



## *Upcoming Concerts*

We hope that you will join us for the remainder of our 2003-04 season, that will include a chamber version of Stravinsky's *Symphony of Psalms*, Ralph Vaughan Williams's *Five Mystical Songs*, and Ildebrando Pizzetti's *Requiem*.

For details, watch your mail or visit us at [www.cerddorion.org](http://www.cerddorion.org).

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Post Office Box 946, Village Station  
New York, NY 10014-0946



# CERDDORION

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## VOCAL ENSEMBLE

KRISTINA BOERGER  
Artistic Director

presents

# WUNDERBARE HARMONIE



Tuesday, November 11, 2003 - 8:00 p.m.  
Brooklyn Oratory of St. Boniface  
111 Willoughby Street  
Brooklyn, New York

Saturday, November 15, 2003 - 8:00 p.m.  
Church of St. Luke in the Fields  
487 Hudson Street  
Manhattan, New York

# CERDDORION

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## Program

Please reserve your applause until the end of each set (☞)

### EARLY SACRED POLYPHONY

Inter brachia salvatoris mei Heinrich Schutz (1585–1672)



Herr, auf dich traue ich Heinrich Schutz

Threnus Heinrich Schein (1586–1630)

Ad Dominum cum tribulatione Hans Leo Hassler (1564–1612)

*Phillip Cheab, Franny Geller, Marilyn Lenat,  
Alan Reinhardt, Chris Ryan*

So fahr ich hin zu Jesu Christ Heinrich Schutz



### SECULAR LAMENTS AND TRIUMPHS

Innsbruck, ich muss dich lassen Heinrich Isaac (ca. 1450–1517)

Ach Elslein, liebes Elslein mein Ludwig Senfl (ca. 1486–1542/3)

Ach, Weh des leiden Hans Leo Hassler



Die Harmonie in der Ehe Franz Joseph Haydn (1732–1809)



### THE REVIVALISTS

Der 100ste Psalm Felix Mendelssohn (1809–1847)

Motette über den Choral Hugo Distler (1908–1942)

“Nun ruhen alle Walder”

Abendlied Josef Rheinberger (1839–1901)

Der 43ste Psalm Felix Mendelssohn



Schaffe in mir, Gott Johannes Brahms (1833–1897)

Schaffe in mir, Gott, ein rein Herz

Verwirf mich nicht von deinem Angesicht

Troste mich wieder mit deiner Hilfe

## Program Notes

THE ART OF VOCAL POLYPHONY—indeed, the very foundation of Western composition—originated in the Medieval monasteries of France, beginning with harmonizations of chant in various forms of organum, the creation of conductus, and the rise of the motet. What we would call “common practice” choral polyphony as most Western listeners recognize it today—with harmonies based in the triad, colored by the expressive use of dissonance, and spun out according to clever contrapuntal techniques—began to emerge in the Renaissance, in French- and Flemish-speaking lands. The so-called Franco-Flemish School of Polyphony produced such early masters as Guillaume Dufay (b. 1400) and, in the next generation, Josquin Desprez. These and several of their contemporaries and successors became known as the *oltremontani*, Northern composers who crossed the Alps to serve the opulent courts of Italy, which during the Renaissance came to eclipse France as the center of musical innovation.

It was not until the 16th century that Italy produced home-grown contrapuntists of note. Giovanni Pierluigi da Palestrina’s motets and Masses are recognized as the most exemplary achievements in Counter-Reformation polyphony. Meanwhile, Luca Marenzio, Carlo Gesualdo, and other Italians—who unlike Palestrina worked prolifically in both sacred and secular styles—stretched polyphony to its communicative limits in the madrigal. In the hands of Claudio Monteverdi, this crowning experimental genre of the 1500s finally gave way to opera, ushering in a new interest in melodic dominance (rendering polyphony *passé* in certain circles) and marking the beginnings of what is known as the Baroque.

The first internationally recognized polyphonists from German-speaking lands went, like the Franco-Flemish masters, to Italy. And as opera and other dramatic (monodic) forms were thriving as entertainment in the Italian courts of the early 17th century, it was in the hands of several German composers that vocal polyphony remained vital on the Continent, particularly as created for Lutheran services. Interestingly enough, though we count the emergence of Italian opera around 1600 as the beginning of the Baroque, we recognize the polyphony of the German master Johann Sebastian Bach as the apotheosis of the Baroque, and with Bach’s death in 1750, we reckon the end of the era.

The work of Master Bach is everywhere presaged and recalled throughout tonight’s program, though it is not, itself, present. Tonight we give voice to the creativity of a variety of other Germanic composers without placing them directly in Bach’s shadow; after all, those who followed him were conscious enough in their lifetimes of laboring under that magnificent legacy!

A particular favorite of several of us in Cerddorion, Heinrich Schütz (1585–1672) is well represented in tonight’s program. Like so many before him, Schütz went “over the mountains” on two occasions to study composition in Italy. On his first trip, he studied

## Cerddorion

Cerddorion is an independent and self-supporting mixed chamber choir, dedicated to giving excellent performances of a wide range of the best choral music. We’re now in our ninth season, and we have become one of the most admired ensembles in the thriving New York choral music scene. As fitting our name (Cerddorion is Welsh for “musicians”), we aspire to musicianship in its fullest sense, using the human voice to explore and fulfill the expressive potential of the art. Audiences have quickly come to know Cerddorion for its interpretive depth as well as its technical excellence.

Our repertoire spans the chamber choral literature, from early Renaissance works to new compositions. Past programs have focused on Josquin; Monteverdi; early American hymns and spirituals; double-choir works by Bach and Schütz; Brahms, Schubert, and Rheinberger; Delius, Elgar, and other post-Romantics; Hindemith and his contemporaries; and 21st-century composers including Robert Dennis, Tom Shake, and Giles Swayne.

Since our founding in 1995 by Susanne Peck, we have attracted significant recognition and numerous invitations to collaborate with other prestigious artists. In August 1998 and August 1999, the group served as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut. Cerddorion has performed Bach’s *Cantata 140* and Purcell’s *Dido and Aeneas* with the acclaimed early music ensemble Concert Royal. In October 2001, Cerddorion lent its “ethereal sounds” (*Dance Insider*, 10/10/01) to a performance with Christopher Caines Dancers, produced by Dancing in the Streets and Dana Salisbury. (ADD latest CC collaboration).

### 2003–2004

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## Kristina Boerger

Kristina Boerger is an accomplished conductor, singer, and choral arranger. She comes from Champaign-Urbana, where she earned a D.M.A. in choral conducting and literature from the University of Illinois. Currently a professor of music history at Barnard College, Kristina has also served on the faculties of Lake Forest College and Millikin University. She has been a guest conductor, adjudicator, and ensemble clinician in several U.S. cities, in Quebec City, and in Mar del Plata, Argentina.

As Founding Director of AMASONG, Champaign-Urbana's premier Lesbian/Feminist Chorus, an ensemble for 60 women's voices, Dr. Boerger conducted and produced two award-winning compact discs, appeared in several national venues, and toured the Czech Republic. Her work with AMASONG is the subject of the documentary film *The AMASONG Chorus: Singing Out*, which is touring film festivals nationally and abroad and is scheduled for national broadcast in the 2004 season of the PBS series *Independent Lens*. Ensembles throughout the country sing her choral arrangements and compositions. In 2000, she won the GLAMA for Best Composition.

As a singer in a variety of styles, Dr. Boerger has appeared on stage and on disc with The King's Noyse, Rocky Maffit, Pan Morigan, Urban Bush Women, and Early Music New York, as well as in oratorio and Baroque opera roles with B.A.Ch. and Concerto Urbano; she is currently recording for Bobby McFerrin's latest CD project.

She performs regularly as a soprano with the acclaimed early music ensemble Pomerium and is a member of The Western Wind Vocal Ensemble, a sextet renowned for its performing, recording, and educational activities. This is Dr. Boerger's fourth season as Artistic Director of Cerddorion.

madrigal writing with Giovanni Gabrieli, producing in 1611 his own book of Italian madrigals as proof that he had mastered the most demanding polyphonic genre of the time. (Unless one counts his now-lost opera *Daphne*, this book represents his only secular output.) Later in his career, he returned to study the emerging Italian craze for dramatic music (opera), curious to see how he might adapt its techniques to his sacred, German writing. Musicians love to speculate that he must have had at least an audience with Monteverdi; in any case, it is certain that he studied Monteverdi's works. Like Monteverdi, Schütz disagreed with the faddish disdain for polyphony, choosing instead to incorporate the best new aspects of dramatic, soloistic writing into what he regarded as composition's staple, "the hard nut of counterpoint." His polyphony abounds with recitative-like use of rhythm; he is regarded as the first composer to write for the German language according to the natural speech cadences of its particular prosody, the technique that in Italy had made opera possible.

Wherever composers are under the patronage of the clergy or the monarchy, they will be forced to adapt their creativity to prevailing political concerns. One recalls the careers of Thomas Tallis and William Byrd, caught between their own religious beliefs and a throne that shifted back and forth between Catholicism and Anglicism. Schütz was no less affected by rivalries between Catholic and Protestant. He was secure in the consistent employ of Lutheran courts, but it was during his career that the Thirty Years War (1618–1648) laid waste to his country. As the coffers went dry and few chapels could afford to support more than a handful of singers and an occasional instrumentalist or two, Schütz created works adaptable to performance by the barest of ensembles. It is in part owing to this tragedy that he has left so much a cappella music of moderate scale to today's independent ensembles of modest means.

We open with a joyful fanfare from the *Cantiones sacrae* of 1625. With their Latin texts, these pieces are acceptable for both Catholic and Lutheran uses. Though there is a part for continuo keyboard written in the score, Schütz added it only as a concession to the publisher, who thought that the addition was needed bring the product into the current fashion. As it is, the part is a mere basso seguente; nothing is lost by leaving it out. Schütz's speech-like delivery of the text is heard clearly in the opening line, "Inter brachia salvatoris mei." The verbs "decantabo" and "mori" are treated with madrigalistic word-painting.

Our next three motets represent a tradition of Psalm setting, and all take texts of supplication. From the *Geistliche Chormusik* of 1648, Schütz's "Herr, auf dich traue ich" (from Psalm 31) opens in drawn-out contrapuntal layers that pass through searing dissonances. In contrast, the fervent plea "Errette mich" is delivered in dramatic homophony, as direct and intelligible as if shouted by a chanting crowd. "(Listen for the same rhythmic setting of "Errette mich" in Mendelssohn's Psalm 43.)

Johann Hermann Schein (1586–1630) was born just one year later than Schütz and furthermore lived and worked near him for much of his life. In fact, the two were friends.

That Schütz enjoys the greater reputation is largely due to the benefits of his travel, which Schein did not share, and to his very long life, a gift also denied Schein. In "Threnus" (from Psalm 39), Schein communicates an abject misery with which he was no doubt well acquainted: his first wife died in childbirth, only two of his ten children survived infancy, and he was plagued with wretched health until his own death at age 40. He spent his last fourteen years as Kantor at the Thomaskirche in Leipzig and is regarded as one of Bach's most illustrious predecessors.

For our next offering, we reach back a generation. Hans Leo Hassler (1564–1612) was born in Nuremberg but developed his craft in Venice, where he studied with Giovanni Gabrieli's father Andrea. Returning to Nuremberg, he eventually became the first German-born composer internationally recognized as a master. He wrote prolifically in every current genre, including Latin Masses, Lutheran motets, vernacular partsongs in Italian and German, and solo keyboard works. He was also in great demand as an organist and organ builder, and in the generation after him, Schütz played on the organ that he had designed for the Dresden Schlosskappelle. Publications including his sacred works were in use by Bach at the Thomasschule. His motet "Ad dominum cum tribularer" (from Psalm 119) is extraordinary in its tortured use of chromaticism, a choice justified by the words *tribularer*, *iniquis*, and *dolosa*.

To finish our set with optimism, we sing another of the motets from Schütz's *Geistliche Chormusik*, whose confident text is delivered with minimal dissonance and fluid, stepwise melodies. This collection was dedicated to the Leipzig city council and the choir of the Thomaskirche; surely when Bach was *Kantor* there nearly one hundred years later, he would have studied these motets.

To introduce our secular set with Heinrich Isaac (ca. 1450–1517) is to cheat a bit. Isaac was no German, but rather a South Netherlander, another of the illustrious "oltremontani." He began his Italian career as a church singer in Florence and found his way into the artistic circle of the Medici. On his patrons' banishment from Florence, he went to Vienna as court composer to Maximilian I, king of the Romans. Thus began his extensive career in German-speaking lands. His monumental collection of Mass Propers settings, the *Choralis constantinus*, contributed to the development of an identifiably German style. For this, and for his beloved "Innsbruck, ich muss dich lassen," he is typically accorded an honorary place in a "national" lineage leading up to Bach. The lovely melody of "Innsbruck," retexted as "O Welt, ich muss dich lassen," became a favored Lutheran chorale, one of many harmonized by Bach.

Ludwig Senfl (ca. 1486–1542/3), a Swiss composer active in Germany, was a student of Isaac and collaborated as his copyist in preparing the *Choralis constantinus* manuscripts. In 1513, he succeeded his teacher as court composer to Maximilian in Vienna. At the same time, he covertly sympathized with Luther's reforms and sent him two motets on request, receiving in return a chest of books. Senfl was recognized in his time for his dominance of all German styles current in ecclesiastical, court, and bourgeois cultures. Dating from

Dass ich hinein gehe zum Altar Gottes,  
zu dem Gott, der meine Freude und Wonne ist,  
und dir, Gott, auf der Harfe danke, mein Gott.

Was betrübst du dich, meine Seele,  
und bist so unruhig in mir?  
Harre auf Gott!  
Denn ich werde ihm noch danken,  
dass er meines Angesichts Hülfe  
und mein Gott ist.

Schaffe in mir, Gott, ein rein Herz,  
und gib mir einen neuen, gewissen Geist.

Verwirf mich nicht von deinem Angesicht,  
und nimm deinen heiligen Geist nicht von mir.

Tröste mich wieder mit deiner Hilfe,  
und der freudige Geist erhalte mich.

Then will I go unto the altar of God,  
to the God who is my joy and bliss,  
and I will give thanks to you, my God, upon the harp.

Why do you trouble yourself, o my soul,  
and lie so restless within me?  
Hope in God!  
For I will give thanks to him  
who is the health of my countenance  
and my God.

Create in me, God, a pure heart,  
and renew an upright spirit within me.

Cast me not from your countenance,  
and withhold not your holy Spirit from me.

Comfort me anew with your succour,  
and with your joyous spirit sustain me.

1534, his Lied "Ach Elslein" comes from a significant body of secular pieces, almost all of which are in German.

We return to Hassler for one of his most beloved secular, German part-songs. The first section of "Ach, Weh des Leiden" uses a dance rhythm typical of diversional Italian part-song but slowed here to reflect the pathos of the text. The imitative entrances and suspended dissonances of the second section seem rather to belong to a sophisticated madrigal setting or even a sacred motet.

After three ancient texts lamenting the sorrow of separation, we present a fanciful celebration of union from the Classical period. "Die Harmonie in der Ehe" comes from a little-known collection of 13 part songs (originally scored with keyboard accompaniment) by Joseph Haydn (1732–1809). These were created "in happy times and without commission," which makes them unique in all Haydn's vast vocal and instrumental output. Like texted *allegro* movements from a miniature string quartet (which genre Haydn established), these pieces are constructed of periodic phrases that are exposed, developed, and recapitulated in a condensed sonata form.

Our next set is bookended by Psalm settings from another great German composer whose career took him to Leipzig. Born in Hamburg and raised in Berlin, Felix Mendelssohn (1809–1847) spent the second half of his short life at the forefront of German music, enjoying a reputation as a master organist, pianist, conductor, and composer. One of his most important contributions to Western music was his performance in 1829 of Bach's *Saint Matthew Passion*, which marked the first time the work had been heard since the Good Friday service for which it had been written a century prior. This performance initiated a modern revival of interest in Bach and coincided with several other efforts in 19th-century Germany to study, re-edit, perform, and disseminate the works of Renaissance and Baroque polyphonic masters. Mendelssohn's settings of Psalms 100 and 43 were made for the cathedral choir in Berlin, which he was directing. At this time, the Prussian liturgy was being reformed, and Mendelssohn received instructions to set Psalms according to ancient *a cappella* and antiphonal traditions.

Revivalist musical movements in Germany continued into the 20th century. As a music student in Leipzig, composer, conductor, and organist Hugo Distler (1908–1942) became involved in a movement to return organ practice to the sounds of the Baroque and pre-Baroque. In his studies of the early masters, he familiarized himself with the works of Schütz and Bach; much of his choral work bears clear hallmarks of their influence. In his Motets on the Chorale "Nun Ruhen alle Wälder," the listener should note immediately that the cantus firmus for each movement is Isaac's melody from "Innsbruck," later given devotional texts by Luther and harmonized by Bach. Composed in 1930, these pieces predate Distler's later struggles under the Nazi party to avoid military service and to escape denunciation of his works as "degenerate art." The toll of Hitler's war eventually

broke Distler's spirits and his health, but before his early death, he left behind his *Mörke-Chorliederbuch*, recognized today as the most important German, secular choral collection of the 20th century.

By the mid-nineteenth century, efforts to revive the polyphonic techniques of the mature Renaissance within the music of the church had become known as "the Cecilian movement" (in a loose reference to Saint Cecilia, patroness of music), of which Josef Rheinberger (1839–1901) was an adherent. A conservatory professor and Hofkapellmeister in Munich, Rheinberger was a highly esteemed teacher. As a composer, he deliberately held himself at a remove from the avant-garde. His most significant contribution is his modest corpus of sacred music, including several Masses. In "Abendlied," Renaissance-style points of imitation bring in the successive voices, which unfold inexorably toward their cadences in seemingly inevitable counterpoint. We conclude with a masterpiece from a veritable German giant, Johannes Brahms (1833–1897). As an orchestral composer, Brahms waited until well into his career before spending 12 years to complete his first symphony, so aware was he of the burden of Beethoven's legacy. In the choral genre, he was no less aware of the traditions of his forebears. His career as a performer included choral conducting—for a women's choir in Detmold and as director of the Vienna Singakademie. In this capacity, he prepared performing manuscripts of works by Palestrina, Gabrieli, Schütz, and others, and he owned copies of the emerging volumes in the Handel edition and the *Bach Collected Works*.

The first of his Opus 29 motets, "Es ist das Heil uns kommen her," opens with a four-part chorale in unequivocal homage to Bach. In the polyphony that follows, Brahms treats each phrase in the chorale melody as a fugue subject, exactly as in the opening movement of Bach's cantata no. 80, *Ein feste Burg ist unser Gott*. The second motet in the opus, "Schaffe in mir, Gott" (from Psalm 51, also set by Schütz) is equally masterful, displaying several of the techniques first employed by the Franco-Flemish school and elevated to such virtuosity in the works of Bach. The opening section features canonic melodies between the soprano and tenor, with augmentation in the bass. The second section is a four-voice fugue with countersubject, featuring inversions of both, augmentation of the subject, and stretto—a structure worthy of the *Well-Tempered Klavier*. The third section features canons—at the seventh!—between the top and bottom voices. The final section is another fugue, exuberant and breathtaking, a fitting conclusion to this evening of German, *a cappella* polyphony.

We thank you for being with us tonight to enjoy such "Wonderful Harmony."

Was kann mir wider fahren,  
wenn Gott mich will bewahren,  
und er, mein Gott, bewahret mich.

Ein Tag, der sagt's dem andern,  
mein Leben sei ein Wandern  
zur grossen Ewigkeit.  
O, Ewigkeit so schöne,  
mein Herz an dich gewöhne!  
Mein Heim ist nicht in dieser Zeit.

Wo bist du, Sonne, blieben?  
Die Nacht hat dich vertrieben,  
die Nacht des Tages Feind.  
Fahr hin, ein and're Sonne,  
mein Jesus, meine Wonne,  
gar hell in meinen Herzen scheint!

#### Abendlied

Bleib bei uns,  
denn es will Abend werden  
und der Tag hat sich geneiget.

#### Der 43ste Psalm

Richte mich, Gott,  
und führe meine Sache wider das unheilige  
Volk, und errette mich von den falschen und  
bösen Leuten.  
Denn du bist der Gott meiner Stärke;  
warum verstössest du mich?  
Warum lässest du mich so traurig geh'n,  
wenn mein Feind mich drängt?

Sende dein Licht und deine Wahrheit,  
dass sie mich leiten zu deinem heiligen Berge,  
und zu deiner Wohnung.

What ill can befall me  
if God protects me?  
And He, my God, protects me indeed

One Day said to the other:  
My life is a pilgrimage  
toward the great Eternity.  
O, beautiful Eternity!  
Prepare my heart for you!  
My home is not of this world.

Where have you gone, o sun?  
Night has cast you out—  
night, the foe of the day.  
Come forth, another Sun,  
my Jesus, my bliss,  
shining right brilliant in my heart!

#### Evensong

Stay with us,  
for it will soon be evening,  
and the day has bowed itself down.

#### The 43rd Psalm

Judge me, God,  
and plead my cause against an ungodly nation,  
and deliver me from deceitful and wicked  
people.  
For you are the God of my strength.  
Why do you cast me aside?  
Why do you abandon me to lamenting  
when my enemies oppress me?

Send forth your light and your truth,  
that they may speed me to your holy mountain  
and to your tabernacle.



## Texts & Translations

### Der 100ste Psalm

Jauchzet dem Herrn, alle Welt!  
Dienet dem Herrn mit Freuden.  
Kommt vor sein Angesicht mit Frohlocken.  
Erkennt dass der Herr Gott ist.  
Er hat uns gemacht, und nicht wir selbst,  
zu seinem Volk und zu Schaafen seiner Weide.

Gehet zu seinen Thoren 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.

### Motette über den Choral "Nun ruhen alle Wälder"

Nun ruhen alle Wälder,  
Vieh, Menschen, Städt', und Felder,  
es schläft die ganze Welt.  
Ihr aber, meine Sinnen,  
auf, auf, ihr sollt beginnen,  
was meinem Schöpfer wohl gefällt.  
(Herr, bleibe bei uns, denn es will Abend  
werden.)

Der Tag ist nun vergangen,  
die güldnen Sternlein prangen  
am hohen Himmelssaal;  
also werd' ich auch stehen,  
wenn mich wird heissen gehen  
mein Gott aus diesem Jammertal.

Du bist der Müden Stärke,  
und aller deiner Werke  
erbarst du ewig dich.

### The Hundredth Psalm

Give praise to the Lord, all the earth!  
Serve the Lord with gladness  
and come before His presence with rejoicing.  
Know that the Lord is God.  
He has made us, and not we ourselves,  
to be His people and the sheep of His pasture.

Go unto His gates with thanks  
and into His chambers with praises.  
Thank Him; praise His name.  
For the Lord is gracious  
and His mercy is everlasting  
and His truth endures forever.

### Motets on the Chorale "Now All the Woods Are at Rest."

Now all the woods are at rest:  
beasts, people, towns, and fields.  
The whole earth is asleep.  
But you, my senses,  
Awake! Awake! You must undertake  
to please my Creator!  
(Lord, stay with us, for it will soon be evening)

The day is gone.  
The golden stars beam  
toward Heaven's high hall.  
Thus will I be ready  
when my God calls me to go forth  
from this vale of tears.  
You are strength to the weary,  
and You take pity eternally on all Your creation.

Inter brachia salvatoris mei  
et vivere volo et mori cupio.  
Ibi securus decantabo,  
exaltabo te, Domine,  
quoniam suscepisti me,  
nec delectasti inimicos meos super me.

Herr, auf dich traue ich,  
lass mich nimmermehr zu Schanden werden.  
Errette mich nach deiner Barmherzigkeit,  
und hilf mir aus.  
Neige deine Ohren zu mir,  
und hilf mir.  
Sei mir ein starke Hort  
dahin ich immer fliehen möge,  
der du hast zugesaget mir zu helfen.

### Threnus

Ich will schweigen,  
und meinen Mund nicht aufthun.  
Herr, du wirst's wohl machen.  
Wende deine Plage von mir,  
denn ich bin verschmacht  
von der Strafe deiner Hand.  
Wenn du einen züchtigest um der Sünde willen,  
so wird seine Schöne verzehret wie von Motten.  
Ach, wie gar nichts sind doch alle Menschen.  
Selah

In the arms of my Saviour  
I want to live and desire to die.  
There, safe, I will sing,  
I will praise You, Lord,  
because You took me up,  
and You did not delight in my enemies above me.

*trans. Jerise Fogel*

Lord, I put my trust in You;  
Let me never again fall into disgrace.  
Deliver me according to Your mercy,  
and guide me.  
Incline Your ear unto me,  
and help me.  
Be for me a mighty refuge  
where I will always desire to flee,  
for You have promised to help me.

### Threnody

I will keep silence  
and neither open my mouth.  
Lord, it shall be Your doing.  
Withdraw your scourge from me,  
for I am laid waste  
by the punishment of Your hand.  
When You chastise a man for his sin,  
all his loveliness is devoured as if by moths.  
Ah! How all mankind amounts to naught!  
Selah!

Ad Dominum cum tribulater clamavi,  
et exaudivit me.  
Domine, libera animam meam a labiis iniquis, et  
a lingua dolosa.

So fahr ich hin zu Jesu Christ,  
mein Arm tu ich ausstrecken.  
So schlaf ich ein und ruhe fein.  
Kein Mensch kann mich aufwecken  
denn Jesus Christus, Gottes Sohn,  
der wird die Himmelstür aufthun,  
mich führen zum ewigen Leben.

Innsbruck, ich muss dich lassen.  
Ich fahr dahin mein Strassen,  
in fremde Land dahin.  
Mein Freud ist mir genommen,  
die ich nit weiss bekommen,  
wo ich im Elend bin.

Gross Leid muss ich jetzt tragen,  
das ich allein tu klagen  
dem liebsten Buhlen mein.  
Ach, Lieb, nun lass mich Armen  
im Herzen dein erbarmen,  
dass ich muss dannen sein.

Mein Trost ob allen Weiben,  
dein tu ich ewig bleiben,  
stet treu, der Ehren fromm.  
Nun muss dich Gott bewahren,  
in aller Tugend sparen,  
bis dass ich wiederkomm.

When I was in tribulation, I cried out to the  
Lord, and He heard me.  
Lord, free my soul from evil lips  
and treacherous tongue.

*trans. Jerise Fogel*

Therefore, I go forth unto Jesus Christ  
with outstretched arms.  
Thus I go to sleep and rest deeply.  
None can wake me  
but Jesus Christ the Son of God,  
who will open Heaven's gate  
for to lead me into eternal life.

Innsbruck, I must leave you.  
I am traveling along my way  
into a foreign land.  
My joy has been taken from me,  
which I know not how to recover,  
as I am in such misery.

Now I must bear great suffering,  
which I lament  
to my most beloved consort alone.  
Ah, Dear, let me, poor man,  
find mercy in your heart,  
for I must away.

My comfort above all women,  
I will be yours forever,  
steadily faithful,  
my honor sacred.  
Now God must protect you  
and keep you in all virtue until I return.

“Ach Elslein, liebes Elselein mein,  
wie gern wär' ich bei dir  
So sein zwei tiefe Wasser  
wohl zwischen dir und mir.”

“Das bringt mir grossen Schmerzen,  
herzallerliebster Gsell.  
Red' ich von ganzem Herzen,  
hab's für gross Ungefäll.”

“Hoff, Zeit werd' es wohl enden,  
hoff, Glück wird kummen drein,  
sich in alls Guets verwenden,  
herzliebste Elselein!”

Ach, Weh des Leiden,  
muss es dann sein gescheiden?  
Ach, Weh mir Armen,  
wen sollst's doch nicht erbarmen?  
Ach, Weh der Schmerzen,  
so ich empfind im Herzen.

Muss ich dich dann aufgeben,  
so kost's mir mein Leben

**Die Harmonie in der Ehe**  
O wunderbare Harmonie,  
was er will, will auch sie.  
Er bechert gern, sie auch.  
Er lombert gern, sie auch.  
Er hat den Beutel gern  
und spielet gern dem Herrn;  
auch das ist ihr Gebrauch

“Ah, Else, my dear little Else,  
how I wish to be with you!  
But two deep waters lie  
full between you and me.”

“This brings me great pain,  
my most deeply beloved companion.  
I tell you with all my heart:  
I take this for a great tragedy.”

“I hope that time will end this;  
I hope that fortune will come  
to intercede for all good things,  
beloved Else.”

Ah, the woe of suffering;  
must this be our parting?  
Ah, woe is poor me;  
should you not pity me?  
Ah, the woe of pain  
such as I feel in my heart.

If I must give you up,  
it will cost me my life.

**Connubial Harmony**  
Oh, wonderful harmony!  
What he wants, she wants, too.  
He likes to take a drink; she, too.  
He likes to play l'hombre;\* she, too.  
He likes the purse  
and gladly plays the Lord and master;  
and that is also her practice!

\* Invented in 17th-century Spain, this prototypical bidding game became for a time the most popular card game in Europe.