

Evening of Music

CONSTITUTING CONVENTION OF THE LUTHERAN CHURCH IN AMERICA
FRIDAY, JUNE 29, 1962 • 8 P.M. • FORD AUDITORIUM, DETROIT, MICHIGAN

The musical heritage of the Lutheran Church is rich and varied. It is a heritage for which its people rejoice and of which they are proud. The tunes of the chorales from the German church were carried into the Scandinavian countries. There they were adapted for use with the new languages and arranged for singing in these churches. New hymns were composed; new texts were written. These added further to the wealth of the music of the Church.

Tonight an Evening of Music is presented in which the Scandinavian and German traditions of our musical heritage are represented both in the national and religious vein. These compositions offer only a small segment of the vast wealth of music upon which the Church has had its influence.

The Lutheran Church has always been a singing Church. It was, therefore, decided that at this Evening of Music, the audience should sing hymns of four of the national traditions represented in the Lutheran Church in America. The program begins with a hymn from Denmark which bears some of the poetry of Grundtvig. The second is a majestic hymn from Sweden. The third comes from the pen of Martin Luther and is affectionately entitled, "The Hymn of the Reformation." With the singing of this hymn the first half of the program is concluded. A beloved Finnish hymn opens the second section of the program. Miss Mason will accompany the singing of the first four hymns on the organ.

Our heritage from Europe is rich. Because we are a Church in America though, the Evening of Music ends with an appropriate American hymn composed by George William Warren for the words of Daniel C. Roberts. Mr. Holli will conduct the orchestra in accompanying the singing of this final hymn. These words and this stirring music should bring our Evening of Music to a fitting and thrilling conclusion.

EVENING OF MUSIC

Ford Auditorium

June 29, 1962 – 8:00 p.m.

Program

DR. HENRY E. HORN, *Commentator*

Hymn: "Built on a Rock" KIRKEN

Cantate Domino Dietrich Buxtehude (1637-1707)

Motet for Chorus and Basso Continuo

Ich Lasse Dich Nicht Johann Christoph Bach (1642-1703)

Motet for Double Chorus

Psalm 100, Jauchzet dem Herrn Johann Pachelbel (1653-1706)

Motet for Double Chorus and Basso Continuo

The Ann Arbor Cantata Singers

Rosella Reimer Duerksen, *Director*

Roy Parker, *Organist*

Concerto del Signor Torelli Johann Gottfried Walther (1684-1748)

Prelude and Fugue in D Major Johann Sebastian Bach (1685-1750)

Marilyn Mason, *Organist*

Perintö Hymni: Sun Haltuus, Rakas Isämme Arranged by Aarne Kaljonen

Psalm 117 (sung in Swedish) Johan Helmich Roman (1694-1758)

Motet for Mixed Chorus, Strings, and Basso Continuo

How Excellent Thy Name Howard Hanson (1896-)

Chorus of Mixed Voices with Organ

The Cantata Singers

Hymn: "We Worship Thee, Almighty Lord" TER SANCTUS

Ein' feste Burg, Fantasie, Op. 27 Max Reger (1873-1916)

Marilyn Mason

Hymn: "A Mighty Fortress is our God" EIN FESTE BURG

INTERMISSION

Hymn: "Arise, My Soul, Arise" SUOMI

Finlandia Jean Sibelius (1865-1957)

Symphony No. 5 in D Minor, Op. 107 (Reformation) Felix Mendelssohn (1809-1847)

Andante; allegro con fuoco

Allegro vivace

Andante

Andante con moto

(Chorale: "Ein' feste Burg ist unser Gott")

Allegro vivace

Evening of Music Symphony Orchestra

Matti Holli, *Conducting*

Hymn: "God of our Fathers" National Hymn

The audience will unite in singing the hymns

PROGRAM NOTES

Cantate Domino *Dietrich Buxtehude* (1637-1707)

GRACE HANNINEN, *Soprano*

Buxtehude was born in the Swedish town of Helsingborg, but was of German parentage, and spent most of his life as organist in St. Mary's Church, Lubeck, Germany. The fame of his *Abendmusick* concerts spread far and wide, and Joahnn Sebastian Bach, as a young organist at Arnstadt, walked 200 miles to hear Buxtehude's music. This motet, constructed in accordance with the spirit of the Baroque cantata, reveals Buxtehude's mastery of the art of vocal composition and illustrates why he exerted so powerful an influence on the development of Lutheran church music. Selected sections of the motet, based on Psalm 96:1-4, will be heard.

1. *Chorus*: O sing to the Lord a new song; sing to the Lord all the earth!
3. *Soprano solo*: Declare His glory among the nations.
6. *Chorus*: Glory be to the Father and to the Son and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Ich Lasse Dich Nicht *Johann Christoph Bach* (1642-1703)

Johann Christoph Bach, a first cousin of the great Johann Sebastian's father, served as organist in Eisenach, Germany, where Johann Sebastian was born and lived until 1694. He is considered the latter's most important musical ancestor. The opening text of this motet is taken from Genesis 32:26 – the story of Jacob wrestling with the angel. In the second movement, J. C. Bach introduces a chorale tune and text in the soprano voice, while the three lower voices sing over and over a short theme based on the text, *Ich lasse dich nicht* – I will not let you go. In conclusion we hear the chorale sung by all the voices in a four-part harmonization by Johann Sebastian Bach.

1. I will not leave Thee until I am blest; My Jesus, I will not leave Thee until I am blest.
2. Chorale (soprano voices); Since Thou my God and Father art, Thou wilt not abandon Thy child, Thou Fatherly heart.
Though I am but an earthly clod, I am at one with the Almighty God.
(Alto, tenor and bass sing text of No. 1)
3. Chorale (as harmonized by Johann Sebastian Bach):
To Thee, O Jesus, Son of God, be praise
For having taught me by Thy Word that which makes me immortal.
Grant that I remain steadfast in my faith!

Psalm 100, Jauchzet dem Herrn *Johann Pachelbel* (1653-1706)

Pachelbel, an active church musician in Nuremburg, Germany, wrote at least thirty elaborate choral works intended specifically for use in the Lutheran service. Many are based directly on chorale tune and texts. This motet, divided into five sections, is an exact musical setting of

Martin Luther's translation of Psalm 100. It illustrates the splendor and magnificence of the tonal character of Pachelbel's works, as well as their unusually singable nature.

Make a joyful noise to the Lord, all the lands!
Serve the Lord with gladness! Come unto His presence with singing!
Know that the Lord is God! It is He that made us, and we are His; we are His people,
and the sheep of His pasture.
Enter His gates with thanksgiving, and His courts with praise!
Give thanks to Him, bless His name!
For the Lord is good; His steadfast love endures for ever,
And His faithfulness to all generations.

Concerto del Signor Torelli *Johann Gottfried Walther* (1684-1748)

The life of this composer resembles that of his famous cousin, Johann Sebastian Bach. Johann Walther was known in his own time as the writer of the first complete musical encyclopedia. Today he is remembered for his choral preludes, variations, preludes and fugues. Walther served as Luther's musical advisor. He was the editor of many early Lutheran hymnbooks. Walther transcribed this violin concerto by the celebrated violinist of Bologna, Torelli. In this one movement work, the composer provides an excellent diminutive, but intriguing example, of the arranger's art through the use of the terraced dynamics.

Prelude and Fugue in D Major *Johann Sebastian Bach* (1684-1750)

As a result of playing the D major Prelude and Fugue on his visit to Cassel in 1714, Bach received a ring, set with precious stones, from the finger of the Crown Prince. This work comes from Bach's greatest period as an organ virtuoso and composer. The Prelude begins with pomp and brilliance. The "alla Breve" which follows flows on as a primeval stream of organic grandeur. The Fugue is full of high spirits and contains a subject of frank reiteration and delightful sequences. The ending brings the musical argument to a close with a pedal cadenza ranging through the whole compass of the pedal board.

Perintö Hymni Sun Haltuus, Rakas Isämme *arranged by Aarne Koljonen*

This short work is a setting of one of the best loved of all Finnish Lutheran chorales.

Into Thy care, dear Father, I commit myself, my soul, my body, my earthly goods;
Receive them, dear Lord.
My soul, my body, everything is Thine, my Lord; so please take what is Thine; I have
no fears in Thy care.
My heart is peaceful with Thee; it receives sweet solace from Thee; in my desperation
and misery Thou are my only comfort.
I believe, my dear Father, but bolster my belief and help Thy child in his misery, that
he will find joy in heaven.

Psalm 117 *Johan Helmich Roman* (1694-1758)

Roman, known as the "Father of Swedish Music," studied in London under Ariosti and Pepusch, possibly also under Handel. Although he wrote a vast number of instrumental and vocal pieces, only two sets of these were published during his lifetime. A mass, many motets and more than

eighty Psalm settings were preserved in manuscript. The performance of his Psalm 117 by the Cantata Singers is believed to be the first in the United States.

Praise the Lord, all nations! Extol Him, all peoples!
For His mercy and truth are great toward us and endure for ever.
Hallelujah!

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

How Excellent Thy NameHoward Hanson (1896-)

Since 1924, director of the Eastman School of Music, Rochester, New York; Hanson began his musical studies with his mother, and continued at Luther College in Wahoo, Nebraska, the place of his birth. He has achieved a reputation as one of America's leading composers and educators.

O Lord our Lord, how excellent Thy Name in all the earth! Who hast set Thy glory above the heavens. When I consider Thy heavens, the work of Thy fingers, the moon and stars which Thou hast ordained; What is man that Thou art mindful of him? and the Son of man, that Thou visitest him? For Thou hast made him a little lower than the angels, and hast crowned him with glory and honor. Thou madest him to have dominion over the work of Thy hands; Thou hast put all things under his feet. Alleluia!

Ein feste Burg, Fantasie, Op. 27Max Reger (1873-1916)

As a composer Max Reger swiftly paralleled for the organ, the magnificent development which orchestral music had undergone in the 19th century. He had deep devotion for Johann Sebastian Bach and the mighty closing fugues. The composing of the great Fantasias on Protestant hymns, of which this is one, created a prominent landmark in the development of organ music.

FinlandiaJean Sibelius (1865-1957)

In Helsingford, Jean Sibelius composed *Finlandia*, his best-known and most popular work, as part of the incidental music played during a series of historic tableaux which were presented to culminate the "Press Celebrations" held on November 4, 1899. Since Finland at that time was under the iron rule of Russia, the people held various patriotic demonstrations to aid the press pension fund and to show their appreciation to the courageous work of the gentlemen of the press. When *Finlandia* was played on that memorable night, the idea expressed in the music was that of a small nation struggling to its existence. Words have been set to the music, both secular and sacred in nature.

Symphony No. 5 in D Minor, Op. 107 (Reformation)Felix Mendelssohn (1809-1847)

The tercentenary of the Augsburg Confession fell midway in Mendelssohn's short life. Mendelssohn, although raised in the Jewish faith, was baptized a Lutheran in later life. Therefore, he felt constrained to take an active role in the observance of the tercentenary. The work he composed was formally entitled a "Symphony for the Festival of the Reformation of the Church." The ceremonies were cancelled and the premiere of the symphony did not occur until 1832 in Berlin. The score and parts were not published until 1868, twenty-one years after the composer's death. In the fourth movement the Lutheran chorale, "Ein' feste Burg ist unser Gott is heard."

HYMNS

Built on a Rock *Kirken*

Built on a rock the Church doth stand,
Even when steeples are falling;
Crumbled have spires in every land,
Bells still are chiming and calling;
Calling the young and old to rest,
Calling the souls of men distressed,
Longing for life everlasting.

We are God's house of living stones,
Built for His own habitation;
He fills our hearts, His humble thrones,
Granting us life and salvation;
Were two or three to seek His face,
He in their midst would show His grace,
Blessings upon them bestowing.

Through all the passing years, O Lord,
Grant that, when church bells are ringing,
Many may come to hear God's word
Where He this promise is bringing:
I know Mine own, Mine own know Me,
Ye, not the world, My face shall see;
My peace I leave with you, amen.

We Worship Thee, Almighty Lord *Ter Sanctus*

We worship Thee, almighty Lord,
Our hearts revere Thy gracious Word
When it goes forth
From heaven o'er all the earth.
Holy, holy, holy art Thou, O God!

Upon a mountain builded high,
Thy Church doth in Thy strength rely,
And standeth sure
While earth and time endure.
Holy, holy, holy art Thou, O God!

All nations to Thy Throne shall throng
And raise on high the victory song,
While cherubim
Reply to seraphim,
"Holy, holy, holy art Thou, O God!" Amen.

A Mighty Fortress is Our God *Ein' Feste Burg*

A mighty fortress is our God,
A bulwark never failing;
Our helper He amid the flood
Of mortal ills prevailing:
For still our ancient foe
Doth seek to work us woe;
His craft and power are great,
And, armed with cruel hate,
On earth is not his equal.

Did we in our own strength confide
Our striving would be losing;
Were not the right Man on our side,
The Man of God's own choosing.
Dost ask Who that may be?
Christ Jesus, it is He;
Lord Sabaoth His Name,
From age to age the same,
And He must win the battle.

And though this world, with devils filled,
Should threaten to undo us;
We will not fear, for God hath willed
His truth to triumph through us:
The prince of darkness grim,
We tremble not for him;
His rage we can endure,
For lo! his doom is sure,
One little word shall fell him.

That Word above all earthly powers,
No thanks to them, abideth;
The Spirit and the gifts are ours
Through Him Who with us sideth:
Let goods and kindred go,
This mortal life also;
The body they may kill:
God's truth abideth still,
His kingdom is forever.

Arise, my soul, arise!
Stretch forth to things eternal,
Though hid from mortal eyes,
He dwell in light supernal,
And haste thee to the feet of Thy Redeemer God.
Yet worship Him in humbleness and own Him Lord.
His banquet of love
Awaits thee above;
Behold the marriage festal of the Lamb is come!
Rejoice, my soul, rejoice,
To heaven lift up thy voice:
Alleluia, Alleluia, Alleluia!

List to the harps of heaven!
Hark to the song victorious,
To mortals is not given
To chant its strains all-glorious;
The never-ending anthem sounding through the sky.
Yet sing, my soul, the praise of Him who reigns on high.
Who bought with His Blood
The ransomed of God;
To Him be everlasting power and victory.
And let the great Amen
Resound through heaven again.
Alleluia, Alleluia, Alleluia! Amen.

God of our fathers, Whose almighty hand
Leads forth in beauty all the starry band
Of shining worlds in splendor through the skies,
Our grateful songs before Thy throne arise.

Thy love divine hath led us in the past,
In this free land by Thee our lot is cast;
Be Thou our ruler, guardian, guide, and stay;
Thy Word our law, Thy paths our chosen way.

Refresh Thy people on their toilsome way,
Lead us from night to never-ending day;
Fill all our lives with love and grace divine,
And glory, laud, and praise be ever Thine. Amen.

MARILYN MASON is associate professor of music and head of the organ department at the University of Michigan, Ann Arbor, where she has taught since 1947. She has served during the summer on the music faculty of Columbia University in New York City. She received her Bachelor and Master of Music degrees from the University of Michigan and the Doctor of Sacred Music degree from the Union Theological Seminary in New York City. Miss Mason has played concerts throughout the United States, Europe and Latin America. She is in demand as a concert artist. She is the first woman ever to have given an organ recital in Westminster Abbey in London. She serves as organist at Zion Lutheran Church in Ann Arbor, Michigan.

ROSELLA REIMER DUERKSEN organized the Ann Arbor Cantata Singers in 1959. The group is composed of semi-professional and professional singers from the churches of the city and students at the University of Michigan. Rosella Duerksen serves as choirmaster of Trinity Evangelical Lutheran Church in Ann Arbor. She received the Doctor of Sacred Music from the Union Theological Seminary in New York City. She previously has served on the music faculty of Bethel College, North Newton, Kansas, and has held church positions in New York City. She again this year will serve on the faculty of the Church Music Workshop sponsored in July at Michigan State University.

MATTI HOLLI founded the Windsor Symphony Orchestra of Windsor, Canada, in 1947 and has served as its conductor ever since. He was born at Tampere, Finland, but came to Canada with his parents at the age of eight. He holds the Bachelor and Master of Music degrees. Mr. Holli has had twenty-five years of radio experience both as concert violinist and conductor at CKLW and CBE in Windsor. He is presently head of the string department at the Detroit Conservatory of Music. He conducted the Symphony Orchestras of Helsinki and Tampere during a visit to Finland in 1953. He has conducted the National University Symphony of Mexico in Mexico City, the Scandinavian Symphony Orchestra of Detroit, the NBC "Symphony of the Air" at Carnegie Hall in New York City, and the Pittsburgh Symphony Orchestra as guest conductor. Mr. Holli is an active Lutheran layman and serves as vice-chairman of St. Mark's Lutheran Church in Windsor. He has been a member of the Music Committee of the Detroit General Committee for the Constituting Convention.

THE EVENING OF MUSIC SYMPHONY ORCHESTRA is composed of members of the Detroit Symphony Orchestra and the Windsor Symphony Orchestra.

DR. HENRY E. HORN is pastor for Lutheran students in the greater Boston area. He has recently been elected chairman of the Commission on the Liturgy and Hymnal, the group which is responsible for the preparation of the Service Book and Hymnal.