

LA FOLLIA AUSTIN BAROQUE

presents

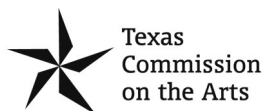


The Abendmusik

Works of Franz Tunder
and Dieterich Buxtehude

Saturday, September 25, at 7:30 PM
Sunday, September 26, at 3 PM

Redeemer Presbyterian Church
2111 Alexander Ave, Austin, TX



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DEVELOPMENT

PROGRAM

The Abendmusik

For a description of the Abendmusik concerts, see page 17

Part I: Music of Franz Tunder (1614 – 1667)

Jesus Christus, unser Heiland, der von uns den Gottes Zorn wandt: verse 1

Christ Jesus, our Redeemer born, Who from us did God's anger turn

Keith Womer, organ

Helft mir Gott's Güte preisen Help me to praise God's goodness

Ach Herr, lass deine lieben Engelein

Oh Lord, let your dear angels

Jenifer Thyssen, soprano

Canzona

On a theme of Francesco Della Porta (c. 1605-1666)

Keith Womer, organ

Hosianna dem Sohne David, in Adventu Hosanna to the son of David (for Advent time)

PROGRAM

The Abendmusik

Part II: Music of Dieterich Buxtehude (c. 1637 – 1707)

Herr, wenn ich nur dich hab, BuxWV 38

Lord, if I have You alone

Jenny Houghton, soprano

Fried- und Freudenreiche Hinfarth, BuxWV 76

Departure enriched by Peace and Joy

I. Mit *Fried und Freud* ich fahr dahin (4 verses)

With Joy and Peace I now depart

II. *Klaglied*

Elegy

Nicholas Garza, countertenor; Curt Vaughan, bass

Quemadmodum Desiderat Cervus, BuxWV 92

As the deer longs for springs of water

Jeffrey Jones-Ragona, tenor

Chaconne in E minor, BuxWV 160

Keith Womer, organ

“Alleluia”

from *Der Herr ist mit mir*, BuxWV 15

The Lord is with me

Alles, was ihr tut mit Worten oder Werken, BuxWV 4

Whatsoever ye do in word or deed

FEATURED IN THIS CONCERT



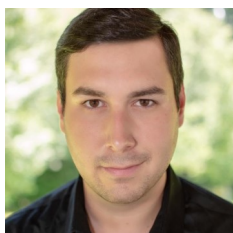
Jenifer Thyssen, soprano, sings music which transports and heals, reconnects and ties us to our past and our future through the musical expressions of human experience written by composers from the 1100's to today. Honored in her hometown of Austin as Best Classical Singer by the Austin Critics Table in 2018, 2003, and nominated again for the award in 2007, 2008, and 2012, “Thyssen’s beautiful vocal storytelling” is an Austin staple. In 2001, Jenifer was given the honor to perform the Texas premiere of Handel’s “Gloria” which

was at that time being premiered all over the world. Jenifer’s work as a founding member of Texas Early Music Project (TEMP) and with other early music ensembles and directors in Texas, the Bay Area, Boston and Paris, has been the mainstay of her professional career while raising 7 beautiful children.



Jenny Houghton, soprano, attended Trinity University, where she earned her Bachelor’s of Music degree under the guidance of voice professor Chia-Wei Lee. While pursuing her Master’s degree in Musicology at the University of Maryland, Jenny sang with the University of Maryland Chamber Singers under the direction of Dr. Edward McClary. As a member of this ensemble, she performed regularly at the Kennedy Center in collaboration with the National Symphony Orchestra, and toured France where the choir won first prize in the Florilège

vocale de Tours choral competition. She has sung with several other vocal ensembles through the years, including the Master Chorale of Washington, the San Antonio Chamber Choir, and Conspirare.



Called a “stand-out soloist” by the Dallas Morning News, countertenor **Nicholas Garza** has been hailed for his “appealing tenor, sinewy in the lower register, sweetly soft-edged on high.” A competition winner in Classical Voice/Tenor at the 2010 NFAA YoungARTS, Garza has performed with Mountainside Baroque in Maryland, as alto soloist for the Big Moose Bach Festival in New Hampshire, and toured Mexico for the International Cervantino Festival. He performs with Chicago Arts Orchestra, Austin Baroque Orchestra, and other early music ensembles in the U.S. Locally, Garza can be heard with groups including the Dallas Bach Society, Orpheus Chamber Singers, Orchestra of New Spain, the Fort Worth Opera Chorus and Christ the King Catholic Church. Originally from Harlingen, TX, Garza studied at University of Texas at Arlington as a Vocal Performance major with Jing Ling-Tam and David Grogan.

FEATURED IN THIS CONCERT



Jeffrey Jones-Ragona, tenor, serves as the Director of Music at the Cathedral of Saint Mary and as Conductor of the Makheilah at Temple Beth Israel . He was Director of the Capital City Men's Chorus from 1995-2018. He has taught on the music faculties of Drake University, St. Edward's University, and Southwestern University. He has performed regularly with Texas Early Music Project. Jeffrey received his Doctor of Musical Arts in Conducting from the University of Texas in 2006. He is the 2003 recipient of the Austin Circle of Theatre's "B. Iden Payne Award for Outstanding Musical Direction" of Gilbert and Sullivan's comic opera *The Pirates of Penzance*.



Curt Vaughan, bass, has pursued singing as an avocation most of his life, beginning as a child with the Texas Boys Choir under George Bragg. As a student at the University of Texas, he sang with various ensembles including the UT Chamber Singers. He performed as a singer, as well as a flutist, with the Collegium Musicum and the Early Music Ensemble. From the 80s through the 90s he sang with the Compline Choir of St. David's Episcopal under Les Martin,. During that period he also performed as a flutist and traverso player and singer with various ensembles. In 2007, he began another four year period with the

UT Chamber Singers performing and recording works such as the Monteverdi Vespers, the Victoria Tenebrae settings, and William Byrd's Four Part Mass. He is currently section leader and soloist at St. Albert the Great Catholic Church.



Keith Womer, organ and director of La Follia, studied organ with Raymond Ocock of Westminster College and harpsichord with Will Volcker in Houston, Texas. He was named "Artist of the Year" by Keyboard Arts, Inc. and twice won the National Federation of Music Clubs award. He was soloist with the Chautauqua Symphony and was a featured artist on the Houston Harpsichord Society concert series. He has performed with the Texas Early Music Project, Chorus Austin, the Victoria Symphony and Conspirare. He has been a member of La Follia since 1994, and director since 2004. He was awarded the Austin Critic's Table Award for best

classical instrumentalist in 2015-2016. He is currently organist at University Presbyterian Church in Austin.

ALSO PERFORMING

Stephanie Raby-Noori, violin. Praised for her “tonal subtlety and sure-fire intonation” (Dallas Morning News), Ms. Noori is known for her versatility as a multi-instrumentalist, fluent in a variety of musical styles. She has performed throughout the United States and Europe as both chamber musician and soloist, featured on violin, viola, and viola da gamba. Stephanie is the concertmaster for Austin Baroque Orchestra and a founding member of Les Touches and multimedia performing arts organization Lumedia Musicworks. She appears regularly with some of the leading early music ensembles in the nation.

Boel Gidholm, violin, a native of Sweden, has devoted herself to historical performance practice for over 20 years, performing throughout Europe and the US as a baroque violinist and violist. She lives in Rochester, NY, with her husband, Christopher Haritatos, with whom she co-directs Publick Musick, performing and presenting period-instrument concerts in the greater Rochester area. Holding degrees from the University of Gothenburg, Sweden, and the Akademie für Alte Musik in Bremen, Germany, she is on the faculty of the Eastman Community Music School where she teaches baroque violin and leads a period-instrument ensemble .

Eric Smith, gamba, performs throughout the US as a soloist, chamber musician, and conductor. In addition to serving as Artistic Director of the American Baroque Opera Co., Eric has collaborated with ensembles including the Dallas Bach Society, Orchestra of New Spain, Ars Lyrica Houston, Ensemble VIII, Dallas Chamber Players, Bach Society of Houston, New York’s Concert Royal, and Texas Camerata. Eric performs on a rare cello made in 1751 by Leonhardt Maussli in Nuremberg, Germany.

Christopher Phillipott, gamba, performs regularly on cello, baroque cello, and viola da gamba while maintaining a studio of over sixty students in the Frisco Independent School District. He has performed with such ensembles as the Dallas Bach Society, Denton Bach Players, Orchestra of New Spain, Austin Baroque Orchestra, Tallahassee Bach Parley, the Early Music America Young Performer’s Festival Ensemble (Boston, MA), and for special events with the New England chapter of the Viola da Gamba Society of America. He holds a bachelor’s degree in cello performance and a master’s degree in musicology from Texas Christian University, as well as an Early Music Certificate from the Florida State University.

John Walters, gamba, received a degree in Music Education from the University of Texas at Austin. He studied cello under Michael Matesky and Paul Olefsky. He was a founding member of Austin’s popular group, The Clearlight Waites, and has been a core member of Texas Early Music Project since its inception.

David Dawson, bass, winner of a Grammy® Award, currently teaches bass, music theory and humanities at Texas State University. A former member of the professional orchestras of San Antonio and Ft. Worth, he serves as the Principal Bassist for Austin Opera.

Héctor Alfonso Torres, theorbo, was born in Puerto Rico where he started guitar studies at the Preparatory School of the Puerto Rico Music Conservatory. From 2012 to 2015 he worked on his Master's degree at the University of Wisconsin-Milwaukee under world renowned guitarist René Izquierdo. Currently he is a DMA candidate at the University of North Texas where he studies with guitarist Tom Johnson, serves as Teaching Fellow of classical. Apart from playing classical guitar, he also is an active early music performer where he regularly plays instruments like the baroque guitar, theorbo and lute. He has studied basso continuo with harpsichordist Brad Bennight and plucked instruments with Daniel Swenberg from the Julliard School. Since 2016, he has been working with the director and early music specialist Paul Leenhouts as a member of the University of North Texas' Baroque Orchestra, where he has been a featured soloist playing works like Antonio Vivaldi's Lute Concerto in D major RV 93.

OUR KMFA CLASSICAL 89.5 HOST



After studying musicology at the University of Amsterdam in the Netherlands, Michigan native **Sara Schneider** put her love of music to work at Classical 89.5, KMFA in Austin, Texas; first as an announcer and producer, and subsequently as Music Director until 2014. From 2014 to 2016, Sara lived in Lübeck, Germany, where she researched and authored a novel, *The Eagle and the Songbird*.

Sara has interviewed numerous early music luminaries, including Ton Koopman, Anonymous 4, Jordi Savall, and the late Gustav Leonhardt. She is a two-time Gracie Award® winner: in 2011 she received the award for her program *Michael Nyman: Motion and Emotion*, and in 2018 for *Her Name Shall Endure*, a program about medieval woman of letters Christine de Pizan.

Sara serves on the board of Texas Early Music Project. In her spare time, she enjoys travel, hiking, and writing historical fiction.

TEXTS AND TRANSLATIONS

Jesus Christus, unser Heiland, der von uns den Gottes Zorn wandt: verse 1 (for organ)

Christ Jesus, our Redeemer born,
Who from us did God's anger turn

Jesus Christus, unser Heiland,
der von uns den Gottes Zorn wandt,
durch das bitter Leiden sein
half er uns aus der Höllen Pein

Christ Jesus, our Redeemer born,
Who from us did God's anger turn,
Through His sufferings sore and main,
Did help us all out of hell-pain.

Source: Martin Luther, after Jan of Jenštejn

Helft mir Gott's Güte preisen

Help me to praise God's goodness

Verse 1

Helft mir Gott's Güte preisen
Ihr lieben Kinderlein,
Mit G'sang und andrer Weisen
Ihm allzeit dankbar sein,
Vornehmlich zu der Zeit,
Da sich das Jahr tut enden,
Die Sonn' sich zu uns wenden,
Das Neujahr ist nicht weit.

Help me to praise God's goodness,
you dear little children,
with songs and other tunes
to be always thankful to him,
especially at the time
when the year comes to an end,
the sun is turned towards us,
the New Year is not distant.

Verse 2

Ernstlich laßt uns betrachten
Des Herren reiche Gnad'
Und so gering nicht achten
Sein' unzählig' Wohltat,
Stets führen zu Gemüt,
Wie er dies Jahr hat geben
All' Notdurft diesem Leben
Und uns vor Leid behüt't ,

Let us seriously regard
the rich mercy of the Lord
and so not give slight consideration
to his innumerable good deeds,
but keep continually in mind
He blesses those who fear the Lord,
all the necessities of life
and protected us from sorrow,

TEXTS AND TRANSLATIONS

Helft mir Gott's Güte preisen - continued

Verse 3

Lehramt, Schul', Kirch' erhalten
In gutem Fried' und Ruh',
Nahrung für Jung' und Alte
Bescheret auch dazu
Und gar mit milder Hand
Sein' Güter ausgespendet,
Verwüstung abgewendet
Von dieser Stadt und Land.

Teachers, schools, churches he has kept
in good peace and calm,
nourishment for young and old
he bestows also
and with gentle hand
he has dispensed what belongs to him,
turned away devastation
from this city and country.

Verse 4

Er hat unser verschonet
Aus väterlicher Gnad';
Wenn er sonst hätt' belohnet
All unsre Missetat
Mit gleicher Straf' und Pein,
Wir wären längst gestorben,
In mancher Not verdorben,
Hie wir voll Sünden sein.

He has spared us
in his fatherly mercy;
but if he had rewarded
all our wrongdoing
with like punishment and pain,
we would have long since perished
ruined in much distress,
sinful as we are.

Verse 5

Nach Vaters Art und Treuen
Er uns so gnädig ist;
Wenn wir die Sünd' bereuen,
Glauben an Jesum Christ
Herzlich, ohn' Heuchelei,
Tut er all' Sünd' vergeben,
Lindert die Straf' daneben,
Steht uns in Nöten bei

Like a faithful father
he is so merciful to us;
if we repent our sins,
believe in Jesus Christ
in our hearts, without hypocrisy,
he forgives all our sins,
mitigates the punishment they bring,
stands by us in all troubles.

TEXTS AND TRANSLATIONS

Helft mir Gott's Güte preisen - continued

Verse 6

All solch dein' Güt' wir preisen,	We praise all this goodness of yours,
Vater im Himmelsthron,	Father in heaven,
Die du uns tust beweisen	which you reveal to us
Durch Christum, deinen Sohn,	through Christ your son
Und bitten ferner dich:	and we pray to you further:
Gib uns ein fröhlich Jahre,	give us a joyful year,
Vor allem Leid bewahre	protect us from all suffering
Und nähr uns mildiglich!	and feed us gently.

Source: Paul Eber, trans. Francis Browne

Ach Herr, laß deine lieben Engelein

Oh Lord, let your dear angels

Ach Herr, laß deine lieben Engelein	Ah Lord, let thine own angels dear
am letzten Ende die Seele mein	At my last hour my spirit bear
in Abrahams Schoß tragen,	To Abraham's own bosom,
den Leib in seinem Schlafkämmerlein	My body in its simple bed
gar sanft ohn einige Qual und Pein	In peace without distress and dread
ruhen bis an jüngsten Tag.	Rest till the day of judgment!

Alsdann vom Tod erwecke mich,	And then from death awaken me,
daß meine Augen sehen dich	That with mine eyes I may see thee
in ewige Freude, o Gottes Sohn,	In fullest joy, O God's own Son,
mein Heiland und Genadenthron.	My Savior and my gracious throne!
Herr Jesu Christ, erhöre mich,	Lord Jesus Christ, give ear to me,
ich will dich preisen ewiglich.	I would thee praise eternally!

Amen.

Amen.

Source: Martin Schalling the Younger

TEXTS AND TRANSLATIONS

Hosianna dem Sohne David, in Adventu

Hosanna to the son of David (for Advent time)

Hosianna dem Sohne David.
Gelobet sei, der da kommt im
Namen des Herren.
Hosianna in der Höhe!

Hosanna to the son of David.
Blessed is he who comes in the name
of the Lord.
Hosanna in the Highest!

Source: Matthew 21:9

Herr, wenn ich nur dich hab, BuxWV 38

Lord, if I have You alone

Herr, wenn ich nur Dich hab', so frag' ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seel' verschmacht', so bist Du doch, Gott, allezeit meines Herzens Trost, so bist Du doch, Gott, allezeit meines Herzens Trost und mein Teil.	Lord, if I have You alone, I do not care for heaven and earth here. If life and limb shall pass away, still You will always be, Lord, comforting my heart, still You will always be, o Lord, comforting my heart and my soul.
Hallelujah	Hallelujah

Source: Psalm 73:25-26, trans Choral Wiki

TEXTS AND TRANSLATIONS

Fried- und Freudenreiche Hinfarth, BuxWV 76

Departure enriched by Peace and Joy

Verse 1

Mit Fried und Freud ich fahr dahin in Gotts Wille; getrost ist mir mein Herz und Sinn, sanft und stille, wie Gott mir verheißten hat: der Tod ist mein Schlaf worden.	In peace and joy I now depart, according to God's will, for full of comfort is my heart, so calm and sweet and still; so doth God his promise keep, and death for me is but a sleep.
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Verse 2

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.	'Tis Christ hath wrought this work for me, thy dear and only son, whom thou hast suffer'd me to see, and made him surely known as my Help when trouble's rife, and even in death itself my Life.
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Verse 3

Den hast du allen vorgestellt mit groß Gnaden, zu seinem Reich die ganze Welt heißen laden durch dein teuer heilsam Wort, an allem Ort erschollen.	For thou in mercy unto all hast set this Savior forth; and to his kingdom thou dost call the nations of the earth while his people's joy he is, that now in every place is heard.
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Verse 4

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 the heathens' saving Light, and he will gently lead those who now know thee not aright and in his pastures feed; so doth God his promise keep, their Sun, their glory, and their bliss
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Source: vs. 1-4 Martin Luther, trans. Catherine Winkworth

Source (Klaglied): Buxtehude?, vs. 1,7 trans. Le Concert Brisé (Accent CD); vs. 4 KAW

TEXTS AND TRANSLATIONS

Fried- und Freudenreiche Hinfarth, BuxWV 76 - continued

Klaglied (Elegy)

Verse 1

Muß der Tod denn auch entbinden was kein Fall entbinden kann?	Must death then separate What nothing else can separate?
Muß sich er mir auch entwinden, der mir klebt dem Herzen an?	Must that also be wrenched from me Which is entwined in my heart?
Ach! der Vater trübes Scheiden machtet gar zu herbes Leiden, wenn man unsre Brust entherzt, solches mehr als tödlich schmerzt.	Alas! The bleak departing of our fathers Creates such bitter grief; When it tears our heart asunder, We are wounded more than in death.

Verse 4

Dieser nun wird mir entrissen, ach! wie heftig ist der Schmerz, dass ich den nun muss vermissen, der war meines Herzens Herz!	This man is now taken from me. Oh! How severe is the pain, When I now mourn his absence, He who was the heart of my heart.
Dieses soll mein Trost nun werden, weil ich lebe auf der Erden dass ich sein in Lust und Pein dankbar eingedenk will sein.	This shall become my consolation now: While I live on earth Both in times of joy and sorrow Thankfully to remember him.

Verse 7

Schlafe wohl, du Hochgeliebter, lebe wohl, du seelge Seel; ich, dein Sohn, nun Hochbetrübtet, schreib auf deines Grabes Höhl: "Allhie liegt, des Spielens Gaben selbsten Gott erfreuet haben: darum ist sein Geist beglückt zu des Himmels-Chor gerückt."	Sleep well you best beloved; Fare you well, you blessed soul; I, your son, in deepest mourning Will carve onto your earthly tomb: "He who lies here, whose musical gifts Were received with pleasure by God him- self. Wherefore his spirit is now blessed And he now sings in the heavenly choir."
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TEXTS AND TRANSLATIONS

Quemadmodum Desiderat Cervus, BuxWV 92

As the deer longs for springs of water

Quamadmodum desiderat cervus ad fontes, aquarum	As the deer longs for springs of water
Ita desiderat anima mea ad te, Deum.	So my soul longs for you, O God
Setitivit anima mea ad te, Deum, fontem vivum.	My soul thirsts for you, O God, a living spring.
Quando veniam et apparebo ante faciem tuam?	When shall I come and appear before your face?
O fons, fons vitae, Vena aquarium viventium,	O spring, spring of life, Vein of living waters,
Quando veniam ad aquas dulcendinis tuae?	When shall I come to the waters of your sweetness?
Sitio, Domine, fons vitae es,	I thirst, O Lord; You are the spring of life,
Satia me, sitio te Deum vivum.	Satisfy me; I thirst for you the living God.
O quando veniam et apparebo, Domine, ante faciem tuam,	O when shall I come and appear, O Lord, before your face?
Putas me, videbo diem illam jucunditatis et laetitiae, diem, quam fecit Dominus -	You think on me; I shall see that day of joy and gladness, the day which the Lord has made -
Exultemus et laetemur in ea, Ubi est certa securitas, secure tranquillitas,	Let us rejoice and be glad in it, Where there is certain security, secure tranquillity,
Et tranquilla jucunditas Jucuda felecityas, felix aeternitas, Aeterna beatitudo et deata Trinitas et Trinitatis unitas,	And tranquil joy. Joyful felicity, felicitous eternity, Eternal blessedness, and the blessed Trinity and the unity of the Trinity,
Et unitatis Deitas, et Deitatis beata visio,	And a deity of unity, and a blessed vision of the deity,
Qua est Gaudium Domini tui, O Gaudium super Gaudium, Vinces omne Gaudium.	Where is the joy of your Lord O joy above joy, You shall conquer every joy.

Source: Psalm 41, trans. Stephen Anderson

TEXTS AND TRANSLATIONS

“Alleluia” from *Der Herr ist mit mir*, BuxWV 15

The Lord is with me

Alleluia.

Alleluia.

Alles, was ihr tut mit Worten oder Werken, BuxWV 4

Whatsoever ye do in word or deed

Chor (Col 3:17)

Alles, was ihr tut mit Worten oder
mit Werken

das tut alles im Namen Jesu,
und danket Gott und dem Vater
durch ihn.

Whatsoever ye do in word or deed,

do all in the name of the Lord Jesus,
giving thanks to God and the Father by
him.

Aria (anonymous)

Dir, dir Höchster, dir alleine,
alles, Alleshöchster, dir,
Sinnen, Kräfte und Begier
ich nur aufzuopfern meine,
Alles sei nach aller Pflicht
nur zu deinem Preis gericht.

Helft mir spielen, jauchzen, singen,
hebt die Herzen himmelan,
jubele, was jubeln kann,
lasst all' Instrumenten klingen.

Alles sei nach aller Pflicht
nur zu deinem Preis gericht.

Vater, hilf uns Jesu willen,
lass das Loben löblich sein
und zum Himmel dringen ein,
unser Wünschen zu erfüllen,
dass dein Herz nach Vaterspflicht
sei zu unserm Heil gericht.

To thee, most high, and to thee solely,
All things, all highest, for thy sake,
Will, mind, strength, I undertake
To sacrifice unto thee wholly,
In all duty all my ways

Be directed to thy praise.
Help me play, exult and sing,

Lift my heart to heavenward,
Whate'er rejoices, join our laud,

Let all instruments ring out,
In all duty all our ways

Be directed to His praise.
For Jesu's sake, Lord, help us still,

May our praise praiseworthy be,
Penetrate to heaven and thee

Our desiring to fulfill;
In father's duty that thy heart
Our salvation may impart.

TEXTS AND TRANSLATIONS

Alles, was ihr tut mit Worten oder Werken, BuxWV 4 - continued

Arioso (Psalm 37:4)

Habe deine Lust am Herrn,
der wird dir geben,
was dein Herz wünscht.

Delight thyself also in the Lord;
and he shall give thee
the desires of thine heart

Choral (Georg Niede)

Gott will ich lassen raten,
denn er all' Ding vermag,
er segne meine Taten,
mein Vornehmen und mein Sach',
den ich's ihm heimgestellt,
mein' Leib, mein' Seel, mein Leben,
und was er mir sonst geben:
er mach's, wie's ihm gefällt.
Darauf so sprech ich Amen,
und zweifle nicht daran,
Gott wird uns all' zusammen
ihm wohlgefallen lan.
Drauf streck' ich auf mein Hand,
greif an das Werk mit Freuden,
dazu mich Gott bescheiden
in mein'm Beruf und Stand.

To God I leave direction
For He can do all things.
May He bless all my actions
My works and my dealings;
For to Him I release
My body, soul and breath
And all else He bestoweth
To do with as He please.
Amen to that I tender
And doubt not that God's might
Each one of us shall render
Well pleasing in His sight.
So I stretch forth my hand
And take up with elation
The work that in my station
I do by His command.

Chor (Col 3:17)

Alles, was ihr tut mit Worten oder
mit Werken
das tut alles im Namen Jesu,
und danket Gott und dem Vater
durch ihn.

Whatsoever ye do in word or deed,
do all in the name of the Lord Jesus,
giving thanks to God and the Father
by him.

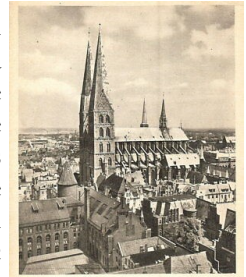
Source: various, trans. Choral Wiki

THE ABENDMUSIK

We begin our celebration of famous live music venues from the Baroque period with the **Abendmusik** (“Evening music”). The Abendmusiken was a famous sacred music series begun in the 17th century and held at St. Mary’s Church, Lübeck, Germany, during the Advent season.

The origins of the Abendmusiken were unclear, even to chroniclers of Buxtehude’s time. But Dr. Kerala Snyder, a renowned Buxtehude scholar, has pieced together a story from various contemporary sources which is coherent:

St. Mary’s church was adjacent to the stock exchange, and supported by the financiers who worked there. It was a convenient refuge from the elements while waiting for the exchange to open. On Thursdays, Franz Tunder, the renowned church organist, performed recitals during this time. These recitals were so popular that several of the financiers provided the funds for Tunder to add instrumentalists and vocalists. It is possible the music performed in this concert was also performed at these events.



St. Mary’s Church

Eventually, the concerts were moved from Thursday to a series of concerts on the last two Sundays of Trinity and the last three Sundays of Advent, at 4pm. Presumably that is when the term “Abendmusik” was coined. [Keep in mind, in a north German city in winter, 4pm IS evening!]. These concerts were financed by the church, so attendance by the general public was free.

Dieterich Buxtehude, Tunder’s successor and son-in-law, expanded and formalized the series. Now, over a series of weeks, a story from the Gospel was presented, performed like a series of linked oratorios. Alas, we have the programs for these, but none of the music. Was the music in this concert performed as part of these concerts? It is possible. Oddly, Buxtehude’s vocal music is not in the St. Mary’s choral library (he was organist, not the choirmaster). However, he was unquestionably in charge of the Abendmusiken, and his own music was performed there. So, if these works were not performed in the Abendmusiken, then where else?



Dieterich Buxtehude

The Abendmusiken did not disappear with the death of Buxtehude. Quite the contrary: they flourished and expanded, lasting through 1810, remaining a continuing source of civic pride and prestige.

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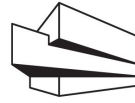
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