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Wednesday and Thursday, June 25 and 26th: Worship, Lutheran Vespers

A Praetorius Organvespers for Pentecost

First Lutheran Church, Boston

Pastor Ingo Dutzmann and Pastor Emeritus Walter Reuning

Balint Karosi, Minister of Music, organ

Canto Armonico, Ulf Wellner and Cheryl Ryder, directing

Organ Prelude (12 minutes before the hour):

Veni Creator Spiritus Hieronymus Praetorius (1560-1629)

Versus I. Choralis in Basso.

Versus II. Choralis in Cantus.

Komm heiliger Geist (improvisation)

Versus I. Choralis in Tenor.

Versus II. Im vollen Werck (6 Voces).

Pastor's Welcome

Choir Antiphon: Veni, Sancte Spiritus

Franz Eler, *Cantica Sacra* (Hamburg, 1588)

Veni sancte Spiritus, reple tuorum corda fidelium, et tui amoris in eis ignem accende; qui per diversitatem linguarum cunctarum, gentes in unitatem fidei congregasti, Halleluja, Halleluja.

Come, Holy Spirit, fill the hearts of your believers, and kindle in them your ardent love, whom from all the various tongues you have gathered in one faith: Alleluia, Alleluia.

Concerto Veni Sancte Spiritus: Hallelujah, Komm heiliger Geist: à 11

Michael Praetorius (1571/72-1621)

Veni Sancte Spiritus/ reple tuorum corda fidelium/ Hallelujah.

Komm, Heiliger Geist, Herre Gott,/ erfüll mit deiner Gnaden Gut/ deiner Gläubigen Herz, Mut und Sinn,/ dein brünstig Lieb entzünd in ihn'n, Hallelujah.

O Herr, durch deines Lichtes Glanz/ zu dem Glauben versammelt hast/ das Volk aus aller Welt Zungen;/ das sei dir, Herr, zu Lob gesungen,/ Hallelujah.

Come, Holy Spirit,/ fill the hearts of your believers,/ Alleluia.

Come, Holy Spirit, Lord God,/ fill the heart, spirit and mind/ of thy faithful people with thy grace, / kindle in them your ardent love. Alleluia.

O Lord, by the radiance of your light/ you have gathered people/ from all the tongues of the world/ so that in your praise, Lord, may there be sung./ Alleluia.

Congregation Stands

Hymn: Come, Holy Ghost

Eyn Enchiridion oder Handbüchlein (Erfurt, 1524)

1 Come, Ho - ly Ghost, God and Lord, With all Your grac - es
now out-poured On each be - liev - er's mind and heart;
Your fer - vent love to them im - part. Lord, by the
bright-ness of Your light In ho - ly faith Your Church u - nite;
From ev - 'ry land and ev - 'ry tongue This to Your
praise, O Lord, our God, be sung: Al - le - lu - ia, al - le - lu - ia!

Versicles

L O Lord, o - pen my lips,

C and my mouth will de - clare Your praise.

L Make haste, O God, to de - liv - er me;

C make haste to help me, O Lord.



C Glo-ry be to the Father and to the Son and to the Holy Spir - it;



as it was in the be - gin - ning, is now, and will be for-ev-er. A - men.



Common: Praise to You, O Christ. Al - le - lu - ia.

Congregation Sits

Psalm 113: *Laudate pueri* (Choir)

Tone VIII

Laudate, pueri, Dominum,/ Laudate nomen Domini.

Sit nomen Domini, sit benedictum/ ex hoc nunc et usque in saeculum.

A solis ortu usque ad occasum./ Laudabile nomen Domini.

Excelsus super omnes gentes Dominus/ et super coelos gloria eius.

Quis sicut Dominus Deus noster, qui in altis habitat/ et humilia respicit in coelo et in terra?

Suscitans a terra inopem/ et de stercore erigens pauperum:

ut collocet eum cum principibus/ cum principibus populi sui.

Qui habitare facit sterilem in domo/ matrem filiorum laetantem.

Gloria Patri et filio/ et Spiritui Sancto.

Sicut erat in principio et nunc et semper/ et in saecula saeculorum. Amen.

Praise the Lord, ye servants,/ Praise the name of the Lord.

Blessed be the name of the Lord,/ from this time forth for evermore.

The LORD'S Name be praised from the rising up of the sun unto the going down of the same./

The LORD is high above all nations, and his glory above the heavens.

Who is like unto the LORD our God, that hath his dwelling so high,/ and yet humbleth

himself to behold the things that are in heaven and earth?

He taketh up the simple out of the dust,/ and lifteth the poor out of the mire;

That he may set him with the princes,/ even with the princes of his people.

He maketh the barren woman to keep house,/ and to be a joyful mother of children.

Glory 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.

Psalm 104: Herr, wie groß sind deine Werk (Choir)

Henrich Schütz (1585–1672)

1. Herr, wie groß sind deine Werk/ zubereit in Kraft und Stärk!/ Sind geordnet allzumal/ sehr weislich in großer Zahl;/ mit dein Gütern allezeit/ ist die Erden voll bereit/ und das Meer so groß und weit.

2. Darin wimmeln ingemein/ Fisch ohne Zahl groß und klein,/ auch gehn auf dem wilden Meer/ große Schiff mit Macht daher,/ Walfisch, die man drinnen findt/ und durch dich geschaffen sind/ treiben ihren Scherz geschwind.

3. Verbirgst du dein Angesicht,/ für Schrecken sie bleiben nicht;/ Staub sie werden wiederum,/ wenn du nimmst ihrn Odem hin./ Läßt du aus den Odem dein,/ muß alles geschaffen sein/ und die Erde sich verneun.

4. Dir, Herr, zu Lob, Ehr und Dank,/ sing ich all mein Lebelang,/ so lang ich hier bleiben mag,/ meinem Gott stets Lob ich sag,/ ihm gefall die Rede mein,/ von Grund meines Herzen rein/ will ich mich des Herren freun.

1. Lord, how greatly are your works/ prepared in power and strength!/ They are appointed/ very wisely in great number;/ at all times the earth is filled/ with your goodness,/ as is the sea, so great and wide.

2. Therein swarm exquisite/ fish without number, great and small,/ and upon the wild sea/ sail great ships with power hence./ Whales, that one finds within/ and that are created through you,/ nimbly frolic there.

3. You hide your face,/ they flee in fear;/ they become dust once again,/ when you take away their breath./ You let out a breath,/ all must be created,/ and the earth must be renewed.

4. To you, Lord, I will sing/ praise, honor and thanks,/ all my life long./ So long I may stay here,/ I will continually say praise to my God;/ My speech pleases him,/ because of my pure heart/ will I rejoice in the Lord.

Reading: Acts 2:1-21

When the day of Pentecost arrived, they were all together in one place. And suddenly there came from heaven a sound like a mighty rushing wind, and it filled the entire house where they were sitting. And divided tongues as of fire appeared to them and rested on each one of them. And they were all filled with the Holy Spirit and began to speak in other tongues as the Spirit gave them utterance.

Responsory: Factus est repente (choir)

Franz Eler, *Cantica Sacra*

Factus est repente de coelo sonus, advenientis spiritus vehementis, hallelujah, hallelujah.
Suddenly there came a sound from heaven, as of a mighty wind coming where they were sitting, alleluia, alleluia.

Congregation Stands

Reading: *John 14:23-31*

P The Holy Gospel according to St. John, the 14th Chapter.

C **Glory to You, O Lord!**

Jesus answered him, "If anyone loves me, he will keep my word, and my Father will love him, and we will come to him and make our home with him. Whoever does not love me does not keep my words. And the word that you hear is not mine but the Father's who sent me.

"These things I have spoken to you while I am still with you. But the Helper, the Holy Spirit, whom the Father will send in my name, he will teach you all things and bring to your remembrance all that I have said to you. Peace I leave with you; my peace I give to you. Not as the world gives do I give to you. Let not your hearts be troubled, neither let them be afraid. You heard me say to you, 'I am going away, and I will come to you.' If you loved me, you would have rejoiced, because I am going to the Father, for the Father is greater than I. And now I have told you before it takes place, so that when it does take place you may believe. I will no longer talk much with you, for the ruler of this world is coming. He has no claim on me, but I do as the Father has commanded me, so that the world may know that I love the Father. Rise, let us go from here.

P This is the Gospel of the Lord

C **Praise to You, O Christ!**

Congregation Sits

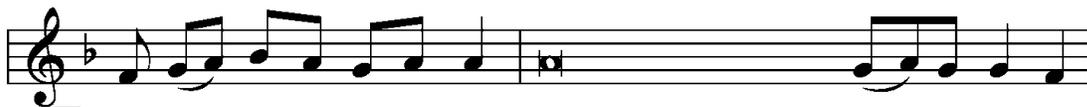
The Magnificat (The congregation is welcome to join in the responsorial chants that follow.) *During Organvespers, verses of the Magnificat alternate between chant and organ, and for special services German composers traditionally added carols or hymns between sets of Magnificat verses.*

Antiphon: *Non vos relinquam orphanos*

Franz Eler, *Cantica Sacra*

Non vos relinquam orphanos, Halleluja: vado et venio ad vos, Halleluja; et gaudebit cor vestrum, Halleluja.

I will not leave you comfortless, Alleluia. I go and come again to you, Alleluia; And your heart shall rejoice, Alleluia.



C My soul mag-ni-fies the Lord, and my spirit rejoices in God, my Sav-ior;

Organ verse: Magnificat VI. Toni

Hieronymus Praetorius



II For be - hold, from this day all generations will call me bless - ed.



I For the Mighty One has done great things to me, and holy is His name;

Hymn Interpolation: *(Choir) Der Heilig Geist vom Himmel kam*

Michael Praetorius

1. Der Heilig Geist vom Himmel kam,/ mit Brausen das ganz Haus einnahm,/ darin die Jünger saßen;/ Gott wollt sie nicht verlassen./ O welch ein selig Fest,/ o welch ein selig Fest/ ist der Pfingsttag gewest./ Gott sende noch jetzund/ in unser Herz und Mund/ sein'n Heiligen Geist, das sei ja./ So singn wir Alleluja, Alleluja.

1. The Holy Ghost came from Heaven/ with a noise filling the entire house/ where the disciples were sitting;/ God would not forsake them./ O what a blessed feast, o what a blessed feast/ has Pentecost been,/ God sends us still,/ in our hearts and mouths,/ his Holy Ghost, so be it,/ therefore let us sing Alleluia.



I He has shown strength with His arm; He has scattered the proud in the



imagination of their hearts. II He has cast down the



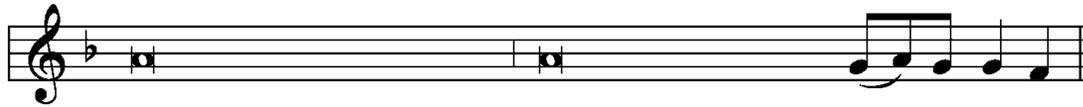
might-y from their thrones and has ex - alt - ed the low - ly.

Organ verse: Magnificat VI. Toni

Hieronymus Praetorius



II He has helped His servant Israel in remembrance of His mer - cy



as He spoke to our fathers, to Abraham and to his seed for-ev - er.

Organ verse: Magnificat VI. Toni

Hieronymus Praetorius



III Glo-ry be to the Fa-ther and to the Son and to the Ho - ly Spir - it;



as it was in the be-gin - ning, is now, and will be for-ev - er. A-men.

Antiphon: *Non vos relinquam orphanos*

Franz Eler, *Cantica Sacra*

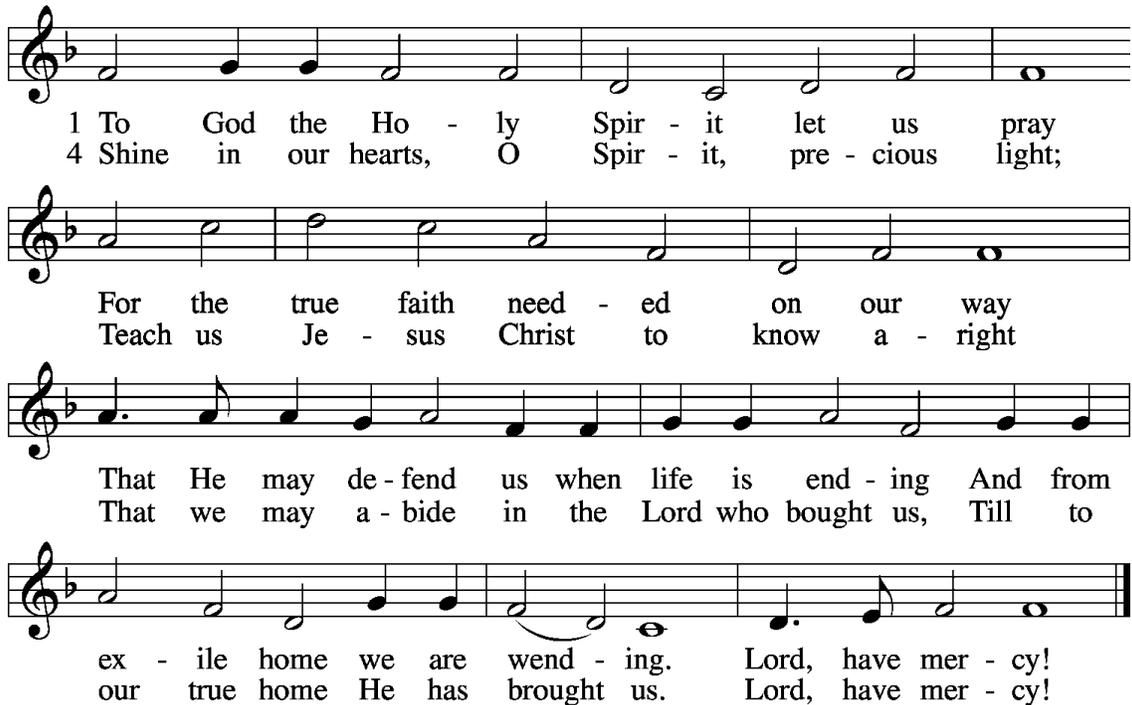
Non vos relinquam orphanos, Halleluja: vado et venio ad vos, Halleluja; et gaudebit cor vestrum, Halleluja.

I will not leave you comfortless, Alleluia. I go and come to you, Alleluia; And your heart shall rejoice, Alleluia.

Congregation Stands

Hymn: To God the Holy Spirit Let Us Pray (Vs. 1 and 4)

Geystliches gesangk Buchleyn (Wittenberg, 1524)



1 To God the Ho - ly Spir - it let us pray
4 Shine in our hearts, O Spir - it, pre - cious light;

For the true faith need - ed on our way
Teach us Je - sus Christ to know a - right

That He may de - fend us when life is end - ing And from
That we may a - bide in the Lord who bought us, Till to

ex - ile home we are wend - ing. Lord, have mer - cy!
our true home He has brought us. Lord, have mer - cy!

The Lord's Prayer

P Lord, remember us in Your kingdom and teach us to pray:

C **Our Father who art in heaven, hallowed be Thy name, Thy kingdom come, Thy will be done on earth as it is in heaven; give us this day our daily bread; and forgive us our trespasses as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For Thine is the kingdom and the power and the glory forever and ever. Amen.**

Collect of the Day: Lord Jesus Christ, we implore You to hear our prayers and to lighten the darkness of our hearts by Your gracious visitation; for You live and reign with the Father and the Holy Spirit, one God, now and forever. Amen.

A Collect for Peace: O God, from whom come all holy desires, all good counsels, and all just works, give to us, Your servants, that peace which the world cannot give, that our hearts may be set to obey Your com- mandments and also that we, being defended from the fear of our enemies, may live in peace and quietness; through Jesus Christ, Your Son, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever. Amen.

Congregation Sits

Te Deum Laudamus (choir)

Hieronymus Praetorius

Prima pars:

Herr Gott, dich loben wir. Herr Gott, wir dancken dir. Dich, Vater in Ewigkeit, ehrt die welt weit und breit. All Engel und himels Heer und was dienet deiner ehr, auch Cherubin und Seraphin, singen immer mit hoger stim:

Heilig ist unser Gott, Heilig ist unser Gott, Heilig ist unser Gott, der Herre Zebaoth. Dein Göttlich macht und herligkeit geht uber Himl und Erden weit. Der heiligen zwölf boten zahl und die lieben Propheten all, die tewren märtrer allzumahl loben dich, Herr, mit großem schal. Die ganze werthe Christenheit rümbt dich auff Erden allezeit. Dich, Gott vater im högsten thron, deinen rechten und einigen Sohn, den heiligen Geist und Tröster werth mit rechtem dienst sie lobt und ehrt.

Secunda pars:

Du König der Ehren, Jesu Christ, Gott Vaters einiger Sohn du bist. Der Jungfrau Leib nit hast verschmecht zurlösen das menschlich geschlecht. Du hast dem tod zerstört sein macht und all Christen zum himel bracht. Du sitzt zur rechten Gottes gleich mit aller Ehr ins vaters reich. Ein Richter du zukünftig bis t alles, was tod und lebend ist. Nun hilf uns, Herr, den dienern dein, die mit deinem tewrn bludt erlöset seyn. Laß uns im himel haben theil mit den heiligen im ewigem heyl.

Hilff deinem volck, Herr Jesu Christ, und segne, was dein Erbtheil ist. Wart und pfleg ihr zu aller zeit und heb sie hoch in Ewigkeit. Teglich, Herr Gott, wir loben dich und ehren deinen namen stetiglich.

Tertia pars:

Behüt uns heut, O trewer Gott, für aller Sünd und missethat. Sey uns gnedig, O Herre Gott, sey uns gnedig in aller noth. Zeig uns deine Barmherzigkeit, als unser hoffnung zu dir steht. Auff dich hoffen wir, lieber Herr, in schanden laß uns nimmermehr. Amen.

First part:

Lord God, we praise you. Lord God, we thank you. You, the eternal Father, the wide world honors. All the angels and hosts of heaven and whatever serves your honor, also Cherubim and Seraphim, sing endlessly with full voices:

Holy is our God, Holy is our God, Holy is our God, the Lord of Sabaoth.

Your divine power and glory stretch over heaven and earth. The holy twelve apostles and all the dear prophets [and] the beloved martyrs altogether praise you, Lord, in a great tumult. The whole precious Christendom extols you on earth continually. You, God the Father on the highest throne, your true and only Son [and]the Holy Spirit and beloved comforter in rightful service, it praises and honors.

Second Part:

You, King of glory, Jesus Christ, you are God the Father's only son. You did not spurn the virgin's womb to redeem the human race. You have destroyed the power of death and brought all Christians to heaven. You sit at God's right hand with all honor in the father's kingdom. In the future you will be a judge of the dead and the living. Now help us, Lord, your servants, who are redeemed by your dear blood. Let us in heaven share with the saints in eternal salvation. Help your people, Lord Jesus Christ, and bless your inheritance. Tend and care for it always and raise it on high forever. Daily, Lord God, we praise you and honor your name continuously.

Third part:

Protect us today, O true God, from all sins and misdeeds. Be merciful to us, O Lord God, be merciful to us in time of need. Show us your mercy, since our hope rests in you. In you we hope, dear Lord, let us never be disgraced. Amen.

Program conceived by Cheryl Ryder, executive director of Canto Armonico, in consultation with Dr. Ulf Wellner, Dr. Manfred Cordes, and Profs. Frederick Gable and Kerala Snyder.

CDs by Balint Karosi and Canto Armonico are available for purchase in the narthex, including the recent Hungaroton release, Clavierübung III: The Chorales.

CANTO ARMONICO

Soprano: Cindy Liu, Rachel Kurihara, Sarah Mitchell, Sarah Moyer, Cheryl Ryder

Alto: Julia Cavallaro, Karin Denison, Douglas Dodson, Claire Shepro

Tenor: Jonas Budris, Elijah Hopkin, Stephen Klosterman, Joel McCoy

Bass: Stephen Buck, Paul Edmon, Dominick Matsko, Ari Nieh

Strings: Emily Dahl, Zoe Kemmerling, Christopher McClain, Molly Johnston

Winds: Michael Collver, cornetto; Liza Malamut and Mack Ramsay, sackbut;
Dan Stillman, dulcian

Continuo: Catherine Liddell, theorbo; Bálint Karosi and Cheryl Ryder, chamber organ

Program Notes

Vespers is one of the many liturgical orders retained and adapted by the Lutheran church, especially the Saturday and Sunday Vespers in the city churches. The Lutheran version of vespers has adhered close to the Catholic model, consisting of versicles, three or four Psalms with antiphons, lessons, responsory, a hymn, prayers, the Magnificat, and a closing Benedicamus. The main changes have been the use of German for some but not all items, an occasional sermon, greater use of the organ, and provision for congregational participation. In both confessions, Vespers has been the most flexible of the main liturgical services, allowing the most space for free and new-style musical compositions, including instrumental music (Monteverdi's Vespers of 1610 is one celebrated example). Flexibility has included even the time the service was held: for example, Saturday Vespers has often occurred in the late afternoon and Sunday Vespers as early as 1 pm.

Today a modern version of Vespers has arisen in Germany called Orgelvesper. Depending on locale, it is not always a service like that being celebrated today, but rather an afternoon or early evening concert, normally between 3 pm and 6 pm and lasting an hour, featuring the organ. Only organ music can be heard, or organ with a vocal or instrumental soloist, a small choir may be present, and sometimes a lesson or Psalm or a short homily may be included. Somewhat surprisingly, the Magnificat is rarely performed in these services, although it was the devotional highlight of the vespers retained by Martin Luther.

Our Praetorius Organvespers combines the prominence of the organ with the traditional service order found in Franz Eler's *Cantica Sacrae* of 1588, a printed service book used in schools in north Germany by legions of boys. Eler's book is organized by the liturgical year and contains chant propers together with detailed instructions for the incorporation of other sung service elements, including Lutheran chorales which are always sung before the Magnificat. Our service uses several of the Pentecost propers listed in Eler, two of Luther's great hymns, "Komm, Heiliger Geist" and "Nun bitten wir den Heiligen Geist," and otherwise emphasizes the vocal music of two of the many early 17th-century composers named Praetorius: Michael and Hieronymus (unrelated). Most likely, they met early in their careers in 1596 at the famous Gröningen Orgelprobe (an organ evaluation, drawing over 50 organists from a wide area) but never had other contact as far as we know.



Michael Praetorius (1571/72-1621), a native of Creuzburg (near Eisenach) and educated in Thuringia, Saxony, and Saxon-Anhalt, studied at the university in Frankfurt/Oder and subsequently worked in Frankfurt, Dresden, Wolfenbüttel and Kassel, both as organist and Kapellmeister. He knew Italian music and performance practices well, published an encyclopedic treatise, *Syntagma musicum*, and composed over 1200 choral works in addition to the *Terpsichore* dances most people associate him with (which are only harmonizations of pre-existing tunes). The modern edition of his works numbers 20 volumes of tightly edited German and Latin sacred music in settings for all manner of performing forces of his time, ranging from ingenious two-part chorale arrangements up to large-scale settings for multiple choirs of voices and instruments. A devout Lutheran, Praetorius composed much service music to German texts and melodies, illustrating the myriad possibilities of chorale settings for any level of singers and players. A sampling of his

music has been issued this year by Bálint Karosi and Canto Armonico on the Hungaroton CD “Clavierübung III: The Chorales,” containing duets, a double motet, and a four-voice setting for upper voices of these chorales in addition to the more common SATB settings one would expect.

While much attention has turned to his Christmas music, with numerous recordings and performances, no one seems to have recorded any of the considerable output of music he wrote for the feast of Pentecost. These range from simple two-part settings of the hymn “Veni Creator Spiritus” in *Hymnodia Sionia* (1611, which contains 14 versions of that hymn), to four-part, strophic harmonizations of chorales, to more elaborate polyphonic and/or antiphonal chorale treatments, to the expansive concerted settings of “Komm, Heiliger Geist” from his last two publications, *Polyhymnia Caduceatrix & Panegyrica* (1619, heard today) and *Puericinium* (1621). One extended psalm setting, of “Venite, exultemus Domino” (Psalm 95), found in his *Musarum Sioniae: Motectae et Psalmi latini* (1607) is designated as appropriate for Pentecost, and has been recorded by the Huelgas Ensemble. Praetorius’ three-choir setting of “Veni sancte Spiritus/Komm heiliger Geist” from the 1619 publication displays his genius for musical combinations: the text and music of the opening ritornello are the first two phrases of a Latin antiphon for Pentecost and a Hallelujah, altered rhythmically and ornamented. The choir of soloists presents the text and music of the best-known German chorale for Pentecost, “Komm, heiliger Geist,” in fragmented motivic passages. These sections, enhanced by instrumental support, alternate in the work, culminating in a final ritornello of all musical forces. Ever the practical church musician, Praetorius instructs that some notated parts can be either sung or played on instruments or omitted, depending on the forces at hand.

We include one of Praetorius’ four-part settings of chorales, collected in his large publication *Musae Sioniae*, whose volumes were issued over the course of five years and dispersed throughout eastern and northern Germany. The Pentecost chorales “Komm, Heiliger Geist,” “Nun bitten wir den Heiligen Geist,” and “Komm, Gott Schöpfer” (“Veni Creator” with a German text) appear in the 1607 and 1609 volumes, often in multiple versions tailored metrically or melodically for specific congregations – in locales such as Meissen, Saxony or villages in Thuringia, for instance. “Der Heilig Geist,” heard today as a Magnificat interpolation, is collected with multiple “Komm, Heiliger Geist” settings in the 1609 volume.

Despite his attention to the theoretical, didactic works and systematic compilation methods, Michael Praetorius was anything but a pedant. As the singers in Canto Armonico have noticed during our several years performing his works, Praetorius delighted in variety, flexibility, and surprises, even in music written for the most rudimentary forces. He understood well that for music to engage the beginning singer, it had to be appealing from the outset. Childlike singsong, repetition, and dancelike rhythms characterize the treble solo ensembles of our music today, with the doorbell-like “Veni, veni” heard in the opening “Veni, Sancte Spiritus/Komm, Heiliger Geist.” and the closing “Benedicamus Domino” for three trebles and the repetitive, sing-songy flourishes in the central sections of the “Veni, Sancte Spiritus/Komm, Heiliger Geist.”

Hieronymus Praetorius (1560–1629) led a rich life centered in Hamburg as organist of the Jacobikirche from 1582 to his death. Together with his father and sons, between 1556 and 1651 at least one member of the Hamburg Praetorius family was organist at one of the city’s four large churches. Hieronymus was the most prominent composer of the family with 100 Latin and German motets, eight Magnificats, and six Masses. [A number of these works were recorded in 2007 by the Choir of the Church of the Advent under Edith Ho’s direction.] An early publication in 1599 was followed by the five-volume *Opus musicum*, which appeared between 1616–1625 and contained his vocal works for 5 to 20 voices. More than half of Hieronymus Praetorius’s sacred vocal music adopted the double-choir or polychoral style

commonly associated with Italy and Venice. His 8 organ Magnificats, 19 hymns, 9 Kyries, and other organ works copied in 1611 (for example, “Veni Creator Spiritus” from the Visby Tablature) firmly established him as an important figure in the north German organ tradition. Apart from this elaborate vocal music, Hieronymus was involved in the education of choirboys in the schools, compiling a service book of chants and chorales that circulated in the late 1580s, but Eler’s publication in 1588 superseded that of Hieronymus Praetorius.

The two Praetoriuses represent different sides of sacred music in Germany: the one retaining the older and more traditional compositional styles and genres of predominantly Latin motets, masses, and Magnificats, but creating pioneering organ works, the other adapting and combining the German chorale with new Italian elements and obligatory instrumental parts and basso continuo. To extend the German comparisons further, the better-known Henrich Schutz (1585-1672) was able to adopt the Italian techniques more comprehensively, from direct contact with Giovanni Gabrieli and Claudio Monteverdi in Venice, and exposure to the newest styles during his wide travels. His large oeuvre emphasizes expressive text setting, solo singing, varieties of performing resources, and less liturgically oriented music, while looking backward in some German motet collections and his Passions. The musical riches from the first half of the 17th century by these three Germans, along with Scheidt, Schein, and the many composers of marvelous organ works, comprise a repertoire that is still too often overlooked by modern performers.

The Becker Psalter is a metrical German translation of the whole book of psalms by the Leipzig theologian Cornelius Becker (1561-1604). The translations were originally published without melodies, but Schütz so admired them that he composed settings for the entire group. He published the psalter in 1628 as Opus 5, with an enlarged version in 1661. The relatively plain strophic settings are Schütz’s largest collection of liturgical music and they breathe an objectivity and sincerity typical of Lutheran worship of the time.

Performance possibilities for a Magnificat are numerous, ranging from pure chant, through alternating chant and polyphonic vocal or organ verses, to a long version in which chant, vocal polyphony, and interpolated organ verses, most commonly four, present the text. These practices of combining vocal and organ Magnificats or substituting one for the other are cited in many documents and church service orders of the 16th and 17th centuries, including Michael Praetorius’ performance recommendations.

Why an organ Magnificat? Often choirs or singers were simply not available so the organist improvised or composed a polyphonic organ piece using the notes of the chant tone and mode as the theme. Frequently the Magnificat tone (of which there are eight, designated I. Toni, II. Toni, and so forth in vocal and instrumental settings – today’s being VI. Toni or on the sixth tone) is heard in long note values with other parts added below or around it. The chant can also be broken into smaller motives which then are combined in various ways, or combined with free accompaniment parts—the combinations are infinite and each composer or each verse of a Magnificat can be widely different. The huge repertoire of 17th-century organ Magnificats has inspired the idea of organ vespers as a type of vespers service or short organ recital. Indeed, at Lübeck’s Jakobikirche during Ulf Wellner’s employ there, a cycle of organ Magnificats by a number of 17th-century composers was performed at the weekly Orgelvespers over one year.

It was also a widespread practice, especially in German-speaking lands, for a composer to add vocal settings of seasonal and festival texts to the Magnificat. Some scholars believe that such additions to Magnificat settings may have been antiphon substitutes rather than true supplementary pieces, but many sources suggest that they were interpolations sung between the Magnificat verses. In today’s performance, a specifically Pentecost Magnificat has been created by the interpolation of one vocal work on a text for that festival day.



The German Te Deum by Hieronymus Praetorius was composed specifically for the rededication of the Hamburg St. Gertrude's Chapel in 1607. A printed dedication sermon by Pastor Lucas van Cöllen describes the whole service in remarkable detail and identifies most of the music in the service and how it was performed. About Praetorius's Te Deum the pastor wrote: "After that was sung Herr Gott dich loben wir, which Hieronymus Praetorius, our church organist, has composed for sixteen parts in four choirs. The first choir was sung, the second was played by cornets and sackbuts from a special platform, the third by string instruments and regals from another place, the fourth by the organ." With a few modifications, today's performance reflects this description. The Te Deum was not published until 1612, recycled as an occasional work in honor of a Hamburg mayor, and then republished in Praetorius's *Opus musicum IV* (1618). His work is the largest-scale setting of the German text before 1607 and is only surpassed by Johann Hermann Schein's Te Deum for twenty-four voices of 1618, now lost.

The "Te Deum laudamus," reputedly written by St. Ambrose, is the ultimate paean to God within the Christian church, surpassing all the alleluias, hosannas and glorias found in other liturgical texts. Not normally a part of Vespers, it can be included for special occasions as well as performed on its own as a festive work. The German version, "Herr Gott dich loben wir," is Luther's rhymed paraphrase probably written and published in 1529, with a text and melody version issued in 1533. The melody is a type of psalm tone, in that the twenty-six double lines of text and the "Amen" are sung to only four primary melodic patterns, to be performed antiphonally by two choirs. Typically Choir I introduces a phrase, followed by echoed answerings or repetitions of full or partial phrases in one or more of the other choirs. Praetorius's setting breaks up the continuity of the Litany-like repetitions by dividing the lengthy work into three distinct parts. A further division and point of great contrast occurs shortly after the beginning when the boys chant, "Heilig ist unser Gott," to accompany bowing before the altar. Other divisions are created by the two written-out repetitions at the ends of Parts Two and Three. Each of the three parts ends with a rhythmically climactic tutti built from short-valued, repeated-note motives, with the choirs often grouped in pairs. The majestic, lengthy text allows little opportunity for extensive text expression, but towards the beginning the high voices of the Cherubim and Seraphim are represented by high-pitched motives tossed among the four soprano parts, heightened by the contrasting instrumental colors. At a later point the "precious blood of the martyrs" is accompanied by rising scales in the lower parts, which create growling thirds and rasping note clashes. The more prayerful beginning of Part Three finds its expression in the motet style, incorporating suspensions, some melismas, and a point of imitation on the text "be merciful to us." The most exciting moments, of course, are created by the sixteen-part tutti passages in which extremely dense, rhythmically animated, and expansive sonorities filled the Chapel with glorious sounds.

— Frederick K. Gable and Cheryl K. Ryder

First Lutheran Church's Richards, Fowkes & Co. Organ, Opus X (2000)

Dedicated in December 2000, the organ first sounded forth with twenty-four stops on two manuals and pedal, played by mechanical tracker action. Designed and voiced in the North German Baroque style, it is unassailably the preeminent organ in Boston for performing the organ oeuvre of J. S. Bach. In addition to its primary function as a strikingly flexible liturgical instrument, Opus X—its nickname among Boston aficionados—has become the popular focus of annual concert series that draws performers of national and international stature.

In 2010, in a long-awaited and notably successful campaign that drew support from the community at large, the congregation raised the funds necessary to bring the organ to its intended size of 27 stops, in good time for its 10th anniversary. Over the summer, Richards, Fowkes & Co. installed and carefully voiced a Schalmey 4' in the Rückpositiv, a Vox humana 8' in the [Haupt]Werk, and a Cornet 2' in the Pedal.

Werk	Rückpositiv	Pedal
Bourdon 16'	Gedackt 8'	Subbass 16'
Principal 8'	Principal 4'	Octave 8'
Viol d'Gamba 8'	Rohrflöte 4'	Gedackt 8'
Rohrflöte 8'	Waldflöte 2'	Octave 4'
Octave 4'	Quinte 3'/Sesquialtera II	Posaune 16'
Spitzflöte 4'	Scharff V	Trompet 8'
Nasat 3'/Cornet III	Dulcian 16'	Cornet 2' *
Octave 2'	Krummhorn 8'	
Mixture V	Schalmey 4' *	
Trompet 8'		
Vox humana 8' *		

* The new reed ranks (2010)

Tremulant, Cimbelstern, Vogelsang

Temperament after Kellner

Wind pressure 70 mm Wassersäule

a = 440 Hz

Couplers: Werk to Pedal, Rückpositiv to Pedal, Werk to Rückpositiv