

The Advent Project

Richard Allen Roe, *artistic director and conductor*

Timothy Newton, *accompanist*

Violin I

Regino Madrid, *concertmaster*

Jennifer Himes

Bill Tortolano

Cara Ferraro

Violin II

Jennifer Kim

Alexis Benard

Bill Hargreaves

Viola

Kyung LeBlanc

Christopher Shieh

Derek Smith

Marta Howard

Soprano

Sharon Abella

Catherine Carlin

Kimberly Christie

Susanna Lauer

Gail McCarthy

Kate McKinley

Mary Beth Nolan

Mariana Pino

Anne VanLaningham Rolls

Catherine Thornberry

Alto

Alice Berney

Sophia Chen

Joellyn Giovetsis

Kristin Hughes

Liz Isbell

Patrice Roe

Amy K. Sullivan

Ellen Wygal

Violoncello

Chris Moehlenkamp

Contrabass

Glenn Dewey

Trumpet

Stanley Curtis

Francis Allegra

Timpani

Glenn Paulson

Organ/Harpsichord

Daniel Miller

Tenor

Hank DiToro

Ron Duquette

Mike Lacher

Rodney Long

David R Page

Paul Shiring

Kirk Sullivan

Bass

Brad Frison

Kyung-Ouk Ko

Arthur LaRue

Brendan Muse

Timothy Newton

Gregory Stuart

Fred Wygal



"Adobe Sunrise," by M. Colleen Gino (www.mcgino.com)

The Advent Project

Father's Day, 2012

To find out more about The Advent Project, including chorus auditions for our next project, please call Patrice Roe, Director of Development,

Our Lady of Good Counsel Catholic Church, at 703.896.7424, or e-mail her at development@olgcvva.org.

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Sunday, 17 June 2012
three o'clock in the afternoon
Our Lady of Good Counsel Catholic Church

Franz S C H U B E R T (1797 - 1828)

Mass in G, D167

*Composed in Liechtenthal, Austria, 1815,
newly reconstructed by Bernhard Paul,
based on the autograph parts discovered
in 1994 in the Augustinian Abbey Chapel,
Klosterneuburg, Austria*

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus - Osanna
- V. Benedictus - Osanna
- VI. Agnus Dei

*Kimberly Christie, soprano
David R. Page, tenor
Gregory Stuart, baritone
Arthur LaRue, bass-baritone*

Johann Sebastian B A C H (1685 - 1750)

Jauchzet Gott in allen Landen, BWV 51

*Cantata for the 15th Sunday after Trinity
(or any other occasion), Cantata text author: unknown;
Chorale "Nun lob mein Seel den Herren," vs 5, Johann Gramman, 1549;
Composed in Leipzig, ca. 1730*

- I. Aria - Jauchzet Gott in allen Landen
- II. Recitative - Wir beten zu den Tempel an
- III. Aria - Höchster mache deine Güte
- IV. Chorale - Sei Lob und Preis mit Ehren
- V. Aria - Alleluia

*Lisa Berger, soprano
Stanley Curtis, trumpet
Regino Madrid and Jennifer Kim, violins*

Personalities

Lisa Berger is a professional singer in the Washington area who has been affiliated with George Mason University as an Adjunct Assistant Professor since 2003, on the voice faculty



and in the classroom. A Fairfax City native, she received her Bachelor's and Master's Degrees in Music from Boston Conservatory of Music. After graduating, she performed with Providence Opera, Stford Opera, Boston Summer Opera and Opera-on-the-Sound. She sang for seven years at the Opera House in Regensburg, Germany, and performed as a guest artist in Bremen, Munich,

Stanley Curtis has developed a multi-faceted career as both a modern and historic trumpeter. He performs with a variety of ensembles, including the Washington Bach Consort and Apollo's Fire. In addition, he holds the position of Adjunct Professor of Trumpet at George Mason University. After studying at the University of Alabama, the Cleveland Institute of Music and the Sweelinck Conservatorium in Amsterdam (on a



A native of Corpus Christi, Texas, **Richard Allen Roe** is the Artistic Director and conductor of The Advent Project, a northern Virginia based concert ensemble he co-founded with his wife, Patrice Weiglein Roe.



He serves the ChoralNet/ACDA online community as the Choral News Moderator, gathering, editing and posting a wide array of news articles from mainstream media sources on topics related to choral music and musicians from all over the world. Formerly the Director of Music at First Trinity Lutheran Church (ELCA) in Washington, DC, where he founded a Bach Cantata Eucharist series, he has served Protestant and Catholic churches as Director of Music since the age of 16.

Nuremberg, and also in Vienna, Austria and Vaals in Holland.

Since returning to the Washington area, she has performed with the Washington Bach Consort and has sung with the Washington National Opera since 1997. She has performed under the direction of Sir Colin Davis, Maestros Leonard Slatkin, Placido Domingo, Christopher Hogwood, Nicholas McGegan and Reilly Lewis, among others. She was a featured soloist in the WNO Agma Relief Fund Concerts. At George Mason, Lisa appears regularly on Faculty Recitals. She has appeared many times as a presenter for the OLLI series, and sang as soprano soloist in Beethoven's Ninth Symphony with the GMU orchestra and combined choruses.

Fullbright Scholarship), he received his Doctorate of Music from Indiana University. Stanley served as Assistant Principal Trumpet in the *Orquesta Sinfónica de Galicia* (in Spain) and as Principal Trumpet with the Evansville Philharmonic. In 1995, he won Third Prize at the Altenburg Baroque Trumpet Competition, held in Bad Säckingen, Germany. Stanley has been a member of the United States Navy Band since 1998.

Mr. Roe earned degrees in music from the University of North Texas and Southern Methodist University, and has completed all courses leading to the Doctor of Music degree in choral conducting at Indiana University. He also pursued graduate study at Westminster Choir College, the *Hochschule für Musik und darstellende Kunst* in Frankfurt am Main, Germany, and the *Interntionale Bachakademie Stuttgart*. He taught choral conducting and choral music at York College of Pennsylvania, and as an Associate Instructor at Indiana University and the University of Iowa. His primary conducting teachers were Anshel Brusilow and Helmuth Rilling. He has performed as a chorister under Riccardo Muti, Zubin Mehta, Helmuth Rilling, and Robert Shaw. As a professional choral singer he concertized, recorded and toured with the *Gächinger Kantorei Stuttgart*.

The first verse, a motet for the alto, tenor and bass of the chorus, combined with the hymn melody, sung in long notes by the chorus sopranos, contains many of the most recent musical style developments known to Bach, especially *Vorimitation*, a process where the hymn tune is anticipated and imitated by other voices in the choir before it actually sounds. At the end of the first verse the chorus sings that “we should be joyful, and sing “hallelujah.” And then, remarkably, the chorus does just that -- it sings “hallelujah,” in a completely different fashion than any of the preceding music. This differentiation of the setting for the word “hallelujah” is present in each verse of the cantata, and one of the most interesting aspects of the work.

The second verse expresses our situation: we are imprisoned by death; death cannot be defeated or vanquished by anyone. Bach chooses two solo voices, soprano and alto, to express this somber notion, along with the bass instruments and the organ. Near the end of the movement, on the word “*gefangen*” (imprisoned) the soprano voice dips below the alto, and cannot seem to rise back to its normal place, held down by “death.” Still, we sing “hallelujah” at the conclusion of the verse, even though we are reminded of our powerless state.

Verse three is completely opposite in character. The tenor sings of Jesus Christ, God’s son, who conquers death, reducing it to an empty shell, a “*Gestalt*.” The proclamation that death has lost its sting reminds us of the words of St. Paul in I Corinthians. The tenor solo, accompanied by a rapid virtuosic passage played by the violins of the orchestra, makes for a bright contrast to the preceding movement, especially in the closing “hallelujah.”

The fourth verse depicts a remarkable battle, referencing the Book of Revelation. God’s angels, led by St. Michael, faces Satan and his forces. Satan, who is depicted in Revelation as a dragon in the sky, who wiped out a third of all the stars with his tail, receives a musical representation by Bach, whose picturesque music portrays Satan’s characteristic dragon tail with long passages of winding note, repeatedly sung by the bass, tenor and soprano sections of the chorus. The alto section sings the hymn tune, its text tells about this remarkable war between life and death.

But this is no ordinary war between two armies, the strongest of which prevails. For that we would expect loud, powerful, crashing music. Life does prevail, but not because it is the stronger. Luther’s message, enhanced by Bach’s music, is that life wins the war by default, because death destroys itself.

Using biblical references, Martin Luther created a theology that proclaims the death of death. Jesus Christ’s death on the cross devoured death, all death, including ours. The result is that life wins by default, since death has destroyed itself. To highlight this vision of the “remarkable war” Bach’s turns to a different type of musical device, imitation in the chorus at the closest possible rhythmic interval for the phrase “*wie ein Tod dem andern fraß*” (how one death devoured the other) is the highlight of the movement. We hear one death devouring another, first the sopranos, then the tenors, then the basses, right in succession, finally ending with the instruments of the basso continuo. The chorus alto continues to sing the hymn tune during this remarkable moment of death’s self-annihilation.

The fifth verse, for bass solo and strings, combines a *lamento* bass, a descending bass line, with the hymn tune, given alternately to the soloist and the strings. In this verse the Passover lamb is mentioned as a protector, its blood making the sign of the cross on our doors; the murderer, death, can no longer harm us. Again, as in all the previous verses, Bach ends with “hallelujah.”

In the sixth verse, for soprano, tenor and basso continuo, we are encouraged to celebrate the holy feast, the Passover, which for Christians both Catholic and Protestant is the Eucharist. It is there, in the sacrament, in Holy Communion, where we encounter God, who is the “sun, our treasure, who has lighted our sacred space, and caused the night of sin to vanish.” Our response can only be, “hallelujah!” *Wonne, Sonne, Gnaden, Herzen* (bliss, sun, grace, hearts) all receive lively treatment from Bach, with triplet figuration in the two vocal parts.

The cantata closes with a simple four-part hymn setting of the final verse, as was Bach’s custom for his series of hymn-based cantatas produced in 1724 and 1725 in Leipzig. It is from that performance, Easter Sunday 1725, that the source material for the cantata, the parts, survive. It is possible, then, that in the original version from 1707, the final movement was quite different, perhaps a more ambitious, madrigalistic, or even motet style of music, like the first verse. Sadly, as is the case for about two-thirds of Bach’s cantata output, the source materials from the Mühlhausen performance, presumably Bach’s audition piece, has been lost.

Johann Sebastian **B A C H**

Christ lag in Todesbanden, *BWV 4*

Cantata for the First Sunday of Easter
Text: Christ lag in Todesbanden (1524), by Martin Luther (1483-1546),
based on the sequence “Victimae paschali laudes”
by Wipo of Burgundy (990 - 1048);
composed 1707 or 1708, in Arnstadt or
Mühlhausen, Germany;
revised 1724, Leipzig

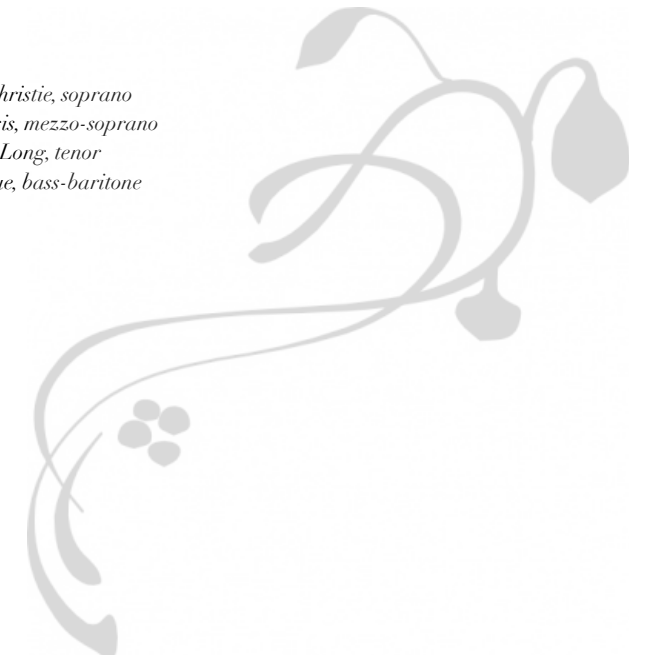
Sinfonia

- Verse 1 Chorus - *Christ lag in Todesbanden*
- Verse 2 Duet - *Den Tod, den niemand zwingen kunnt*
- Verse 3 Aria - *Jesus Christus, Gottes Sohn*
- Verse 4 Chorus - *Es war ein wunderlicher Krieg*
- Verse 5 Aria - *Hier ist das rechte Osterlamm*
- Verse 6 Duet - *So feiern wir das hohe Fest*
- Verse 7 Chorale - *Wir essen und leben wohl*

Kimberly Christie, soprano
Joellyn Giovetis, mezzo-soprano
Rodney Long, tenor
Arthur LaRue, bass-baritone

The Advent Project gratefully acknowledges the pastoral and program staff of Our Lady of Good Counsel Catholic Church, Singer Source, Sidney’s Music and Entertainment, and Mr. David H. Morrison of McLean, Va, for their support.

As a courtesy to the performers, photography or recording of any kind is not allowed during the performance.



Texts and Translations

Mass in G

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy;
Christ have mercy;
Lord have mercy.*

II. Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

*Glory to God in the highest.
And on earth peace
to people of good will.*

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

*We praise you, we bless you,
we adore you, we glorify you,
We give you thanks
for your great glory;*

Domine Deus, Rex coelestis,
Deus, Pater omnipotens.

*Lord God, heavenly King,
O God almighty Father.*

Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

*Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer.
You are seated at the right hand of the Father,
have mercy on us.*

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris. Amen.

*For you alone are the Holy One,
you alone are the Lord
you alone are the Most High, Jesus Christ,
with the Holy Spirit
in the glory of God the Father. Amen.*

III. Credo

Credo in unum Deum
Patrem omnipotentem,
factorem coeli et terrae
visibilium omnium,
et invisibilium.

*I believe in one God
the Father almighty;
maker of heaven and earth,
of all things visible and invisible.*

Et in unum Dominum Jesum Christum,
Filium Dei, unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialiam Patri:
per quem omnia facta sunt.

*I believe in one Lord Jesus Christ,
the Only Begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
true God from true God,
begotten, not made,
consubstantial with the Father:
through him all things were made.*

At Easter in 1707 Johann Sebastian Bach was 22 years old. Somewhat disappointed with his current status, that of Organist at the New Church in Arnstadt, he was looking for something that would inspire him, that would nurture him both spiritually and artistically. It was important for him to find something that would give him more exposure as an



The Church of St. Blasius in Mühlhausen, site of the first performance of Christ lag in Todesbanden, BWV 4. Bach later revised the work for performance in Leipzig at Easter, 1725.

organist and composer of artistic church music in the orthodox Protestant tradition. He found that, albeit for only nine months, at the church of St. Blasius in Mühlhausen, where his cantata *Christ lag in Todesbanden* was performed for the first time, presumably as an audition piece.

The procedure for obtaining employment in German churches at this time was to submit a special composition, for example, a cantata, and then rehearse and perform that work with the local musicians at the audition. Bach was very clever in his conception of such a piece: he based his audition cantata on an ancient hymn by Martin Luther, which itself was based on a plainchant melody and text known for centuries before the Reformation. (This chant, *Victimae paschali laudes* is still in use today in Roman Catholic and Protestant churches alike.) Everyone would have known the hymn, and that familiarity could contribute to a positive reception for his effort. But his artistic ability took the young composer far beyond familiarity, leading him to infuse his setting of each verse of the venerable hymn with a host of musical symbols and picturesque textual interpretation, the likes of which had certainly never been encountered in the small town of Mühlhausen.

These musical symbols were intended to express an inner, deeper meaning of the text, powerful symbols which elevated the already deeply hermeneutic approach that Martin Luther took in composing the hymn text *Christ lag in Todesbanden*. That it was possibly an audition piece makes it all the more remarkable, and one wonders just how bold the 22-year-old Bach had become. The cantata must have made a deep impression on his employers, since they not only hired Bach, but offered him a higher salary than his predecessor, who had served many decades into old age at St. Blasius.

The sonic characteristic of the cantata is anything but expected. For Easter, in 1707 as now, we expect a jubilant work of joyous celebration. After all, salvation has been gained, *Christ is risen, Alleluia!* However, with this cantata Bach wanted his parish to understand that Easter joy comes at a cost.

The cost Bach points to is the event that took place three days before Easter. Bach strove in each verse of Luther's ancient hymn to create a music that would bring his parish back to Good Friday, even in the midst of their Easter joy in the resurrection.

No doubt this made many of his parishioners anxious, as it would us today. But this is the reason *Christ lag in Todesbanden* has become such a pillar of the Easter repertoire for over three hundred years: it reminds us of the cost of our joy. It forces us to look at the cross, symbolized in this music so many times and in so many ways, even as we are sing "Hallelujah." This contemplation of the cross at Easter gives our joy a deeper, more profound meaning, and it is *that* experience many have found to be one of the most attractive elements in Bach's music in general, and specifically in *Christ lag in Todesbanden*.

From the first sound of the opening *Sinfonia*, a type of prelude for the orchestra, we are put on notice that this is no ordinary Easter music. The congregation at St. Blasius would have immediately recognized the famous hymn tune, but only a portion of its melody was used during the *Sinfonia*, fragmented and developed in a striking manner. The descent of the bass instruments down to their lowest notes was a powerful symbol of the death and burial of Jesus, and of the eventual death of us all. In fact, death seems to be all around in this cantata. Wasn't this music supposed to be about Easter, its joy, God's grace?

It is possible that Bach received a commission from the Duke of Weisfenfels for an occasional work, and Bach, wishing to honor his trumpet playing father-in-law, drew upon the tradition at that court for performing cantatas for soprano and trumpet solo. And what trumpet playing father-in-law wouldn't appreciate such a piece of music, as a gallant gesture of respect, esteem and good will?

And who better to sing it than Anna Magdalena, who at age 20 became the highest paid singer at the Cöthen court, a capable soloist, who gave up her singing career upon her marriage to Bach, helping with Bach's children from his previous marriage, and raising her own family. Bach described her singing ability in a letter to his childhood schoolmate, Georg Erdmann, dated 28 October 1730, "...particularly since my wife sings a *good, clear soprano*..." We simply do not know who sang the piece.

The opening movement is an exuberant hymn of praise and thanksgiving to God for his many kindnesses to the faithful, with fanfare-like passages continually alternating between the trumpet solo and the singer. It is a good example of a "da capo" aria, in which the music returns to the beginning, following a contrasting middle section.

The second movement recitative is more prayerful in its mood, reassuring the faithful that God loves even those who cannot praise him with trumpet and loud high Cs. The soft strings give way to an *arioso* section accompanied only by the bass instruments and the organ, a symbol of humanity's lowly estate. The text proclaims God's love for those who praise him, especially the weakest and most vulnerable.

In the third movement, which is the most intimate, Bach pares the performing forces down to soprano and the organ with violoncello. Bach usually reserves this type of music for inward, reflective, prayerful and repentant texts. The text, asking for God's grace, commits everyone to respond to grace by our endeavors to live a life worthy of being "called his children." The words, "*Daß wir deine Kinder heißen*" (that we may be called your children), are repeated several times. By emphasizing the desire to live a life worthy of his heavenly father's love, Bach could have been honoring also his father-in-law (and perhaps his own father, who was a "town pipet," but died when Bach was very young).

The fourth movement is an ingenious setting of a well-known Lutheran hymn of praise, *Nun lob mein Seel den Herren* (My Soul Now Praise Your Maker). The hymn was one that Bach turned to often, using it in six other cantata movements, as well as in two motets. It is still sung today by Lutherans (and others), worldwide. What is so unique in this movement, is that the hymn is "hidden" inside an instrumental trio of two violins and continuo. This instrumental combination must have been on Bach's mind during the time of composing *Jauchzet Gott in allen Landen*, because in 1730 he prepared new parts for the Concerto for Two Violins in D minor, BWV 1043 for performances on the weekly concert series of his Collegium Musicum in Leipzig.

Appended to this hymn verse is a brilliant "Alleluia," which brings back the virtuoso combination from the first movement, (albeit with new music) reaching for a thrilling climax, and an awesome display of virtuosity in both soprano and trumpet, not to mention the other instruments of the orchestra.



View of St. Thomas Church and School, Leipzig, around the time of Bach's employment. The Bach family would have lived in the third floor of the building to the left of the church, which was the St. Thomas school.

(Credo, continued)

Qui propter nos homines, et nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est, et resurrexit tertia die, secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria, iudicare vivos et mortuos, cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas.

Et unam sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen

IV. Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

V. Benedictus qui venit

Benedictus qui venit in nomine Domine.
Osanna in excelsis.

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi: misere nobis.
Agnus Dei, qui tollis peccata mundi: misere nobis.
Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

For us men and for our salvation he came down from heaven, and by the Holy Spirit was incarnate of the Virgin Mary, and became man.

For our sake he was crucified under Pontius Pilate, he suffered death and was buried, and rose again on the third day in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead and his kingdom will have no end.

I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets.

I believe in one, holy, catholic and apostolic Church. I confess one baptism for the forgiveness of sins and I look forward to the resurrection of the dead and the life of the world to come. Amen.

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

*Lamb of God, you take away the sins of the world: have mercy on us.
Lamb of God, you take away the sins of the world: have mercy on us.
Lamb of God, you take away the sins of the world: grant us peace.*

Jauchzet Gott in allen Landen

1. Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
an Geschöpfe in sich hält,
müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Daß er uns in Kreuz und Not
Allezeit hat bei gestanden.
2. Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund von
seinen Wundern lallen,
So kannein schlechtes Lob ihm
dennoch wohlgefallen.
3. Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Daß wir deine Kinder heißen.
4. Sei Lob und Preis mit Ehren,
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt.
Daß wir ihm fest vertrauen,
Gänzlich uns lassn auf ihm,
Von Herzen auf ihm bauen,
Daß unsr Herz, Mut und Sinn,
Ihm festiglich anhangen
Drauf singen wir zur Stund:
Amen, wir werdns erlangen
Glaubn wir im Herzens Grund.
5. Alleluia!

1. *Shout for joy to God in all lands!*
Whatever creatures Heaven and earth contain
Must exalt His glory:
And we too would now bring
An offering to our God.
For in cross-bearing and distress
He has at all times stood by us. (Mt 6:30)
2. *We worship at the temple (Ps 138.2, 26.8)*
where God's honor dwells,
where His faithfulness,
daily renewed, (Lam. 3:22-3)
rewards us with pure blessing.
We praise what He has done for us.
Though our weak mouth must babble
about His marvels,
Yet wretched praise can nonetheless please Him.
3. *O Highest One, make your goodness*
Henceforth new every morning. (Mt 6:34, Lam.3:22-3)
Then for Your fatherly faithfulness
A grateful spirit in return
Shall show through its devout life
That we are called Your children.
4. *Blessing and praise with honor be to*
God the Father, Son and Holy Spirit!
Who would increase in us
What he promised through Grace.
That if we hold fast our trust in Him,
Completely rely on Him,
Build on him from our hearts,
So that our heart, courage and mind,
Cling firmly to Him,
Of this we sing every hour:
Amen, we will obtain it
If we believe in our heart of hearts.
5. *Alleluia!*

Jauchzet Gott in Allen Landen represents the mature style of Johann Sebastian Bach, indicated by virtuosity in both vocal and instrumental writing. In fact, only the Mass in B Minor, BWV 232 contains anything that is as demanding for the soprano voice. Difficult coloratura passages are combined with the highest note in all of Bach's vocal music, high C, which occurs in both the first and the last movements of the cantata. Singular in Bach's music is the scoring for soprano and trumpet solo, although a host of Italian baroque composers, such as Francesco Cavalli and Alessandro Stradella, wrote many pieces for that combination.

An open question for many decades has been: who would have sung such a magnificent piece? It is hard to imagine one of the *Thomaner* (the boy choir from St. Thomas church, where Bach served in Leipzig) singing something this complicated and sophisticated, but boy sopranos would have been at Bach's disposal, for better or worse. From time to time, a travelling male soprano, who had not yet experienced the voice break (the onset of puberty occurred much later in the 18th century) could have possibly managed, but there is no evidence that this was actually the case. The Dresden court, famous for its importation of Italian *castratti* could have supplied the singer, but again, there is no evidence that any such arrangement was ever made, and it is a stretch to think that an Italian (Catholic) opera singer would have been interested in Protestant church music in the first place.

The solution for Bach could not have been more complicated, since conservative Leipzig strictly observed the rule of *mulier tacet in ecclesia* (women keep silent in church). Perhaps Bach had found a female soprano, dressed her as a man, and performed the work from the rear gallery of St. Thomas or St. Nikolai?

A more plausible theory proposes a different provenance and purpose for the cantata altogether. Bach wrote on the outer wrapper of the music "in ogni tempo" (for any time). Modern forensic science has determined that Bach later wrote "Dominica 15 post Trinitatis" (15th Sunday after Trinity), which gives us a rough dating between 1729 and 1731. Whether it was an original performance or a revival, the evidence seems to point to Sunday, 17 September 1730 as the Leipzig performance date.

But if the work was not *originally* conceived for a particular Sunday, then is that an indication that Bach had other plans for the piece, perhaps outside of conservative Leipzig, known for its restrictive attitude on women's participation in the liturgy?

Research has shown that Bach was often engaged at the court of Weißenfels, some thirty kilometers outside of Leipzig. Anna Magdalena Bach (born Wilcke), a well-regarded soprano, whom Bach first encountered at the court in Cöthen during his employment there (1717-23), and was to become Bach's second wife (his first wife had died of unknown causes, while Bach was on a concert tour), was also occasionally active at Weißenfels. Anna Magdalena's father, Johann Caspar Wilke, was a regular employee of the Weißenfels court, a trumpeter in the court orchestra. Performances of Italian cantatas (like those of Stradella or Cavalli, with trumpet and soprano soloists) as congratulatory ceremonies for the Duke were traditional at Weißenfel. Could this father-daughter duo have been involved?

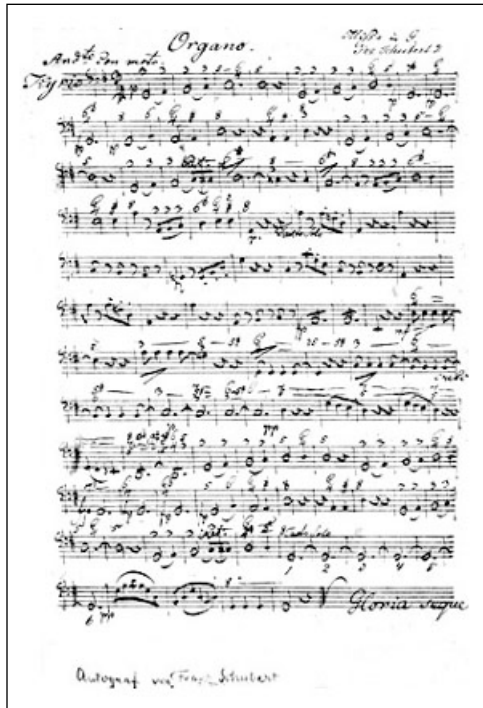


Unusual, for Bach, was the care taken in the preparation of the score and parts in this cantata. The picture here shows a very clean copy of Bach's autograph score, so clean it seems to suggest it may have been intended for presentation, or as a gift. Source: Bach Archiv, Leipzig.

Also, in Weißenfels there was no restriction on women's roles in the music sung for liturgical services.

In addition to the trumpet parts formerly thought to be Ferdinand's addition, an autograph organ part was found with Schubert's harmonizations, thus dispelling the myth, promoted by his brother, that Schubert was unable to harmonize organ parts.

The work has steadily grown in popularity, especially in the 20th century, and is considered a masterpiece. The melodic and harmonic styles of Schubert's early music point to the romantic ideals that were to be fully developed by Beethoven, Berlioz, and



Autograph Organ part from the "Klosterneuburg" set, discovered in 1994, of the Mass in G Major, D 167 by Franz Schubert. The figures are in Schubert's hand, not in his brother's. Source: Augustinian Abbey, Klosterneuburg.

The opening movement is three-part, reminiscent of the classical *sonata allegro* idea found in many of the great piano sonatas of Mozart, Haydn, Beethoven, and others. The "development" section is taken over by the solo soprano, who sings the line *Christe eleison* (Christ, have mercy) in contrast to the chorus' singing of the *Kyrie*. "Recapitulation" (to borrow terminology from sonata form) brings back the music from the first *Kyrie*, and a very prayerful movement ends where it begins, quietly and reverently.

The *Gloria* includes the trumpets and timpani originally written by Schubert, and they provide enough dramatic flair and spark to differentiate this hymn of praise from the prayerful *Kyrie*.

The *Credo* is hypnotic in its orchestral writing, with the violoncellos and basses of the orchestra alternating between a step-wise quarter note pattern, and the longer chords of the upper strings. Eventually the roles are reversed, and the aforementioned *Crucifixus* brings all of the orchestra into a unison, which complements the hymn-like texture of the chorus. The power attributed to almighty God in the *Credo* is reflected in powerful writing for chorus and orchestra, especially in the climactic section "...cujus regni non erit finis" (...whose reign shall have no end).

The *Sanctus* is brilliantly majestic with trumpets, timpani and string fanfares and rhythmic figures. This is followed by a short fugue on the *Osanna in excelsis* (Hosanna in the highest), in which the orchestra accompanies the imitative entrances of the chorus.

Three soloists - soprano, tenor and baritone - sing the *Benedictus qui venit* (Blessed is he who comes), in a beautiful trio, somewhat operatic in nature, but not excessively so. The instrumental accompaniment is very lively, and although it fits beautifully with the vocal lines, it has a sense of independence, so that it is not merely an accompaniment, but an equal partner with the singers.

The Mass closes with a devotional and reverent *Agnus Dei*, in traditional three part form, with the last phrase *Dona nobis pacem* (grant us peace), expressing the desire of the liturgically oriented believer who seeks God's grace in the sacrament of the Eucharist.

Mendelssohn. Yet these elements are still governed by the classical sense of proportion and beauty in Schubert's music. The brevity and punctual nature of the *Mass in G*, particularly of the longer *Gloria* and *Credo* texts, indicate that Schubert really had a liturgical purpose in mind for this music. Even in the most dramatic moments of the Church's ancient liturgy, such as *Crucifixus*, Schubert avoids the Romantic excess of later composers, especially Beethoven, and thus points to a more corporate, and less "confessional" style of liturgical music.

Christ lag in Todesbanden

Versus I

Christ lag in Todesbanden
für unser Sünd gegeben,
Er ist wieder erstanden
und hat uns bracht das Leben.
Des wir sollen fröhlich sein
Gott loben und ihm dankbar sein,
und singen Hallelujah,
Hallelujah!

Versus II

Den Tod den niemand zwingen kunnt
Bei allen Menschenkindern:
Das macht alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt;
Hielt uns in seinem Reich gefangen.
Hallelujah.

Versus III

Jesus Christus, Gottes Sohn,
A unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt;
Da bleibet nichts denn Tods Gestalt,
Den Stachel hat er verloren.
Hallelujah.

Versus IV

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben das behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündight das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Hallelujah.

Verses 1

Christ lay in death's cold prison (Ps 18:5)
bound fast for our transgression (Gal 1:4)
but now he has arisen (I Cor 15:20)
and brought all souls salvation. (John 17:1; 2 Tim 1:10)
Let us all be joyful then, (Ps 118:15-6)
praise God now and give thanks to him, (Ps 118:28)
and sing now Hallelujah, (Ps 146: 1-2)
Hallelujah. (Ps 146: 1a)

Verses 2

Grim death had spared no mortal life (cf: I Cor 15: 25 fff)
of any race or nation. (Rom 5: 12b)
This is because of our sin; (Rom 5:12b)
none was without transgression. (Ex 34:7)
Therefore came grim death so soon (Rom 5: 12)
and took posession of all souls (Heb 2: 14)
and held us in its realm of terror (Ps 68:19)
Hallelujah. (Ps 146: 1a)

Verses 3

Our Lord Christ Jesus, God's own Son, (I Tim 2: 6)
assumed our lowly station, (Tit 2: 14)
and he took from us all our sin; (I John 3: 5)
by death he brought redemption. (II Tim 1:10)
Of death's power and of its might (Heb 2: 14)
no trace remains but death's mere sight; (Heb 2:14)
its sting he now has ended, (I Cor 15:55)
Hallelujah. (Ps 146:1a)

Verses 4

It was a war of majesty; (cf Rev 12:7)
of death and life together. (Lk 22:44)
But life gained the victory (Apoc 15:2)
and did destroy the other. (Is 25: 8a)
Scripture has proclaimed it so: (cf I Cor 15: 54c)
how one death devoured its foe, (Hos 13:14)
and scorn came of all our dying, (Col 2:15)
Hallelujah! (Ps 146: 1a)

Versus V

Hier ist das rechte Osterlamm,
 Davon Gott hat geboten,
 Das ist hoch an des Kreuzes Stamm
 In heißer Lieb gebraten,
 Das Blut zeichnet unser Tür,
 Das hält der Glaub dem Tode für,
 Der Würger kann uns nicht mehr schaden.
 Hallelujah.

Versus VI

So feiern wir das hohe Fest
 Mit herzensfreud und wonne,
 Das uns der Herr erscheinen läßt,
 Er ist selber die Sonne,
 Der durch seine Gnaden Glanz
 Erleuchtet unsre Herzen ganz
 Der Sünden Nacht ist verschunden.
 Hallelujah.

Versus VII

Wir essen und leben wohl
 In rechten Osterfladen
 Der alte Sauerteig nicht soll
 Sein be dem Word der Gnaden,
 Christus will die Koste sein
 Und speisen die Seel allein,
 Der Glaub will keins andern leben.
 Hallelujah.

Verse 5

*This is the sacred paschal lamb, (I Cor 5: 7b)
 that God did swear to give us, (Ex 12:1 ff; Heb 9:20b)
 who high up on the cross was hung (Joh 3:14; 12:32)
 and sacrificed to save us. (Ex 12:9b)
 On our doorposts is his blood, (Ex 12:13)
 who men of faith had thought was dead, (Heb 11:28)
 the murderer now cannot destroy us, (Ex 12:27)
 Hallelujah. (Ps 146:1a)*

Verse 6

*Then let us keep this holy feast (Ex 13:6)
 with all delight and pleasure, (Ps 118:15)
 which God the Lord makes manifest. (cf II Pet 1:19)
 he is our light and treasure. (Ps 84:12a; cf 19:5b)
 Who, through his great light of grace (Ps 84:12b)
 has lightened our most sacred place. (Mal 3:20a)
 The night of sin now has vanished, (Rom 13:12)
 Hallelujah. (Ps 146:1a)*

Verse 7

*Now we are nourished bounteously; (I Cor 5:8)
 with paschal bread of gladness. (I Cor 5:8)
 The ancient leaven shall not be (I Cor 5: 7a)
 in this pure word of goodness. (Ex 13:3)
 Christ himself will feed us well (Joh 6:55)
 He only shall feed our soul, (Joh 6:27)
 For faith can live by no other. (cf: Phil 3:8)
 Hallelujah. (Ps 146:1a)*

Notes

Franz Schubert's Mass in G Major, D 167, his second setting of the Mass Ordinary, was intended, like his first Mass, for his small home parish church in the Vienna suburb of Liechtenthal. It has a rather unusual history, despite its status as one of the most popular of all 19th century Masses.



Franz Schubert (1797-1828)

The source materials of the Mass in G are a very interesting story. The original score survives, containing notation in Schubert's hand, and some additional music for other instruments by his brother, Ferdinand. Although the additions by Ferdinand came much later, these parts would correspond to the premier performance in Liechtenthal, in 1815.

We know of a second performance of the Mass in G, arranged by Schubert and his brother Ferdinand for the Abbey chapel at the Augustinian monastery in Klosterneuburg. This performance took place sometime after the 1815 premier in Liechtenthal's parish church. The orchestra parts, presumed lost, received mention in the critical commentary of



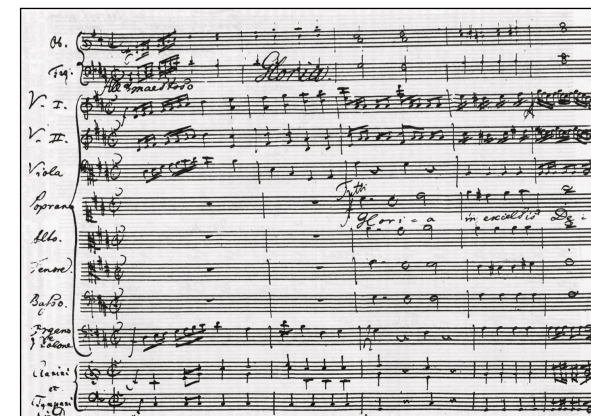
Ferdinand Schubert (1794-1859)

the 1897 edition of the Mass. That particular edition was based, however, not only on the "Klosterneuburg" parts, but also on the autograph score of the work, which had additions made by Ferdinand, as late as the 1840s. Another source was a set of parts plagiarized by Marco Berra and published by him in Prague, under the name "Robert Führer" in 1844 (probably the original "Liechtenthal" parts). This publication was the source of an angry letter by Ferdinand to the Viennese music newsletter, the *Wiener allgemeine Musik-Zeitung*, where he protested against the publication of his brother's music, but

failed to mention the addition of trumpet, timpani and woodwind parts, which he added during Franz's lifetime, and in the 1840s. The presumption was, therefore, that there was a set of autograph parts, somewhere in the archives of the monastery at Klosterneuburg, but they were never found. The musicological community dedicated to Schubert's works began to doubt if the parts actually existed.

In 1994 the "Klosterneuburg" parts were discovered in the Abbey Chapel at Klosterneuburg. Several interesting features contained in these autograph parts have dispelled some myths that have sprung up through the centuries.

First, it was presumed that Ferdinand added the trumpet and timpani parts to the autograph score, while Franz was still alive. Since Ferdinand also added woodwinds (oboes, or clarinets, and bassoons) later, scholars believed that Schubert approved his brother's addition the trumpet and timpani parts.



Autograph score of the opening of the Gloria of the Mass in G Major, D 167 by Franz Schubert. The original scoring is contained in the bracketed portion, some eight lines of instruments. The additions made by Ferdinand include the top two, and the bottom two lines. Source: Archive of the Gesellschaft der Musikfreunde, Vienna.

However, the newly discovered (1994) parts contain the trumpet and timpani music in Schubert's own handwriting, thus proving that these parts, though not originally conceived for the small parish church in Liechtenthal, were actually by Schubert himself, and not by his brother.