exalted, and every
 mountain and hill shall be made low:
 and the crooked shall be made straight,
 and the rough places plain:
 5 and the glory of the Lord shall be re-
 vealed, and all flesh shall see it together:
 for the mouth of the Lord hath
 spoken it.

— AKJV

Lord, now lettest thou thy servant depart
 in peace: according to thy word.
 For mine eyes have seen:
 thy salvation,
 Which thou hast prepared:
 before the face of all people;
 To be a light to lighten the Gentiles: and
 to be the glory of thy people Israel.
 Glory be to the Father, and to the Son:
 and to the Holy Ghost;
 As it was in the beginning,
 is now, and ever shall be:
 world without end.
 Amen.

— BCP 1662

ABOUT THE ARTISTS

Founded and run by its singers, **Convivium Musicum** has been dedicated to concerts of uplifting beauty since 1987. Praised in *The Boston Musical Intelligencer* for our “radiant and full sound ... complete interpretive assurance and a palpable sense of dedication to this music,” Convivium is known for performances of Renaissance choral music that shimmer with precision, fine intonation, rhythmic accuracy, and lively attention to text. Over nearly three decades we have offered rarely-heard gems alongside stirring masterworks, and we have collaborated with the Boston Camerata, the Boston Youth Symphony Orchestras, The Cape Cod Symphony Orchestra, and the Viola da Gamba Society of New England. As we enter our tenth season with Music Director Michael Barrett, our programs continue to be informed by careful research and scholarship, and our performances devoted to bringing to life the complex and profound emotional texture of this repertoire. *Early Music America* has acclaimed our performance as “the kind of transforming experience that concert junkies are always seeking.” This is what Convivium strives for in every concert program.

Music Director **Michael Barrett** is active in the Boston area as a professional musician and teacher. As a singer Mr. Barrett has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, Vox Luminis, Nederlandse Bachvereniging (Netherlands Bach Society), L'Académie, Seven Times Salt, and Exsultemus. He can be heard on the harmonia mundi and Blue Heron record labels. In Boston Mr. Barrett directs Convivium Musicum, a chamber choir for Renaissance music, and has served as guest director of Cantilena, a women's chorus in Arlington. He has taught courses in conducting, music history and theory at Boston University and the Cambridge Center for Adult Education, and has served as a sabbatical replacement choral director at Bridgewater State University. With his wife Anney he is co-owner of The Green Room, a multipurpose arts studio in Union Square, Somerville, where he teaches voice, piano and music theory.

Visit our website to learn more about the ensemble:
www.convivium.org

ACKNOWLEDGMENTS

Convivium would like to thank Susan DeSelms and the United Parish in Brookline for our rehearsal home. We gratefully acknowledge our concert hosts and supporters this season: Harvard-Epworth Church, Cambridge; Trinity Lutheran Church and Dr. Ruth Westheimer in Worcester; and United Parish in Brookline. As always, we thank Evan Ingersoll for his brochure and program design, Doc Davis for recording, and Erik Bertrand for maintaining our web site, www.convivium.org.

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Fall 2016-7

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- meetings
- and more!



Located in vibrant Union Square, Somerville
Owned and operated by Michael & Anney Barrett.

For more information or to book the space, visit thegreenroomsomerville.com



Shannon Canavin, Artistic Director



"An intimate and joyful musical experience." – *Boston Musical Intelligencer*

Jubilus Bernhardi (1660)
Samuel Capricornus's monumental work
for voices and viol consort

Saturday, May 6, 2017 at 2pm • First Lutheran Church of Boston

The exquisite voices of **Exsultemus** partner with the luscious viols of **Nota Bene** directed by **Sarah Mead** to bring you Capricornus's gorgeous settings of 24 spiritual texts by Bernard of Clairvaux, a 12th-century French abbot known as a fiery preacher of the Crusades.

Shannon Canavin & Sarah Yanovitch, soprano
Douglas Dodson, countertenor
Charles Blandy, tenor · Ulysses Thomas, bass-baritone

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Nineteenth Season (2017-18) Concerts
First Church in Cambridge, Congregational

October 14

Ma maistresse: Songs, masses & a motet for My Lady (Ockeghem@600, Concert 6)

December 22 & 23

Christmas in Medieval England

February 3

Music from the Peterhouse Partbooks

March 3

Missa *Fors seulement* & other music based on songs (Ockeghem@600, Concert 7)

April 14

The Iberian Songbook: Spanish songs & dances, 1450-1600

www.blueheron.org



coroallegro.org

CORO ALLEGRO

David Hodgkins, Artistic Director

*Proudly celebrating 25 years as Boston's
acclaimed classical chorus for members,
friends, and allies of the LGBT community*

Magnificat

Sunday, November 13, 2016 • 3pm
Sanders Theatre, Cambridge

The White Raven

10th Anniversary Pinkham Award Concert
Sunday, March 12, 2017 • 3pm
Sanders Theatre, Cambridge

Alleluia! A Celebration of 25 Years

Sunday, May 21, 2017 • 3pm
Church of the Covenant, Boston

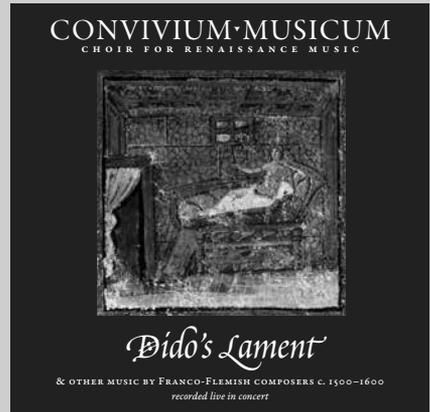
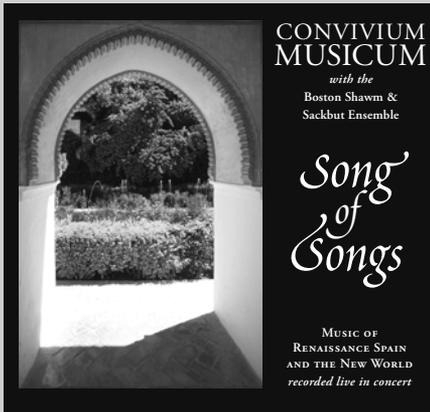
**2016-2017
Season**

CONVIVIUM RECORDINGS

Our newest CD, recorded with Music Director Michael Barrett, is now available! *Orlandus Lassus: Prince of Music* was released in May 2014 and is available for purchase at our concerts, as well as online through CD Baby, iTunes, Amazon, and GooglePlay. Please check www.convivium.org for more details.



CONVIVIUM · LIVE IN CONCERT



“a concert that was astonishing in its accuracy while being delightfully varied and inventive in its presentation.”

—Mary Maarbjerg, *Early Music America*

Convivium's live concert recordings are available here, and from our website:

WWW.CONVIVIUM.ORG

CONVIVIUM SPRING 2017



Reformation

Enjoyed the show? Join us again! Convivium presents three performances in May, and a BEMF Fringe Concert.

Sun, May 13, 8 pm: Harvard-Epworth Church,
Cambridge

Sat, May 20, 8 pm: Trinity Lutheran Church,
Worcester

Sun, May 21, 7 pm: United Parish,
Brookline

BEMF Fringe Concert:

Sat, June 17, 12 noon, Old West Church,
Boston

CONVIVIUM @THIRTY

In honor of Convivium's founding in December 1987, we will present an extended season with concerts in Fall, Winter, and Spring. The Spring 2018 program will include a collaboration and a tour to Montreal!

Follow the excitement as our plans develop! Like us on Facebook, follow us on Twitter @conviviummusicum or Instagram @convivium.musicum, join our mailing list, or visit our website for details!

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