

ARSIS

Richard  
Wienhorst



# Sacred Music

American Repertory Singers  
Robert Schuneman, guest conductor



# Richard Wienhorst: Sacred Music

## American Repertory Singers

Leo Nestor, artistic director      Robert Schuneman, guest conductor

Dotian Levalier, harp                  Sara Stern, flute

1 **God Who Made the Earth and Heaven** 4:14

**Missa Brevis** 13:14

2 *Kyrie* 4 *Sanctus & Benedictus*

3 *Gloria* 5 *Agnus Dei*

**Psalm 147** 9:37

6 *I. Alleluia! How good it is to sing praises...*

7 *II. The Lord rebuilds Jerusalem...*

8 *III. Great is our Lord...*

9 *IV. The Lord lifts up the lowly...*

10 *V. Sing to the Lord with thanksgiving*

**The Seven Words of Christ from the Cross** 15:40

11 *Opening Chorus* 16 *Fifth Word*

12 *First Word* 17 *Sixth Word*

13 *Second Word* 18 *Seventh Word*

14 *Third Word* 19 *Conclusion*

15 *Fourth Word*

**Alleluia Verses for Easter** 10:53

20 *Easter I & II* 22 *Easter V, VI & VII*

21 *Easter III & IV*

Total CD Time: 53:41

Although the music of Richard Wienhorst, which includes over 200 published and many more unpublished works, will very well speak for itself, many will ask, "But, just *who* is Richard Wienhorst?" and rightly so. Among the community of Valparaiso University graduates and faculty, he is well-known; among American Lutherans he is certainly known, and in the larger fraternity of composers older than forty or fifty, he is also known. But reputations fade into distance when our older citizens retire. Dick, as we know him, still lives in his house in Valparaiso, Indiana, where he has spent almost all of his career.

The biographical facts are simple. He was born in Seymour, Indiana where he learned to play the piano and the whole family of wind instruments. He pursued his studies further at Valparaiso University where he received the B. A. degree. Joining the army during World War II, he served as conductor of the 45th Armed Regiment Band. Afterward, he studied at the American Conservatory of Music in Chicago, and finally at Eastman School of Music where he received the Ph.D. degree in composition. Along the way he also studied at the *Écoles d'Art Americaine du Fontainebleau*, and at the University of Freiburg (in Breisgau), Germany. His composition teachers were Leo Sowerby, Nadia Boulanger, Bernhard Rogers and Howard Hanson.

From 1946 on, Richard Wienhorst was a busy faculty member in the Music Department of Valparaiso University, a Lutheran university with an active chapel life. The chapel's activities have included extraordinary cultural and academic events connected with the chapel's worship, music and artistic life. This place became Dick's creative "home," his life, literally. Married to a spectacularly gifted theologian, the late Sue Stonebraker Wienhorst, who also served on the university faculty, Dick lived and breathed music, the church's music, and nurtured the musical growth of his students while composing music for virtually every kind of performing venue from solo songs to band to orchestra.

Some significant things about Valparaiso defined Wienhorst's musical output. One is the university's motto: *In luce tua videmus lucem* ("In Thy light we are enlightened.") Light has always been an important symbol at Valpo (as the university is called by its own), and Wienhorst's music has frequently shown the stuff of an enlightened musical mind -- imitation, counterpoint, sparseness of texture, simplicity and brightness of text setting, as well as a variety of color. Another defining thing about Valpo is the sheer size and scope of the chapel and its light-emitting windows, an architecture which physically and philosophically dominates the campus and its life. It is a big and glorious acoustical space for the ear, an emblazoned awakening for the eye, a magnificent gathering room for worship, one which begs for music. Wienhorst regularly supplied it. Another salient feature of the university was the liturgical, musical and theological seminars and symposiums sponsored by the university which brought scholars and practitioners from all over the world to yearly meetings at the university where special music and experimental forms could be tried out. Wienhorst's music was always in amidst the best from anywhere.

Ultimately, from his home at Valparaiso, Richard Wienhorst became known throughout a much wider world. His works have been cited as examples in books about this century's choral music, his

music has been performed by the Indianapolis Symphony, the Eastman-Rochester Orchestra, the Pittsburgh Symphony, *Det Norske Soloistkor*, and the Dutch Radio Chorus and Orchestra, just to name a few.

In 1996 Valparaiso University conferred an honorary Doctor of Sacred Music degree on Richard Wienhorst, and the citation is worth quoting here because it says so eloquently why we care to present his music on this recording.

*Throughout his long career at Valparaiso University, Richard Wienhorst has made music that is both a gift and a challenge. Like the Chapel of the Resurrection in which so many of his works were first heard, his music is modern, ambitious, invigorating. A piece by Richard Wienhorst does not lull you to sleep; it asks for your best attention, for deep breaths, for what C. S. Lewis has called "a mind awake."*

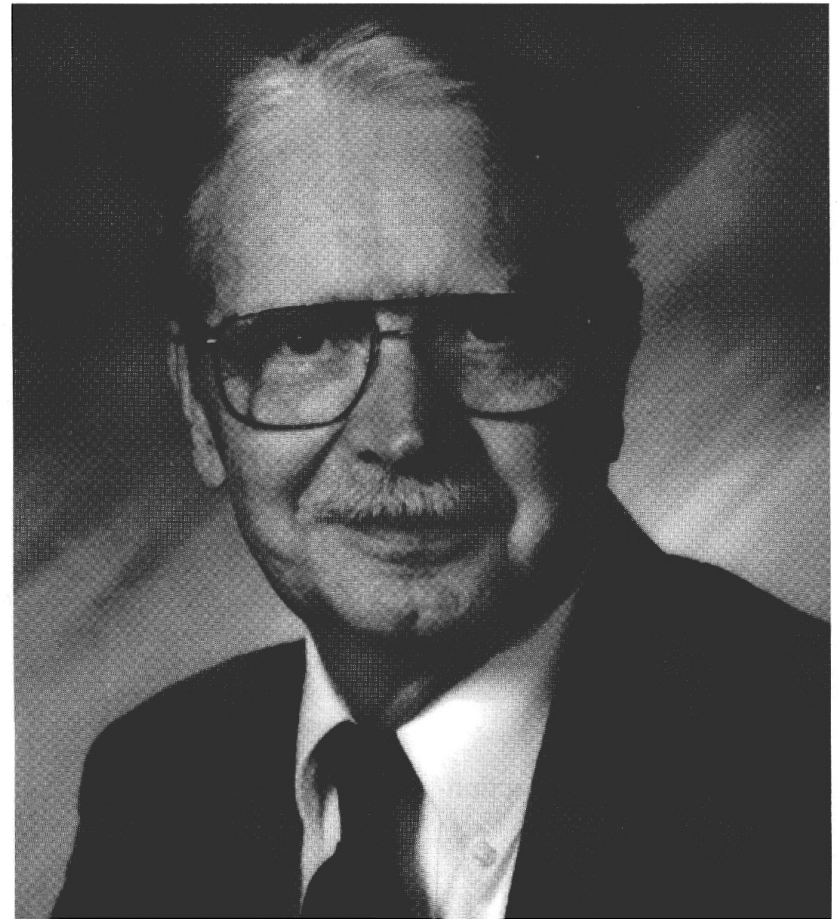
*In his years as a VU student, in the U.S. Army during World War II, and early in his career as a faculty member beginning in 1946, Richard Wienhorst embodied a curious paradox. Thoroughly a son of Indiana, plain-spoken and good at carpentry, he just as thoroughly represented the nobility and inspiration of what we now like to call, with some awe, "the Arts." For Wienhorst, music is another way to be truthful and attentive to the world. The arts are not an escape to fantasy, a way to remove yourself from its truths and demands. Writing music is like driving a nail or soldering a connection; it can be done well — and done well, it will last.*

*His vita lists more than 200 published works, as well as honors, awards, commissions, and performances across the country. His music for the church — music that associates his name with Lutheran music in any number of contexts — is intelligent and complex, setting him apart from those who think they should "write down" for the people in the pews. In his retirement, when the body of his work is now the subject of study in doctoral programs, when collections of his original manuscripts are highly valued, when his publications are a staple of choral publishing, he remains active as a composer. The students and colleagues who have known him in the past would still recognize the persistence with which he continues his search for the next solution to his current musical puzzle.*

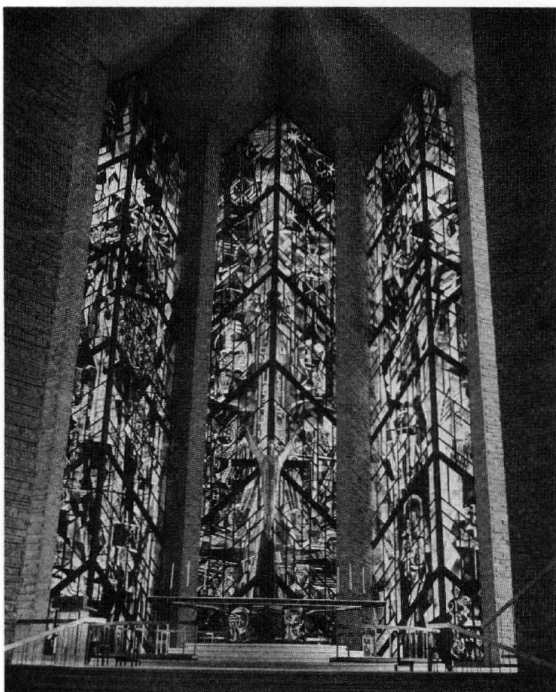
*Here at Valparaiso University, where so much of his music was written, the music of Richard Wienhorst has a special place. Those who listen will perceive a striking phenomenon. In these sounds is the light by which we can hear — if we ask enough of ourselves — the elusive music of truth itself.*

It is therefore a special privilege for me to conduct a recording of this wonderful music written by my valued mentor, colleague and friend. The music presented here spans most of Richard Wienhorst's career. His wife, Sue, died while plans were being made for the recording. She was excited about the project, and anxious to hear the music which she so dearly loved. We dedicate this recording to the memory of Sue Wienhorst, extraordinary theologian, philosopher, teacher, writer, mother and beloved wife.

— Robert Schuneman



**Richard Wienhorst**



Left: looking eastward through chancel.

Below: exterior, facing chancel, looking westward.



**The Chapel of the Resurrection  
Valparaiso University  
Valparaiso, Indiana**

6

1

**God, Who Made the Earth and Heaven** (1990)

Setting of the Welsh tune "Ar hyd y nos" for chorus, harp and flute.

God, who made the earth and heaven, Darkness and light:  
You the day for work have given, For rest the night.  
May your angel guards defend us, Slumber sweet your mercy send us,  
Holy dreams and hopes attend us, All through the night.

And when morn again shall call us, To run life's way,  
May we still, whate'er befall us, Your will obey.  
From the pow'r of evil hide us, In the narrow pathway guide us,  
Never be your smile denied us, All through the day.

Holy Father, throned in heaven, All holy Son,  
Holy Spirit, freely given, Blest Three in One:  
Grant us grace, we now implore you, Till we lay our crowns before you  
And in worthier strains adore you, While ages run. Amen.

— *Reginald Heber (1783–1826, stanza 1); William Mercer (1811–1873, stanzas 2, 3)*

**Missa brevis** (1954)

for four-part unaccompanied mixed chorus.

2

**Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

3

**Gloria**

Gloria in excelsis Deo.

*Glory to God in the highest,*

Et in terra pax hominibus bonae voluntatis.

*and peace to his people of good will on earth.*

Laudamus te, Benedicimus te,

*We praise you, we bless you,*

Adoramus te, Glorificamus te.

*we worship you, we glorify you,*

7

Gratias agimus tibi propter magnam gloriam tuam.

*we give you thanks for your great glory.*

Domine Deus, Rex cælestis, Deus Pater omnipotens.

*Lord God, heavenly king, almighty God the Father,*

Domine Fili unigenite Jesu Christe.

*Lord Jesus Christ, only Son,*

Domine Deus, Agnus Dei, Filius Patris.

*Lord God, Lamb of God, Son of the Father:*

Qui tollis peccata mundi, miserere nobis.

*Who takes away the sin of the world, have mercy on us;*

Qui tollis peccata mundi, suscipe deprecationem nostram.

*Who takes away the sin of the world, hear our prayer;*

Qui sedes ad dexteram Patris, miserere nobis.

*Who sits at the right hand of the Father, have mercy on us.*

Quoniam tu solus sanctus.

*For you only are holy,*

Tu solus Dominus.

*you only are the Lord;*

Tu solus Altissimus, Jesu Christe.

*you only are most high, Jesus Christ,*

Cum Sancto Spiritu, in gloria Dei Patris. Amen.

*with the Holy Spirit, in the glory of the Father. Amen.*

#### 4 **Sanctus and Benedictus**

Sanctus, Sanctus, Sanctus

*Holy, Holy Holy,*

Dominus Deus Sabaoth.

*Lord, God of Sabaoth.*

Pleni sunt cæli et terra gloria tua.

*Heaven and earth are full of your glory.*

Hosanna in excelsis.

*Hosanna in the highest.*

Benedictus qui venit in nomine Domini.

*Blessed is he who comes in the name of the Lord.*

Hosanna in excelsis.

*Hosanna in the highest.*

#### 5 **Agnus Dei**

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: miserere nobis.

*Lamb of God, who takes away the sin of the world, have mercy on us.*

Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

*Lamb of God, who takes away the sin of the world, give us peace.*

#### **Psalm 147** (1993)

for chorus and harp.

6 **I.** Alleluia, alleluia. How good it is to sing praises to God!  
Alleluia, alleluia. How pleasant it is to honor Him with praise!

7 **II.** The Lord rebuilds Jerusalem. He gathers the exiles of Israel.  
He heals the broken-hearted and binds up all their wounds.  
He counts the number of the stars and calls them all by their names.

8 **III.** Great is our Lord and mighty in power, there is no limit to His wisdom.  
Great is our Lord and mighty in power, there is no limit to His power.

9 **IV.** The Lord lifts up the lowly but casts the wicked to the ground.

10 **V.** Sing to the Lord with thanksgiving; make music to our God with the harp.

#### **The Seven Words of Christ from the Cross** (1956)

for soloists and unaccompanied chorus.

#### 11 **The Opening Chorus** (concurrently using two related chorales)

Lamb of God, pure and holy, Who on the cross didst suffer

Ever patient and lowly, Thyself to scorn didst offer.

All sins Thou borest for us, Else had despair reigned o'er us:

Have mercy on us, O Jesus!

— *chorale* O Lamm Gottes, unschuldig, *text by Nicholas Decius, 1531*

O Christ, Thou Lamb of God, that takest away the sin of the world, have mercy upon us!

— *chorale* Christe, du Lamm Gottes, *trad. German paraphrase of the Agnus Dei, 1528*

#### 12 **The First Word**

And it was about the third hour when they led Jesus away to be crucified. And when they were come to the place which is called Calvary, there they crucified Him and the malefactors, one on the right hand and the other on the left hand. Then said Jesus: "Father, forgive them, for they know not what they do." — *Luke 23, 33, 34*

13 **The Second Word**

Now there stood by the cross of Jesus His mother, and Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw His mother and the disciple whom He loved, He saith unto His mother: "Woman, behold thy son." Then saith He to the disciple: "Behold thy mother." And from that hour that disciple took her unto his own home. — *John 19: 25–27*

14 **The Third Word**

And one of the malefactors which were hanged railed on Him, saying: "If thou be Christ, save Thyself and us." But the other rebuked him, saying: "Dost not thou fear God, seeing thou art in the same condemnation? And we indeed justly; for we receive the due reward of our deeds; but this Man hath done nothing amiss." And he said unto Jesus, "Lord, remember me when Thou comest into Thy kingdom." And Jesus said: "Verily I say unto thee, today shalt thou be with Me in Paradise." — *Luke 23: 39–43*

15 **The Fourth Word**

Now from the sixth hour there was darkness over all the land unto the ninth hour. And about the ninth hour Jesus cried with a loud voice, saying: "*Eli, eli lama sabachthani?*" ("My God, my God, why hast thou forsaken me?") (Jesus' words are played against the chorale used in the opening chorus, "Lamb of God, Pure and Holy" sung in canon at the fourth). — *Matthew 27: 45, 46*

16 **The Fifth Word**

And Jesus, knowing that all things were now accomplished, that the Scripture might be fulfilled, saith: "I thirst." — *John 19: 28*

17 **The Sixth Word**

Now there was set a vessel full of vinegar; and they filled a sponge and put it upon a hysop and put it to His mouth. When Jesus therefore had received the vinegar, He said: "It is finished!" — *John 19: 29,30*

18 **The Seventh Word**

And when Jesus had cried with a loud voice, He said: "Father, into Thy hands I commend My spirit." And having said thus, He gave up the ghost. — *Luke 23: 46*

19 **The Conclusion**

Lamb of God, pure and holy, Who on the cross didst suffer,  
Ever patient and lowly, Thyself to scorn didst offer.  
All sins Thou borest for us, Else had despair reigned over us;  
Thy peace be with us, O Jesus.

**Alleluia Verses for the Easter Season** (1985)  
for unaccompanied mixed chorus.

*Composed to be used as the proper Alleluia sentence for each Sunday of the Easter season, the opening and closing Alleluia refrains are performed here framing pairs of the Sunday sentences, thus making an exuberant Easter anthem. The texts are adapted from the Lutheran Book of Worship, Ministers Desk Edition, 1978.*

**Opening and closing Alleluia refrain:**

Alleluia, alleluia. Christ being raised from the dead will die no more; death has no more dominion over him. — *Romans 6: 9*

20 **Easter Day and Second Sunday of Easter**

This is the day which the Lord has made; let us rejoice and be glad in it. Alleluia. — *Psalm 118:24*  
Blessed are they who have not seen and yet believe. Alleluia. — *John 20:29*

21 **Third and Fourth Sundays of Easter**

Our hearts burn within us as he opens to us the Scriptures. Alleluia. — *Luke 24:32*  
I am the Good Shepherd; I know my own and my own know me. Alleluia. — *John 10:14*

22 **Fifth, Sixth and Seventh Sundays of Easter**

I am the way, I am the truth, I am the life, says the Lord. Alleluia. — *John 14: 6*  
All who love me will keep my word, and my Father will love them, and we will come to them and make our home with them. Alleluia. — *John 14: 23*  
I will not leave you desolate; I will come back to you. Alleluia. — *John 14: 18*





**Stern and Levalier**, duo partners since 1983, have performed in the Renwick and Corcoran Galleries, the Walters Gallery of Art, the Dumbarton Avenue concert Series and Holton Arm Series, at the Washington county Museum and in Saratoga Springs, New York. They made their European debut in 1985 under the auspices of The Mars Foundation. They have appeared as guest artists with the Emerson String Quartet and as featured artists with the 20th Century Consort in Washington D.C. where they live.

**Sara Stern** studied with Julius Baker and Marcel Moyse, and is solo flutist of The 20th Century Consort. She was also the solo flutist on Arsis CD-105 "Sounding Joy" with the American Repertory Singers.

**Dotian Levalier**, principal harpist of The National Symphony Orchestra, is a graduate of the Curtis Institute of Music, where she studied with Carlos Salzedo and Marilyn Costello.



**American Repertory Singers**

The **American Repertory Singers**, Leo Nestor, Artistic Director, is a professional vocal ensemble resident in Washington, D. C. since 1995. **ARS** singers are selected not only for their vocal ability and sensitive musical understanding, but also for their range of flexibility in matters of ensemble. Although **ARS** performs music of all periods, it particularly espouses American music, especially that of our day.

The **American Repertory Singers** have captured the attention of reviewers and listeners alike, receiving praise for the warmth and beautiful expression of their singing. Their five previous recordings have been aired extensively on Chorus America's syndicated program, "The First Art," as well as on many classical radio programs throughout the country.

**Soloists**

In *Missa Brevis — Gloria*: Patricia Caya, Tanya Hoffmann, Boyd Galloway, Ted Faris

In *Missa Brevis — Sanctus*: Michael Ford

In *The Seven Words of Christ from the Cross*:

David Frederick Eberhardt (Evangelist)

Donald Wiggins (First Malefactor)

Charles T. Bowers (Second Malefactor)

**Ensemble**

**Soprano:** Susan Bender°, Joellen Brassfield+, Tanya Hoffmann\*°, Mary McCarthy+, Claire Michaud\*°

**Alto:** Ann Baker+, Patricia Caya\*°, Lisa Koehler\*°, Virginia Wallace\*°

**Tenor:** Nevin Bender\*°, Boyd Galloway\*°, Michael Ford\*°, Donald Wiggins+,

**Bass:** Thomas Bold+, John Boulanger+, Charles T. Bowers\*°, Ted Faris\*°, David Frederick Eberhardt\*°

**Manager:** Boyd Galloway

+ = Tracks 1, 6–19

o = Tracks 2–5, 20–22

**Recorded** direct to 20-bit digital master on June 30, July 2 and August 31, 1997 at the Cathedral Church of St. Matthew the Apostle, Washington, DC

**Recording Engineer:** Edward J. Kelly, Mobile Master, Greenbelt, MD

**Producer:** Jay R. Rader, Washington, DC

**Editing & Pre-Mastering:** Robert Schuneman, Arsis Audio, Boston, MA

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