

Cantate 19

Today's program centers on music for Ash Wednesday and the beginning of Lent. The first piece you will hear is the Hymn, "Lord, Who Throughout These Forty Days", played by William Neal on a CD entitled "Amazing Grace" : 60 Hymns of Faith and Praise.

The text by [Claudia F. Hernaman](#), *Child's Book of Praise; A Manual of Devotion in Simple Verse*, 1873.

The Hymn Tune is St. Flavian, from *Day's Psalter*

In 1559, John Day obtained a patent for *The Whole Booke of Psalmes, Collected into English Meter*, a [metrical psalter](#), compiled mostly by [Thomas Sternhold](#) and [John Hopkins](#), that Day first published in 1562. The Stationers' Company guaranteed Day the right to print all "psalmes in metre with note", in other words, psalms with music. Despite the fact that psalmes had usually been learned by rote, the business proved lucrative, reflecting a rise in musical literacy during the period. *The Whole Booke of Psalmes* became the period's best-selling book and the standard English psalter of its time.

As a side note it was noted that Day's monopolies on these perennially popular works would be the basis of great wealth over the years and a good deal of conflict between him and his fellow stationers.

Track 1 (2:13) Lord, Who Throughout These Forty Days

Lord, Who throughout these forty days
For us didst fast and pray,
Teach us with Thee to mourn our sins
And close by Thee to stay.

As Thou with Satan didst contend,
And didst the victory win,
O give us strength in Thee to fight,
In Thee to conquer sin.

As Thou didst hunger bear, and thirst,
So teach us, gracious Lord,
To die to self, and chiefly live
By Thy most holy Word.

And through these days of penitence,
And through Thy passiontide,
Yea, evermore in life and death,
Jesus, with us abide.

Abide with us, that so, this life
Of suffering over past,

An Easter of unending joy We may attain at last.

Next we'll hear Gregorio Allegri's "Miserere mei, Deus." He studied music under [Giovanni Maria Nanini](#), the friend of [Giovanni Pierluigi da Palestrina](#). Being intended for the Church, he obtained a benefice in the cathedral of [Fermo](#). Here he composed a large number of [motets](#) and other sacred music, which, being brought to the notice of [Pope Urban VIII](#), obtained for him an appointment in the choir of the [Sistine Chapel](#) at Rome. He held this from December 1629 until his death.

By far the most celebrated composition of Allegri is the *Miserere mei, Deus*, a setting of Vulgate Psalm 50. It is written for two [choirs](#), the one of five and the other of four voices, and has obtained considerable celebrity. One of the choirs sings a simple [fauxbordon](#) based on the original [plainsong](#) chant for the *Tonus peregrinus*; the other choir sings a similar fauxbordon with pre-existing elaborations and the use of cadenzas.

The *Miserere* is one of the most often-recorded examples of late Renaissance music, although it was actually written during the chronological confines of the [Baroque](#) era; in this regard it is representative of the music of the Roman School of composers, who were stylistically conservative. The work acquired a considerable reputation for mystery and inaccessibility between the time of its composition and the era of modern recording; the Vatican, wanting to preserve its aura of mystery, forbade copies, threatening any publication or attempted copy with excommunication. They were not prepared, however, for a special visit in 1770 from a 14-year-old [Mozart](#), who, on a visit to Rome with his father, heard it but twice and transcribed it faithfully from memory, thus creating the first "bootleg" copy.

In 1771 Mozart's copy was procured and published in [England](#) by the famous traveler and music historian [Dr. Burney](#). However, Burney's edition does not show the ornamentation for which the work was famous. The music itself is rather basic—church music at the time placed a large gap between written and performance practice—embellishments were largely placed in the hands of the performers' tastes, although the Vatican score itself was altered largely by performers and visitors over the years.

The music as it is performed today includes a strange error by a copyist in the 1880s. The curious 'trucker's gear change' from G minor to C minor is because the second half of the verse is the same as the first half, but transposed up a fourth. The original never had a Top C. ^[1]

Track 2 (11:30) Miserere Mei Deus

50.1 Miserere mei, Deus: secundum magnam misericordiam tuam.

50.2 Et secundum multitudinem miserationum tuarum: dele iniquitatem meam.

50.3 Amplius lava me ab iniquitate mea: et a peccato meo munda me.

- 50.4 Quóniam iniquitátem meam ego cognósko: et peccátum meum contra me est semper.
- 50.5 Tibi soli peccávi, et malum coram te feci: ut justificéris in sermónibus tuis, et vincas cum iudicáris.
- 50.6 Ecce enim in iniquitátibus concéptus sum: et in peccátis concépit me mater mea.
- 50.7 Ecce enim veritátem dilexísti: incérta et occúlta sapiéntiæ tuæ manifestásti mihi.
- 50.8 Aspérges me hyssópo, et mundábor: lavábis me, et super nivem dealbábor.
- 50.9 Audítui meo dabis gáudium et lætítiam: et exsultábunt ossa humiliáta.
- 50.10 Avérte fáciem tuam a peccátis meis: et omnes iniquitátes meas dele.
- 50.11 Cor mundum crea in me, Deus: et spíritum rectum ínnova in viscéribus meis.
- 50.12 Ne projícias me a fácie tua: et spíritum sanctum tuum ne áuferas a me.
- 50.13 Redde mihi lætítiam salutáris tui: et spíritu principáli confírma me.
- 50.14 Docébo iníquos vias tuas: et ímpii ad te converténtur.
- 50.15 Líbera me de sangúinibus, Deus, Deus salútis meæ: et exsultábit lingua mea justítiam tuam.
- 50.16 Dómine, lábia mea apéries: et os meum annuntiábit laudem tuam.
- 50.17 Quóniam si volúisses sacrificium, dedíssem utique: holocáustis non delectáberis.
- 50.18 Sacríficium Deo spíritus contribulátus: cor contrítum et humiliátum, Deus, non despícies.
- 50.19 Benígne fac, Dómine, in bona voluntáte tua Sion: ut ædificéntur muri Jerúsalem.
- 50.20 Tunc acceptábis sacrificium justítiæ, oblatiónes et holocáusta: tunc impónent super altáre tuum vítulos.
- 1 Have mercy upon me, O God, according to thy lovingkindness: according unto the multitude of thy tender mercies blot out my transgressions.
- 2 Wash me thoroughly from mine iniquity, and cleanse me from my sin.
- 3 For I acknowledge my transgressions: and my sin is ever before me.
- 4 Against thee, thee only, have I sinned, and done this evil in thy sight: that thou mightest be justified when thou speakest, and be clear when thou judgest.
- 5 Behold, I was shapen in iniquity; and in sin did my mother conceive me.
- 6 Behold, thou desirest truth in the inward parts: and in the hidden part thou shalt make me to know wisdom.
- 7 Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow.
- 8 Make me to hear joy and gladness; that the bones which thou hast broken may rejoice.
- 9 Hide thy face from my sins, and blot out all mine iniquities.
- 10 Create in me a clean heart, O God; and renew a right spirit within me.
- 11 Cast me not away from thy presence; and take not thy holy spirit from me.
- 12 Restore unto me the joy of thy salvation; and uphold me with thy free spirit.
- 13 Then will I teach transgressors thy ways; and sinners shall be converted unto thee.
- 14 Deliver me from bloodguiltiness, O God, thou God of my salvation: and my tongue shall sing aloud of thy righteousness.
- 15 O Lord, open thou my lips; and my mouth shall shew forth thy praise.
- 16 For thou desirest not sacrifice; else would I give it: thou delightest not in burnt offering.
- 17 The sacrifices of God are a broken spirit: a broken and a contrite heart, O God, thou wilt not despise.
- 18 Do good in thy good pleasure unto Zion: build thou the walls of Jerusalem.
- 19 Then shalt thou be pleased with the sacrifices of righteousness, with burnt offering and whole burnt offering: then shall they offer bullocks upon thine altar.

Now Bach's Cantata: BWV 131, "Out of the deep have I called unto thee, O Lord" sung by the Monteverdi Choir, accompanied by the English Baroque Soloists. The cantata was written at the request of Georg Eilmar, Archdeacon of the city of Muhlhausen and pastor of the Mariankirche.. It combines text from Psalm 130, De profundis, with two verses of a 16thC Lenten Hymn "Herr Jesu Christ, du hochstes Gut. It is one of the earliest cantata's to come down to us and may have been intended for the commemoration of a fire which destroyed a large part of the city in June 1707. The structure of the movements is symmetrical, alternating choral settings of the psalm text with duets based on the two hymn stanzas: We'll hear in the next five tracks, 1. Sinfonia and Chorus, 2. A duet between the soprano and baritone with oboe obbligato, 3. The Chorus, 4. Duet between the alto and tenor, then #5 a return of the Chorus.

Track 3 (4:41) Sinfonia and Chorus

Oboe, Fagotto, Violino,
Viola I/II, Continuo

Aus der Tiefen rufe ich, Herr, zu dir.

Out of the depths I cry, Lord, to you.

Herr, höre meine Stimme,

Lord, hear my voice,

laß deine Ohren merken auf

let your ears notice

die Stimme meines Flehens!

the voice of my pleading.

Track 4 (3:59) Arioso, (Bass and Chorale (Soprano))

Oboe, Continuo

Bass:

**So du willst, Herr, Sünde
zurechnen, Herr, wer wird bestehen
?**

*If you want to count up sin, Lord, who
will withstand you?*

Soprano:

Erbarm dich mein in solcher Last,
Have mercy on me with such a burden,

Nimm sie aus meinem Herzen,

Take it away from my heart,

Dieweil du sie gebüßet hast

since you have paid the price for it

Am Holz mit Todesschmerzen,
*on the wood [of the cross] with the pains of
death*

Bass:

**Denn bei dir ist die Vergebung,
daß man dich fürchte.**

*For with you is forgiveness, so that
we may fear you.*

Soprano:

Auf daß ich nicht mit großem Weh

So that I may not with great sorrow

In meinen Sünden untergeh,

drown in my sins

Noch ewiglich verzage.

nor despair for ever.

Track 5 (3:03) Chorus

Oboe, Fagotto, Violino, Viola I/II, Continuo

Ich harre des Herrn, meine Seele harret, und ich hoffe auf sein Wort.

I wait for the Lord, my soul waits, and I hope in his word.

Track 6 (5:22) Aria (Tenor) and Chorale (Alto)

Continuo

Tenor:

Meine Seele wartet auf den Herrn

My soul waits for the Lord

**von einer Morgenwache bis zu der
ändern.**

from one morning watch until the next

Alto:

Und weil ich denn in meinem Sinn,

Especially since I in my mind,

Wie ich zuvor geklaget,

as I have for a long time lamented,

Auch ein betrübter Sünder bin,

am also a troubled sinner,

Den sein Gewissen naget,

who is gnawed by his conscience,

Und wollte gern im Blute dein

and would willingly in your blood

Von Sünden abgewaschen sein

be washed clean from my sins

Wie David und Manasse.

like David and Manasseh.

Track 7 (3:44) Chorus

Oboe, Fagotto, Violino, Viola I/II, Continuo

Israel hoffe auf den Herrn;

Israel, hope in the Lord

denn bei dem Herrn ist die Gnade

for with the Lord is grace

und viel Erlösung bei ihm.

and much redemption with him

Und er wird Israel erlösen aus allen seinen Sünden.

and he shall redeem Israel from all his sins.

David Haas, (born in 1957 in [Bridgeport, Michigan](#)), is an [American](#) author and composer of [Contemporary Catholic liturgical music](#). His most popular songs include "You Are Mine," "We Have Been Told," and "Now We Remain."

Haas lives in [Eagan](#), Minnesota, where he is the Director of the [Emmaus Center for Music, Prayer and Ministry](#). He is also Campus Minister and Artist in Residence at [Benilde-St. Margaret's School](#) in [St. Louis Park, Minnesota](#), where he teaches in the music and theology departments. Haas has produced over forty original collections and recordings of liturgical music. His music is sung throughout the world and appears in many hymnals of various denominations and languages. His best-known works include sacred songs and hymns, including "Blest Are They", "We Have Been Told", "You Are Mine", "Song of the Body of Christ" and "We Will Rise Again". Listen to his Ash Wednesday hymn, one of my personal favorites, "Deep Within".

Track 8 (3:53) Deep Within

Refrain: Deep within, I will plant my law, not on stone, but in your heart.
Follow me; I will bring you back. You will be my own, and I will be your God.

1. I will give you a new heart, a new spirit within you, for I will be your strength.
2. See my face, and see your God, for I will be your hope.
3. Return to me, with all your heart, and I will bring you back.

Robert Grogan, is the Organist and Carillonneur of the Basilica of the National Shrine of the Immaculate Conception in Washington DC. He is currently head of the organ department at the Benjamin T. Rome School of Music of The Catholic University of America. On what has become since the 1950's a familiar hymn, now included in the hymnals of most American churches, Samuel Barber wrote in 1959 this set of

variations on “Wondrous Love”. Listen as Robert Grogan plays Wondrous Love on the Great Organ of the Basilica built by the Moller Organ Co, in 1964.

Track 9 (7:48) Wondrous Love

Next we’ll hear the Tudor Choir directed by Doug Fullington from their CD “Gentle Words” sing the Shaker Hymn, “Lay Me Low”. This haunting gift song is arranged here for 8 part chorus. Upon each repetition of the first section, a voice within the choral texture is “laid low” and is reduced to singing a drone on a single note. The resulting chords create a tension between moving and unmoving voices.

Following, the Royal School of Church Music Millennium Youth Choir singing John Bell’s “A Touching Place” from their CD “A Land of Pure Delight”. John Bell is the leader of the Iona Community in Scotland. An ordained minister in the Church of Scotland (Presbyterian), he joined the Iona Community after five years as a youth pastor. He is a prolific composer, with over a dozen collections of songs, and is also known as a remarkable and charismatic leader of congregational singing.

Track 10 (4:01) Lay Me Low

Lay me low,
lay me low,
lay me low.

Where the Lord can find me,
where the Lord can own me,
where the Lord can bless me.

Track 11 (4:34) A Touching Place

Christ’s is the world in which we move,
Christ’s are the folk we’re summoned to love,
Christ’s is the voice which calls us to care,
And Christ is the one who meets us here.
***To the lost Christ shows his face,
To the unloved he gives his embrace:
To those who cry in pain or disgrace,
Christ makes, with his friends, a touching place.***
Feel for the people we most avoid,
Strange or bereaved or never employed.
Feel for the women, and feel for the men
Who fear that their living is all in vain.
To the lost Christ shows his face.....
Feel for the parents, who’ve lost their child,
Feel for the women, whom men have defiled,
Feel for the baby for whom there’s no breast,

And feel for the weary who find no rest.

To the lost Christ shows his face.....

Feel for the lives by life confused,

Riddled with doubt, in loving abused;

Feel for the lonely heart, conscious of sin,

Which longs to be pure but fears to begin.

To the lost Christ shows his face.....