77TH SEASON OF CONCERTS
NATIONAL GALLERY OF ART | OCTOBER 21, 2018
PROGRAM

Vox Luminis
Twelve singers and continuo (organ and viola da gamba)

October 21, 2018 | 3:30
West Building, West Garden Court

Martin Luther (1483–1546)
*Mit Fried und Freud ich fahr dahin* (Chorale, verses 1 & 4)

Heinrich Schütz (1585–1672)
*Musikalische Exequien*

   - Concert in Form einer teutschen Begräbnis-Missa, SWV 279
   - Motette: Herr, wenn ich nur dich habe, SWV 280
   - Canticum B. Simeonis: Herr, nun lässest du deinen Diener in Friede fahren—
     - Selig sind die Toten, SWV 281

Intermission

Henry Purcell (1659–1695)
*Hear my Prayer, O Lord*

Music for the Funeral of Queen Elizabeth, 21 February 1695

Thomas Morley (1557/1558–1602)
*The First Dirge Anthem*

   - I am the resurrection and the life
   - I know that my Redeemer liveth
   - We brought nothing into this world

*The Second Dirge Anthem*

   - Man that is born of a woman
   - In the midst of life
   - Thou knowest, Lord

*The Third Dirge Anthem*

   - I heard a voice from heaven

Henry Purcell
*O dive custos—An elegy on the death of Queen Mary*

Henry Purcell
*Funeral Sentences*

   - Man that is born of a woman
   - In the midst of life
   - Thou knowest, Lord
**THE ENSEMBLE**

One project, one objective, one path: introduce today’s audiences to early vocal music, passionately convey its quintessence, and touch the light through the voice. Vox Luminis.

Vox Luminis is a Belgian early music ensemble created in 2004 by its artistic director Lionel Meunier. Today, the ensemble performs over sixty concerts a year, appearing on stages in Belgium, across Europe, and around the world.

The size and composition of the group depends on the repertoire being performed, but the core soloists—mostly from the Royal Conservatory of The Hague—are joined by a continuo and additional instrumental performers. Its repertoire is essentially Italian, English, and German and spans from the sixteenth to the eighteenth century.

Since its inception, the ensemble has been defined by its unity and how it engages its audiences through the personality of each timbre and the color and uniformity of the voices. Its music goes beyond a fixed repertoire by communicating the group’s passion for early music and love for the audience.

Vox Luminis has performed at many international festivals and in leading concert halls. It has also held many residencies for performing and perfecting its work, including at the Abbey of Sainte-Marie-des-Dames in France, the Centre for Fine Arts in Brussels, the Concertgebouw in Bruges, the Festival of Early Music in Utrecht, the Musique et Mémoire Festival in France, and the Aldeburgh Festival in England, founded by Benjamin Britten.

Most recently, the ensemble participated in major international events, including concerts at the Berlin and Köln Philharmonic Orchestras, Arnstadt’s Bachkirche, the Thüringer Bachwochen, and the Bachfest Leipzig. The season also included debuts in the grand Salle Henry Leboeuf in Brussels to inaugurate the beginning of a five-year residency.

Currently, the ensemble is recording the *Dixit Dominus* by Handel and the *Magnificat* by J.S. Bach. Vox Luminis also works with other renowned ensembles and orchestras, including the Franco-Canadian ensemble Masques and the Freiburger Barockorchester.

**Sopranos**

Zsuzsi Tóth
Stefanie True
Caroline Weynants
Victoria Cassano

**Altos**

Barnabas Hegyi
Jan Kullmann

**Tenors**

Robert Buckland
Philippe Froeliger
Olivier Berten
David Lee

**Basses**

Sebastian Myrus
Lionel Meunier, artistic director

**Organ**

Anthony Romaniuk

**Viola da Gamba**

Ricardo Rodriguez Miranda
**Martin Luther — *Mit Fried und Freud ich fahr dahin*  

“With peace and joy I go on my way, in accordance with God’s will.” Thus opens Martin Luther’s German paraphrase of the “Nunc Dimittis,” the canticle sung by the aged Simeon on witnessing the presentation of the infant Christ in the Temple. Luther’s setting, *Mit Fried und Freud ich fahr dahin*, was published in the first Lutheran hymnal, *Eyn geystlich Gesangk Buchleyn* (Wittenberg, 1524), and later included in the *Christliche Geseng zum Begrebniss* (1542), a collection of chants and chorales for Lutheran funerals. Combined with a simple yet haunting melody reminiscent of Gregorian chants, Luther’s words capture the serenity of the believer whose faith in Christ is firm and for whom death is nothing to be feared.

One of the seminal features of the Lutheran Reformation was its abandonment of purgatory — the middle estate between heaven and hell. Luther taught that human life was akin to a pilgrimage and that good works did not guarantee entry to heaven; man could attain salvation through faith alone. Luther’s doctrine exerted significant influence on Anglican theology from the mid-sixteenth century on, with both churches upholding the importance of living a life grounded in faith, in order to be resurrected with Christ on the day of judgment. For early Protestants, death was as important as birth, for it was the point at which a person discovered his or her fate. The strength of this belief is articulated by the texts chosen for settings of seventeenth-century funeral music, which provoked profound artistic responses from German and English composers alike.

**Heinrich Schütz — *Musicalische Exequien*  

Heinrich Schütz’s *Musicalische Exequien* was commissioned for the funeral of Prince Heinrich Posthumus von Reuss. Under Reuss’s jurisdiction, the town of Gera had been virtually sheltered from almost all conflict during the Thirty Years’ War (1618–1648). Reuss was considered a skilled diplomat. A deeply religious man, he planned every detail of his own funeral, including what texts should be read. He had ordered a copper coffin, the surfaces of which were to be painted with texts he had chosen. This sarcophagus was rediscovered in Gera in 1995. Schütz and Reuss had known each other for many years, as Reuss had employed Schütz to reorganize the musical affairs of the court, town, and school in 1617. Reuss died in early December 1635 and his funeral was held two months later. Schütz had little time to compose this score, unless, as we assume, the prince had commissioned the work before his death.

The composition was intended for an ensemble of six to eight voices plus ripieno singers, with basso continuo accompaniment provided by the organ and a violone (in this case a bass string instrument). Schütz’s work is divided into three parts that correspond to the three sections of the liturgy. We know that the funeral procession was accompanied at the start of Luther’s chorale *Mit Fried und Freud*, this being sung by all present.

The word “concert” was much employed by Schütz and his contemporaries and was clearly derived from the term “concerto,” which was used by seventeenth-century Italian composers (above all by Monteverdi in his Vespers and other works) to describe sacred compositions for solo voices accompanied by basso continuo. Schütz developed this style of composition in his two volumes of *Kleine geistliche Konzerte* and in other works in the difficult period of the Thirty Years’ War. The composer here uses a systematic alternation of sections intended for solo voices (ranging between one and six) with sections for six-part Capella (chorus), recommending that at certain points the voices be doubled.

This first section is by far the longest of the three and is made up of two sections that Schütz (following Reuss) would have associated with two sections of the *Deutsche Messe*: the Kyrie and the Gloria. The texts used here are not those of the Mass as used by Lutherans, but a series of scriptural texts thematically related. The two sections are easily recognizable, each one being introduced with a plainsong incipit. It is not possible to mistake the origins of the Kyrie: the verses sung by the Capella are closely related to those of the Kyrie proper, with invocations to the three members of the Holy Trinity. “Lord God the Father who art in heaven, have mercy on us; Jesus Christ, Son of God, have mercy on us; Lord God the Holy Spirit, have mercy on us.” This triple invocation by the Capella is also linked to the Latin Kyrie, in that the same music is used for the first and also for the third invocation.

The relationship of the Gloria to the original Mass text is less straightforward: here Schütz sets a succession of texts that are not only intended to glorify God, but also to present a call for hope and redemption for the deceased. The settings of the verses for the solo voices are highly active in character, making frequent use of imitation between the vocal parts. This contrasts with the settings of the verses intended for the Capella, which are largely homophonic (comprised of block chords), although in the Gloria Schütz provides music for verses sung by the larger ensemble that are much more varied in style, also employing imitation and setting passages antiphonally between the upper and lower voices. Among the texts chosen by Reuss is one of the verses of the chorale *Mit Fried und Freud*; Schütz employs Luther’s chorale melody in imitative basis. In contrast to his contemporaries and colleagues Schein, Scheidt, and Praetorius, such a practice is extremely rare in Schütz’s work.
**Henry Purcell—Funeral Sentences and Hear my Prayer, O Lord**

While Schütz was at the forefront of German music in the seventeenth century, Henry Purcell’s output marks the high point of the Anglican tradition following the English Civil War (1642–1651) and the restoration of the monarchy in 1660. As one of the organists of the Chapel Royal, Purcell contributed music for several royal funerals. According to recent research, however, it appears that the *Funeral Sentences* composed by Purcell—formally believed to be part of the funeral music for Queen Mary—may have been composed for another occasion. Purcell set three of the Anglican funeral sentences—*Man that is born of a woman, In the midst of life,* and *Thou knowest, Lord* (from the 1660 Book of Common Prayer and the Bible, Job 14:1-2)—to be spoken or sung at the graveside. Purcell’s funeral music is therefore incomplete, and he does not seem to have produced any other settings of the remaining sentences.

These three pieces and the anthem *Hear my Prayer* for eight voices are thought to date from the same period. Two main types of anthem had been in use in England from the beginning of the seventeenth century: the so-called full anthem and the verse anthem. The full anthem was for vocal ensemble, with organ (and sometimes wind instruments or viols) doubling the vocal lines and, by Purcell’s time, providing basso continuo. In contrast, the verse anthem alternated polyphonic passages with sections for one or more solo voices accompanied by the organ or instruments.

Following the Restoration and the increasing influence of French music on the Chapel Royal composers, this accompaniment was performed by violins and violas, supported by the basso continuo. As an inheritor of the great English polyphonic tradition, Purcell brought together the two styles in a perfect synthesis, with his unique talent for using chromatic harmonies to render the intensity of emotion in the texts.

**Music for the Funeral of Queen Elizabeth—21 February 1695**

**Thomas Morley—Three Dirge Anthems**

Much of the literature and music composed during the later years of Queen Elizabeth I’s reign (1558–1603) makes reference to “melancholia”—one of the four humors that had been believed to regulate the human body by the ancient Greeks. Thought to have corresponded with the levels of black bile in the body, melancholy was associated with autumn. It found expression in Shakespeare’s *Hamlet,* in the poetry of John Donne, and in music. For the Elizabethans, musing on death and grief was seen as one of the marks of a profound and sincere artist.

When Queen Elizabeth died in 1603, England entered a period of intense mourning. Thomas Morley’s setting of the *Funeral Sentences* was sung at her funeral (although Morley had in fact died the previous year). The *Three Dirge Anthems* set the words appointed in the Book of Common Prayer to be read at the burial service. In its austere beauty, the language of this liturgy promises to endure. Morley’s setting was to prove popular, being performed at many subsequent state funerals and used as a model for future settings by composers, notably William Croft.

The first anthem was intended to be sung at the churchyard entrance, before the procession moved into the church or towards the grave. The second was to be sung at the graveside, and the third as the earth was cast onto the coffin. Morley’s music beautifully conveys the sense of grief at the inevitability of death mingled with the hope of the resurrection—the very apposition of light and shadow.

**Henry Purcell—O dive custos—An elegy on the death of Queen Mary**

Despite the unclear circumstances surrounding Purcell’s *Funeral Sentences,* we know that he did compose at least one tribute in memory of Queen Mary. In May 1695, Henry Playford published *Three Elegies upon the Much Lamented Loss of Our Late Most Gracious Queen Mary.* The texts were by a “Mr Herbert,” and the print included settings by both Purcell and his teacher John Blow. Taken from the collection, Purcell’s *O dive custos* is a florid, Italianate duet, invoking the rivers of both Oxford and Cambridge in grief for Mary.

Even though Schütz, Morley, and Purcell came from different doctrinal backgrounds and were professionally active at opposite ends of the seventeenth century, their music unites them. Each composer demonstrates intensely focused attention to his texts and displays a unique ability to capture and distill the effects latent in the scriptural and liturgical texts. Together, the three exemplify the increasing power music acquired from the Renaissance period to the Baroque, which allowed music to function as a means of connection between individuals, as well as a means for personal meditation on the powerful emotions associated with grief and loss.

*Program notes by Jérôme Lejeune and David Lee*
Martin Luther, *Mit Fried und Freud ich fahr dahin*  
Choral, Strophe 1 & 4

With peace and joy I now depart  
Chorale, verses 1 & 4

With peace and joy I now depart  
according to God's will.  
My heart and mind are comforted,  
peaceful and calm.  
As God promised me  
death has become my sleep.  
He is salvation and a blessed light  
unto the Gentiles,  
to enlighten those who do not know you,  
and to give them pasture.  
For your people Israel He is  
their reward, honor, joy, and delight.

Heinrich Schütz, *Musicalische Exequien*  
I. Concert in Form einer teutschen Begräbnis-Missa, SWV 279

Nacket bin ich von Mutterleibe kommen  
1. Intonatio  
Nacket bin ich von Mutterleibe kommen.

Nacket werde ich wiederum dahinfahren. Der Herr hat's gegeben, der Herr hat's genommen,  
und der Name des Herrn sei gelobet.

2. Soli  
Nacket werde ich wiederum dahinfahren. Der Herr hat's gegeben, der Herr hat's genommen,  
und der Name des Herrn sei gelobet.

3. Cappella  
Herr Gott Vater im Himmel, erbarm dich über uns.

4. Soli  
Christus ist mein Leben, Sterben ist mein Gewinn. Siehe, das ist Gottes Lamm, das der Welt Sünde tragt.

5. Cappella  
Jesu Christe, Gottes Sohn, erbarm dich über uns.
15. Soli
Wenn eure Sünden gleich blutrot wären, so sollt sie doch schneeweiß werden. Wenn sie gleich ist wie rosinfarben, sollt sie doch wie Wolle werden.

16. Cappella
Sein Wort, sein Tauf, sein Nachtmahl dient wider allen Unfall, der Heilige Geist im Glauben lehrt uns darauf vertrauen.

17. Cappella
Gehe hin, mein Volk, in eine Kammer und schließ die Tür nach dir zu, verbirge dich einen kleinen Augenblick, bis der Zorn vorübergehe.

18. Soli
Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an, aber sie sind in Frieden.

19. Soli
Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden.

20. Soli
Wenn mir gleich Leib und Seele verschmacht, so bist du Gott allzeit meines Herzens Trost und mein Teil.

21. Cappella
Er ist das Heil und selig Licht für die Heiden, zu erleuchten, die dich kennen nicht und zu weiden. Er ist seines Volkes Israel der Preis, Ehr, Freud und Wonne.

22. Soli
Unser Leben währet siebenzig Jahr, und wenn’s hoch kommt, so sind’s achtzig Jahr, und wenn es köstlich gewesen ist, so ist es Müh und Arbeit gewesen.

23. Cappella
Ach, wie elend ist unser Zeit allhier auf dieser Erden, gar bald der Mensch darniederleit, wir müssen alle sterben, allhier in diesem Jammertal, auch wenn dir’s wohl gelinget.

24. Soli
Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken, und werde darnach mit dieser meiner Haut umgeben werden, und werde in meinem Fleisch Gott sehen.

25. Cappella

26. Soli
Herr, ich lasse dich nicht, du segnest mich denn.

27. Cappella

II. Motette: Herr, wenn ich nur dich habe, SWV 280

II. Lord, if I have none but thee, SWV 280
Lord, if I have none but thee, I shall ask nothing of Heaven or Earth.

III. Canticum B. Simeonis: Herr, nun läßest du deinen Diener in Frieden fahren — Selig sind die Toten, SWV 281
Intonatio
Herr, nun läßest du deinen Diener

Cappella
In Frieden fahren, wie du gesagt hast. Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht, zu erleuchten die Heiden und zum Preis deines Volks Israel.
Seraphim 1 et 2, Beata anima
Blessed are the dead which die in the Lord, they may rest from their labors; and their works do follow them. They are in the hand of God and there shall no torment touch them. Blessed are the dead which die in the Lord.

Henry Purcell, Hear my Prayer, O Lord
Hear my prayer, O Lord,
And let my crying come unto thee!

Music for the Funeral of Queen Elizabeth,
21 February 1695
Thomas Morley, Three Dirge Anthems

The First Dirge Anthem
I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die.

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though after my skin worms destroy this body, yet in my flesh shall I see God: whom I shall see for myself, and mine eyes shall behold, and not another.

We brought nothing into this world, and it is certain we can carry nothing out. The Lord gave, and the Lord hath taken away; blessed be the name of the Lord.

The Second Dirge Anthem
Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay.

In the midst of life we are in death: of whom may we seek for succor, but of thee, O Lord, who for our sins art justly displeased? Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Savior, deliver us not into the bitter pains of eternal death.

Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears to our prayer; but spare us, Lord most holy, O God most mighty, O holy and merciful Savior, thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death, to fall from thee...

The Third Dirge Anthem
I heard a voice from heaven, saying unto me, Write, from henceforth blessed are the dead which die in the Lord: Even so, saith the Spirit, for they rest from their labors. Amen.

Henry Purcell — O dive custos — An elegy on the death of Queen Mary
O dive custos auriacae domus
Et spes labantis certior imperi;
O rebus adversis vocande,
O superum decus in secundis!
Seu te fluentem pronus ad Isida
In vota fervens Oxonidum chorus,
Seu te precantur, quos remoti
Unda lavat properata Cami.
Descende caelo non ita creditas
Visurus aedes praesidii tuis,
Descende visurus penates
Caesarius, et penetrale [reere penetrate] sacrum.
Maria musis flebilis occidit,
Maria, gentis deliciae breves;
O flete Mariam! Flete Camoenae!
O flete, Divae, dea moriente.

Henry Purcell — Funeral sentences
1. Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay.

2. In the midst of life we are in death: of whom may we seek for succor, but of thee, O Lord, who for our sins art justly displeased? Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Savior, deliver us not into the bitter pains of eternal death.

3. Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears to our prayer; but spare us, Lord most holy, O God most mighty, O holy and merciful Savior, thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death, to fall from thee.
Upcoming Events of the Seventy-Seventh Season of The William Nelson Cromwell and F. Lammot Belin Concerts

Unless otherwise noted, concerts are held in the West Building, West Garden Court.

Trio Sefardi
Sound Sketches
October 26, 12:10
West Building Lecture Hall

PUBLIQuartet
With Ian Rosenbaum
Celebrating Rachel Whiteread
MIND/ THE/ GAP
October 28, 3:30

Flophouse Crew
November 4, 4:00
East Building Auditorium

Tapestry
Lessons of Darkness: Armistice Day 1918
November 11, 3:30

Nobuntu
Featuring traditional Zimbabwean songs, Afro jazz, and gospel
November 18, 3:30

PROJECT Trio
November 23 at 12:10
Location will be posted the day of the concert.

General Information
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The use of cameras or recording equipment during the performance is not allowed.

Please be sure that all portable electronic devices are turned off.

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