

ABBHEY CHURCH EVENTS

In the Benedictine tradition of nurturing the arts and learning

2016-2017 Season



Calmus

Vocal Quintet

Isabel Jantschek
Soprano

Sebastian Krause
Countertenor

Tobias Poche
Tenor

Ludwig Bohme
Baritone

Manuel Helmeke
Bass

Presenting: Luther's Lieder

PROGRAM

 *Calmus respectfully requests the audience to please hold applause until the end of each half of the program*

Ein feste Burg ist unser Gott Reformation Day

Martin Luther (1483-1546)	Chorale
Stephan Mahu (1485-1541)	Motet (from <i>Neuwe deudsche Gesenge</i> ; 1544)

Nun komm der Heiden Heiland Advent

Johann Sebastian Bach (1685-1750)	Chorale preludes, BWV 599 and 659
Johann Caspar Ferdinand Fischer (1656-1746)	Kyrie (from <i>Missa in Contrapuncto</i>)
Johann Hermann Schein (1586-1630)	Chorale setting á5
Gunnar Eriksson (b. 1936)	Kristallen den fina
Michael Praetorius (1571-1621)	Chorale and motet (from <i>Musae Sioniae</i>)

Christum wir sollen loben schon Christmas

Carl Piutti (1846-1902)	Chorale prelude
Gregorian chant	A solus ortus cardine
Guillaume Dufay (1397-1474)	A solus ortus cardine, Hymnus á3
Johann Sebastian Bach	Chorus and chorale (from <i>Cantata</i> , BWV 121)

Mit Fried und Freud ich fahr dahin Candlemas

Carl Piutti	Chorale prelude
Johann Walter (1596-1570)	Motet (from <i>Wittembergisch Geistlich Gesangbuch</i> , 1524)
Johannes Brahms (1833-1897)	Chorale (from Motet, Op. 74, No. 1)
Max Reger (1873-1916)	Chorale prelude
Felix Mendelssohn Bartholdy (1809-1847)	Motet, Op. 69, No. 1

~ INTERMISSION ~

 *Calmus respectfully requests the audience to please hold applause until the end of each half of the program*

Christe, du Lamm Gottes
Lent

Johann Sebastian Bach	Chorale prelude, BWV 619
Max Gulbins (1862-1932)	Chorale prelude
Sigfrid Karg-Elert (1877-1933)	Chorale prelude

Christ lag in Todesbanden
Easter

Johann Eccard (1553-1611)	Chorale setting á5
Johann Sebastian Bach	Verses 2, 4 and 7 (from Cantata, BWV 4)
Johann Walter	Motet (from <i>Wittenbergisch Geistlich Gesangbuch</i> , 1524)

Komm, Gott, Schöpfer, heiliger Geist
Pentecost

Gregorian chant	Veni creator spiritus
Sethus Calvisius (1556-1615)	Chorale setting á4
Johann Eccard	Chorale setting á5
Balthasar Resinarius (1485-1544)	Motet á4

Verleih uns Frieden gnädiglich
Blessing

Heinrich Schütz (1585-1672)	Motet (from <i>Geistliche Chormusik</i> , 1648)
Arvo Pärt (b. 1936)	Da pacem Domine
Martin Luther	Chorale

Calmus is First Prize winner of the Concert Artists Guild Competition
and appears by special arrangement with
Concert Artist Guild
850 Seventh Ave., Penthouse A, New York, NY 10019
www.concertartists.org

For Calmus recordings in North America, contact DJ Records:
www.dj-records.com or 509-395-3611

*With grateful thanks to The Coca-Cola Foundation
and special thanks to the Norcia Community, Saint Martin's University.*

29th April 2017
8:00 p.m.

Saint Martin's Abbey
Lacey, Washington

PROGRAM NOTES

Luther's Lieder

A musical collage inspired by the founder of the Reformation

*“Beautiful music is the art of the prophets that can calm the agitations of the soul;
it is one of the most magnificent and delightful presents God has given us”*

- Martin Luther

Martin Luther was born in November 1483 in the German town of Eisleben. Part of a prosperous family that valued both education and music, as a child he joined a boys' choir and also became proficient with the flute. As a young man, he became an Augustinian monk and scholar, living in relative obscurity.

Through his study of the Bible, Luther became increasingly frustrated by the Catholic Church of his day, which he felt had wandered far from the path of righteousness as dictated in the Holy Scriptures. That led to the famous document Luther wrote in 1517, attacking the Catholic Church's corrupt practice of selling “indulgences” to absolve sin. Now commonly known as the “95 Theses” (and, according to legend, nailed to church door at Wittenberg Castle), this long list of questions and propositions for debate revolved around two central beliefs—that the Bible is the central religious authority and that humans may reach salvation only by their faith and not by their deeds. It was this document that sparked the Protestant Reformation, and while these ideas had been advanced before, it was Martin Luther who codified them at a moment in history ripe for religious evolution.

In addition to his dedication to the doctrine of salvation by faith alone, Luther also strongly advocated the belief that Scripture should be translated into the people's language, and also that music should be an integral part of the Church services. As illustrated by the quote above, he felt that music was of God, not of man, and he was determined to restore congregational singing in the German language to the Church.

Luther's passionate beliefs led him to write both words and music for several hymns, and his vigorous promotion of music led to drastic changes in the Protestant church services, and spurred the Reformation onward. Music was to play a central role in every service, particularly songs that could be understood and sung by all, so he urged people to also sing the hymns at home and encouraged parochial schools to teach them to their students.

Luther's first hymnal was published in 1524 (comprised of eight hymns, four written by himself), and his belief in the strong connection between music and worship reached far into the future to influence important

composers like the great Johann Sebastian Bach and many composers since then (both in Germany and internationally). Just as importantly, many of his songs have stood the test of time and are still sung in churches around the world to this day, perhaps the most famous of which is “A Mighty Fortress is Our God.”

Working with skilled musicians, Luther also created new music for church choirs, organ, and other instruments during his life. And after his death in 1546, the first line of "A Mighty Fortress Is Our God" was inscribed on his tomb.

To commemorate the 500th Anniversary of Luther’s reformation of the church in Germany, Calmus has created this unusual program using Martin Luther’s own hymns: We have created choral motets out of the huge variety of music which evolved from the songs of Luther. This variety starts with Gregorian chant and includes familiar (and perhaps some unfamiliar) composers from medieval, renaissance, romantic and modern times. The various styles touch each other—they give contrasts and colors, and they lead to new connections. Motets, cantata movements, Masses, organ music, hymns and Gregorian chants – all of these are ‘bricks’ to build new musical ‘buildings,’ all based and carried on the foundation of the hymns by Martin Luther himself.

We have structured our program as a stroll through the whole Christian year. Three songs symbolize the three major feasts we enjoy annually: *Christum, wir sollen loben schon*, which is quite unknown and based on a Gregorian chant, represents Christmas. Easter is shown in the song *Christ lag in Todesbanden*. And Pentecost sounds out of the chant *Veni creator spiritus*, which Luther modeled into his song *Komm Gott, Schöpfer, heiliger Geist*.

Nun komm der Heiden Heiland is an Advent-song and *Christe, du Lamm Gottes* is for Lent, symbolizing the passion and the death of Christ. Finally, we have *Mit Fried und Freud ich fahr dahin*, a song which is about eternity, and which leads us back to a Christmas message: Simeon, an old man, has seen the baby Jesus, which gives him the satisfaction to die in peace. This song is both a beginning and an ending all in one.

Luther’s most well-known hymn (even to people who are not Protestant) is also a timeless picture of a secure faith and our opening piece of this concert: *Ein feste Burg ist unser Gott*--about God, who is our mighty fortress. And then we end with the blessing *Verleih uns Frieden*, which finishes this unique vocal journey through the world of Luther’s *Lieder*.



About the Artists

“Nothing short of remarkable...they, quite simply, bring whatever they sing to glorious life.” That is how the *Deseret Morning News* described a concert by **Calmus**, the First Prize Winner of the Concert Artists Guild Competition. Founded in 1999 in Germany, the *a cappella* quintet embodies the rich choral tradition of its hometown of Leipzig, the city so closely associated with Bach and Mendelssohn. Whether singing music by those German masters or other works in its diverse repertoire, Calmus captivates both audiences and critics with its charming stage presence, flawless technique and entertaining presentation.

All graduates of Leipzig's renowned St. Thomas Church Choir School, Calmus offers the unique combination of a pure soprano voice with four male voices ranging from bass to countertenor. The seamless blend of these five voices lends itself to the almost limitless range of music the ensemble offers, from Renaissance and Baroque masters through great German romantic works, all the way to contemporary choral repertoire, as well as pop songs and jazz. Calmus conveys everything it performs with great respect and also with a sense of joy in singing that is obvious to the listener: “...the singers bring tremendous character and musical depth to their interpretations... that transcends the language of the lyrics.” (*Milwaukee Journal Sentinel*)

Calmus begins 2016-17 with a summer tour featuring return visits to the Chautauqua Institution and Wisconsin's Green Lake Festival as well as new engagements in Princeton, NJ and Panama City, Panama. Highlighted performances in early 2017 include return engagements at The Cloisters in NYC and Purdue Convocations, and debut performances for San Francisco's Morrison Arts Series, Iowa's Gallagher Bluedorn Performing Arts Center and Luther College, Portland Friends of Chamber Music (OR), Chamber Music Yellow Springs (OH), San Antonio Chamber Music Society and Fontana Chamber Arts in Kalamzoo, MI.

Recent North American highlights include Calmus' New York debut at Carnegie Hall's Weill Recital Hall, and other NYC engagements at Lincoln Center Great Performers, Met Museum Presents, The Cloisters, Schneider Concerts at the New School, and a special sacred program in fall 2012 at Manhattan's Holy Trinity Lutheran Church to celebrate the 800th Anniversary of the St. Thomas Choir School. Featured engagements on prior US tours include Krannert Center for the Performing Arts, Purdue University Convocations, Ravinia's Rising Stars series, Washington Performing Arts, University of Iowa's Hancher Auditorium, Clemson University's Brooks Center for the Performing Arts, Bach Society of Houston and Northeastern Illinois University's Jewel Box Series (Chicago). US Festival appearances include: the Virginia Arts Festival; Rockport Chamber Music Festival;

Chautauqua Institution; and Wisconsin's Madison Early Music Festival and Green Lake Festival.

With over fifteen recordings to its credit, Calmus' CD, *Madrigals of Madness*, was selected by the *New York Times* Classical critics among the best CD's of 2014, and their latest release, *Christmas Carols of the World*, led to a special 2015 Holiday concert at New York Public Radio's The Greene Space, with live video streaming on WQXR's website. The quintet's prior release was *Touched*, featuring a unique intermingling of classical and popular songs ranging from Purcell and Monteverdi to Elton John and Sting, and they also received the 2009 Echo Klassik Award for *Lied:gut!*, a disc of German folksongs. Other recent releases include: *Mythos 116*, highlighting six different settings of Psalm 116; and *Christmas Carols*, Calmus' first Holiday CD which was received enthusiastically: "...perfectly balanced ensemble singing, every note, every chord given exacting importance, delivered in the most vocally attractive, musically expressive style (*Classics Today*).

An active concert schedule worldwide has taken Calmus across Germany, Austria, Belgium, Switzerland, France, Ireland, Spain, Portugal and North and South America. Festival appearances include International *a cappella* Week in Hannover and the Schleswig-Holstein Festival where the group attended a master class with the King's Singers. In addition to garnering First Prize and numerous performance prizes at the CAG Competition, other prestigious awards bestowed upon the ensemble include First Prizes at the fourth annual Robert Schumann Choral Competition, the International Competition for Vocal Ensembles in Finland and the 37th Tolosa Choral Contest in Spain.



Isabel Jantschek - soprano

Isabel Jantschek (born 1989) began music lessons at the age of five at the Cottbus Conservatoire. Since 2008 she has studied at the Musikhochschule in Dresden with Hendrikje Wangemann and KS Olaf Bär. Other singers who have had a considerable influence on her include Dorothee Miels, Ruth Ziesack, Ingeborg Danz and Britta Schwarz. During her studies, she sang the role of Susanna in *Le nozze di Figaro* at the Kleines Haus in Dresden and *Die Kluge* by Carl Orff at the Serkowitz Volksoper.

Isabel Jantschek has a particular interest in 17th and 18th century music. She performs regularly as a soloist with the Dresdner Kammerchor which is currently recording the complete works of Heinrich Schütz. She has worked with conductors including Hans-Christoph Rademann, Michael Gläser, Vaclav Luks, Florian Helgath, Peter Schreier, Ludger Remy, Jörg-Andreas Bötticher and she is a welcome guest at the Bachfest Stuttgart, Bachfest Leipzig, Bachfest Schaffhausen, Musikfest Erzgebirge, Wrocław

Cantans, Dresdner Kunstfest and Dresdner Musikfestspiele. In addition, she sings in ensembles such as RIAS Kammerchor and Collegium 1704, and she is delighted to be singing with Calmus for the 2016-17 season while Anja Pöche is on maternity leave.

Sebastian Krause – countertenor

Sebastian Krause was born in Halle/Saale. Since he was a child of two musicians, singing played an important part in his life from childhood. At the age of 9 he became a member of the *Thomanerchor* (St. Thomas Choir of Leipzig) where he sang until 1998. As prefect there, he also gained experience conducting. After A-levels and his leaving the choir, he became co-founder of the Calmus Ensemble in 1999. He previously had singing lessons with Jörn Sakuth; since 2004 his teacher is Dirk Schmidt.

In 1999 he began studying musicology and computing science, but quit musicology in 2000. Aside from Calmus he was both a member of the “Sächsisches Vokalensemble” under Matthias Jung and responsible for the Georg Kreisler Internet Forum for a long time.

Sebastian also arranges all kinds of vocal music, both for Calmus and other vocal ensembles and choirs.

Tobias Pöche - tenor

Tobias Pöche has been the tenor of the Calmus Ensemble since September 2006. Born in Annaberg-Buchholz in 1978, he had his first singing lessons at the age of 7. After having been a member of the Kreuzchor Dresden, he studied singing with Kammersänger Rudolf Riemer at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig.

Tobias also sang freelance for the MDR Radiochoir Leipzig, the NDR Radiochoir Hamburg, the RIAS-Chamberchoir Berlin, and was a member of the Dutch group “Ensemble Lyrique” and the Händel Festival Choir Halle. In those various ensembles, he has worked with conductors including Michele Mariotti, Sir Simon Rattle, Martin Haselböck, Hans-Christoph Rademann, René Jacobs, Peter Dijkstra, Daniel Reuss, Lothar Zagrosek, Simone Young, Riccardo Chailly and Krzysztof Penderecki.

In addition he has worked as soloist in various opera and operetta productions at the Hochschule für Musik und Theater Leipzig, the Eduard-von-Winterstein Theatre Annaberg and the Anhaltische Theater Dessau. As a soloist and as an ensemble singer, his diverse field of activity has taken Tobias Pöche to all parts of Germany, throughout Europe, Asia and to North and South America.

Ludwig Böhme - baritone

Ludwig Böhme loves vocal music – as a singer, a conductor, a lecturer or an arranger, and he is a founding member of Calmus. Born in 1979, he was a member of the St Thomas' Boys Choir in Leipzig. He studied choral conducting with Georg Christoph Biller at the Academy for Music and Theatre "Felix Mendelssohn Bartholdy", Leipzig. Until 2002 he worked as the assistant of the Director of Music of St Thomas'.

When he is not busy with Calmus, he works as the conductor of the Leipzig chamber choir "Josquin des Préz," which focuses primarily on the music of the Renaissance but whose repertoire does also include later periods. Though basically an *a cappella* ensemble, there is regular cooperation with baroque orchestras – in concerts, radio- and CD productions. In 2010 the chamber choir "Josquin des Préz" won the second price of the German Choir Competition.

From 2004 Ludwig Böhme has been instigating, as its artistic director, the concert series "Josquin – the Project," the first complete performance of the latter's entire oeuvre in St Thomas Church, Leipzig.

Ludwig Böhme leads workshops for vocal ensembles and choirs and is Lecturer for Conducting at the Protestant Academy for Church Music in Halle/Saale. He has also achieved success as an arranger and a composer (Contemporary A cappella Recording Award 2004).

Manuel Helmeke – bass

Born in 1988, Manuel Helmeke started his musical career as a young boy at the local children's choir of his congregation. In addition to this he took lessons at the local music school in piano, organ and singing.

In 2008 the young bassist was prize winner of the national music competition "Jugend Musiziert" for young adults. This success encouraged Manuel to start studying singing. He studied with Prof. Berthold Schmid and KS Prof. Roland Schubert at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" in Leipzig and graduated in 2014 with a diploma both in singing as well as in music education.

Meanwhile he has had various engagements as a soloist, where he performed with famous ensembles such as the Thomanerchor Leipzig, MDR radio choir as well as Gewandhausorchester Leipzig. In addition to this he took part in CD productions with the Leipziger Gewandhaus as well as in radio broadcastings with Deutschlandradio Kultur and the MDR.

Manuel is also passionate about conducting his initiated choir projects. From 2012 - 2014 he discovered his preference for ensemble music as part of the award-winning Ensemble Thios Omilos. At the beginning of 2015 he joined Calmus as the bass singer, and he is greatly looking forward to performing all over the world with Calmus.



Lyrics

Ein feste Burg ist unser Gott

M. Luther, S. Mahu

Ein feste Burg ist unser Gott, / ein gute Wehr und Waffen. / Er hilft uns frei aus aller Not,
/ die uns jetzt hat betroffen. / Der alt böse Feind / mit Ernst er's jetzt meint, / groß Macht
und viel List / sein grausam Rüstung ist, / auf Erd ist nicht seinsgleichen.

*A safe stronghold our God is still, / A trusty shield and weapon; / He'll help us clear from all the
ill / That hath us now o'ertaken. / The ancient prince of hell / Hath risen with purpose fell; /
Strong mail of craft and power / He weareth in this hour; / On earth is not his fellow.*

Mit unsrer Macht ist nichts getan, / wir sind gar bald verloren; / es streit' für uns der
rechte Mann, / den Gott hat selbst erkoren. / Fragst du, wer der ist? / Er heißt Jesus
Christ, / der Herr Zebaoth, / und ist kein andrer Gott, / das Feld muss er behalten.

*With force of arms we nothing can, / Full soon were we down-riden; / But for us fights the proper
Man, / Whom God Himself hath bidden. / Ask ye, who is this same? / Christ Jesus is His name, /
The Lord Sabaoth's Son; / He, and no other one, / Shall conquer in the battle.*

Und wenn die Welt voll Teufel wär / und wollt uns gar verschlingen, / so fürchten wir uns
nicht so sehr, / es soll uns doch gelingen. / Der Fürst dieser Welt, / wie sau'r er sich stellt,
/ tut er uns doch nicht; / das macht, er ist gericht': / ein Wörtlein kann ihn fällen.

*And were this world all devils o'er, / And watchio devour us, / We lay it not to heart so sore; /
Not they can overpower us. / And let the prince of ill / Look grim as e'er he will, / He harms us
not a whit; / For why? — his doom is writ; / A word shall quickly lay him.*

Das Wort sie sollen lassen stahn / und kein' Dank dazu haben; / er ist bei uns wohl auf dem
Plan / mit seinem Geist und Gaben. / Nehmen sie den Leib, / Gut, Ehr, Kind und Weib: / lass
fahren dahin, / sie haben's kein' Gewinn, / das Reich muss uns doch bleiben.

*God's Word, for all their craft and force, / One moment will not linger, / But, spite of hell, shall have
its course; / 'Tis written by His finger. / And though they take our life, / Goods, honor, children,
wife, / Yet is their profit small; / These things shall vanish all: / The City of God remaineth!*

Nun komm der Heiden Heiland

J. S. Bach, J. C. F. Fischer, J. H. Schein, G. Eriksson, M. Praetorius

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Nun komm der Heiden Heiland, / der Jungfrauen Kind erkannt, / des sich wundert alle
Welt; / Gott solch Geburt ihm bestellt.

*Now come, the gentiles' Savior, / As the Virgin's child revealed, / At whom marvels all the world,
/ That God him this birth ordained.*

Nun komm der Heiden Heiland, / der Jungfrauen Kind erkannt, / des sich wundert alle
Welt; / Gott solch Geburt ihm bestellt.

*Now come, the gentiles' Savior, / As the Virgin's child revealed, / At whom marvels all the world,
/ That God him this birth ordained.*

Kristallen den fina / som solen månd' skina / som stjärnorna blänka i skyn. / Jag känner
en flicka i dygden den fina, / en flicka i denna här byn. / Min vän och älskogs blomma, /
ack om vi kunde tillsammans komma / och jag vore vännen din / och du allra kärestan
min, / du ädela ros och förgyllande skrin.

Fine crystal / that sparkles like the sun / that twinkles like stars in the sky. / I know a girl of

splendid virtue / A girl in this little village here. / My friend and flower of my love / Oh, if we could only come together / and I could be your friend / and you my most beloved / you noble rose and golden shrine.

O Kriste, du som ljuset är, / dig kan ej mörker komma när. / Vi skåda upp i tron på dig, / när solens ljus fördöljer sig.

Oh Christ, you who are the light, / Darkness cannot reach you. / We look up at you in confidence / When the light of the sun retreats.

Och om jag än fore till världenes ände / så ropar mitt hjärta till dig / Till dig min vän och älskogs blomma,

Even if I travelled to the end of the world, / my heart would call out for you, for you / my friend and flower of my love,

Er ging aus der Kammer sein, / dem königlichen Saal so rein, / Gott von Art und Mensch, ein Held; / sein' Weg er zu laufen eilt.

He went forth from his chamber, / from the royal palace so pure, / by nature God and man, a hero, / he hastens to run his way.

Sein Lauf kam vom Vater her / und kehrt wieder zum Vater, / fuhr hinunter zu der Höll / und wieder zu Gottes Stuhl.

His course came from the Father / and leads back to the Father, / he went down to Hell / and back to God's throne.

Dein Krippen glänzt hell und klar, / die Nacht gibt ein neu Licht dar. / Dunkel muss nicht kommen drein, / der Glaub bleibt immer im Schein.

Your crib shines bright and clear, / in the night there is a new light, / darkness must not overpower it, / faith remains always radiant.

Lob sei Gott dem Vater ton, / Lob sei Gott seim eingen Sohn, / Lob sei Gott dem heiligen Geist / immer und in Ewigkeit.

Praise to God, the Father, be, / Praise to God, his only Son, / Praise to God, the Holy Ghost, / Always and eternally!

Christum wir sollen loben schon

C. Piutti, Gregorianik, G. Dufay, J. S. Bach

A solis ortus cardine / ad usque terrae limitem / Christum canamus principem, / natum Maria virgine.

From the point where the sun rises / right up to the end of the world / let us sing of Christ the king / born from the virgin Mary.

Beatus auctor saeculi / servile corpus induit, / ut carne carnem liberans / non perderet quod condidit.

The blessed creator of the world / put on a slave's body / so that freeing flesh by flesh / he might not lose what he had made.

Castæ parentis viscera / Cælestis intrat gratia, / Venter puellæ baiulat / Secreta, quæ non noverat.

Into the womb of the chaste mother / there enters heavenly grace; / the girl's belly bears / secrets which she does not know.

Christum wir sollen loben schon, / der reinen Magd Marien Sohn, / so weit die liebe
Sonne leucht't / und an aller Welt Ende reicht.

*We should now praise Christ, / son of the chaste virgin Mary, / as far as the dear sun gives light
/ and reaches to the end of all the world.*

Lob, Ehr' und Dank sei dir gesagt, / Christ, geboren von der reinen Magd, / samt Vater und
dem heil'gen Geist / von nun an bis in Ewigkeit.

*Praise, honour and thanks be said to you, Christ, / who were born from the pure virgin, / with
the Father and the Holy Spirit / from now until eternity!*

Iesu, tibi sit gloria, / qui natus es de virgine, / cum Patre et almo Spiritu, / in sempiterna
saecula.

*Jesus, glory be to you, / who were born from the virgin. / together with the Father and the
lifegiving Spirit / through everlasting ages.*

Mit Fried und Freud ich fahr dahin

C. Piutti, J. Walther, J. Brahms, M. Reger, F. Mendelssohn Bartholdy

Mit Fried und Freud ich fahr dahin / in Gottes Wille; / getrost ist mir mein Herz und Sinn,
/ sanft und stille, / wie Gott mir verheißen hat: / der Tod ist mir Schlaf worden.

*With peace and joy I go on my way / in God's will. / My heart and mind are comforted, /
peaceful and calm. / As God promised me / death has become my sleep.*

Das macht Christus, wahr' Gottes Sohn, / der treu Heiland, / den du mich, Herr, hast
sehen lan / und g'macht bekannt, / dass er sei das Leben mein / und Heil in Not und
Sterben.

*This is the work of Christ, God's true son, / the faithful saviour, / whom you, Lord, have allowed
me to see / and made known / that He is our life / and salvation in trouble and in dying.*

Er ist das Heil und selig Licht / für die Heiden, / zu 'rleuchten, die dich kennen nicht, /
und zu weiden. / Er ist deins Volks Israel / Preis, Ehre, Freud und Wonne.

*He is salvation and a blessed light / for the gentiles, / to enlighten those who do not know you, /
and to give them pasture. / For your people Israel He is / their reward, honour, joy and delight.*

Herr, nun lässest du deinen Diener in Frieden fahren, wie du verheißen hast; denn mein
Auge hat deinen Heiland geseh'n, den du bereitet hast vor allen Völkern, daß er ein Licht
sei den Heiden und zu Preis und Ehre deines Volkes Israel.

*Lord, now let you go your servant in peace as you have said, for my eyes have seen the Saviour
whom you have prepared for all nations as a light to enlighten all gentiles and as a glory for your
people Israel.*

Ehre sei dem Vater und dem Sohne und dem heiligen Geist, wie es war im Anfang, jetzt
und immerdar, und von Ewigkeit zu Ewigkeit. Amen.

*Glory be to the Father, and to the Son: and to the Holy Ghost; As it was in the beginning, is now,
and ever shall be: world without end. Amen.*

Christe, du Lamm Gottes

J. S. Bach, M. Gulbins, S. Karg-Ehlert

Christe, du Lamm Gottes, / der du trägst die Sünd der Welt, / erbarm dich unser. /
Christe, du Lamm Gottes, / der du trägst die Sünd der Welt, / gib uns deinen Frieden. /
Amen.

*Lamb of God, / you who take away the sins of the world, / have mercy upon us. / Lamb of God,
/ you who take away the sins of the world, / grant us peace. / Amen.*

Christ lag in Todesbanden

J. Eccard, J. S. Bach, J. Walther

*Christ lag in Todesbanden, / für unsre Sünd gegeben, / der ist wieder erstanden / und hat
uns bracht das Leben. / Des wir sollen fröhlich sein, / Gott loben und ihm dankbar sein /
und singen Halleluja. / Halleluja.*

*Christ lay in death's bonds / handed over for our sins, / he is risen again / and has brought us
life / For this we should be joyful, / praise God and be thankful to him / and sing alleluia, /
Alleluia.*

*Den Tod 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 seim Reich gefangen. / Halleluja.*

*Nobody could overcome death / among all the children of mankind. / Our sin was the cause of
all this, / no innocence was to be found. / Therefore death came so quickly / and seized power
over us, / held us captive in his kingdom. / Alleluia!*

*Jesus Christus, Gottes Sohn, / an unser Statt ist kommen / und hat die Sünd abgetan, /
damit dem Tod genommen / all sein Recht und sein Gewalt; / da bleibt nichts denn Tods
Gestalt, / den Stachel hat er verloren. / Halleluja.*

*Jesus Christ, God's son, / has come to our place / and has put aside our sins, / and in this way
from death has taken / all his rights and his power, / here remains nothing but death's outward
form, / it has lost its sting. / Alleluia!*

*Es war ein wunderlicher Krieg, / da Tod und Leben 'rungen; / das Leben, das behielt den
Sieg, / es hat den Tod verschlungen. / Die Schrift hat verkündet das, / wie ein Tod den
andern fraß, / ein Spott aus dem Tod ist worden. / Halleluja.*

*It was a strange battle / where death and life struggled. / Life won the victory, / it has swallowed
up death / Scripture has proclaimed / how one death ate the other, / death has become a
mockery. / Alleluia.*

*Wir essen und wir leben wohl, / in rechten Osterfladen, / der alte Sauerteig nicht soll /
sein bei dem Wort der Gnaden. / Christus will die Koste sein / und speisen die Seel allein;
/ der Glaub will keins andern leben. / Halleluja.*

*We eat and live well / on the right Easter cakes, / the old sour-dough should not / be with the
word grace, / Christ will be our food / and alone feed the soul, / faith will live in no other way. /
Alleluia.*

Komm, Gott, Schöpfer, heiliger Geist

gregorian chant, S. Calvisius, J. Eccard, B. Resinarius

*Veni, creátor Spíritus, / mentes tuórum vísita: / imple supérna grátia, / quae tu creásti
péctora.*

*Come, Holy Ghost, Creator, come / from thy bright heav'nly throne; / come, take possession of
our souls, / and make them all thine own.*

*Qui díceris Paráclitus, / donum Dei altíssimi, / fons vivus, ígnis, cáritas / et spiritális
úñctio.*

*Thou who art called the Paraclete, / best gift of God above, / the living spring, the living fire, /
sweet unction and true love.*

Accénde lumen sénsibus, / infúnde amórem córdibus, / infirma nostri córporis / virtúte firmans pérpeti.

O guide our minds with thy blest light, / with love our hearts inflame; / and with thy strength, which ne'er decays, / confirm our mortal frame.

Komm, Gott Schöpfer, Heiliger Geist, / besuch das Herz der Menschen dein, / mit Gnaden sie füll, wie du weißt, / daß dein Geschöpf vorhin sein.

Come, God Creator, Holy Ghost, / And visit thou these souls of men; / Fill them with graces, as thou dost, / Thy creatures make pure again.

Denn du bist der Tröster genannt, / des Allerhöchsten Gabe teuer, / ein geistlich Salb an uns gewandt, / ein lebend Brunn, Lieb und Feuer.

For Comforter thy name we call. / Sweet gift of God most high above, / A holy unction to us all / O Fount of life, Fire of love.

Zünd uns ein Licht an im Verstand, / gib uns ins Herz der Lieb Inbrunst, / das schwach Fleisch in uns, dir bekannt, / erhalt fest dein Kraft und Gunst.

Our minds illumine and refresh, / Deep in our hearts let love burn bright; / Thou know'st the weakness of our flesh; / And strengthen us with thy might.

Lehr uns den Vater kennen wohl, / dazu Jesum Christ, seinen Sohn, / daß wir des Glaubens werden voll, / dich, beider Geist, zu versteh'n.

Teach us the Father well to know, / Likewise his only Son our Lord, / Thyself to us believing show, / Spirit of both, aye adored.

Gott Vater sei Lob und dem Sohn, / der von den Toten auferstund; / dem Tröster sei dasselb getan / in Ewigkeit alle Stund.

Praise to the Father, and the Son / Who from the dead is risen again; / Praise to the Comforter be done / Both now and ever.

Per te sciámus da Patrem / noscámus atque Fílium, / te utriúsque Spíritum / credámus omni témpore.

Through thee may we the Father know, / through thee th'eternal Son, / and thee the Spirit of them both, / thrice-blessed three in One.

Déo Pátri sit glória, / et Fílio, qui a mórtuis / surréxit, ac Paráclito, / in saeculórum saécula. / Amen.

All glory to the Father be, / With his coequal Son; / The same to thee, great Paraclete, / While endless ages run. / Amen.

Verleih uns Frieden gnädiglich

H. Schütz, A. Pärt, M. Luther

Verleih uns Frieden genädiglich, / Herr Gott zu unsern Zeiten, / es ist doch ja kein ander nicht, / der für uns könnte streiten, / denn du, unser Gott alleine.

In these our days so perilous, / Lord, peace in mercy send us; / No God but thee can fight for us, / No God but thee defend us; / Thou our only God and Saviour.

Da pacem, Domine, in diebus nostris / quia non est alius / qui pugnet pro nobis / nisi tu Deus noster.

Give peace, O Lord, in our time / because there is no one else / who fights for us / if not You, our God.



Saint Martin's Abbey was founded in 1895 by the Benedictine monks of Saint John's Abbey, Collegeville, Minnesota. The Benedictines are a monastic order of the Roman Catholic Church. Today, as in years past, the Benedictine monks of Saint Martin's Abbey pray, work and live together in community, seeking God and responding to Him in their life of prayer. The monk is a man who seeks in the monastery an environment in which he might live the Christian life to the fullest. Under the leadership of their elected abbot, the monks of Saint Martin's Abbey gather together for common prayer several times daily in the Abbey Church, and individually spend time each day in private prayer and spiritual reading.

For centuries, the apostolate of education has characterized many Benedictine communities as their principal work. The monks of Saint Martin's, together with their lay colleagues, are involved in a wide variety of work within Saint Martin's University as administrators, auxiliary personnel, teachers and counselors and in work within the Abbey. They also are engaged in pastoral ministry in Catholic parishes of the Pacific Northwest. The principle of "unity in diversity in Christ" is as characteristic of the Benedictine community of Saint Martin's Abbey today as it was at the time of its founding over a century ago.

In the spirit of the fifteen hundred-year-old Benedictine tradition of nurturing the arts and learning, the monastic community of Saint Martin's Abbey established in 1980 an annual music and lecture series which brings gifted musicians and recognized academics to the Abbey Church. Since its establishment, Abbey Church Events has presented several Pacific Northwest debuts, among which was that of soprano Dawn Upshaw in 1990. Among many other luminaries, Abbey Church Events has presented pianist Richard Goode; The Chamber Music Society of Lincoln Center; the late pianist/scholar Charles Rosen; soprano Benita Valente; poet Jane Hirshfield; and theologians Monica Hellwig, Walter Brueggemann and Peter E. Fink. This season sees the return of Calmus, with a special program titled "Luther's Lieder".

Abbey Church Events lectures and concerts are offered free to the public. The series is underwritten by the interest on a small endowment established by the monks of Saint Martin's Abbey, as well as by freewill offerings, bequests, and occasional grants. During the 2016-2017 season we are especially grateful for the continued support of Olympia Federal Savings, a gift from an anonymous friend of Abbey Church Events, the Annaliese Soros Educational Residency Program of Young Concert Artists, and The Coca-Cola Foundation, as well as for special services provided by the Norcia Community, Saint Martin's University.

www.stmartin.edu/abbey/church_events.htm

Abbey Church cover paper cut: Nikki McClure
Printing: Tumwater Printing