

Cape Consort

in collaboration with the

**CAPE TOWN CHAMBER CHOIR &
STELLENBOSCH HIGH SCHOOL SENIOR CHOIR**

POLYCHORAL SPLENDOUR

Works by Lassus, Gabrieli, Praetorius & Schütz

Sunday, 25 September, 4 pm

**EVANGELICAL LUTHERAN CHURCH
98 STRAND STREET, CAPE TOWN**

Tickets at the door: R 120

(R 100 pensioners / R 80 students)

The Joan St Leger
Lindbergh
Charitable Trust

enquiries@mucavi.com



Concert presented by the South African Early Music Trust (SAEMT)

Sunday, 25 September 2016, 16h00,

Lutheran Church, 98 Strand Street Cape Town

Polychoral Splendour

works by Lassus, Gabrieli, Schütz & Praetorius

Orlandus Lassus
(ca. 1532-1594)

Musica dei donum
Sacred Song for six voices
from *Cantiones Sacrae a 6 vocibus* (1594)

Giovanni Gabrieli
(ca. 1555 – 1612)

Plaudite, psallite omnis terra (Ch. 41)
Motet for three antiphonal choirs
from *Sacrae Symphoniae I* (1597)

Heinrich Schütz
(1585 – 1672)

Jauchzet dem Herrn alle Welt (SWV 36)
Psalm setting for two antiphonal choirs & bc
from *Psalmen Davids*, op. 2 (1619)

Michael Praetorius
(1571 – 1621)

Es stehn für Gottes Throne
Choral Concert from *Polyhymnia Puericinium* (1621)

Heinrich Schütz

O bone Jesu (SWV 471)
Motet for soloists, choir (SSAATTB),
instrumental consort & bc (1666?)

- Interval -

Giovanni Gabrieli

Canzon Prima à cinque
from *Canzoni et Sonate* (1615)

Giovanni Gabrieli

In Ecclesiis
Motet for soloist choir, capell-choir,
obligato instruments & bc (1608)

Michael Praetorius

Missa gantz Teudsch: Kyrie und Gloria mit Sinfonien,
German Mass for SSATB soloists, three antiphonal vocal choirs,
two instrumental choirs & bc
from *Polyhymnia Panegyrica et Caduceatrix* (1619)

Heinrich Schütz

Alleluja! Lobet den Herren in seinem Heiligtum (SWV 38)
Psalm setting for two antiphonal choirs, two full choirs & bc
from *Psalmen Davids*, op. 2 (1619)

Stellenbosch High School Senior Choir – o.l.v. Xander Kritzinger
Cape Town Chamber Choir – directed by Marijke Roos
Cape Consort – directed by Hans Huyssen

Programme Notes

This program of music by Lassus, Gabrieli, Schütz and Praetorius traces a line in the development of polychoral music that runs from Bavaria to Italy and back to North Germany. This sumptuous form of musical expression was popular for a relatively short period of time before and after 1600. It therefore straddles the transition of what we now call Renaissance to Baroque styles. In fact, its conception may be considered an important impulse in this stylistic transition.

While Renaissance music is often considered a mathematical art – its rule-based, intrinsic constructions almost more important than the sonic results of such devices – Baroque music is all about the actual sounding and, with that, the emotional impact of music. Renaissance counterpoint can be described as the art of binding together seemingly independent lines and as such requires transparent textures and a close collaboration of all involved – also in a spatial sense. A universe of ideas and more or less hidden references may unfold within the music, but arguably only for those learned or patient enough to decipher them. Lassus's *Musica Dei* is a good example of such a finely woven web of musical ideas – a most beautiful, but essentially closed work. Gabrieli's *Canzon*, although employing far more conspicuous motives with clearly imitative entries remains preoccupied with fulfilling compositional rules, rather than to dramatize and thereby convey any specific content.

In stark contrast, Gabrieli's motets *Plaudite* and, on an even larger scale *In Ecclesiis*, demonstrate an overt Baroque approach. All linear contrapuntal craftsmanship is sacrificed in favour of a juxtaposition of blocks of sounds produced by different choirs. This idea of different groups singing in alternation would gradually evolve into the *concertato* style, which subsequently led to characteristically dramatic Baroque forms, such as the concerto (including the concerto grosso or the chorale concerto) and the cantata.

It is often stated that polychoral techniques arise from composers' responses to the acoustical challenges posed by large architectural structures. This theory is seemingly corroborated by the fact that Adrian Willaert, musical director at the St. Mark's from 1525-62 is one of the first to employ such techniques. However, Willaert's employment of the method is restricted to antiphonal psalm settings, following liturgical, rather than acoustic considerations. One of the first accounts of polychoral performances for the sake of sheer sonic splendour is more related to the demonstration of ceremonial pomp and political power, than to any architectural considerations. It is that of the royal Bavarian wedding of 1568 at the court of Albert V in Munich.

Albert ('the Generous') was an extraordinary musical patron. His *Münchner Hofkapelle*, a large ensemble of singers and instrumentalists was most generously endowed and, with the appointment of Orlandus Lassus as its director in 1556, soon ranked as one of the best in Europe. Due to the group's central involvement in the fortnight-long festivities celebrating Albert's son William's wedding to Renata of Lorraine this event has been stamped as one of the most lavish in the entire sixteenth century.

Massimo Troiano, a participating court musician describes the performance of a concerto for 24 voices with three 8-part choirs, consisting of 'eight violas da gambe, eight violas da braccio & eight different instruments: that is a Bassoon, a Cornamuse, a mute Cornetto, an alto Cornetto, a large curved Cornetto, a Flute, a Dulcian, A Trombone, a Bass ... played once without voices and afterwards, with parts for eight sonorous voices by Messer Orlando, was given once more.' But, even topping this, a motet in forty parts by Alessandro Striggio, which was performed on the side during dinner, featured 'eight Trombones, eight violas da gambe, eight bass recorders, a harpsichord and a large Lute; all the rest the voices supplied, and it was given three times, with the greatest attention.'

Not long after this event Giovanni Gabrieli arrives in Munich to study with Lassus, who is regarded as one of Europe's foremost musicians and who significantly influences the development of Gabrieli's style. It is therefore hardly surprising that soon after Gabrieli's return to Venice, where he is appointed as organist at the *Basilica di San Marco* and the *Scuola Grande di San Rocco*, reports of similarly splendid musical performances at these two centres emanate. In fact, San Rocco, as the wealthiest Venetian confraternity, can afford to employ Italy's most renowned singers and instrumentalists and – in healthy rivalry with San Marco's long-standing musical establishment – contributes significantly to elevation of Venice as a prime musical centre.

An example of such a raving report is that of Thomas Coryat, an English traveller and writer. After attending a festive sermon in San Rocco in 1608 he writes:

'This feast consisted principally of Musicke, which was both vocall and instrumental, so good, so delectable, so rare, so admirable, so superexcellent, that it did even ravish and stupifie all those strangers that never heard the like... For mine owne part I can say this, that I was for the time even rapt up with Saint Paul into the third heaven. Sometimes there sung sixeteene or twenty men together, having their master or moderator to keepe them in order; and when they sung, the instrumental musitians played also. Sometimes sixeteene played together upon their instruments, ten Sagbuts, foure Cornets, and two Violdegambaes of an extraordinary greatness; sometimes tenne, sixe Sagbuts and foure Beautiful Cornets; sometimes two, a Cornet and a treble viol. Of those treble viols I heard three severall there, whereof each was so good, especially one that I observed above the rest, that I never heard the like before.'

Venice's status as an extraordinary musical centre soon attracts performing and studying musicians from all over Europe. One of the first Germans to arrive is Heinrich Schütz who, after first studying law in Marburg, spends three far more formative years in Venice, studying music with Gabrieli from 1609-1612. Not long after his return to Germany he finds employment as director the Dresdner Hofkapelle, yet another prominent German orchestra. Dedicated to his employer Johann Georg I, elector of Saxony, Schütz's first publication for Dresden is his collection of Psalms of David, consisting of 26 large-scale psalm settings 'for eight or more voices plus two further choirs so that they may be performed with three or four choirs', which clearly indicate the Venetian influence, as well as the luxurious resources to his avail upon his arrival in Dresden. Jauchzet dem Herrn alle Welt and Alleluja! Lobet ihn in seiner großen Herrlichkeit stem from this collection and portray a youthfully inspired composer applying the sonic grandeur of catholic Venetian music to German psalms, thereby laying the foundations of what was to become an extremely rich tradition of protestant church music.

Unfortunately conditions at court – and in Germany at large – soon deteriorate rapidly: During the Thirty Year's War that lasts from 1618 to 1648 and decimates Germany's population by a third, cultural activities gradually decline to most humble levels. Even at a rich court as in Dresden, Schütz is never able to resort to the large forces of his early polychoral works again. However, taking account of the circumstances, he adapts his compositional style and nevertheless found ways of attaining highly evocative musical expressions using much smaller forces. The free-standing motet O bone Jesu, composed almost 40 years after the Psalms of David, aptly demonstrates the difference of approach, yet at the same time shows the consistence of expressive and poetic quality of all of Schütz's music.

Michael Praetorius serves at the North German court of Wolfenbüttel, where he is also the organist at the town's famous Beatae Mariae Virginis cathedral. In addition he is responsible for the festive music at special events at the court in Dresden, from 1613 onwards. Hence, for a few years, Praetorius and Schütz collaborate occasionally and through this link Praetorius learns of the Italian musical novelties. They doubtlessly make a huge impression on him for in the last years of his life he produces several large-scale works, that by far transcend his early meticulously crafted, yet somewhat artistically restricted output and in which he employs polychoral techniques to great effect.

The chorale concerto *Es stehn für Gottes Throne*, which is specifically written to include and feature youthful voices, demonstrates a characteristic trait of Praetorius's compositional approach – that of circumspect instructor and educator, attempting to create music that would suite the needs of specific occasions and individual musicians. In this sense even the *Missa gantz Teutsch* qualifies as programmatic work, for its bilingual *Kyrie* clearly underwrites the protestant principle of translating liturgical texts into the vernacular for everyone to understand. But otherwise it stands out as a rare masterpiece, demonstrating the 48-year old composer at the height of his creative powers. In scoring the work for five distinct choirs, including some virtuoso passagework for the two violins, Praetorius here even surpasses Schütz and Gabrieli in sonic splendour and exuberance. Works like these certainly seem to justify a reassessment of a composer, who is often only known for rather humble four-part choral settings.

We sincerely thank the Lutheran Strand Street congregation for hosting this concert in their magnificent historical church. Clearly our attempt at engaging with a musical tradition inherently relying on architectural prerequisites would not have been possible without this most suitable and inspiring venue. We further wish to thank Gerhard Benade and the *Dome Art Retreat* for loaning us a set of historically reconstructed sackbuts, which greatly add to the sonic splendour of the occasion. And finally we thank the *Cape Town Chamber Choir* and the *Stellenbosch Hoërskool Senior Choir* for joining us on this musical exploration.

Hans Huysen

Texts & Translations

Musica Dei donum optimi

trahit homines, trahit deos:
Musica truces mollit animos
tristesque mentes erigit.
Musica vel ipsas arbores
et horridas movet feras
cunctisque solatia prestans.

Music, gift of the supreme God,
draws men, draws gods;
music makes savage souls gentle
and uplifts sad minds;
music moves the trees themselves
and wild beasts,
affording solace to all.

Plaudite, psallite omnis terra,

Alleluja.
Benedicant Dominum omnes gentes
collaudantes eum,
Alleluja.
Quia fecit nobiscum Dominum
misericordiam suam,
Alleluja.
Et captivam duxit captivitatem,
admirabilis et gloriosus in secula,
Alleluja.

Clap, sing all the earth,
Hallelujah.
Blessed be the Lord, all nations
Praising him,
Hallelujah.
Because the Lord has given us
His mercy,
Hallelujah.
He led captivity captive,
wonderful and glorious in the world,
Hallelujah!

Ps 66 / 67 / 68

from Ps 66 / 67 / 68

Jauchzet dem Herrn alle Welt.

Dienet dem Herrn mit Freuden.
Kommt vor sein Angesicht mit Frohlocken.
Erkennt, dass der Herre Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben.
Danket ihm, lobet seinen Namen,
denn der Herr ist freundlich
und seine Gnade währet ewig
und seine Wahrheit für und für.

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness:
come before his presence with singing.
Know ye that the Lord he is God:
it is he that hath made us, and not we ourselves; we
are his people, and the sheep of his pasture.
Enter into his gates with thanksgiving,
and into his courts with praise:
be thankful unto him, and bless his name.
For the Lord is good;
his mercy is everlasting;
and his truth endureth to all generations.

Ehre sei dem Vater und dem Sohn
und auch dem Heiligen Geiste,
wie es war im Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit. Amen.

Honor be to the Father and to the Son
and to the Holy Ghost,
as it was in the beginning,
is now and forever,
and from eternity to eternity. Amen.

Ps 100, 1-5; Doxologie

Ps 100, 1-5; Doxologie

Es stehn für Gottes Throne

die unser Wächter sind
der in seim liebsten Sohne
sieht aller Menschen Kind,
daß er auch nicht der einen
verachtet so gar kleine
als jemals ist geboren.

Our trusted guardians
stand before God's throne,
who, through his loving Son,
sees upon on all mankind
and shall not despise
even the very least
ever born of flesh.

Heut singt die liebe Christenheit
Gott Lob und Preis in Ewigkeit
und dankt ihm für sein Güte
daß er der lieben Engelschar
erschaffen hat, die immerdar
unser pflegen und warten.
Herr Gott dich loben alle wir
und sollen billig danken dir
für dein Geschöpf der Engel schon,

Today all Christendom
sings praise to God
to thank him for his kindness
that he has created angels
to care for us
now and forever.
Lord God we praise you
and thank you
for your creatures, the angels

die um dich schweben in deinem Thron.

Ach Gott schütz uns auch heut bei Tag
fürm Übel und für aller Plag
durch deine lieben Engelein,
die uns zu Wächtern geben sein.

Und bitten dich, wöllst allezeit
dieselben heißen sein bereit
zu schützen deine kleine Herd
so halt dein göttlichs Wort in Wert.

O bone Jesu, fili Mariae virginis
plene misericordia et pieta.

Jesu, sole serenior
et balsamo suavior,
omni dulcore dulcior,
prae cunctis amabilior.

Amabilis Jesu, transfige medulas animae meae
suavissimo amoris tui jaculo,
perfode meum ignea charitate tua.

Jesu summa benignitas,
mihi cordis jucunditas,
inconprehensa bonitas,
tua me stringit caritas.

Da mihi, Domine, speciose prae filiis hominum,
ut te solum amem, te solum desiderem,
per te solum ambulem, ad te solum perveniam,
in te solo adquiescam.

Jesu, decus angelicum,
in aure dulce canticum,
in ore mel mirificum,
in corde nectar caelium.

Oleum effusum, nomen tuum, o Christe,
nomen dulce, nomen salutare;
adjuva ergo nos et salva nos,
quia tu solus es Salvator noster:

Lux, via, vita, salus nostra.
Redemptor mundi:
Caeli cives, occurrite, portas vestras attolite,
Triumphatori dicite:
Ave Jesu, Jesu, Rex inclyte!

*from the 11th century Jubilus Rhythmicus
by Bernhard de Clairvaux*

Missa ganz Teudsch

Kyrie

Kyrie eleison, Herr erbarme dich.
Christe eleison, Christe, erbarme dich.
Kyrie eleison, Herr erbarme dich.

Gloria

Glory sei Gott in der Höhe
und auf Erden Fried, den Menschen ein Wohlgefallen.
Wir loben dich, wir beten dich an, wir preisen dich,
wir sagen dir Dank um deiner großen Ehre willen,
Herr Gott, himmlischer König, Gott, allmächtiger Vater.
Herr, eingeborner Sohn, Jesu Christe, du Allerhöchster.
Herr Gott, Lamm Gottes, ein Sohn des Vaters,
der du hinnimmst die Sünd der Welt:

who soar around you and your throne.

Oh God, protect us this very day
from evil and toil
through your dear angels,
whom you appointed as our guardians.

And beg you that you will always
call on them to be poised
to protect your little flock
that values your divine word.

O good Jesus, son of the Virgin Mary
full of mercy and compassion.

Jesus, brighter than the sun
and more pleasant than a fragrant balm,
sweeter than all sweetness,
above all lovable.

Loving Jesus, pierce the inmost marrow of my soul
with the sweet dart of thy love,
plant into my heart the flame of thy compassion.

Jesus, height of loving kindness,
joy of my heart,
uncomprehended goodness,
thy love clasps me to thee.

Grant, o Lord, beautiful beyond the sons of men, that
thee alone I may love, thee alone I may desire, to thee
alone I may go, receive only thee and rest in thee
alone.

Jesus, resplendence of the angels
sweet song in the ear,
marvelous honey in the mouth,
heavenly nectar in the heart.

Thy name is as oil poured out, O Christ,
thy sweet name, thy saving name.
Wherefore help us and save us,
for thou alone art our saviour:

Light, way, life and salvation.
Redeemer of the world:
Heaven dwellers, hasten hither, lift up your gates,
Greet the triumphant victor saying,
'Hail to Jesus, king of glory!'

German Mass

Kyrie

Kyrie eleison, Lord have mercy.
Christe eleison, Christ have mercy.
Kyrie eleison, Lord have mercy.

Gloria

Glory to God in the highest,
and, peace to his people on earth.
we worship you, we give you thanks, we praise you,
we thank you for your glory.
Lord God, heavenly King, almighty God and Father,
Lord Jesus Christ, only-begotten Son, thou Most High
Lord God, Lamb of God, Son of the Father
you who take away the sin of the world:

erbarm dich unser.

Qui tollis

Der du hinnimmst die Sünd der Welt:
nimm an unser Gebet,
der du sitztest zu der Rechten des Vaters,
erbarm dich unser.
Denn du bist allein heilig,
du bist allein der Herr,
du bist allein der Höchste, Jesu Christe,
mit dem Heiligen Geist
in der Herrlichkeit Gott des Vaters.
Amen.

In ecclesiis benedicite Domino.

Alleluia.

In omni loco Dominationis
benedic anima mea, Dominum.

Alleluia.

In Deo salutari meo et Gloria mea.

Dominus auxilium meum et spes mea in Deo est.

Alleluia.

Deus noster, te invocamus, te adoramus,

Libera nos, vivifica nos,

Alleluia.

Deus, adiutor noster in aeternum.

Alleluia.

Alleluja!

Lobet den Herren in seinem Heiligtum,

lobet ihn in der Feste seiner Macht.

Lobet ihn in seinen Taten,

lobet ihn in seiner großen Herrlichkeit.

Lobet ihn mit Posaunen,

lobet ihn mit Psaltern und Harfen.

Lobet ihn mit Pauken und Reigen,

lobet ihn mit Saiten und Pfeifen.

Lobet ihn mit hellen Cymbalen,

lobet ihn mit wohl klingenden Cymbalen.

Alles was Odem hat, lobe den Herrn.

Alleluja!

have mercy on us.

Qui tollis

You who take away the sin of the world:
receive our prayer.
You who are seated at the right hand of the Father,
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.

In the churches bless the Lord.

Hallelujah.

In every place of my soul,
bless thou the Lord.

Hallelujah.

In God is my salvation and my glory.

The Lord is my help and my hope is in God.

Hallelujah.

God, our Lord, we call upon you, we adore you,

Deliver us, vivify us,

Hallelujah.

God is our helper for ever.

Hallelujah.

Alleluja!

Praise the Lord in his holy place,

praise him in the firmament of his power.

Praise him in his deeds,

praise him in his great majesty.

Praise him with trombones,

praise him with lutes and harps.

Praise him with timpanies and dancing,

praise him with strings and pipes.

Praise him with the clamor of cymbals,

Praise him with well-sounding cymbals.

Let everything that breathes praise the Lord.

Alleluja!

Ps 150, 1-6

Ps 150, 1-6

Performers

Stellenbosch High School Senior Choir

directed by Xander Kritzinger

Soprano

Tiffany Gordon
Vicki Steenkamp*
Estelle de Villiers*
Maya van Aswegen*
Mia Adendorff
Annemiek te Baerts*
Dayna Stofberg
Elise le Roux
Elize Hoffmann
Janie Bandehorst
Julia Louw
Lorraine de Waal

Luane Groeneveld
Nina van der Merwe
Stephanie Victor
Jordyn Smit
Suzanne Odendaal

Alto

Adri van Howelingen
Andrea Steyl
Emma Stofberg
Lize-Mari Nieuwoudt
Nadia Human
Nicola Goosen

Ronel Saueremann
Kayla Pieterse
Caitlin Stofberg
Mieke Smit
Hilda Krige
Theunis Botha
Maretha Burger

Tenor

Niel Rossouw
Le Roux van den Heever
Tian Cilliers
Van Zyl Strauss

Rutger van Huyssteen
Hendrik de Waal
Laurens Huyssen

Bass

Charl Marais
Nicolaas Hamman
Simon Charlton
Ulrich Gaum
Christo de Kok
Frederick Louw
Jean Lombard

**soloists in Praetorius: Es stehn für Gottes Throne*

Cape Town Chamber Choir

directed by Marijke Roos

Soprano

Alice Ruijzenaars
Andrea Hart
Anita Ferreira
Antoinette Coetzee
Charmaine Sparrow
Christina Goodall
Lois Duquesnoy
Mathie de Waal

Alto

Adelè Visser
Cecile van
Loggerenberg
Elize Erasmus
Erma Steyn
Ina Conradie
Kate Scott

Tenor

Dirk Binneman
Marcel Cabano
Theunis Rossouw
Theuns Volschenk
Wanzenburg van Wyk

Bass

Adriaan Mentz
Coenraad Walters
Dave Jones
David Cornell
Hennie Botha
Norman Skillen
Rian Cronjè
Werner Erasmus



Antoinette Blyth, Lente Louw – soprano
Monika Voysey, Vasti Knoessen – alto
Willem Bester, Warren Vernon-Driscoll – tenor
Keaton Manwaring, Sean Bethell – baritone

Caroline Walters, Darryn Prinsloo – recorders
Annien Shaw, Manu Huyssen – Baroque violin
Ben Raconcier – cornetto
Ryan Kierman, Nick Green, Leeroy Simpson – sackbuts
Gerhard Benade – dulcian
Erik Dippenaar – organ
Hans Huyssen – overall direction