

TEXAS **EARLY MUSIC PROJECT**
DANIEL JOHNSON, ARTISTIC DIRECTOR

Pathways to Bach

In memoriam James C. Schneider
In memoriam Donna Edgar

~ The Program ~

Vater unser, der du bist im Himmel (SWV 411) ~ Heinrich Schütz, 1585–1672

Soloists, Chorus, Continuo, & Orchestra

David Lopez, tenor soloist



Musikalische Exequien, op. 7 (SWV 279 – 281) ~ Heinrich Schütz

Part I: Concert in Form einer teutschen Begräbnis-Missa

Part A: Kyrie paraphrase, à6

Part B: Gloria paraphrase, à6

Part II: Motet, à8

For double choir

Part III: Canticum Simeonis (Nunc Dimittis)

For à5 chorus and à3 chorus (Seraphim and the Departed Soul)

Gitanjali Mathur, Shari Alise Wilson, & Brett Barnes, soloists

INTERMISSION

Herr, wenn ich nur dich hab' (BuxWV 38) ~ Dieterich Buxtehude, c.1637–1707

Gitanjali Mathur, soprano soloist



Jesu, meines Lebens Leben (BuxWV 62) ~ Dieterich Buxtehude

Jenifer Thyssen, Erin Calata, Jeffrey Jones-Ragona, & Peter Walker, soloists



Herzlich lieb hab' ich dich, o Herr (BuxWV 41) ~ Dieterich Buxtehude;

text (1569) by Martin Schalling, 1532-1608

Versus 1: *Herzlich lieb hab' ich dich, o Herr ...*

Soprano Chorale

Versus 2: *Es ist ja, Herr, dein G'schenk und Gab' ...*

Motet, à5

Versus 3: *Ach, Herr, laß dein' lieb' Engelein ...*

Motet, à5

FINE

TEXAS EARLY MUSIC PROJECT

THE SINGERS

Ryland Angel, *alto*
Brett Barnes, *baritone*
Erin Calata, *mezzo-soprano*
Cayla Cardiff, *soprano*
Cina Crisara, *soprano*
Paul D'Arcy, *tenor*
Don Hill, *tenor*
Eric Johnson, *bass*
Jeffrey Jones-Ragona, *tenor*
Robbie LaBanca, *tenor*
Sean Lee, *alto*
Peter Lohman, *tenor*
David Lopez, *tenor*

Gitanjali Mathur, *soprano*
Steve Olivares, *bass*
Michael Patterson, *tenor*
Stephanie Prewitt, *alto*
Nina Revering, *soprano*
Susan Richter, *alto*
Meredith Ruduski, *soprano*
Thann Scoggin, *bass*
Lisa Solomon, *soprano*
Jenifer Thyssen, *soprano*
Peter Walker, *bass*
Shari Alise Wilson, *soprano*
Gil Zilkha, *bass*

THE ORCHESTRA

Stephanie Raby, *violin & leader*
Elaine Barber, *harp*
Bruce Colson, *violin*
David Dawson, *bass*
Scott Horton, *theorbo*
Jane Leggiero, *cello*
John Walters, *cello*
Bruce Williams, *viola*
Keith Womer, *organ*

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PATHWAYS TO BACH: MUSIC IN GERMANY IN THE SEVENTEENTH CENTURY

It is usual, I think, that when we envision J.S. Bach and his world, we tend to focus only on his genius and historical importance in such a way that he becomes something separate from the history of music in Germany or in Europe. It is easy to forget or miss the point that, like most great creative artists, he was heavily influenced by those who came before him; he didn't just spring up overnight, a fully-formed flower. The lines of influence can be traced back to unlikely points in all the cosmopolitan centers of Europe and to small but active centers of culture in central and northern Germany.

Heinrich Schütz, rightly called the 'father of German music,' brought Germany into the forefront of the musical world, establishing a trend that lasted more than two hundred years. He was born in 1585 in the principality of Reuß (in Saxony) and was a choirboy at Kassel, where his patron, the Landgrave of Hesse-Kassel provided him with a wide general education. While pursuing a law degree, Schütz was persuaded to travel to Venice the next year to study composition with Giovanni Gabrieli. He stayed in Italy from 1609–1612 and had a close and profitable relationship with Gabrieli. His mastery of the Italian style became a hallmark of his compositional identity for the entirety of his long career. While serving as Kapellmeister at Dresden for most of his career, the social and economic pressures of the Thirty Years War in the 1620s led to another trip to Italy in 1628. There is confusion as to whether or not he actually studied with Monteverdi as this time or if he merely absorbed the Italian style of Monteverdi's milieu. Either way, for the next four decades his compositions combined the polychoral style of Gabrieli with the language-sensitive style of Monteverdi. His works proved that the *stile antico* and the *stile nuovo* could co-exist and could be combined. His sensitivity to speech and the "word" created a wonderful union of text and music in the German language, unlike what had existed before.

During his life, Schütz had witnessed much death and sadness: In addition to losing both parents, his young wife, two daughters, and his brother, there were innumerable casualties in Germany due to recurring epidemics, the plague, and the Thirty Years War. He was commissioned on too many occasions to write funeral or *requiem* music for royalty, friends, and family. Schütz's *Musikalische Exequien* (from *exsequi* meaning *to follow to the grave*) was his most important funeral music and was the first full requiem in German. It was commissioned for the death of Prince Heinrich Posthumus of Reuß, whose death occurred in December, 1635, with interment on February 4, 1636. The Prince stipulated which hymn and Biblical texts were to be inscribed on his coffin and also twenty-two sections of text that were to be set to music for the funeral ceremony. Legend has it that the Prince commissioned the work well before his departure and that the Prince was able to take part in two informal performances of the first movement.

The first movement of *Musikalische Exequien* is in two parts. Part I is a Kyrie, asking for God's mercy, and Part II is a Gloria: a series of verses in praise of God. In both parts, the *capella* sections alternate with soli, duos, trios, and so forth. The *capella* sections have a tonal continuity and a refreshing variety of text-setting techniques for the interpolations by Martin Luther and others, ranging from *stile antico* polyphony to syllabic and even madrigalian hemiola sections. The soli sections exhibit Monteverdi's influence as they use a wide range of *stile nuovo* Italianate styles in declaiming the text. The soli sections also incorporate dissonance and chromaticism in poignant and measured doses. The second movement is a motet for double choir, recalling what Schütz had learned from Gabrieli's antiphonal style, and displays much of the architectural sensitivity of Schütz's mature style. The third movement sets the *Nunc dimittis*, one of the most frequently used sacred texts due to its importance in both the Catholic and Protestant liturgies. The main choir sings the *Nunc dimittis* while an additional text is sung by a group of three singers representing the Departed Soul and two accompanying Seraphim. This small group, which is to be placed at a distance from the main choir, sings the text *Selig sind die Toten* ("Blessed are the dead") in order to convey the joy of the blessed souls in heaven.

Schütz's setting of the "Lord's Prayer," *Vater unser*, combines a few surprising harmonic touches along with fragmented and repeated use of the opening *vater* motif. Contrasting sections from an earlier Renaissance style combined with aspects of the *stile nuovo* with an Italianate tenor solo create quite a remarkable motet.

For most of the 19th and 20th centuries, Dieterich Buxtehude was considered to be primarily a composer of keyboard music and perhaps a minor predecessor of Bach. More recent research has revealed him to be one of the most important composers in Germany at the end of the 17th century. He was born around 1637 in the Duchy of Holstein, which was under Danish control at the time, and received most of his musical training from his father, Johannes, organist at the St. Olaf's Kirke in Elsinore. After holding a few minor positions, Dieterich was the organist and Werkmeister for the Marienkirche at Lübeck (one of the most important posts in north Germany)

from 1668–1707. Apart from his official duties as organist and composer, Buxtehude directed the concert series known as the *Abendmusiken* held on the five successive weekends before Christmas. Paid for by local businessmen with free admission to the public, the series was extraordinarily popular. Many famous composers, including Händel and Bach, came to Lübeck to visit Buxtehude and witness the *Abendmusik* performances. Bach had requested a leave of four weeks to study with Buxtehude but stayed about four months—after a walk of about 250 miles!

Two of our Buxtehude offerings are based on the descending tetrachord of the Italian and French *passacaglias*, though they were usually designated as *ciaconne* in Germany. They both set German texts over a simple two- or three-bar ground bass, above which vocalists and violinists perform increasingly brilliant variations. *Herr, wenn ich nur dich hab*' is deceptive: The simplicity of the ground masks the virtuosity and beauty of the vocal and obbligato violin lines. *Jesu, meines Lebens Leben*, with its increased orchestration, illustrates the crucifixion and the enormity of the sacrifice with textual repetition, dissonances, agonized sighs, and the unrelenting ground bass.

Herzlich lieb hab' ich dich, o Herr is considered one of the finest chorale-cantatas in the 17th century. The hymn is often used for funerals, especially the third stanza. Each of the three verses, written in 1569 by Protestant theologian, reformer, and hymnist Martin Schalling, is presented in a unique setting. The first verse is a simple unornamented rendition with trebles accompanied by a striking five-part string counterpoint that functions and sounds like the accompanying polyphonic textures in Buxtehude's organ chorale preludes. The second verse of the hymn is scored for five voices and strings, and uses little motifs of the chorale melody in imitation in all five voices. The text is often divided into short sections that alternate with instruments in Italianate *concertato* style, with motifs being traded back and forth and alternating frequently between duple and triple meter. The third verse contains some of the most extraordinary music, with meditative string tremolos during the description of the angels carrying the soul to the bosom of Abraham and the vocal pedal-points on the word "rest" over an undulating string accompaniment. The extended *Amen* section with its long melismas and vocal-instrumental alternations brings the cantata to an exuberant close.

When listening to the music of Bach, it is unlikely that one would hear many traits or techniques immediately traceable to Schütz. However, Schütz's sense of form, architecture, and drama, often with quite restricted forces, can readily be heard in the dramatic music of Bach. It is easier to hear traces of Buxtehude in Bach, especially considering their relationship and the influence Buxtehude had on Bach's organ works and cantatas. At the same time, the differences are immediately apparent (at least to singers): Buxtehude's vocal lines are readily *singable* and are less inclined to an instrumental athleticism.

We hope that this concert displays some of the musical momentum that led from Gabrieli and Monteverdi to Schütz, then to Buxtehude, and then, in part, the impetus for the creative giant that was J.S. Bach. In addition to individual talent, genius, and creativity, composers (and other creatives) tend to be the sum of all of that influenced their efforts.

Daniel Johnson
April 2005 & August 2016

DANIEL JOHNSON, TEMP FOUNDER & ARTISTIC DIRECTOR



Daniel Johnson has performed and toured both as a soloist and ensemble member in such groups as the New York Ensemble for Early Music, Sotto Voce (San Francisco), and Musa Iberica (London). He has been the artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996–2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson serves on the faculty, staff, and the Executive Advisory Board of the Amherst Early Music Festival and has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.

TEXTS & TRANSLATIONS

Vater unser, der du bist im Himmel (SWV 411) ≈ Heinrich Schütz, 1585–1672

Vater unser, der du bist im Himmel,
Vater, geheiligt werde dein Name.
Vater, zukomm dein Reich,
Vater, dein Will gescheh,
Wie im Himmel, also auch auf Erden.
Vater, unser täglich Brot gib uns heute.
Vater, vergib uns unser Schulde,
Als wir vergeben unsern Schuldigern.
Vater, führe uns nicht in Versuchung.
Sondern erlöse uns von dem Übel.

Our Father, who art in Heaven,
Father, hallowed be Thy name.
Father, Thy kingdom come,
Father, Thy will be done,
On Earth as it is in Heaven.
Father, give us this day our daily bread.
Father, forgive us our trespasses,
As we forgive those who trespass against us.
Father, lead us not into temptation,
But deliver us from evil.

Vater! Denn dein ist das Reich und die Kraft
Und die Herrlichkeit, in Ewigkeit. Amen.

Father! For Thine is the kingdom and the power
And the glory, forever. Amen.

Musikalische Exequien, op. 7 (SWV 279–281) ≈ Heinrich Schütz

Part I. Concert in Form einer
teutschen Begräbnis-Missa

Part I. Anthem in the form of a
German Requiem Mass

Part A: (Kyrie paraphrase)

Intonatio & Soli: (Hiob 1: 21)

Nacket bin ich von Mutterleibe kommen,
Nacket werde ich wiederum dahin fahren.
Der Herr hat's gegeben, der Herr hat's genommen,
Der Name des Herren sei gelobet!

Intonation & Soli: (Job 1: 21)

Naked came I out of my mother's womb,
And naked shall I return thither.
The Lord gave, and the Lord hath taken away,
Blessed be the name of the Lord!

Capella:

Herr Gott, Vater im Himmel,
Erbarm dich über uns.

Choir:

Lord God, Father in Heaven,
Have mercy on us.

Soli: (Philipper 1: 21; Johannes 1: 29)

Christus ist mein Leben, Sterben ist mein Gewinn.
Siehe, das ist Gottes Lamm,
Das der Welt Sünde trägt.

Soli: (Philippians 1: 21; John 1: 29)

Christ is my life, and to die is gain.
Behold, the Lamb of God,
Which taketh away the sin of the world.

Capella:

Jesu Christe, Gottes Sohn, erbarm dich über uns

Choir:

Jesus Christ, Son of God, have mercy on us.

Soli: (Römer 14: 8)

Leben wir, so leben wir dem Herren;
Sterben wir, so sterben wir dem Herren.
Darum: wir leben oder sterben,
So sind wir des Herren.

(Romans 14: 8)

Whether we live, we live unto the Lord;
And whether we die, we die unto the Lord.
Therefore: whether we live or die,
We are the Lord's.

Capella:

Herr Gott, heiliger Geist, erbarm dich über uns

Choir:

Lord God, Holy Spirit, have mercy on us.

Part B: (Gloria paraphrase)

Intonatio & Soli: (Johannes 3: 16)

Also hat Gott die Welt geliebt,
Daß er seinen eingeborenen Sohn gab,
Auf daß alle, die an ihn gläuben,
Nicht verloren werden,
Sondern das ewige Leben haben.

Capella: (Martin Luther, 1523)

Er spach zu seinem lieben Sohn:
Die Zeit ist hie zu erbarmen;
Fahr hin, mein's Herzens werte Kron,
Und sei das Heil der Armen
Und hilf ihn' aus der Sünden Not,
Erwürg für sie den bitteren Tod
Und laß sie mit dir leben.

Soli: (1. Johannes 1: 7)

Das Blut Jesu Christi, des Sohnes Gottes,
Machet uns rein von allen Sünden.

Capella: (Ludwig Helmbold, 1575)

Durch ihn ist uns vergeben die Sünd
Geschenkt das Leben.
Im Himmel solln wir haben,
O Gott, wie große Gaben.

Soli: (Philipp 3: 20–21)

Unser Wandel ist im Himmel,
Von dannen wir auch warten des Heilandes
Jesu Christi, des Herren,
Welcher unsern nichtigen Leib verklären wird,
Daß er ähnlich werde seinem verklärten Leibe.

Capella: (Johann Leon, 1582/89)

Es ist allhier ein Jammertal,
Angst, Not und Trübsal überall;
Des Bleibens ist ein' kleine Zeit,
Voller Mühseligkeit, und wer's bedenkt,
Ist immer im Streit.

Soli: (Jesaja 1: 18)

Wenn eure Sünde gleich blutrot wäre,
Soll sie doch schneeweiß werden;
Wenn sie gleich ist wie rosinfarb,
Soll sie doch wie Wolle werden.

Capella: (Ludwig Helmbold, 1575)

Sein Wort, sein Tauf, sein Nachtmahl
Dient wider allen Unfall;
Der heilige Geist im Glauben
Lehrt uns darauf vertrauen.

Intonation & Soli: (John 3: 16)

For God so loved the world,
That He gave His only begotten Son,
That whosoever believeth in Him
Should not perish,
But have everlasting life.

Choir: (Martin Luther, 1523)

He said unto his own dear Son:
The time is come for mercy;
Now go forth and bring, my heart's worthy crown,
New hope to every nation;
Redeem them from the power of sin,
Take upon Thyself the bitterness of Death,
And let them live with Thee.

Soli: (1 John 1: 7)

The blood of Jesus Christ, the Son of God,
Cleanseth us all from sin.

Choir: (Ludwig Helmbold, 1575)

Through Him all sins are forgiven;
Through Him all life is given.
We shall have in heaven
O God, such wondrous gifts.

Soli: (Philippians 3: 20–21)

Our conversation is in Heaven;
From whence we also look for the Saviour,
The Lord Jesus Christ,
Who shall change our vile body,
That it may be fashioned like His transfigured body.

Choir: (Johann Leon, 1582/89)

This world is a vale of tears,
Fear, need and sorrow everywhere;
Our stay here is but for a brief time,
And full of hardship, and he who contemplates it,
Is ever in disharmony.

Soli: (Isaiah 1: 18)

Though your sins be as scarlet,
They shall be as white as snow;
Though they be red like crimson,
They shall be as wool.

Choir: (Ludwig Helmbold, 1575)

His word, His baptism, His eucharist
Serve against all misfortune;
Belief in the Holy Spirit
Teaches us to trust in Him.

Solo: (Jesaja 26: 20)

Gehe hin, mein Volk, in eine Kammer
 Und schließ die Tür nach dir zu!
 Verbirge dich einen kleinen Augenblick,
 Bis der Zorn vorübergehe.

Soli: (Weisheit Salomonis 3: 1–3)

Der Gerechten Seelen sind in Gottes Hand,
 Und keine Qual rühret sie an.
 Für den Unverständigen werden sie angesehen,
 Als stürben sie,
 Und ihr Abschied wird für eine Pein gerechnet,
 Und ihr Hinfahren für Verderben;
 Aber sie sind im Frieden.

Soli: (Psalm 73: 25–26)

Herr, wenn ich nur dich habe,
 So frage ich nichts nach Himmel und Erden.
 Wenn mir gleich Leib und Seele verschmachtet,
 So bist du, Gott,
 Allzeit meines Herzens Trost und mein Teil.

Capella: (Martin Luther, 1524)

Er ist das Heil und selig Licht für die Heiden,
 Zu erleuchten, die dich kennen nicht,
 Und zu weiden.
 Er ist seines Volks Israel,
 Der Preis, Ehr, Freud' und Wonne.

Soli: (Psalm 90: 10)

Unser Leben währet siebenzig Jahr,
 Und wenn's hoch kömmt, so sind's achtzig Jahr;
 Und wenn es köstlich gewesen ist,
 So ist es Müh' und Arbeit gewesen.

Capella: (Johannes Gigas, 1566)

Ach, wie elend ist unser' Zeit
 Allhier auf dieser Erden;
 Gar bald der Mensch darnieder leit,
 Wir müssen alle sterben,
 Allhier in diesem Jammertal
 Ist Müh' und Arbeit überall,
 Auch wenn dir's wohl gelinget.

Solo: (Hiob 19: 25–26)

Ich weiß, daß mein Erlöser lebt,
 Und er wird mich hernach
 Aus der Erden auferwecken,
 Und werde darnach mit dieser
 Meiner Haut umgeben werden,
 Und werde in meinem Fleisch Gott sehen.

Solo: (Isaiah 26: 20)

Come, my people, enter thou into thy chamber
 And shut thy door about thee!
 Hide thyself, as it were for a little moment,
 Until the indignation has passed.

Soli: (Wisdom of Solomon 3: 1–3)

The souls of the righteous are in the hand of God,
 And no torment shall touch them.
 In the sight of the unwise,
 They seemed to die,
 And their departure is taken for misery,
 And their going from us to be utter destruction;
 But they are in peace.

Soli: (Psalm 73: 25–26)

Lord, if I have but Thee,
 I ask not for heaven or earth.
 Though my flesh and heart faileth,
 Yet art thou, God,
 The strength of my heart and my portion forever.

Choir: (Martin Luther, 1524)

He is the salvation and blessed light for the heathen,
 To enlighten those who know Him not,
 And to tend them.
 He is of His people Israel,
 The glory, honor, joy and delight.

Soli: (Psalm 90: 10)

The days of our lives are seventy years,
 And at the most eighty years;
 And even when there is pleasure,
 There is also labor and sorrow.

Choir: (Johannes Gigas, 1566)

Ah, how wretched is our time
 Here upon this earth;
 All too soon man lays himself down,
 For we must all die;
 Here, in this vale of tears
 Sorrow and travail are everywhere,
 Even for those who prosper.

Solo: (Job 19: 25–26)

I know that my Redeemer liveth,
 And He shall make me rise up
 Out of the earth at the latter day,
 Then shall I be clothed again
 In this my skin,
 And in my flesh I shall see God.

Capella: (Nikolaus Herman, 1560)

Weil du vom Tod erstanden bist,
 Werd ich im Grab nicht bleiben,
 Mein höchster Trost dein' Auffahrt ist,
 Todsfurcht kannst du vertreiben,
 Denn wo du bist, da komm' ich hin,
 Daß ich stets bei dir leb' und bin,
 Drum fahr' ich hin mit Freuden.

Soli: (1. Mose 32: 27)

Herr, ich lasse dich nicht,
 Du segnest mich denn.

Capella: (Martin Luther, 1523)

Er sprach zu mir: halt dich an mich,
 Es soll dir itzt gelingen,
 Ich geb' mich selber ganz für dich,
 Da will ich für dich ringen.
 Den Tod verschlingt das Leben mein,
 Mein' Unschuld trägt die Sünden dein,
 Da bist du selig worden.

Part II. Motet**(Psalm 73: 25–26)**

Herr, wenn ich nur dich habe,
 So frage ich nichts nach Himmel und Erden.
 Wenn mir gleich Leib und Seele verschmachtet',
 So bist du doch, Gott,
 Allezeit meines Herzens Trost und mein Teil.

Part III. Canticum Simeonis (Nunc Dimittis)**Capella: (Lukas 2: 29–32))**

Herr, nun lässest du deinen Diener
 In Friede fahren, wie du gesagt hast.
 Denn meine Augen haben deinen Heiland gesehen
 Welchen du bereitet hast
 Für allen Völkern,
 Ein Licht, zu erleuchten die Heiden,
 Und zum Preis deines Volks Israel.

**Beata anima cum Seraphinis
 (nach der Offenbarung des Johannes 14: 13
 und der Weisheit Salomonis 3: 1)**

Selig sind in Toten
 Die in dem Herren sterben;
 Sie ruhen von ihrer Arbeit,
 Und ihre Werke folgen ihnen nach.
 Sie sind in der Hand des Herren,
 Und keine Qual rühret sie.

Choir: (Nikolaus Herman, 1560)

Since thou art arisen from the dead,
 I shall not remain in the grave,
 Thy Ascension is my greatest comfort,
 Thou canst drive away the fear of death,
 For where Thou art, thence will I come,
 So that I may live and be with Thee,
 Therefore I go forth with joy.

Soli: (Genesis 32: 27)

Lord, I will not let Thee go,
 Unless Thou bless me.

Choir: (Martin Luther, 1523)

He said unto me: trust thou in Me,
 It shall be of benefit to thee;
 I give myself fully for thee,
 So will I struggle for thee.
 My life swallows up Death,
 My innocence bears thy sins;
 Thus wilt thou be blessed.

Part II. Motet**(Psalm 73: 25–26)**

Lord, if I have but Thee,
 I ask not for heaven or earth.
 Though both my body and soul faileth,
 Yet art thou, God,
 The strength of my heart and my portion forever.

Part III. Song of Simeon (Nunc Dimittis)**Choir: (Luke 2: 29–32)**

Lord, now lettest Thou Thy servant
 Depart in peace, according to Thy word.
 For mine eyes have seen Thy salvation,
 Which Thou hast prepared before the face
 Of all people,
 A light to enlighten the heathen,
 And the glory of the Thy people Israel.

**Departed soul with Seraphim
 (after Revelation to John 14: 13
 and the Wisdom of Solomon 3: 1)**

Blessed are the dead
 Who die in the Lord;
 They rest from their labors,
 And their works follow them.
 They are in the hand of the Lord,
 And no torment shall touch them.

INTERMISSION

Herr, wenn ich nur dich hab' (BuxWV 38) ♪ Dieterich Buxtehude, c.1637–1707

(Psalm 73: 25–26)

Herr, wenn ich nur dich hab',
So frag' ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seel' verschmacht',
So bist du doch, Gott, allezeit
Meines Herzens Trost und mein Teil. Alleluja.

(Psalm 73: 25–26)

Lord, if I have but Thee,
I ask not for heaven or earth.
Though both my body and soul faileth,
Yet art thou, God, forever
The strength of my heart and my portion. Alleluia.

Jesu, meines Lebens Leben (BuxWV 62) ♪ Dieterich Buxtehude

Jesu, meines Lebens Leben,
Jesu, meines Todes Tod,
Der du dich vor mich gegeben
In die tiefste Seelennot,
In das äußerste Verderben,
Nur daß ich nicht möchte sterben,
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür.

Jesus, life of my life,
Jesus, death of my death,
You who gave yourself for me
Into the deepest distress,
Into the most extreme condemnation,
Just so that I might not die,
Thousands and thousands of thanks be to you,
Dearest Jesus, for that.

Du, ach! Du hast ausgestanden
Lästerreden, Spott und Hohn,
Speichel, Schläge, Strick' und Banden,
Du gerechter Gottessohn,
Nur mich Armen zu erretten
Von des Teufels Sündenketten;
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür.

Oh! You have suffered
Slander, mockery and scorn,
Spit, beatings, ropes and ties,
You righteous Son of God,
Just to save me, a poor person,
From the Devil's chains of sin;
Thousands and thousands of thanks be to you,
Dearest Jesus, for that.

Du hast lassen Wunden schlagen,
Dich erbärmlich richten zu
Um zu heilen meine Plagen,
Um zu setzen mich in Ruh;
Ach! Du hast zu meinem Segen
Lassen dich mit Fluch belegen;
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür.

You have mercifully allowed wounding blows
To be dealt to you
In order to heal my wounds,
In order to give me peace;
Oh! For the sake of my blessings
You have let a curse be laid upon yourself;
Thousands and thousands of thanks be to you,
Dearest Jesus, for that.

Man hat dich sehr hart verhöhnet,
Dich mit großem Schimpf belegt,
Gar mit Dornen angekrönet;
Was hat dich dazu bewegt,
Daß du möchtest mich ergötzen,
Mir die Ehrenkron aufsetzen;
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür.

They have cruelly derided you,
They have greatly abused you,
They have even crowned you with thorns;
What moved you to allow that?
So that you might cheer me,
And crown me with honor;
Thousands and thousands of thanks be to you,
Dearest Jesus, for that.

Ich, ich danke dir von Herzen,
Jesu, vor gesamte Not,
Vor die Wunden, vor die Schmerzen,
Vor den herben, bittern Tod,
Vor dein Zittern, vor dein Zagen,
Vor dein tausendfaches Plagen;
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür. Amen.

I thank you heartily,
Jesus, for all the misery,
For the wounds, for the pain,
For the hard, bitter death,
For your trembling, for your great distress,
For your thousands of scourges;
Thousands and thousands of thanks be to you,
Dearest Jesus, for that. Amen.

Herzlich lieb hab' ich dich, o Herr (BuxWV 41) ♪ Dieterich Buxtehude;
text (1569) by Martin Schalling, 1532–1608

Versus 1.

Herzlich lieb hab' ich dich, o Herr,
Ich bitt', woll'st sein von mir nicht fern
Mit deiner Hilf und Gnaden.
Die ganz' Welt nicht erfreuet mich,
Nach Himmel und Erd' frag' ich nicht,
Wenn ich dich nur, Herr, haben;
Und wenn mir gleich mein Herz zerbricht,
So bist doch du mein' Zuversicht,
Mein Teil und meines Herzens Trost,
Der mich durch sein Blut hat erlöst.
Herr Jesu Christ,
Mein Gott und Herr, mein Gott und Herr,
In Schanden laß mich nimmermehr!

Versus 2.

Es ist ja, Herr, dein G'schenk und Gab',
Mein Leib und Seel' und was ich hab'
In diesem armen Leben.
Damit ich's brauch' zum Lobe dein,
Zu Nutz und Dienst des Nächsten mein,
Woll'st mir dein' Gnade geben!
Behüt mich, Herr, vor falscher Lehr',
Des Satans Mord und Lügen wehr,
In allem Kreuz erhalte mich,
Auf daß ich's trag' geduldiglich!
Herr Jesu Christ,
Mein Herr und Gott, mein Herr und Gott,
Tröst mir mein' Seel' in Todesnot!

Versus 3.

Ach, Herr, laß dein' lieb' Engelein
Am letzten End' die Seele mein
In Abrahams Schoß tragen,
Der Leib in sein'm Schlafkammerlein
Gar sanft, ohn' einig Qual und Pein,
Ruh' bis am Jüngsten Tage!
Als denn vom Tod erwecke mich
Daß meine Augen sehen dich
In aller Freud', o Gottes Sohn,
Mein Heiland und mein Gnadenthron!
Herr Jesu Christ,
Erhöre mich, erhöre mich,
Ich will dich preisen ewiglich!
Amen.

Verse 1.

From my heart I hold you dear, o Lord,
I ask that it may be your will to be not far from me
With your help and grace.
The whole world gives me no delight,
I do not ask for heaven and earth,
If only I can have You, Lord;
And even if my heart at once breaks,
You are still my reassurance,
My portion and my heart's comfort,
Who has redeemed me through his blood.
Lord Jesus Christ,
My God and Lord, my God and Lord,
Never again let me be put to shame!

Verse 2.

It is, Lord, your sacred gift and offering,
My body and soul and what I have
In this poor life.
So that I may use this for your praise,
For the benefit and service of my neighbor,
May it be your will to grant me your grace!
Guard me, Lord, from false teaching,
Defend me from Satan's murder and lies,
Sustain me in every affliction [cross],
So that I may endure with patience!
Lord Jesus Christ,
My Lord and God, my Lord and God,
Comfort my soul in death's distress!

Verse 3.

Ah Lord, let your dear angels
At my final hour carry my soul
To Abraham's bosom,
While my body in its narrow chamber of sleep
Gently, without pain and torment,
Rests until the last day!
Then awaken me from death
So that my eyes may see you
In all joy, o God's son,
My savior and throne of mercy!
Lord Jesus Christ,
Hear me, hear me,
I want to praise you eternally!
Amen.

FINE

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