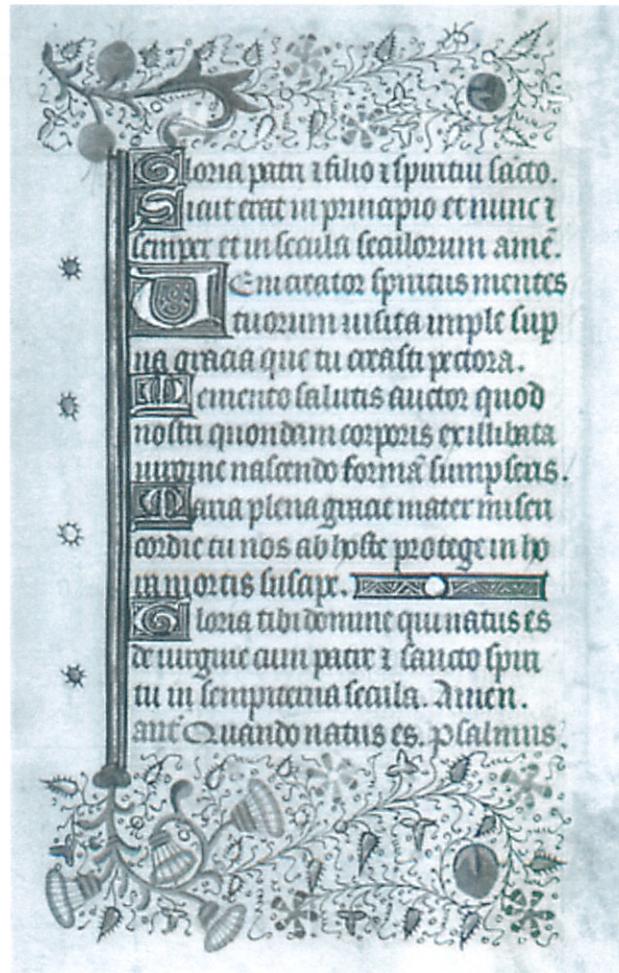




# Schola Cantorum OF SYRACUSE

## Paschal and Pentecostal Tunes: Music for Easter and Pentecost



Friday, May 6, 2022, 7:30 PM -- Pebble Hill Presbyterian Church, DeWitt, NY

*Funding for this concert  
provided in part by:*



**Council on  
the Arts**

# Paschal and Pentecostal Tunes: Music for Easter and Pentecost

*Schola Cantorum of Syracuse - Barry Torres, Music Director*

## Prelude:

Chorale Fantasia: Christ lag in Todes Banden

Franz Tunder (1614-1667)

## Easter

Heut triumphieret Gottes Sohn

Bartholomäus Gesius (c.1562-1613)

Setting a5

Christ lag in Todes Banden

Michael Praetorius (1571-1621)

Setting a4

Christ lag in Todesbanden, SSWV 131

Samuel Scheidt (1587-1654)

1. Choralis in Cantu

2. Choralis in Cantu

Erstanden ist der heilige Christ

Anonymous 16<sup>th</sup> century

Setting a3

Praetorius

Setting a 2

Christ lag in Todesbanden, SSWV 131

Scheidt

3. Bicinium complexus mutui

Christ ist erstanden

Anonymous 13<sup>th</sup> century

Chorale tune

Orlando di Lasso (1532-1594)

Setting a4

Christ lag in Todesbanden, SSWV 131	Sheidt
4. Choralis in Tenore	
5. Choralis in Basso	
Christ rising from the dead	William Byrd (1543-1623)
Victimae paschali laudes	
Chant – Sequence	
Setting a10	Praetorius

## Pentecost

Veni Creator Spiritus	
Chant - Hymn	
Komm, Gott Schöpfer, Heliger Geist	J.S. Bach (1685-1750)
Chorale setting a4	
Veni Creator Spiritus, SSWV 153	Scheidt
1. Versus	
Veni Sancte Spiritus	
Chant - Sequence	
Veni Sancte Spiritus/Veni creator	John Dunstable (c.1390-1453)
Veni Creator Spiritus, SSWV 153	Scheidt
2. Choralis in Tenore	
3. Choralis in Basso	
Veni Sancte Spiritus	Heinrich Schütz (1585-1672)
Setting a16	

# Musicians

*Soprano*

Rachel Bass, Eli McCormack, Liamna Pestana

*Alto*

Cassidy Chappini, Barry Torres

*Tenor*

Walter Freeman, Arthur Lewis, Dick Pilgrim,

Steve Zumchak

*Bass*

Tom Sauvé, Jeffrey Snedeker, Gerald Wolfe



*Violin*

Alyssa Blount, Matteo Longhi (also viola)

*Viola*

Heather Fais, Jessica Tumajyan

*Cello*

Lydia Parkington

*Bass*

Terrence Squires

*Recorder*

Eileen Allen

*Organ*

Jeffrey Snedeker, Gerald Wolfe

## Program Notes

I'd like to say that I cleverly constructed this program having considered the rich historical and cultural value of the famous chant melodies around which it was organized. But no, I just thought it would be great for Schola to finally present an Easter-centered program of music which expresses the peculiar kind of joy that blends overt jubilation with sublime transcendence. I had no particular historical or musicological focus in mind. And then this catchy alliterative title popped into mind – "Paschal and Pentecostal Tunes." It was only later that the meaning and structure of the program, driven by the famous Gregorian themes that embody that "peculiar" Easter spirit, became evident.

Increasingly, programming ideas are coming from the members. Our organists, Gerald Wolfe and Jeff Snedeker, both experienced church musicians, suggested respectively the *Victimae paschali laudes* of Praetorius and *Veni sancte spiritus* of Schütz. Each of these sumptuous multi-choir works serves as the focus and climax to each section – Easter and Pentecost. They both are based on the Gregorian sequences for their respective days.

The sequence is a form of chant that evolved as the Roman liturgy expanded in the Middle Ages. Accretions to the established repertory of chants naturally grew out of the creative impulse of the human spirit. At first words were added to existent melodies of the highly florid sections of Alleluia verses called the jubilus. Eventually new music was also written in the same joyous vein as the original jubilus. A vast repertory of sequences grew using catchy tunes and rhymes as a means of adding fervor and easily learned and retainable music to worship. The practice was so popular that the Council of Trent, in an attempt to curtail overly individualistic expression of church doctrine (i.e., possible heresy), eliminated all but 4 sequences (including the two we hear tonight) from the rite. The "tuneful" quality of both of them is quite evident. The German Reformation continued the development of this practice by creating chorale melodies based on these chants, a prime example being the chorale *Christ lag in todesbanden*, which is derived from *Victimae paschali laudes*. Praetorius' setting quite obviously quotes the original melody in a variety of inspired ways, while Schütz captures the spirit of the words with apt and powerful instrumental flourishes and embellishments, surrounding the congregation with the Holy Spirit in sound.

Another form of chant growing out of the period of accretion is the hymn which is associated with the monastic hours. *Veni creator spiritus* is the hymn for the Magnificat in Vespers for Pentecost and remains one of the best known of all Gregorian hymns, as is its chorale derivative *Komm Gott Schöpfer, heliger Geist*. Late medieval composer John Dunstable's setting is infused

with the hymn tune as it sets the texts of both “Veni” chants. It is a prime example of the medieval isorhythmic motet (music using mathematical procedures to control pitch and duration), a genre that will be the theme of a Schola program next season. Another great musical Englishman, William Byrd, provides us with *Christ rising again from the dead*, a quintessential example of that most English genre, the verse anthem.

*An ongoing feature of Schola programs is related organ music, which opens our program and is dispersed throughout. Here are thoughts on this and all the music on this program from Jeff Snedeker.*

It's worth noting that *Christ ist erstanden* also draws its thematic inspiration from *Victimae paschali laudes*. *Christ lag in Todesbanden* is definitively attributed to Luther himself, while *Christ ist erstanden* and *Komm, Gott Schöpfer* may or may not be Luther's, although it's probably very likely, since they first appeared in hymnals that he organized. All are emblematic of Luther's intent to preserve the content of the Latin mass and hymnody while shifting corporate worship from chanting by the priesthood to congregational singing in the vernacular. (The concept of a congregational hymnal is likely Luther's, since none really existed before his). He strove to make metrical tunes out of familiar chant melodies, and paraphrased the texts so that they could be more easily taught and remembered by the laity, especially by children, who were instructed from a young age to sing hymns with as many as 20 verses from memory.

Praetorius was instrumental in taking well-established Lutheran hymns and treating them with the “new” Italian polychoral style, which Schütz brought with him to Dresden following his time in Venice with Gabrieli (Schütz and Praetorius were together in Dresden from 1615-19). Fun trivia: Praetorius was born Michael Schultze (no, not Schütz); Praetorius is the Latin translation of Schultze (magistrate), which he evidently adopted during his time as a student at the University of Frankfurt.

Scheidt's *Tabulatura nova* of 1624 was a turning point in the history of organ music, the first such publication to use staff notation instead of alphabetical tablature. The chorale variations are modeled on those of his teacher Sweelinck, but Scheidt goes further in some variations by deconstructing the *cantus firmus* into small bits, each of which becomes the basis for extended treatment and elaboration (such as in the bicinium in verse 3 of *Christ lag*). This approach was further adopted by other North German composers such as Scheidemann, Schildt and Tunder, resulting in the “Chorale Fantasia” style. Tunder's fantasia on *Christ lag in Todesbanden* is a particularly fine example of this.

—Barry Torres and Jeffrey Snedeker, May, 2022

## Texts and Translations

### Heut triumphieret Gottes Sohn

1. Heut triumphieret Gottes Sohn,  
Der vom Tod ist erstanden schon,  
Alleluja, Alleluja!  
Mit großer Pracht und Herrlichkeit,  
Des danken wir ihm in Ewigkeit.  
Alleluja, Alleluja!

This day in triumph God the Son  
Hath from the grave the vict'ry won,  
Alleluia, Alleluia!  
With glorious might and majesty,  
And so we thank Him endlessly.  
Alleluia, Alleluia!

2. Dem Teufel hat er sein Gewalt  
Zerstört, verheert ihm all Gestalt,  
Alleluja, Alleluja!  
Wie pflegt zu tun ein starker Held,  
Der seinen Feind gewaltig fällt.  
Alleluja, Alleluja!

The devil has been overthrown,  
Destroyed, brought low by Him alone,  
Alleluia, Alleluia!  
As doth befit a hero well  
Who in his might his foe doth fell.  
Alleluia, Alleluia!

*Translation Lutheranchoralebook.com*

### Christ lag in Todes Banden

Christ lag in Todes Banden  
Für unsre Sünd gegeben,  
Er ist wieder erstanden  
Und hat uns bracht das Leben;  
Des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein

Christ lay in death's bonds  
handed over for our sins;  
he is risen again  
and has brought us life.  
For this we should be joyful,  
praise God and be thankful to him

Gott loben und ihm dankbar sein  
Und singen halleluja,  
Halleluja!

Jesus Christus, Gottes Sohn,  
An unser Statt ist kommen  
Und hat die Sünde weggetan,  
Damit dem Tod genommen  
All sein Recht und sein Gewalt,  
Da bleibet nichts denn Tods Gestalt,  
Den Stach'l hat er verloren.  
Halleluja!

praise God and be thankful to him  
and sing alleluia,  
Alleluia!

Jesus Christ, God's son,  
has come to our place  
and has put aside our sins,  
and in this way from death has taken  
all his rights and his power.  
Here remains nothing but death's outward  
form;  
it has lost its sting.  
Alleluia!

### **Erstanden ist der heilig Christ**

Erstanden ist der heilig Christ,  
Alleluja! Alleluja!  
Der aller Welt ein Tröster ist.  
Alleluja! Alleluja!

2. Und wäre er nicht erstanden,  
Alleluja! Alleluja!  
So wäre die Welt vergangen.  
Alleluja! Alleluja!

1. Lord Christ from death is ris'n to-day,  
Alleluja! Alleluja!  
And hath to heaven led the way.  
Alleluja! Alleluja!

2. Now, had He not to heaven aris'n,  
Alleluja! Alleluja!  
We still had lain in Death's dark pris'n.  
Alleluja! Alleluja!

19. Des solln wir alle fröhlich sein,  
Alleluja! Alleluja!  
Und Christ soll unser Tröster sein.  
Alleluja! Alleluja!

19. And let us all right joyous be,  
Alleluja! Alleluja!  
And praise our Saviour heartily.  
Alleluja! Alleluja!

*Translation by C. T. Terry, 1921*

## Christ ist erstanden

Christ ist erstanden  
Von der Marter alle,  
Des solln wir alle froh sein,  
Christ will unser Trost sein.  
Kyrie eleis.

Christ is risen  
from all his torments;  
we should all be joyful at this.  
Christ wants to be our consolation.  
Lord have mercy.

## Victimae paschali laudes

Victimae paschali laudes  
immolent Christiani.  
Agnus redemit oves:  
Christus innocens Patri  
reconciliavit peccatores.  
Mors et vita duello  
conflixerunt mirando:  
dux vitae mortuus,  
regnat vivus.

Let Christians offer sacrificial  
praises to the passover victim.  
The lamb has redeemed the sheep:  
The Innocent Christ has reconciled  
the sinners to the Father.  
Death and life contended  
in a spectacular battle:  
the Prince of life, who died,  
reigns alive.

Dic nobis Maria,  
quid vidisti in via?  
Sepulcrum Christi viventis,  
et gloriam vidi resurgentis  
Angelicos testes,  
sudarium, et vestes.  
Surrexit Christus spes mea:  
praecedet vos in Galilaeam.  
(Credendum est magis soli  
Mariae veraci  
Quam Judaeorum Turbae fallaci.)  
Scimus Christum surrexisse  
a mortuis vere:  
tu nobis, victor Rex, miserere.  
Amen. Alleluia.

Tell us, Mary,  
what did you see on the way?  
"I saw the tomb of the living Christ  
and the glory of his rising,  
The angelic witnesses,  
The clothes and the shroud."  
"Christ my hope is arisen;  
into Galilee, he will go before his own."  
(More to be believed is  
truthful Mary by herself  
than the deceitful crowd of the Jews.)\*  
We know Christ is truly risen  
from the dead!  
To us, victorious King, have mercy!  
Amen. Alleluia.

*\*This overtly antisemitic verse is in the original text and was set by Praetorius, but was later stricken from the text by the Church.*



## **Veni creator spiritus**

— see Triplex 3 of Veni sancte spiritus/  
Veni creator below

## **Komm, Gott Schöpfer, Heiliger Geist**

1. Komm, Gott Schöpfer, Heiliger Geist,  
Besuch das Herz der Menschen dein,  
Mit Gnaden sie füll, wie du weißt  
Dass's dein Geschöpf vorhin sein.

1. Come, God, Creator, Holy Ghost,  
Visit the heart of all Thy men;  
Fill them with grace, the way Thou know'st;  
What Thine was, make it again.

## **Veni sancte spiritus**

— see Triplex 1 of Veni sancte spiritus/  
Veni creator below

## **Veni sancte spiritus/Veni creator**

### **TRIPLEX 1**

Veni sancte spiritus,  
Et emitte celitus  
Lucis tue radium.

Come, Holy Spirit,  
and, as a heaven-dweller, send  
a ray of your light.

Veni pater pauperum,  
Veni dator munerum,  
Veni lumen cordium.

Come, father of the poor,  
come, giver of rewards,  
come, light of hearts.

Consolator optime,  
Dulcis hospes anime,  
Dulce refrigerium.

Best consoler,  
sweet friend of the soul,  
sweet refresher.

In labore requies,  
In estu temperies,  
In fletu solatium,

In labor, rest,  
in summer, coolness,  
in grief, solace.

O lux beatissima,  
Reple cordis intima  
Tuorum fidelium.

O most blessed light,  
fill the depths of the hearts  
of your faithful.

Sine tuo numine,  
Nihil est in lumine,  
Nihil est innoxium.

Without your will,  
there is nothing graced with light,  
there is nothing pure.

Lava quod est sordidum,  
Rida quod est aridum,  
Sana quod est devium.

Wash what is soiled,  
water what is arid,  
heal what is wounded.

Flecte quod est rigidum,  
Fove quod est frigidum,  
Rege quod est devium.

Bend what is rigid,  
heat what is frigid,  
straighten what is crooked.

Da tuis fidelibus  
In te confidentibus,  
Sacrum septenarium.

Give to those who are faithful  
to you and believe in you the  
sevenfold gifts of the Holy Spirit.

Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium.  
Amen.

Give reward to the virtuous,  
give an exit to the saved,  
give eternal joy.  
Amen.

## TRIPLEX 2

Veni sancte spiritus,  
Et infunde precamus  
Rorem celi gratie.

Come, Holy Spirit,  
and pour fourth, we pray you,  
the dew of heavenly grace.

Precantibus humanitatus  
Salva nos divinitus  
A serpentis facie.

By virtue of the prayers of mankind,  
save us, O divine one,  
from the sight of the serpent,

In cuius presentia,  
Ex tua clementia  
Tecta sint peccata.

In whose presence,  
away from your mercy,  
sins are protected.

Nostraque servititia  
Corda penitentia  
Tibi fac placata.

May our service  
and our penitence  
be pleasing to you.

Langidorum consolator  
Et lapsorum reformator,  
Mortis medicina.

Consoler of the sick,  
reformer of the fallen,  
remedy for death,

Peccatorum perdonator,  
Esto noster expurgator,  
Et duc ad divina.

O pardoner of sins,  
be our purifier  
and lead us to heaven.

### TRIPLEX 3

Veni creator spiritus,  
Mentes tuorum visita:  
Imple superna gratia  
Que tu creasti pectora.

Come, Creator Spirit,  
visit the minds of your [servants]:  
fill with supernal grace  
the hearts of those whom you created.

Qui paraclitus diceris,  
Donum dei altissimi,  
Fons vivus, ignis, caritas,  
Et spiritalis unctionis.

You are called the Paraclete,  
the gift of the highest God,  
the living fountain, fire, love,  
and spiritual grace.

Tu septiformis muneris,  
Dextre dei tu digitus,  
Tu rite promissum patris,  
Sermone ditans guttura.

You, because of the seven-form gifts,  
[are] a finger on the right hand of God,  
truly the promise of the Father,  
enriching our throats with words.

Accende lumen sensibus,  
Infunde amorem cordibus,  
Infirma nostri sorporis  
Virtute firmans perpetim.

Ignite a light for those who feel:  
pour love into our hearts,  
strengthening the infirmity of our  
bodies with perpetual grace.

Hostem repelas longius,  
Pacemque dones protinus :  
Ductore sic te previo,  
Vitemus omne noxium.

May you long repel the enemy,  
and may you soon grant peace:  
because you lead on ahead,  
may we avoid all that is injurious.

Per te sciamus da patrem,  
Noscamus atque filium,  
Te utriusque spiritum  
Credamus omni tempore.

Grant that through you we may know  
the Father, and likewise know the Son.  
In you, the Spirit, as well,  
may we believe for all time.

Gloria patri domino,  
Natoque, qui a mortuis  
Surrexit, ac paraclito,  
In seculorum secula.  
Amen.

Glory be to the Lord Father,  
and to the Son who rose from  
the dead, and to the Paraclete,  
forever and ever.  
Amen.





## Schola Cantorum - Upcoming Concerts!



Saturday, June 18 at 7:30 PM  
Pebble Hill Presbyterian Church in De Witt

### Ayres de España (Spanish Songs)

Songs for voices and violins from 17<sup>th</sup> and 18<sup>th</sup> century Old and New Spain,  
featuring The Schola Soloists.



## Summer Workshop 2022



Thursday, July 21 through Sunday, July 24

Grace Episcopal Church

819 Madison St, Syracuse, NY

**Choral Directing:** Kristina Boerger

**Instruments:** Liamna Pestana



The vocal repertoire for 2022 will feature music of Praetorius.

Tuition: \$250 (\$225 if you register by June 24).

Student scholarships are available.

Details at <https://www.scholasyracuse.com/workshop>

To register or for information contact Karen Nezelek:  
knezelek@hotmail.com or 315-876-9669 (leave message).

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There you may enjoy Schola's videos, including two recent concerts:

“A Sampler of Chansons,” featuring works from a June 2020 program that Covid had cancelled (works of Sermisy, Josquin, Janequin and others). Live performance video recorded in October, released in February, 2021.

“Lasso Christmas Motets,” audio recorded December 13, 2020.

# Schola Cantorum of Syracuse

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The Joseph W. Weinberg Fund began with a bequest from the estate of Joseph Weinberg. Its purpose is to provide continued support for Schola Cantorum of Syracuse. If you wish to contribute to this fund, please earmark your donation for the Weinberg Fund.

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The Kenneth Bruce Memorial Scholarship is awarded to a high school or undergraduate student, covering the cost of attendance at the **Schola Cantorum Summer Workshop**. If you wish to contribute to the fund, earmark your donation for the Bruce Scholarship. If you are interested in applying for the scholarship to attend the summer workshop, contact Karen Nezelek at [knezelek@hotmail.com](mailto:knezelek@hotmail.com).

Students who have been awarded scholarships:

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*Cover — Original leaf from a medieval manuscript Book of Hours. Flanders (Ghent/Bruges), c. 1430-50.*

*Page 10 — From Horae ad usum romanum (Book of Hours), Bibliothèque nationale de France,  
Département des manuscrits, Latin 1156B, fol. 82r.*

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