

THE VANISHING NORDIC CHORALE

MUSIK EKKLESIA

Philip Spray, Music Director

1 Bach/Pachelbel: Du er, opstandne sejrshelt (Was Gott tut)	4:33
2 Crüger: Hvorledes skal jeg møde (Wie soll ich dich empfangen)	2:19
3 Praetorius: Lovsjung Krist (Psallite)	1:19
4 Bach: Lover den Herre (Lobe den Herren)	3:06
5 Trad. Norwegian, arr. Spray: Mitt hjerte alltid vanker (My Heart Always Wanders)	4:00
6 Grieg, arr. Spray: Den store hvide flok (A Great White Host)	3:56
7 Trad. Swedish, arr. Spray: Der mange skal komme (Many Shall Come)	2:19
8 Charpentier/du Caurroy: Från Gud vill jag ej vika (Von Gott will ich nicht lassen)	3:04
9 Scheidt: På dig jag hoppas (In dich hab' ich gehoffet, Herr)	2:32
10 Bach: O Jesus så søt, O Jesus så mild (O Jesulein süß, O Jesulein mild)	2:44
11 Mendelssohn: Forlen os freden, Herre, nu (Verleih uns Frieden gnädiglich)	3:59
12 Neumark/Bach, arr. Spray: Min själ, låt Gud i allt få råda (Wer nur den lieben Gott)	4:06
13 Nielsen: Denne er dagen, som Herren har gjort (This is the Day the Lord Has Made)	3:02
14 Hassler: Sänd, Herre, dina änglar ut (Herzlich lieb)	2:53
15 Nielsen: Prelude VI (1929)	
Bach: Var hälsad, sköna morgonstund (Wie schön leuchtet der Morgenstern)	2:16
16 Nielsen: Prelude I (1930)	
Nielsen: Der er en Vej (There is a Way)	3:05
17 Buxtehude: Ein feste Burg ist unser Gott (A Mighty Fortress Is Our God)	3:50
18 Nielsen: Prelude XXIII (1929)	
Pederson: Vor Gud han er så fast en borg (Ein feste Burg ist unser Gott)	3:19
19 Karosi: Improvisation on Prelude XXIII & Ein feste Burg	2:37
20 Buxtehude: Klag-Lied (Lament)	2:31

Total Timing – 61:27



Musik Ekklesia records the Hassler

THE GENESIS OF THE VANISHING NORDIC CHORALE

by Philip Spray and Peter Rutenberg

Four hundred years ago, individuals traveled beyond their homes only by the strained effort of foot or beast, wind or sail. Communication beyond the sound of shouting voices required hand-writing and hand-delivering.

Yet across 16th century Northern Europe a type of pre-modern globalization was starting to grow, and it would continue to expand over the next four centuries. The musical memory of tens of thousands of Northern Europeans was becoming shaped by an identical body of melodies. Each week, from Augsburg to Århus, individuals from royalty to peasantry sang the same tunes — the Lutheran chorales of the Reformation.

These hymn tunes lived for 400 years, in part, because they were such good melodies. Like pieces of ancient wisdom, such tunes have the power to bridge years, frontiers and languages. So it is no surprise that Northern Europeans emigrating to the New World brought their chorales along with them.

Martin Luther himself made the radical proposition that the most humble parishioner should sing during the weekly worship services, so the tunes had to be both simple and memorable. More importantly, their appeal had to be universal.

The chorales that met these intangible criteria went on to be sung by generation after generation, and many of Europe's greatest composers — Praetorius, J. S. Bach, Pachelbel, Mendelssohn — turned to them repeatedly for inspiration.

The power of Lutheranism was such that it brought a common culture to a wide geographical area and promoted possibilities for artistic exchange. Scandinavian musicians such as Buxtehude went to Germany to work and study; German musicians such as Schütz and Bruhns found work in Copenhagen. State control of religion promoted uniformity.

In the New World, things were different. Mass migrations, often in pursuit of religious freedom, became defined in the United States as a constitutionally-mandated separation of church and state. Old country traditions persisted, particularly within communities of common ancestry, such as the Scandinavian heritage prevalent in Minnesota and other north-central states. But eventually these traditions eroded and the prominence of the old tunes began to ebb.

The Vanishing Nordic Chorale offers more than a dozen of these melodies in a variety of settings. The majority of their texts were penned by some of the greatest writers in the history of the chorale, such as the Scandinavians Brorson, Grundtvig and Landstad.

Chorale tunes are brief by design. Musik Ekklesia director Philip Spray approached the challenge of creating a more sustained program through a variety of methods and creative conceits. For example, he selected either whole works that incorporated a chorale (e.g., *Psallite*), or one composer's set of variations on a chorale (e.g., du Caurroy's fantasies on *Une jeune pucelle*) assigning a vocalist to the instrumental cantus, framed by another composer's instrumental work based on the same chorale (e.g., Charpentier's Noél no. 8). Spray also paired or interlaced works from different periods, such as Carl Nielsen's *Prelude XXIII* with his earlier Danish compatriot Mogens Pederson's triple-time setting of *Ein feste Burg* in Danish.

Musik Ekklesia is a period instrument ensemble; however, period instruments such as the viola da gamba, lirone, and baroque oboe were preferred not just for their historical accuracy but for their unique and timeless timbres as well.

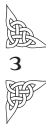
THE PROGRAM

Du er, opstandne sejershelt begins with an instrumental ritornello taken from J. S. Bach's Cantata 99 followed by variations for organ on *Was Gott tut* by Johann Pachelbel. The organ variations are arranged for varying bands within the baroque orchestra and vocalists sing where Pachelbel's chorale melody appears in the variations.

The most prolific of all chorale composers was Johann Crüger. As was the case with many of his chorale compositions, two independent melody lines decorate the vocal quartet of the chorale. In *Hvorledes skal jeg mode*, the German tune with Brorson's Danish text is enlivened with countermelodies played by pairs of violins and recorders.

While researching the popular Christmas work *Psallite*, usually attributed to Michael Praetorius (1571-1621), Swedish musicologist Dr. Folke Bohlin wrote in correspondence: "I hear this song every Christmas but always with its Latin/German original text [even though] *Psallite* appears in a 1625 Finnish manuscript in Swedish." Musik Ekklesia's solo vocal quartet performs *Psallite* here with that Swedish text. It is followed by *Lover den Herre*, the Norwegian chorale text set to J. S. Bach's aria *Lobe den Herren* from Cantata 137.

17th century Scandinavian folk tunes figure prominently in tracks 5-7. In southwest Norway, for example, folk tunes were commonly played on the hardanger fiddle — a decorative, multi-string, violin-shaped instrument on which the fiddler bowed two or three strings at once to make harmony. Old Scandinavian pietists accused the instrument of inspiring carousing among villagers, so it is no surprise that the hardanger



fiddle was not associated with performances in sacred settings. Recalling the sound of the hardanger fiddle, Spray used instead the enchanting lirone, a viola-da gamba shaped instrument once used for choral accompaniment in 17th century Italian laments. *Mitt hjerte alltid vanker* begins with the haunting timbre of a baroque double reed trio. The voice enters with lirone and harp. Reversing the order of the second and third verses, the full ensemble next builds a broad statement of the hymn, which then concludes with the private, introspective sighing of vocalist and harp alone.

Den store hvide flok might be familiar to many Americans as the chorale *Behold a Host Arrayed in White*. Norwegian composer Edvard Grieg (1843-1907) set this former folk tune for baritone solo and male chorus. Here baritone, lirone, harp and a trio of viols sound the first verse's simple chorale. Diction coach Annette Johansson recalled that the more heroic second verse was used to inspire Norwegians during World War II. Grieg's harmonies are displayed by the full ensemble of plucked and bowed strings, with the added surprise of a baroque bassoon entering on Grieg's highest choral line.

Der mange skal komme originated from a Swedish folk tune, set here for a quiet ensemble of lirone, harp, and two lutes. The four solo voices appear in varying combinations throughout the verses, and, at the repeated refrain "Miskunne, O Jesus" ("Have mercy, O Jesus") sing a rhythmic variant from the original.

The tune for the Swedish chorale *Från Gud vill jag ej vika* originated in France. Some listeners might recall hearing this melody in the 1991 film *Tous les matins du monde*. French baroque composer Marc-Antoine Charpentier (1643-1704) utilized it in Noel no. 8 (*Une jeune pucelle*) of his *Noels pour les instruments*. It serves here as an instrumental ritornello to chorale verses that are set to instrumental variations on the same tune by an earlier French composer, Eustache du Caurroy (1549-1609).

The Swedish text *På dig jag hoppas* is set to *In dich hab'ich gehoffet, Herr* by Samuel Scheidt (1587-1654). Scheidt composed music for the new Protestant church in Northern Germany, having successfully survived the Thirty Years' War. Scholars suggest that minimal settings such as this for tenor and two baritones with continuo accompaniment resulted from more than just the mercurial vicissitudes of fashion. The war had taken such a toll on the population as a whole that he and other composers had to compose for the few musicians who remained unscripted, and for those fewer still who returned alive.

O Jesus så søt, O Jesus så mild is an idiomatic translation into Norwegian of J. S. Bach's lullaby, *O Jesulein süß, O Jesulein mild*, BWV 493, with an original second verse in Norwegian by Spray.

Verleih uns Frieden gnädiglich — Martin Luther's 1529 text of the 6th century Latin prayer for peace, *Da pacem Domine* — was translated into Danish as early as 1533. *Forlen os freden, Herre, nu* is set to the much-loved later setting of the chorale tune for baritone and alto solo with chorus and orchestra by Felix Mendelssohn (1809-1847).

Avid filmgoers might also recall the wistful hymn sung by the dining villagers near the end of the 1987 Danish film *Babette's Feast*. That chorale tune, *Wer nur den lieben Gott*, was composed by Georg Neumark (1621-1681) after he was robbed of all his belongings while on his way to the University of Königsburg. The Scandinavian version in 6/4 meter, *Min själ, låt Gud i allt få råda*, varies slightly from what listeners might recognize today as *If Thou But Suffer God to Guide Thee*. J. S. Bach set the chorale tune several times. Bach's arrangement of the chorale from Cantata 88 is in 4/4 meter and is here recast for viola da gamba quartet in 6/4 meter to match the rhythm of the Scandinavian version. It leads directly into Bach's organ prelude BWV 691, arranged for viol trio and performed brilliantly on treble viol by one of the world's leading gambists, Wendy Gillespie.

One of the last world-class composers to regard the chorale with a reverence similar to Bach and Mendelssohn was Danish composer Carl Nielsen (1865-1931). From 1912 to 1916, Nielsen composed *Salmer og aandelige sange* ("Hymns and Sacred Songs"). *Denne er dagen, som Herren har gjort* retains the simple grace and power of the old chorales, but in a uniquely Scandinavian way with Nielsen's lilting arc of melody.

In 1862, Norway's most famous classical painter Adolphe Tidemand depicted a touching scene of Norwegian peasants gathered to witness the last sacrament being administered to a neighboring old man and woman who appear near death. This painting is significant to *The Vanishing Nordic Chorale* because it was people such as these peasants who sang these chorales each week, who kept them alive not just out of habit, but as tools for surviving their difficult lives, and moreover, because the imagery of death and salvation figures so prominently in many of these texts. *Sänd, Herre, dina änglar ut* is the final verse of the chorale text *Herzlich lieb* by Martin Schalling (1532-1608). The Swedish text is sung to Hans Leo Hassler's inspiring 1608 setting of the chorale for double choir, *Ach Herr, lass Dein lieb Engelein*, and evokes the spirit of the Tidemand painting as the closing antiphonal dialogue intones, "O Jesus Christ, alas hear my prayer!"

Besides the human voice, the instrument most directly associated with the chorale of the 17th and 18th century must be the North German/Danish baroque organ. For the final portion of this recording, Musik Ekklesia located one of the finest examples of that instrument in North America, along with a performer who could display the baroque art of improvisation on a chorale (one of the job requirements for the organ post in 17th century Lübeck): the Richards & Fowkes Opus X instrument at First Lutheran Church of Boston, played by the gifted Hungarian organist Bálint Karosi.

Tracks 15-19 are grouped around three organ preludes from *29 Små Præludier* (1929-1930) by Nielsen. The preludes indicate no connection with any specific chorale, yet in many of them, the ghost of the baroque Nordic chorale appears well-etched. Because of its haunting diatonic leaps, Nielsen's Prelude VI is linked with Bach's closing chorale verse from Cantata 172, here sung in Swedish: *Var hälsad, sköna*

morgonstund. A short interlude on English horn joins the two sections. *Der er en Vej* is another example taken from Nielsen's *Salmer og aandelige sange*, here introduced by his *Prelude I* (1930).

Tracks 17-19 offer a three-part study of the most important chorale in the Lutheran Church — the one to which some old Lutherans today still rise to their feet when singing — Luther's *A Mighty Fortress Is Our God*. Karosi begins with Danish-born Dieterich Buxtehude's organ setting of the chorale BuxWV 184, followed by Nielsen's *Prelude XXIII* — a warlike fugue of driving repeated notes leaping to a perfect fifth. The two sung verses are from Mogens Pedersøn's five-part compilation of Nordic chorales, *Pratum spirituale*. Pedersøn (1583-1623), who studied with Giovanni Gabrieli in Venice and mastered the Italian madrigal style, was assistant director of the Danish royal chapel under King Christian IV and is considered the most important Danish composer before Buxtehude. Modern listeners are used to Bach's 4/4 rhythm or to Luther's unmeasured original, but Pedersøn sets the fierce chorale *Vor Gud han er så fast en borg* in triple meter. Nielsen's prelude introduces the duple meter, while the sung version dances in three, its text asserting the ultimate power of God over the forces of evil and consigning them back to hell. Significant is the registration of the organ beneath the voice — the bold reeds suggest the nasal-sounding 'regal' — and indeed, that is the organ that Claudio Monteverdi (a contemporary of Pedersøn) often designated to represent hell itself.

The triptych based on Luther's monumental chorale closes with a wonderfully appropriate expression of the art of the baroque organ — an improvisation. Internationally-lauded organist Bálint Karosi improvises in the style of Buxtehude and Bach. He begins with a theme that paraphrases the fugal subject of Nielsen's *Prelude XXIII*. Once all the fugal voices have entered, the melody of *Ein feste Burg* is heard soaring above. A second statement of the fugal theme sets off a series of harmonic sequences and thematic variations that race toward the final cadence.

While *Klag-Lied* is not technically a chorale, for no subsequent composers used this tune and no remote villages repeated it on any given Sunday, it certainly echoes the style of a chorale, and very effectively at that. Unlike many musicians throughout history, Buxtehude was blessed with a father who supported his work as a performer and composer. *Klag-Lied* was written for his father and performed by Buxtehude himself at his father's funeral. Its poignant and palpable sadness underscores the depth of love Buxtehude felt toward this man. Thus *Klag-Lied* is an altogether fitting close for this album, reflecting the relationship between Musik Ekklesia's director and his father (whose legacy helped fund this recording and to whom it is respectfully dedicated), and serving as a powerful epilogue for the loss of the long-standing musical traditions elucidated in *The Vanishing Nordic Chorale*.



Philip Spray with the viols

1. Du er, opstandne sejrshelt (Danish)

Du er, opstandne sejrshelt,
opstandelsen og livet,
som fører fred fra gravens telt
og har dig selv os givet;
før var du død i gravens skød,
nu har du, sejers kæmpe,
dog døden vidst at dæmpe.

Så gennembryd da sjæl og sind,
O Jesus, livets Herre,
at troen der kan trænge ind
og syndens grav tilspærre,
at vi i dig til Himmerig
en åben dør kan finde
og ikke gå i blinde!

O, lad os dog med dig opstå
af gravens mørke bolig,
at lyset og til os kan nå.
Og hvad du os så trolig
har ved din magt til veje bragt,
O, lad os det dog nyde
og gennem alting bryde!

Du, Jesus! ene er den mand,
som kan de døde vække,
du, du alene, vil og kan
de stærke gravsegl brække;
vælt stene bort, og hjælp os fort
til Himlene at haste
og verden fra os kaste!

Lad, hvad det er ret at opstå,
os i os selv erfare,

You are, risen triumphant hero,
the resurrection and the life,
who brings peace from the tomb
and has given yourself to us;
before, you were dead in grave's embrace;
yet now, victorious warrior,
you have subdued death.

So deeply move, then, soul and mind,
O Jesus, Lord of Life,
that faith can therein enter
and block sin's grave,
so we can find in you
an open door to heaven,
and not go in blindly!

O, let us then arise with you
from the grave's dark dwelling,
that the light can reach us.
And what you do os truly
have brought us by your power,
O, let us enjoy it
and escape everything else.

You, Jesus, are the one man
who can awaken the dead,
you, you alone will and can
break the grave's strong seal;
roll the stone away, and help us quickly
to hasten to heaven
and cast away the world from us.

Let that which is righteous arise,
we ourselves learning

ved Ånden ud af graven gå
og denne skat bevare,
det dyre pant, som du så grant
på sejren os har givet!
Så går vi ind til livet.
—*J. Böhmer 1705; H. A. Brorson 1734*

2. Hvorledes skal jeg møde (Danish)

Hvorledes skal jeg møde
og favne dig, min skat?
Du skønne morgenrode
mod al min jammers nat!
Min Jesus, sig, hvorledes
mit arme hjerte skal
opsmykkes og beredes
dig til en brudesal.

Jeg lå i bånd og fængsel,
du førte mig herud,
jeg stod i spot og trængsel,
da tog du mig til brud;
for mig at få ophøjet,
du bar min skam og brøst;
hvad du så tungt har pløjet,
er mig en evig høst.

Du skal ej heller klage,
at du ham ej kan få,
han kommer selv at tage
dig ud af jammers vrå,
han kommer selv, han kommer
at dæmpe al din ve
og gør en liflig sommer
af al din trængsels sne.
—*Paul Gerhardt, 1653; H. A. Brorson, 1733*

from the Spirit to leave the grave,
and to preserve this treasure,
the precious redemption which you grant
through the victory you have given us!
Thus we go forth in life.
—*Translation by Annette Johansson*

How shall I meet
and embrace you, my treasure?
You beautiful rosy sunrise
compared with all my night's misery!
My Jesus, tell me, how
my poor heart shall
be adorned and prepared
for you for the bridal hall.

I lay in bonds and prison,
and you led me out,
I was in derision and confusion,
then you took me for your bride;
for me to become exalted,
you bore my shame and short-comings;
what you so heavily plowed
is to me an eternal harvest.

You shall not complain
that you cannot receive him,
he comes himself to take
you out of misery,
he comes himself, he comes
to allay all your woe
and make a delightful summer
of all your trouble's snow.
—*Translation by Annette Johansson*



3. Lovsjung Krist (Swedish)

Lovsjung Krist
nu med glädje ljud,
enfödd son av Herren Gud!
Lovsjung Krist,
Herren Frälsaren i makt,
den lilla pilten som man har i krubban lagt!
Barnet skönt, ärekrönt,
ligger på krubbans strå.
Alla helga anglars skara
tjänar denna sol,
Lovsjung Krist...
—Text from *Piae Cantiones*, 1625

Sing the praises of Christ
now with joyful sound,
Only-begotten Son of the Lord God!
Sing the praises of Christ,
the Lord, the Savior in might,
The little boy who was laid in the manger!
The child, comfortably, crowned with honor,
lies upon the manger's straw.
All the multitude of heavenly angels
serve this Sun of grace.
Sing the praises of Christ...
—Translation by Annette Johansson

4. Lover den Herre (Norwegian)

Lover den Herre den mektige konge med ære!
Lov ham, min sjel, og la det din forlystelse være!
Stem opp en sang, psalter og harper, gi klang,
Syng for Gud Herren den kjære!
—G. Neander, 1680

Praise the Lord, the mighty king, with honor!
Praise him, my soul, and let there be joy!
Strike up a song, psalter and harp make ring,
Sing for God the Lord, the beloved!
—Translation by Sissel Irene Sodal

5. Mitt hjerte alltid vanker (Norwegian)

Mitt hjerte alltid vanker
i Jesu foderom,
der samles mine tanker
som i sin hovedsum.
Der er min lengsel hjemme,
der har min tro sin skatt.
Jeg kan deg aldri glemme,
velsignet julenatt.

My heart always wanders
to the room where Jesus was born;
there my thoughts gather
in their entirety.
There is my longed-for home,
there my faith has its treasure.
I can never forget you,
blessed Christmas night.

(v.3) Jeg gjerne palmegrene
vil om din krybbe strø,

I gladly want to scatter
palm branches around your crib,

For deg, for deg alene
jeg leve vil og dø.
Kom la min sjel dog finne
sin rette gledes stund,
at du er født herinne
i hjertets dype grunn!

For you, for you alone
I want to live and die.
Come, let my soul yet find
its rightly joyous hour,
that you are born here
within the depths of my heart.

(v.2) Akk, kom, jeg opp vil lukke
mitt hjerte og mitt sinn
og full av lengsel sukke:
Kom Jesus, dog herin!
Det er ei fremmed bolig,
du har den selv jo kjøpt,
så skal du blive trolig
her i mitt hjerte svøpt.
—H. A. Brorson, 1732

Alas, come, I want to unlock
my heart and my mind,
and, full of longing sighs,
come Jesus, yet, here within!
It is not a strange dwelling;
to be sure, you have bought it yourself;
therefore you shall remain truly
wrapped here within my heart.
—Translation by Sissel Irene Sodal

6. Den store hvide flok (Norwegian)

Den store hvide flok å se,
som tusen berge full av sne
med skog omkring av palmesving,
for tronen, hvem er de?
Det er den helteskare, som
fra verdens store trengsel kom
og har seg todd i lammets blod
til himlens helligdom
Der holder de nå kirkegang
med uoppørlig jubelklang
i høye kor, hvor Gud han bor
blant alle englers sang.

The great white hosts, oh, behold,
Like a thousand mountains full of snow,
With forests around with waving palms,
Before the throne, who are they?
It is the entire multitude
Who come from the earth's great throng
And were purified in the Lamb's blood
At the heaven's shrine.
This is now their place of worship
Where they sing with unceasing jubilation
In the place where God dwells
Among all the angels' songs.

Til lykke, kjempesamling, ja,
nå tusenfold til lykke da,
at du var her så tro især
og slapp så vel herfra!

To happiness, rallying warriors, yes,
now a thousandfold, to happiness then,
that you were here, apart, so faithful,
And escaped as well from it!

Du har foraktet verdens trøst,
så lev da evig vel, og høst
hva du har sådd
med sukk og gråt,
bland tusen englers lyst!
Oppløft din røst, slå palmetakt
og syng av himmelsk kraft og makt
Pris være deg evindeligg,
vår Gud og Lammet, sagt!
—H. A. Brorson, 1765

7. Der mange skal komme (Norwegian)

Der mange skal komme
fra øst og fra vest,
og sitte til bords i Guds rike,
med Abraham, Isak og Jakob til gjest
hos ham, som bød inn oss å stige!
Miskunne (deg over oss), O Jesus!

Men de som hovmodigg
i tro på seg selv
vil bort fra Guds nåde seg vende,
fordømmes og taper sitt liv og sin sjel.
De kan ei Guds kjærlighet kjenne.
Miskunne (deg over oss), O Jesus!

Da glemmes det kors som
på jorden jeg bar,
da slukner så mildelig sorgen,
da skal det bli klart, det som gåtefullt var,
da rinner den lyse dags morgen.
Miskunne (deg over oss), O Jesus!

De toner det gjennom den himmelske hall
en lovsang med fryd uten like.

You have despised the world's comfort,
so live then eternally well,
and harvest what you have sown
with sighs and tears
among a thousand angels' joy!
Lift up your voice, wave your palms
and sing with heavenly power and might.
Praise be to you eternally,
our God and Lamb! It has been said!
—Translation by Sissel Irene Sodal

The many shall come
from east and from west
and sit at the table in God's kingdom,
with Abraham, Isaac and Jacob as guests
with him who invites us to arise.
Have mercy (upon us), O Jesus!

But those who, proudly
believing in themselves,
want to turn away from God's mercy,
are condemned and lose their lives and souls.
They cannot know God's love.
Have mercy (upon us), O Jesus!

When the cross is remembered which
on earth I bore,
When grief is so gently extinguished,
Then what was mysterious shall become clear,
then light shall stream every morning.
Have mercy (upon us), O Jesus!

There rings through the heavenly halls
a song of praise with delight without equal.

For tronen og Lammet de salige skal
få juble i himlenes rike.
Miskunne (deg over oss), O Jesus!
—M. Langstad, 1861

8. Från Gud vill jag ej vika (Swedish)

Från Gud vill jag ej vika,
Han viker ej från mig,
Och han skall ingen svika,
Som vandra vill hans stiga.
När arbetsdagen gryr,
Han till mitt kall mig leder,
Och vilan mig bereder,
När aftonsolen flyr.

När ingen kan mig råda
Och ingen hjälpa mer,
Jag upp till Gud får skåda,
Han ensam hjälpen ger.
Han friar mig ur nöd,
Ur frestelse och fara,
Han sliter syndens snara
Och frälsar mig från död.

All världen skall förbrinna
Med all sin glans och prakt,
Och inom kort försvinna
Dess rikedom och makt.
Men till sin härlighet
Skall Gud de trogna spara,
Hans makt skall dem bevara
I tron till salighet.

O Fader, du oss tage
Bland barnen i din famn.

Before the throne and the Lamb the blessed
shall rejoice in the heavenly kingdom.
Have mercy (upon us), O Jesus!
—Translation by Sissel Irene Sodal

From God I will not turn away,
He does not turn away from me,
And he shall no one desert,
Who, wandering, desires his path.
When the working day dawns,
He leads me to my calling in life
And prepares rest for me,
When the evening sun takes flight.

When no one can counsel me
And no one can help anymore
I look to God above me,
He alone gives help.
He frees me from need,
From temptation and danger.
He severs sin's snare
And saves me from death.

All the world shall be consumed
With all his glory and splendor.
And in a short time its wealth
And power shall disappear.
But in his glory
Shall God spare the faithful.
His power shall preserve them
Through faith in salvation.

Oh, Father, you do take us
As though children in your embrace.

Vår lovsång dig behage
I ende Sonens namn.
Din Ande, god och vis,
I nåd oss härlig göre
Och oss till himlen före,
Ditt namn till lov och pris.
—*Helmbold, 16th century; Eklund, 1790*

9. På dig jag hoppas (Swedish)

På dig jag hoppas, O Herre kär.
Låt aldrig mina fiender besegra mig!
Befria mig, för du är Gud,
och gör alltid det som är rätt.
—*Psalms XXXI paraphrase*

10. O Jesus så søt, O Jesus så mild (Norwegian)

O Jesus så søt, O Jesus så mild,
Vår Faders lov har du oppfylt;
Fra himlen høy du kom hit ned
Og sonet straffen i mitt sted;
O Jesus så søt, O Jesus så mild.
—*V. Thilo, 17th century*

O Jesus så søt, O Jesus så mild,
I deg, vårt håp vil alltid bli;
Med Gud, forsonnes alle vi,
Fra graven er vi nå satt fri
O Jesus så søt, O Jesus så mild.
—© 2009 Philip Spray

11. Forlen os freden, Herre, nu (Danish)

Forlen os freden, Herre, nu
i disse trængselstider!

Our song of praise may please you
In the only Son's name.
Your Spirit good and wise,
By grace make us glorious,
And bring us to heaven,
Your name to laud and praise.
—*Translated by Annette Johansson*

In you I hope, O dear Lord.
Let my enemies never defeat me!
Free me, for you are God,
And always do that which is right.
—*Translated by Annette Johansson*

O Jesus so sweet, O Jesus so mild,
Our Father's law you have fulfilled;
From heaven on high you have come down
To suffer strife in my stead;
O Jesus so sweet, O Jesus so mild.

O Jesus so sweet, O Jesus so mild,
In you our hope will always be;
With God, we all are reconciled,
From the grave we are set free;
O Jesus so sweet, O Jesus so mild.
—*Translated by Sissel Irene Sodal*

Give us peace, Lord, now
in these troubled times!

Der er dog ingen uden du,
som for os arme strider.
Vor frelser er du alene.

Lad os ej frygte mennesker,
som græs er deres dage;
men du vor Gud og skaber er,
din magt er uden mage.
Lad dig os alene frygte!

Hvad modgang os kan komme til
med trængsel, nød og fare,
dermed os Gud kun prøve vil;
sin Søn han ej lod spare,
hvi skulle da fri vi være!
—*Da pacem Domine, 6th century;*
Martin Luther, 1529; Danish, 1533

12. Min själ, låt Gud i allt få råda (Swedish)

Min själ, låt Gud i allt få råda,
han vet ditt väl, han känner dig.
Han ärt din hjälp i all din våda,
på orons dag är han din frid.
Den som sig lämnar i Guds hand
han bygger ej på lösan sand.

Sjung, bed och gå på Herrens vägar,
och gör vad Gud dig kallar till.
Sätt lit till ordet som han säger,
så öppnas himlen över dig.
Den fast på Gud förtrösta kan
han vilar evigt i Guds hand.
—*G. Neumark, 1640; G. Ollon, 1684;*
O. Harrtman, 1978

There is none but you who fights
for us miserable ones.
You alone are our Savior.

Let us not fear mankind,
whose days are like grass;
but you are our God and creator,
your power is without equal.
Let us alone fear you!

Whatever adversity can come to us
with trouble, distress and danger,
thereby will God test us;
he did not let his Son be spared,
why then should we go free!
—*Translated by Annette Johansson*

My soul, let God prevail in everything;
he knows your well-being, he knows you.
He is your help in all your peril,
he is your peace in the day of anxiety.
The ones who leave themselves in God's hand
build not on loose sand.

Sing, pray, and follow the Lord's ways,
and do what God calls you to do.
Put confidence in the word which He speaks,
so heaven opens up to you.
The one who can steadily trust in God,
he rests eternally in God's hand.
—*Translated by Annette Johansson*





Stanley Ritchie leads the violins

13. Denne er dagen, som Herren har gjort (Danish)

Denne er dagen, som Herren har gjort!
den skal hans tjenere fryde,
op han i dag lukked himmerigs port,
så skal hver søndag det lyde;
thi i dens hellige timer
herlig af graven opstod Guds Ord,
nådig fra himlen Guds Ånd nedfor:
Ved i nu hvorfor det kimer.

Frels da nu, Herre, giv lykke og held!
Værket i dag er dig eget!
Lad millioner dig takke i kvæld,
for du dem har vederkvæget!
Ja, lad dem prise med glæde
ånden, som taler og trøster frit,
folket velsigner i navnet dit,
viser, din fred er til stede.

Ja, lad så virke dit bad og dit bord,
med de indvirkede tunger,
at det kan høres, din ånd og dit ord
er det, som taler og sjunger!
Lad os det føle og smage:
ånden er bedre end kød og blod,
Herren er liflig og ejegod,
kristne har kronede dage!
—N. F. S. Grundtvig, 1837

14. Sänd, Herre, dina änglar ut (Swedish)

Sänd, Herre, dina änglar ut
Att själen må vid livets slut
Av dem till himlen föras;
Och låt min trötta kropp i ro

This is the day which the Lord has made!
his servants shall rejoice in it,
today he has unlocked the gates of heaven,
so every Sunday it shall resound;
that in the sacred hours
God's Word rose gloriously from the grave,
God's gracious spirit descended from heaven:
You know now why bells are ringing.

Save us now, Lord, give us good fortune!
The work today is your own!
Let millions thank you this evening,
because you have refreshed them!
Yes, let them praise with joy
the spirit, that freely speaks and comforts,
bless the people in your name,
show that your peace is here.

Yes, let your bath and your table be prepared,
with tongues that are moved,
that they can be heard; your spirit and word
are they that speak and sing!
Let us feel and taste it:
the spirit is better than flesh and blood,
the Lord is sweet and very kind-hearted,
Christians have joy-crowned days!
—Translation by Annette Johansson

Send, Lord, your angels out
So that my soul may, at life's end,
Be carried by them to heaven;
And let my weary body rest itself

Sig vila i sitt tysta bo,
Tills där din röst skall höras.

Då skall jag, klädd i helig skrud,
Med mina ögon skåda Gud
Och av hans nåd och härlighet
Mig fröjda i all evighet.
O Jesu Krist, ack, bönhör mig.
I liv och död jag tillhör dig.
—*M. Schalling, 1571; K. P. Wallin, 1807*

15. Var hälsad, sköna morgonstund (Swedish)

(v.4) Han kommer till vår frälsning sänd,
Och nådens sol, av honom tänd,
Skall sig ej mera dölja.
Han själv vår herde vara vill,
Att vi må honom höra till
Och honom efterfölja,
Nöjda, höjda, över tiden,
Och i friden av hans rike
En gång varda honom like.
—*J. O. Wallin, 18th century*

16. Der er en Vej (Danish)

Der er en Vej, som verden ikke kender,
den Livets Vej, som ej er gjort af hænder,
en løngangs-sti, hver sten forbi,
til Livets Land med glædens kilder.

Sig åbne må de tykke, mørke skove,
os bæere må den skøre, falske vove;
det høje fjæld, det skumle hel,
kan Livets Vej for os ej spørre.
—*N. F. A. Grundtvig, 18th century*

In peace in its quiet home
Until your voice shall be heard there.

Then shall I, clad in holy robes,
With my eyes behold God,
And by his grace and glory
I will rejoice through all eternity.
O Jesus Christ, alas, hear my prayer.
In life and death I belong to you.
—*Translated by Annette Johansson*

He comes, for our salvation sent,
And the sun of grace by him enkindled
Shall be concealed no more.
He himself will be our shepherd,
That we may belong to him
And follow after him,
Contented, uplifted over time,
And in the peace of his kingdom
One day to become like him.
—*Translation by Annette Johansson*

There is a Way that the world does not know,
that Way of Life, not made by hands,
a secret path past every rock,
to the Land of Life with springs of gladness.

Thick, dark woods must open;
we must endure brittle, deceitful risk;
neither high mountain nor grumbling hell
can block the Way of Life for us.
—*Translation by Heinrich Christensen*

17. Ein feste Burg ist unser Gott – organ solo

18. Vor Gud han er så fast en borg (Danish)

Vor Gud han er så fast en borg,
han kan os vel bevare,
han var vor hjælp i al vor sorg,
vort værn i al vor fare;
den gamle fjende led
er nu for alvor vred,
stor magt og argelist
han samler mod os vist,
ej jorden har hans lige.

Guds Ord de nok skal lade stå
og dertil utak have,
thi Herren selv vil med os gå
alt med sin Ånd og gave;
og tage de vor liv,
gods, ære, barn og viv,
lad fare i Guds navn!
Dem bringer det ej gavn,
Guds rige vi beholder.
—*Martin Luther, 1528; Danish 1533;*
P. Hjort, 1840; J. P. Mynster, 1845

19. Improvisation on Prelude XXIII & Ein feste Burg – organ solo

20. Klag-Lied (Lament) – organ solo

Our God is a solid fortress,
he can preserve us well,
he was our help in all our sorrow,
our protection in all our danger;
the evil, old enemy
is now truly angry,
great power and cunning
he gathers against us,
on earth there is none like him.

God's Word they shall let stand,
and ever thankless be,
for the Lord himself will walk with us
with his Spirit and his gift;
and should they take our life,
belongings, honor, child, and wife,
let them go in God's name!
It will bring them no gain,
God's kingdom shall with us remain.
—*Translation by Heinrich Christensen*

MUSIK EKKLESIA

Musik Ekklesia is a baroque period-instrument ensemble based in Indianapolis, Indiana, that draws leading players and singers from around the United States and abroad.

Philip Spray, Music Director

ORCHESTRA (1-14)

Baroque violins

Stanley Ritchie, Leader (1, 4, 8, 11)

Andrew Fouts (1, 2, 8, 11)

Jennifer Roig-Francoli (1, 8, 11)

Brandi Berry (1, 8, 11)

Viola & violin

Allison Edberg (1, 2, 8, 11)

Cello & viola da gamba

Joanna Blendulf (1, 2, 4, 6, 8, 11, 12, 14)

Christine Kyprianides (1, 6, 8, 11, 12, 14)

Treble viol & consort leader

Wendy Gillespie (6, 12, 14)

Lirone & viol

Annalisa Pappano (5, 6, 7, 12, 14)

Violone & gallichon

Philip Spray (1, 11)

Lutes

David Walker (7, 8, 10, 12, 14)

Jeff Noonan (7, 8)

Baroque oboe & recorder

Kathryn Montoya (1, 2, 5, 8)

Recorder

Anne Timberlake (1, 2, 8)

Flauto traverso

Leela Breithaupt (8, 11)

Barbara Kallaur (8, 11)

Classical clarinet

Thomas Carroll (11)

Baroque bassoon

Keith Collins (1, 5, 6, 8, 11)

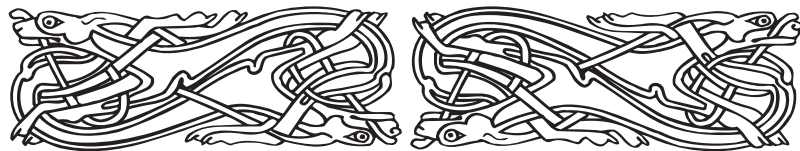
Kelsey Schilling (5, 11)

Harp

Stephanie Hall (5, 6, 7, 8, 12)

Organ continuo

Thomas Gerber (1, 2, 4, 5, 8, 9, 10, 11, 13, 14)



SOLOISTS & CHORUS (1-14)

Soprano

Abigail Haynes Lennox (1, 3, 5, 7, 8, 10, 11, 13, 14)

Mezzo-soprano

Mitzi Westra (1, 2, 3, 7, 11)

Mezzo-soprano

Lindsey Adams (1, 4, 8, 11, 13, 14)

Tenor

Daniel C. Blosser (1, 3, 7, 8, 9, 11, 13, 14)

Baritone

Aaron Cain (1, 8, 9, 11, 12, 14)

Baritone

Gabriel Crouch (1, 3, 6, 7, 8, 9, 11, 12, 13, 14)

Ripieno Choir

Depauw University Quartet 1 (1, 11, 14)

Elizabeth Orsborn, Andrea Spencer, Patrick Meyer, Bradley King

Depauw University Quartet 2 (14)

Carolyn-Ann Templeton, Emily Stubbs, Joseph Shadday, Carl Frank

SOLOISTS (15-20)

Organ

Bálint Karosi (15, 16, 17, 18, 19, 20)

Soprano

Teresa Wakim (15, 16, 18)

English Horn

Benjamin Fox (15)



SOLOISTS



Abigail Haynes Lennox
Soprano



Mitzi Westra
Mezzo-Soprano



Lindsey Adams
Mezzo-Soprano



Teresa Wakim
Soprano



Daniel C. Blosser
Tenor



Aaron Cain
Baritone



Gabriel Crouch
Baritone



Bálint Karosi
Organ



Annette Johansson makes a point on diction

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For my father

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DSL-92128 — Musik Ekklesia — The Vanishing Nordic Chorale

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Recorded at The First Lutheran Church of Boston, Boston, Massachusetts, USA, on 2-3 November, 2010

Organ: Opus 10 by Richards, Fowkes & Co. of Tennessee

Built in the North German Baroque style: 24 stops installed 2000; final 3 stops completed 2010.

This is the world premiere recording of the newly-completed organ.

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