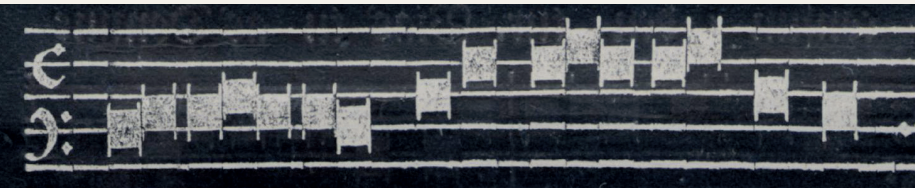
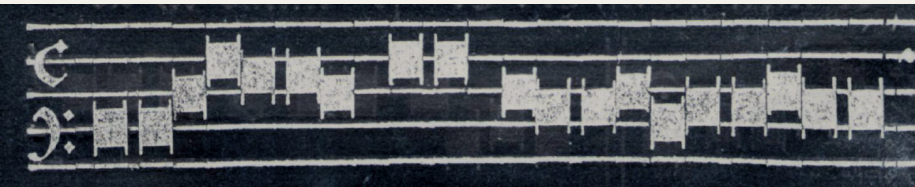


REFORMING HYMNS



Lassus · Maistre · Palestrina
Pedersøn · Schlick · Senfl · Walter

MUSICA FICTA
Bo Holten



Nicolaus Gottschovius (1575– c.1620)
 Lupus Hellinck (1493–1541)
 Orlande de Lassus (c. 1532–1594)
 Matthaeus le Maistre (c. 1505–1577)
 Giovanni Pierluigi da Palestrina (1525–1594)

Mogens Pedersøn (c. 1583–1623)
 Erasmus Rotenbucher (c. 1525–1586)
 Arnolt Schlick (c. 1460–1521)
 Ludwig Senfl (c. 1486–1543)
 Johann Walter (1496–1570)

Reforming Hymns

Fredrik Bock, lute¹⁰
 Søren Christian Vestergaard, organ^{13, 20, 28}
 Musica Ficta
 Conducted by Bo Holten

Musica Ficta

Marie Louise Therkildsen Odgaard, soprano²⁹
 Anna Maria Wierød, soprano^{11, 18, 21, 29}
 Eva Wöllinger-Bengtson, alto¹⁰
 Stephen Yeseta, countertenor/baritone^{3, 10}
 Nils Greenhow, tenor
 Tobias Aabye Dam, tenor¹⁶
 Lauritz Thomsen, baritone^{5, 7, 8}
 Jakob Soelberg, bass

Singing professionals

- 1 *Ad te leuau animam meam*,
 from Niels Jespersen's *Gradval. En Almindelig Sangbog* (Copenhagen 1573) 1:54
- 2 **Orlande de Lassus** – *Ad te leuau animam meam* a 6,
 from *Mottetta, Sex Vocvm* (Munich 1582) 2:14
- 3 *O Stierners skaber i Himmelske huss*,
 from Hans Thomissøn's *Den danske Psalmebog* (Copenhagen 1569) 1:15
- 4 **Ludwig Senfl** – *Conditor alme siderum* a 5,
 after a manuscript in the Royal Danish Library (Copenhagen)
 (GKS 1872, dated 1541) 1:05

From professional to congregational singing

- 5 *Kyrie missa II*, from *Graduale Romanum* (Paris 1961) 1:33
- 6 **Giovanni Pierluigi da Palestrina** – *Kyrie* a 4,
 from *Missa "In majoribus Duplicibus"* (*Biblioteca Apostolica Vaticana*) 3:09
- 7 *Kyrie, fons bonitatis*, from Jespersen's *Graduale* 1:22
- 8 *Kyrie/ Gud Fader allsom høyeste trøst*, from Jespersen's *Graduale* 1:36
- 9 **Mogens Pedersøn** – *Kyrie/ Gud Fader allsom høyeste trøst* a 5,
 from *Pratum Spirituale* (Copenhagen 1620) 2:54

From secular song to hymn

- 10 **Arnolt Schlick** – *Maria zart/ von edler art*,
 from *Tabulaturen Etlicher lobgesang vnd lidlein* (Mainz 1512) 2:15
- 11 *O Jesu bold met megit vold*, from Thomissøn's *Den danske Psalmebog* 1:37
- 12 *Ich seüffttz vnd klag/ vil lannger tag* a 4,
 Johann Kugelman, *Concentus novi* (Augsburg 1540) 2:46
- 13 **Arnolt Schlick** – *Maria zart/ von edler art*,
 from *Tabulaturen Etlicher lobgesang vnd lidlein* (Mainz 1512) 2:40
- 14 *O Christe huor vaar din kundskaff*, from Thomissøn's *Den danske Psalmebog* 3:21
- 15 **Ludwig Senfl** – *Rosina, wo was dein Gestalt* a 4, from Johann Ott, *Hundert vnd fünfftzehen guter newer Liedlein* (Nuremberg 1544) 2:21

16	<i>Dig Herre mild/ ieg tacke vil</i> , from Thomissøn's <i>Den danske Psalmebog</i>	0:50
17	Erasmus Rotenbucher – <i>Von edler art/ geporen ward</i> , from <i>Bergkreyen</i> (Nuremberg 1551)	2:09
The Reformation's new core hymns		
18	<i>Fader vor vdi Himmerig</i> , from Thomissøn's <i>Den danske Psalmebog</i>	1:38
19	Mogens Pedersøn – <i>Fader vor vdi Himmerig</i> , from <i>Pratum Spirituale</i>	1:49
20	<i>Vater unser im Himmelreich</i> , Anonymous organ chorale after a manuscript from Gdańsk 1591	1:52
21	<i>Nu bede wi den hellig Aand</i> , from Thomissøn's <i>Den danske Psalmebog</i>	1:58
22	Johann Walter – <i>Nu bitten wyr den heyligen geyst</i> , from <i>Wittenbergisch Gsangbüchli</i> (Strasbourg 1537)	1:53
23	Matthaeus le Maistre – <i>Nv bitten wir den heiligen Geist</i> , from <i>Geistliche und weltliche Teusche Geseng</i> (Wittenberg 1566)	2:28
24	Mogens Pedersøn – <i>Nv bede vi den Helligaand</i> , from <i>Pratum Spirituale</i>	3:48
25	<i>Christ laa i Dødsens baande</i> , from Thomissøn's <i>Den danske Psalmebog</i>	1:06
26	Johann Walter – <i>Christ lag ynn todes banden a 4</i> , from <i>Geystliche Gesangk Buchleyn</i> (Wittenberg 1524)	1:41
27	Johann Walter – <i>Christ lag ynn todes banden a 5</i> , from <i>Geystliche Gesangk Buchleyn</i>	1:45
28	Lupus Hellinck – <i>Christ lag inn todes banden</i> , based on a vocal setting in <i>Neue deudsche geistliche Gesenge für die gemeinen Schulen</i> (Wittenberg 1544)	3:14
'To each his own'		
29	<i>Christe du est den klare dag</i> , from Thomissøn's <i>Den danske Psalmebog</i>	4:24
30	Nicolaus Gottschovius – <i>Christ der du bist der helle tag</i> , from <i>Centuriæ sacrarvm cantionvm</i> (Rostock 1608)	2:16
		Total 64:58

Reforming Hymns

By Bjarke Moe

There is, naturally, only a small region of the world which sings in Danish. The hymns sung by religious communities during the time of the Reformation in Denmark were, for the most part, borrowed from other languages and used with existing melodies. When they were translated or rewritten in the local mother tongue, ordinary people could follow them, so the songs of the Danish communities were, in their origins and use, tightly bound to European traditions.

Before the Danish Reformation was established by law in 1536, there were already hymn books in Danish, most of them with little or no musical notation. The melodies were taught by ear, and at first there was no great demand for the songs to be presented in print. Furthermore, a great number of the hymns which the new church made use of were based on melodies that were already known. In 1569 the most comprehen-

sive collection of hymns up to that date was published, with neatly printed notes showing the status of hymn singing. The book, which was published by the Copenhagen Provost, Hans Thomissøn (1532–1573) was the first to receive royal authorisation. The book brought forward a rich legacy from the mediaeval church and at the same time laid out important lines for hymn singing, right through to the 21st century.

Singing professionals

A substantial part of singing in the new Protestant church was built on strong musical traditions from the Middle Ages. Many of the songs which bore the Reformation's message were reworkings of Gregorian chants. The origin of the melodies were often unknown, but had been ascribed to Pope Gregor the Great around the year 600. Over centuries, these monophonic melodies had been sung by the clergy, priests, monks, nuns and professional musicians, throughout the church year.

Many of the Middle Age's ceremonial routines were preserved through the Reformation. When Odense's Bishop

Niels Jespersen (1518–1587) in 1573 laid out a plan of the chants for all the Sundays and feasts of the year, it included Latin songs from the Middle Ages which still formed the backbone of the Mass. At the beginning of the church year, the choir in the churches of the towns or the clerk in the country parishes, should join in singing David's psalm 24 *Ad te leuau animam meam* [1]. Jespersen found the Gregorian melodies worth retaining; they embodied the sound of true Christianity. In addition, these songs were 'highly serviceable and useful in the church'.

The Gregorian melodies permeated the Reformation century's church music, along with the large-scale polyphonic works composed by the era's church musicians. The court chapel master in Munich, Orlando de Lassus (c. 1532–1594), wrote many motets, wide-ranging vocal compositions which often built on texts from the Bible, according to the calendar of Mass celebrations over the church year. This is the case with the motet on *Ad te leuau animam meam* [2], which includes the relevant Gregorian melody. These motifs are used by

Lassus as building blocks in his polyphonic composition, taking off from the liturgical melody which was used across Europe on the first Sunday of Advent.

The hymn *Conditor alme siderum* was also used at Advent. It had its origins in the 6th century, and the Danish reworking, *O Stjerners skaber i Himmelske huss* [3], was made by the Bishop of Ribe, Hans Tausen (1494–1561). In the motet, which builds on the same hymn [4], Ludwig Senfl (1486–c. 1543) brings the melody in canon in two of the voices. Senfl worked in the Holy Roman (German) imperial court for many years, and was in close contact with Martin Luther (1483–1546), who prized his music highly. A copy of the work can be found in some part-books which come from the court of Christian III, an example of a work from an international repertoire which found its way to Denmark.

From professional to congregational singing

The Protestant service was built upon the Roman Mass. In the first section of the service the congregation's responses are led by the priest with the

Greek *Kyrie eleison*, Lord have mercy. The Kyrie melody, as in the Roman church's *Graduale Romanum*, known as *Kyrie Missa II* [5], embodies the melody's basic form. The melody had long been used by the Catholic church, for example in a Mass composed by the Roman chapel master, Giovanni Pierluigi da Palestrina (1525–1594), in which fragments of the melody are included [6]. Besides the original form of the old melody with its entirely plain text, *Kyrie eleison*, *Christe eleison*, *Kyrie eleison*, there is a wordy Latin trope which fill in the lengthy tones held on the same syllable. This *Kyrie fons bonitatis* [7] is known from the 900s, and remained in use in Denmark after the Reformation as, for instance, a solemn chant for Pentecost.

For the greatest part of the church year, Danish texts to the old Kyrie melodies were used, and these Danish translations show the transference from professional Gregorian chant to a more popular style of singing. The Kyrie melody with its following sentence, *Gud Fader allsom høyetste trøst* [8], is the same as *Kyrie fons bonitatis*, but now with its text in Danish. This was to

be used more than 40 times during the year, according to Jespersen's scheme.

A five-part setting from 1620 [9], composed on this Kyrie melody by the Danish royal vice chapel master, Mogens Pedersøn (c. 1583–1623), has been preserved. The movement shows that professionals were not content to sing the melodies in unison. Pedersøn himself proposed that the five-part movement should be sung on Pentecost, perhaps in place of the monophonic melody. The idea was probably that the fuller five-part version of the melody would cast an additional gloss on the service for one of the year's greatest feasts. In this way, polyphony became a replacement for the wordy Latin trope.

From secular song to hymn

Another important musical current which was intended to carry the Protestant message was the use of secular melodies. From the beginning of the Reformation movement in the 1520s, hymns can be found which are rewritings of secular ballads. One of those who made a speciality of this was Hans

Sachs (1494–1576). It was he who, in a long poem about Luther and the Reformation, described Luther as ‘The Wittenberg Nightingale’. Sachs transcribed secular ballads as hymns and published them; many of them found their way into the Danish hymnbooks. One of the old songs that Sachs reworked was *Maria Zart/ von edler art* [10], [13], which became, in Sachs’ version, a song to Jesus. A Danish translation of *O Jesu bold met megit vold* [11] appeared early on in the Reformation, and the melody was also used for other texts, showing the significance that popular melodies had to the Reformation movement. A newly written hymntext, *Ich seüfftz vnd klag/ vil lannger tag* [12], used the same melody.

O Christe huor vaar din kundskaff [14] is another hymn which Sachs based on a ballad, *Rosina, wo was dein Gestalt* [15]. In the original poem, the singer tells Rosina that if Prince Paris had seen her, he would certainly have given her his apple, the one he was meant to give to the most beautiful woman. Sachs’ hymn paraphrases this story of Paris with a somewhat polemical rhetoric, stating that, if the Roman Catholic popes had

really understood Christ, they would not have behaved as they did.

The singing of hymns also happened outside church walls. In his hymnbook, Thomissøn wrote that it could be used in churches, schools and houses. This is a key to understanding that hymns and songs permeated daily life in 16th century Denmark, in people’s houses, in their own homes. The hymns were used for private acts of devotion, so Thomissøn’s hymnbook contained songs for prayers at the dinner table, morning and evening songs and hymns to accompany virtually every event in a person’s life, from the cradle to the grave.

Dig Herre mild/ ieg tacke vil [16] is a combined morning and evening song from Thomissøn’s hymnbook. The melody comes from an art-ballad tradition, with melodies that were designed to be sung by professional singers in a decorated and virtuoso style. This type of melody was not necessarily in an ordinary congregation’s repertoire, but the melodies could be used at home by those possessing the aptitude.

In especially musical homes, people also sang polyphonic settings of the

hymns. The two-part movement, *Von edler art/ geporen ward* [17], builds on the before-mentioned art-ballad melody. The text deals with the baby Jesus, and the setting shows that such melodies flourished in Protestant circles, and that in the 16th century, they were popular in musical gatherings, in pairs.

The Reformation’s new core hymns

In the chorale book used by the Danish folk church today, there are 58 melodies that were in Thomissøn’s hymnbook. This constitutes around a quarter of Thomissøn’s melodies, evidence that his hymnbook has provided a solid foundation for hymn singing in Denmark for 450 years. Seen from a contemporary perspective, hymns like *Fader vor udi Himmerig*, *Nu bede vi den helligånd* and *Krist lå i dødsens bånd* can be seen as core hymns of the Lutheran tradition. Their significance was already established in the 16th century, perhaps earlier for the two last-mentioned hymns.

Boys attending the Latin schools in the Danish market towns were at the heart of the choirs which sang in

churches. There was singing on the school timetable every day in the Latin schools, an hour or two. The schools’ values were based on Lutheran theology, which described singing as an effective means of spreading the gospel, and music as beneficial to the individual: Luther thought that music drove out evil, and led one to good thoughts.

This is expressed particularly clearly in the so-called Wittenberg Choral Song Book, the *Geistliches Gesangbüchlein* by composer Johann Walter (1496–1570). The collection first came out in 1524 with a foreword by Luther, and contains 43 four- and five-part compositions, mostly based on the newly written Protestant hymns which Luther and his circle produced in 1523 and 1524. The publication stands as an icon for Lutheran music. The collection presented the new Protestant hymns, not for use by congregations, but for choral performance. Luther argued that the hymns could be sung as polyphonic settings in order to draw young people into the music. A hymn was not only a monophonic melody to be sung by the congregation together: it was a setting-off

point for many different edifying actions, including polyphonic singing.

Fader vor vdi Himmerig [18] is the Danish translation of Luther's pedagogic rewriting of the prayer which Jesus taught his disciples. Each of the nine stanzas cite and explains a line of the prayer. The melody, which is thought to have been written by Luther himself, has become the basis for many compositions. Mogens Pedersøn's five-part setting [19] continues the Walter practice of polyphonic settings of choral melodies. An anonymous organ chorale from Gdańsk [20], on the other hand, embodies a form of musical reflection on the chorale that is not strongly tied to the rituals of the church.

Nu bede wi den hellig Aand [21] was one of the most frequently used hymns at the time of the Reformation. The first stanza is known in German right back to the 13th century, while the melody can be traced back to the 15th century. Luther revised the old stanza and wrote poetry for three more. His hymn was printed in 1524 and was already issued in Danish just five years later. According to Jespersen, it should be sung around 55 times each year.

Walter's setting of *Nu bitten wyr den heyiligen geyst* [22] is the first in his iconic choir book, and gives us an impression of the importance of this hymn. Walter's successor as court chapel master to the Elector of Dresden was Matthaeus le Maistre (c. 1505–1577). He wrote numerous vocal compositions based on the Lutheran hymns. His six-part piece on *Nu bitten wir den heiligen Geist* [23] is an ingenious construction around two parts which present the chorale melody in canon. Mogens Pedersøn [24] also made a polyphonic setting of the hymn.

Luther's hymn, *Christ lag ynn todes banden*, is a reworking of a mediaeval Easter hymn, that is to say, a popular religious song characterized by its closing line, Kyrie eleison or a shortened Kyrieleis, hence the description *leise*. The Danish translation, *Christ laa i Dødsens baande* [25], is known from the oldest preserved Danish hymnbook, dating from 1529. Luther's German hymn is printed in four- and five-part settings in Walter's collection ([26] and [27]). An organ piece on the melody [28] close the circle, as it's based on a choral piece from a collection of the same type as

Walter's, published specifically for the benefit of German school pupils.

'To each his own'

Today we sing hymns in a different way to that adopted over 450 years ago. Many things have changed since then, and one is that our ideal now prescribes that we sing them in time, together, and in the same way as each other. We can see that things were done differently during the Reformation if we look at the relationship between the text and the notes in the old hymnbooks.

As poetry, the Reformation's Danish hymns are characterized by their rhythmic freedom. What structures the poems are the stressed syllables; the unstressed ones are free to vary in number and placing, so the relationship between the syllables and the notes can differ from stanza to stanza. Hymns are no longer like that. After the metrical reform in the 17th century, the Reformation's hymns were written out in a form that is closer to our modern practice. The difference between then and now is also visible in those monophonic hymns, [18], [21] and [25], whose melodies are still in

use today. There were no strict rules for how the text should be distributed, so to show how a varied number of syllables can be included in a melody, in this recording we sing all seven verses of the hymn, *Christe du est den klare dag* [29]. For a singing congregation, this freedom meant that everyone could sing the hymn in their own way. The important thing was not the shared singing, but that everyone took part in the service.

The text of the hymn is based on the mediaeval hymn, *Christe qui lux es et dies*, while the melody is built on a secular precursor. The hymn was included in many different hymn books during the first century of the Reformation, so we can see how it, like many other hymns, was sung in widely differing ways. The hymn was also used in vocal compositions. The organist from Rostock, Nicolaus Gottschovius (1575–c. 1620), often composed large-scale motets. In *Christ der du bist der helle tag* [30] he uses Walter's basic technique of quoting the whole melody, from one end to the other. At the same time he combines Walter's practice with the freer style we hear in Orlando de Lassus's motet.

Musica Ficta is an internationally recognized vocal ensemble based in Copenhagen, founded and led by conductor and composer Bo Holten. Early European vocal music is Musica Ficta's speciality. The choir takes us back to an era when chamber music was primarily written for the human voice – back to the age of polyphony and five, six, even up to ten-part madrigals. It is not choral music but chamber music, in which the voices meet as independent solo voices. Musica Ficta's signature is flexible, virtuosic ensemble singing.

In Denmark, Musica Ficta is particularly known for its dedicated work with the Danish treasury of song. Since its foundation in 1996, the ensemble has released around 30 albums with Danish songs. Musica Ficta always seek an understanding of music in its historical context and maintain a musical historical theme, so that each concert is a journey into a time, an era or an artist's personality. The dissemination of the cultural and musical historical context is handled with enthusiasm by the ensemble's conductor, Bo Holten, as an integral part of the concerts.

Since his studies in Denmark and Germany, **Fredrik Bock** has worked as a lutenist and guitarist. He now performs with the Nordic region's leading Baroque ensembles, such as the Barokksolistene, Concerto Copenhagen and Musica Ficta. He has mastered most of the string instruments of the time: the theorbo, the Renaissance lute, the Baroque guitar and the archlute, and he has a good eye for the small South American charango, which he happily employs in Telemann, Bach and Corelli.

Søren Christian Vestergaard has been organist and cantor at Trinitatis Church since 2007. He has performed as an organist throughout Denmark and Europe, as well as an accompanist and continuo player with various choirs and ensembles. These include Ars Nova Copenhagen, Musica Ficta, GAIA, the Royal Life Guards Music Band and the Danish National Vocal Ensemble.

Bo Holten is both a conductor and composer. He was principal guest conductor of the BBC Singers from 1990 to 2006. He conducted the Flemish Radio Choir

in Brussels from 2006 to 2011, the last three seasons as chief conductor. In addition, he has guest conducted the Swedish Radio Choir, the Dutch Chamber Choir, the National Choir of Ireland and several other vocal ensembles.

For almost 50 years, Bo Holten has been a driving force in the international movement for early music. His work with vocal polyphony has been groundbreaking in the Nordic countries, and he has brought many polyphonic masterpieces to their first performances in modern times. As a composer, he has written nine operas, most recently the Lutheran opera *Schlagt sie tot!* (released by Dacapo Records in 2021), five solo concertos, three symphonies, various orchestral works, chamber music and film music (for Lars von Trier and Bille August) and about 40 works for choir.

Salmer der reformerer og reformeres

Af Bjarke Moe

Det er naturligvis forbeholdt et lille sprog-område at synge på dansk. De salmer, menighederne sang i reformationstiden i Danmark, var for størstedelens vedkommende overtaget fra andre sprog og med brug af eksisterende melodier. Når de blev oversat eller gendigtet på modersmålet, kunne den brede befolkning være med. De danske menigheders sang var i deres oprindelse og brug tæt forbundet med europæiske traditioner.

Allerede inden reformationen blev indført ved lov i 1536, havde der været salmebøger på dansk, de fleste af dem med få eller ingen noder. Melodierne blev lært på øret, og der var i begyndelsen ikke stort behov for at formidle sangene på skrift. En væsentlig årsag var nok også, at en stor del af de sange, som den nye kirke benyttede sig af, var baseret på allerede kendte melodier. I 1569 kom den hidtil mest omfattende

salmesamling, der med sirligt trykte noder viser salmesangens musikalske fundament. Bogen, der blev udgivet af københavnervprovsten Hans Thomis-søn (1532-1573), fik som noget nyt status som kongeligt autoriseret. Bogen viderefører en rig arv fra middelalderkirken og trækker samtidig vigtige tråde til salmesangen i det 21. århundrede.

De professionelle sang

En stor del af sangen i de nye protestantiske kirker byggede på stærke musikalske traditioner fra middelalderen. Mange af sangene, som bar reformationens budskaber, var omarbejdede gregorianske sange. Det var melodier, hvis oprindelse ofte var uvis, men som blev tilskrevet pave Gregor den Store omkring år 600. I århundreder havde de gejstlige i skikkelse af præster, munke, nonner og professionelle musikere sunget de enstemmige melodier kirkeåret igennem.

Mange af middelalderens ceremonielle rutiner blev bevaret ved reformationen. Da odensebiskoppen Niels Jespersen (1518-1587) i 1573 lagde en sangplan for alle søn- og helligdage året igennem, var de latinske sange fra middelalderen

stadig rygraden i messen. Ved kirkeårets begyndelse skulle koret i landets bykirker eller degnen i landsbyerne istemme Davids Salme 24 *AD te leuau animam meam* [1]. De gregorianske melodier fandt Jespersen værd at beholde. De var nemlig klangen af den sande kristendom. Tilmed var det sange, som var "såre gavnlige og nyttelige udi kirken".

De gregorianske melodier gennemsyrede reformationsårhundredets kirke-musik, også de stort anlagte polyfone værker, som tidens kirkemusikere komponerede. Hofkapelmesteren i München, Orlando di Lasso (ca. 1532-1594), skrev et stort antal motetter, nemlig omfangsrige vokalkompositioner, der ofte bygger på de skriftsteder fra Bibelen, som indgik i kirkeårets messefejring. Sådan er det med motetten over *AD te leuau animam meam* [2], der inddrager den gregorian-ske melodi. Motiverne bruger Lasso som byggesten i den polyfone komposition, og dermed tager han konkret afsæt i den liturgiske melodi, der blev brugt på tværs af Europa første søndag i advent.

Hymnen *Conditor alme siderum* knyttede sig også til adventstiden. Melodien stammede fra det 6. århundrede, og

den danske bearbejdelse, *O Stierners skaber i Himmelske huss* [3], skyldes ribebiskoppen Hans Tausen (1494-1561). I motetten, der bygger på samme hymne [4], bringer Ludwig Senfl (1486-ca. 1543) melodien i kanon i to af stemmerne. Senfl havde virket ved det tysk-romerske kejserhof i mange år, og han stod i tæt kontakt til Martin Luther (1483-1546), der satte stor pris på hans musik. Der findes en kopi af værket i nogle stemmebøger, som stammer fra Christian III's hof. Her er altså tale om et internationalt repertoire, der også fandt vej til Danmark.

Fra professionel sang til folkesang

Den protestantiske gudstjeneste byggede grundlæggende på den romerske messe. I formessen anråber menigheden anført af præsten om forbarmelse med det græske *Kyrie eleison*. Den kyrie-melodi, som i romerkirkens *Graduale Romanum* kaldes *Kyrie Missa II* [5], repræsenterer melodiens grundform. Melodien blev længe brugt i den katolske kirke, blandt andet komponerede den romerske kapelmester Giovanni Pierluigi da Palestrina (1525-1594) en messe, hvor brudstykker af melodien indgår [6].

Ved siden af den oprindelige form af den urgamle melodi, med den helt enkle tekst *Kyrie eleison, Christe eleison, Kyrie eleison*, findes en troperet version, nemlig en ordrig latinsk version, der udfylder de ellers lange toneforløb på den samme stavelse. Denne *Kyrie fons bonitatis* [7] kendes fra 900-tallet og blev også brugt efter reformationen i Danmark, blandt andet som en højtidelig sang pinsedag.

Størstedelen af kirkeåret brugte man danske tekster til de gamle kyriemelodier, og disse fordanskninger viser overgangen fra den professionelle gregorianske sang til en mere folkelig sang. Kyriemelodien med eftersætningen *Gud Fader allsom høyeste trøst* [8] er den samme som *Kyrie fons bonitatis*, men nu med dansk tekst. Den skulle bruges mere end 40 gange om året ifølge Jespersens ordning.

Fra 1620 er der bevaret en femstemmig sats [9] komponeret over netop denne kyriemelodi. Komponisten er den kongelige vicekapelmester Mogens Pedersøn (ca. 1583-1623). Satsen vidner om, at man ikke nøjedes med at synge melodierne enstemmigt i kirken. Pedersøn foreslog selv, at man sang den femstemmige sats pinsedag, måske

i stedet for den enstemmige melodi. Meningen var nok, at den fyldige femstemmige musik skulle kaste ekstra glans over gudstjenesten på en af årets største helligdage. På den måde blev polyfoni en erstatning for den ordrige latinske tropering.

Fra verdslig sang til salme

En anden væsentlig musikalsk strøm, der bidrog til at bære det protestantiske budskab, var verdslige melodier. Allerede fra den tidlige reformationsbevægelse i 1520'erne findes salmer, der er omskrivninger af verdslige viser. En af dem, som gjorde det til sit speciale, var Hans Sachs (1494-1576). Det var ham, der i et langt digt om Luther og reformationen udpegede Luther som Nattergalen fra Wittenberg. Sachs omskrev verdslige viser til salmer og udgav dem, og flere af dem fandt vej til de danske salmebøger. En af de gamle sange, som Sachs omarbejdede, var *Maria Zart/ von edler art* [10], [13], som i hans bearbejdelse blev en sang til Jesus. Allerede i den tidlige reformationstid kom salmen i dansk oversættelse som *O Jesu bold met megit vold* [11]. Melodien blev også

brugt til andre tekster, hvilket vidner om den betydning, de folkelige melodier fik i reformationsbevægelsen. En nyskrevet salme, *Ich seüfftz vnd klag/ vil lannger tag* [12], bruger samme melodi.

Også *O Christe huor vaar din kundskaff* [14] er en salme, som Sachs baserede på en vise, nemlig *Rosina, wo was dein Gestalt* [15]. I det oprindelige digt fortæller sangeren Rosina, at hvis prins Paris havde set hende, havde han helt sikkert givet sit æble til hende – altså det æble, som han skulle give til den smukkeste kvinde. Sachs' salme bliver en slags parafrase over Paris-historien med en temmelig polemisk retorik: Hvis de romersk-katolske paver virkelig havde forstået Kristus, havde de ikke handlet, som de gjorde.

Salmesang foregik også uden for kirkens mure. I sin salmebog skrev Thomissøn, at bogen kunne bruges i kirker, skoler og huse. Heri ligger nøglen til at forstå, at salmer og sang gennemsyrede dagligdagen i 1500-tallets Danmark, også i private hjem. Her blev salmer brugt ved private andagter, og derfor indeholder Thomissøns salmebog sange til bordbønner, morgen- og aftensange

samt salmer til at akkompagnere snart sagt enhver begivenhed i et menneskes liv fra vugge til grav.

Dig Herre mild/ ieg tacke vil [16] er en kombineret morgen- og aftensang fra Thomissøns salmebog. Melodien stammer fra en kunstvisetradition med melodier, der var beregnet til at blive sunget af professionelle sangere i en udsmykket og virtuos stil. Denne type melodier var ikke nødvendigvis den almindelig menigheds repertoire, men melodierne kunne bruges hjemme, hvis man havde evnerne.

I særligt musikalske hjem sang man også flerstemmigt. Den tostemmige sats *Von edler art/ geporen ward* [17] bygger på den netop omtalte kunstvisemelodi. Teksten handler om Jesusbarnet, og satsen viser, at sådanne melodier florerede i protestantiske kredse, og at de i 1500-tallet var populære i musikalsk samvær to og to.

Reformationens nye kernesalmer

I den koralbog, som den danske folkekirke benytter i dag, indgår 58 melodier, der også er med i Thomissøns salmebog. Det svarer til cirka en fjerdedel af Thomissøns melodier. Det vidner om,

at salmebogen for 450 år siden lagde et solidt fundament for salmesangen i Danmark. Set fra et nutidigt perspektiv kan salmer som *Fader vor udi Himmerig*, *Nu bede vi den helligånd* og *Krist lå i dødsens bånd* ses som kernesalmer i en luthersk tradition. Grunden til denne betydning blev lagt allerede i 1500-tallet og for de to sidstnævnte endnu tidligere.

Drøge fra latinskolerne i de danske købstæder var kernen i de kor, som sang i kirkerne. Der var sang på skoleskemaet hver dag i tidens latinskoler, gerne en time eller to. Skolernes værdisæt byggede på en luthersk teologi, der beskrev, at sang var et effektivt middel til at udbrede evangeliet, og desuden var musik til gavn for det enkelte menneske: Luther mente, at musik jog det onde bort og ansporede til gode tanker.

Det kommer tydeligt til udtryk i den såkaldte wittenbergske korsangbog, nemlig komponisten Johann Walters (1496-1570) *Geistliches Gesangbüchlein*. Samlingen udkom første gang i 1524 med forord af Luther, og den indeholder 43 fir- og femstemmige kompositioner, overvejende baseret på de nyskrevne protestantiske salmer, som

Luther og kredsen omkring ham skrev i 1523 og 1524. Værket står som et ikon for den lutherske musik. Samlingen præsenterede de nye protestantiske salmer – ikke til brug for menigheden, men beregnet til korisk opførelse. Luther formulerede her, at sangene kunne synges flerstemmigt, så ungdommen kunne opdrages i musik. En salme var altså ikke kun enstemmig fællessang til brug for menigheden: Den var udgangspunkt for mange forskellige opbyggelige handlinger, herunder flerstemmig sang.

Fader vor vdi Himmerig [18] er den danske oversættelse af Luthers pædagogiske gendigtning af den bøn, som Jesus lærte sine disciple. Hver af de ni strofer citerer og forklarer en linje i bønne. Melodien, som menes at være skrevet af Luther selv, blev grundlag for talrige kompositioner. Mogens Pedersøns femstemmige udsættelse [19] fortsætter den walterske tradition med flerstemmige udsættelser af koralmelodierne. En anonym orgelkorale fra Gdańsk [20] repræsenterer derimod en form for musikalsk refleksion over koralen, der ikke var strengt knyttet til kirkens ritualer.

Nu bede vi den hellig Aand [21] er en af de mest brugte salmer i reformations-tiden. Første strofe er kendt på tysk helt tilbage til 1200-tallet, mens melodien er overleveret fra 1400-tallet. Luther reviderede den gamle strofe og digtede yderligere tre. Hans salme blev trykt i 1524, og allerede fem år senere blev den trykt på dansk. Ifølge Jespersen skulle den synges cirka 55 gange om året.

Walters udsættelse af *Nu bitten wyr den heyligen geyst* [22] indleder hans ikoniske korbog og giver indtryk af, hvor vigtig salmen var. Walters efterfølger som hofkapelmester ved kurfyrsten i Dresden, Matthaeus le Maistre (ca. 1505-1577), skrev også talrige vokalkompositioner baseret på lutherske salmer. Hans seksstemmige sats over *Nu bitten wir den heiligen Geist* [23] er på kunsthåndvis bygget op omkring to stemmer, der bringer koralmelodien i kanon. Også Mogens Pedersøn [24] lavede en flerstemmig udsættelse af salmen.

Luthers salme *Christ lag ynn todes banden* er en bearbejdelse af en middelalderlig påskeleise, det vil sige en folkelig religiøs sang, som er karakteristisk ved den afsluttende linje *kyrie eleison* eller

forkortet *kyrieleis*, deraf betegnelsen *leise*. Den danske oversættelse *Christ laa i Dødsens baande* [25] kendes fra den ældste bevarede danske salmebog fra 1529. Luthers tyske salme er med i Walters samling i firestemmige [26] og femstemmige [27] udsættelser. Orgelstykket over salmemelodien [28] slutter cirklen, for den er baseret på en korsats fra en samling af samme tilsnit som Walters, udgivet netop til gavn for tyske skoleelever.

“Hver med sit næb”

I dag synger vi salmer på en anden måde, end man gjorde for over 450 år siden. Mange ting har ændret sig siden den gang. En af dem er, at idealet nu om stunder dikterer os at synges salmer i fællesskab taktfast og på samme måde. En fornemmelse af, at reformations-tidens kirkegængere sang på en anden måde, får man ved at se på sammenhængen mellem tekst og toner i de gamle salmebøger.

Som poesi er reformationstidens danske salmer karakteriseret ved at være rytmisk frie. Det, som strukturerer digtene, er de betonedes stavelser, mens de ubetonedes frit kan variere i antal og

placering. Derfor kan sammenhængen mellem stavelser og toner være forskellig fra strofe til strofe. Sådan er salmer ikke mere. Efter den metriske reform i 1600-tallet blev reformationstidens salmer skrevet om til en form, som er tættere på den nutidige. Forskellene mellem dengang og nu skinner også igennem i de enstemmige salmer [18], [21] og [25], hvis melodier stadig bruges i dag. Der var ingen faste regler for, hvordan teksten skulle fordeles. Så for at vise, hvordan det varierende antal stavelser kan indpasses i en melodi, synges alle syv strofer af salmen *Christe du est den klare dag* [29]. For en syngende menighed har denne frihed nok betydet, at hver sang salmen på sin egen måde. Det vigtige var ikke de fælles rammer for sangen, men at alle deltog i gudstjenesten.

Teksten til salmen er baseret på den middelalderlige hymne *Christe qui lux es et dies*, mens melodien bygger på et verdsligt forlæg. Salmen indgår i mange forskellige salmebøger i reformationsårhundredet, og her ser man, hvordan den (ligesom mange andre salmer) er blevet sunget på vidt forskellige måder. Salmen blev også genstand for vokal-

kompositioner. Den rostockske organist Nicolaus Gottschovius (1575-ca. 1620) komponerede ofte stort anlagte motetter. I *Christ der du bist der helle tag* [30] bruger han Walters grundlæggende teknik med at citere hele melodien fra ende til anden. Men samtidig kombinerer han sin fremgangsmåde med den friere stil, som vi hørte i Orlando di Lassos motet.

Musica Ficta er et internationalt anerkendt vokalensemble med base i København, stiftet og ledet af dirigent og komponist Bo Holten. Den tidlige europæiske vokalmusik er Musica Fictas speciale. Ensemblet griber tilbage til en tid, hvor kammermusikken først og fremmest blev skrevet for den menneskelige stemme – tilbage til polyfoniens og de fem-, seks-, ja helt op til 10-stemmige madrigalers tidsalder. Det er ikke kormusik, men kammermusik, hvor stemmerne mødes som selvstændige solostemmer. Musica Fictas signatur er den fleksible, virtuose ensemblesang. I Danmark er Musica Ficta også særlig kendt for det dedikerede arbejde med den danske sangskat, og ensemblet har siden begyndelsen i 1996 udgivet

omkring 30 album med danske sange. Musica Ficta søger altid en forståelse af musikken i den historiske sammenhæng og at fastholde et musikhistorisk tema. Således er hver koncert en rejse ind i en tid, en epoke eller en kunstnerpersonlighed. Formidlingen af den kultur- og musikhistoriske kontekst varetages med lune af ensembles dirigent, Bo Holten, som en integreret del af koncerterne.

Fredrik Bock har siden sine studier i Danmark og Tyskland arbejdet som lutenist og guitarist og optræder nu med Nordens førende barokensembler som Barokksolistene, Concerto Copenhagen og Musica Ficta. Han mestrer de fleste af tidens strengeinstrumenter: theorbe, renæssancelut, barokguitar og ærkelut, og så har han et godt øje til den lille sydamerikanske charango, som han ikke tøver med at udsætte for både Telemann, Bach og Corelli.

Søren Christian Vestergaard har været organist og kantor i Trinitatis Kirke siden 2007. Som organist har han spillet koncerter i Danmark og Europa og – som akkompagnatør og continuospiller – kon-

certer med forskellige kor og ensembler, blandt andre Ars Nova Copenhagen, Musica Ficta, Vokalensemblet GAIA, Den Kongelige Livgardes Musikkorps og DR Vokalensemblet.

Bo Holten er både dirigent og komponist. Han har været principal guest conductor ved BBC Singers fra 1990 til 2006 og har dirigeret Det Flamske Radiokor i Bruxelles fra 2006 til 2011, de sidste tre sæsoner som chefdirigent. Derudover har han gæstedirigeret Det Svenske Radiokor, Nederlands Kamerkor, National Choir of Ireland og en hel del andre ensembler.

Gennem snart 50 år har Bo Holten været en drivende kraft i den internationale bevægelse for tidlig musik. Hans arbejde med vokalpolyfoni har været banebrydende i Norden, og han har bragt mange polyfone mesterværker til førsteopførelser i moderne tid. Som komponist er det blevet til hele ni operaer, senest Luther-operaen *Schlagt sie tot!* (udgivet af Dacapo Records, 2021), fem solokoncerter, tre symfonier, diverse orkesterværker og kammermusik, filmmusik (Lars von Trier og Bille August) samt omkring 40 værker for kor.

1 Ad te leuau animam meam Deus meus,
in te confido,
non erubescam:
neque irrideant me inimici mei.

Et enim vniuersi,
qui te expectant,
non confundentur.

Vias tuas Domine demonstra mihi:
Et semitas tuas edoce me.

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio,
et nunc, et semper
et in secula seculorum, Amen.

2 Ad te leuau animam meam, Deus meus,
in te confido,
non erubescam,
neque irrideant me inimici mei:

Et enim vniuersi,
qui te expectant,
non confundentur.

3 O Stierners skaber i Himmelske huss/
Som est de Troes euige liuss/
Christe som haffuer oss all igenløst/
hør de ydmyges bedendis røst.

Du som saare ynckede det tilforn/
At Verden bleff i Døden forlorn/
Da hialpst du Verden aff sin siugdom/
Oc gaffst de skyldige Sielens Lægedom.

4 Conditor alme siderum,
aeterna lux credentium,
Christe, redemptor omnium,
exaudi preces supplicum.

5 Kyrie eleison.

6 Christe eleison.
Kyrie eleison.

7 Kyrie,
fons bonitatis Pater ingenite,
à quo bona cuncta procedunt,
eleison.

Christe,
coelitus nostris adsis precibus,
pronis mentibus quem in terris deuotè
colimus,
ad te pie Jesu clamamus,
eleison.

Kyrie,
ignis diuine,
pectora nostra succende,
vt digni pariter te laudare possimus semper,
eleison.

8 Kyrie/ Gud Fader allsom høyste trøst/
9 du est vor glæde oc lyst/
spar oss ælende/
beuar oss fra Synd/
forbarme dig offuer oss.

Christe/ du est vor vey oc det sande
liuss/
sandhedsens port/
kierlighedsens speil/
alle Christnes liiff oc raad/
du oss til vor Salighed giffuen vaar/
forbarme dig offuer oss.

Kyrie/ Hellig Aand i euighed/
vær hoss oss met din miskundelighed/
vor Synd vil wi begræde/
lad oss ey fortabis/
wi paa dig nu haabe/
Forbarme dig offuer oss.

10 Maria zart/ von edler art/
ein ross an allen doren/
Dw hast auss macht/ her wider pracht/
das vor lang was verloren.
Durch adams fall/ dir hat die wall/
sandt gabriel versprochen/
hilff das nit werd gerochen/
mein sünd vnd schuld/ erwirb mir huld/
dann kain Trost ist/ wo dw nit pist/
barmhertzigkait erberben.

Am lesten endt/ ich pitt, nit wendt/
von mir in meinem sterben.

11 O Jesu bold met megit vold/
Gud Faders Søn oc ære/
Du haffuer met mact nu ødelagt/
den falske Dieffuels snare/
Mod Adams fald/ fickst du det kald/
som oss Gud Fader iette/
paa det hand vilde forgette/
min Synd oc skyld/ du varst mig huld/
der er ey trøst/ huor du ey est/
Barmhertighed at forhuærfue/
huem ey haffuer dig/ oc din Naade met
sig/
hand er euig fordærffuit.

Hans Sachs

12 Ich seüfftz vnd klag/ vil lannger tag/
mein trübsal thun sich hauffen:
So ist die sag/ als oft ich frag/
ich soll Herr zü dir lauffen:
Dann gnad vnd gunst/ hast du vmsunst/
durch Christum fail getragen/
Do Er zu vns thet sagen:
Kommt zu mir all/ so Euch trübsal/
vnd kummers not/ bis in den todt/
mit sünden will verstricken:
Kör zu mir heer/ du kleines hör/
so will ich dich erquicken.

14 O Christe huor vaar din kundskaff/
Da Paffue Syluester leffde.
Da Keyser Constantinus gaff/
hannem Rom alt vnder sit velde.
Forsant tror ieg/ haffde den Paffue
dig gennem dit Naadis liuss forstaat/
hand haffde visselig/ det Verdzlige Rige/
dig da til priss forsmaait.

Haffde Gratianus dig ret kient
Der hand begynte at dicte
Den Paffuelig Lou som kaldis Decret
Rommerske hantering paahitte/
Da haffde hand vel giffuit dig den ære
Oc vnder din Lærdom bleffuit/
Met huilcken du haffde met den hellig
Aands naade
Alle Christnes hierte omdreffuit.

Haffde Keyser Nero disligest
Dig kient den tid hand raadde/
Hand haffde icke myrd saa mange
Christne/

Tuungit dem fra dig at gange/
Disligest andre flere/ derfor vil ieg
Min tro fra Mennisken vende/
Allene Herre dine Ord ere glæden min/
De lære mig dig ret at kiende.

Hans Sachs

15 Rosina, wo was dein Gestalt
bei König Paris Leben.
do er den Apfel hätt in Gwalt
der Schönsten sollen geben?
Fürwahr glaub ich, hätt Paris dich
mit deiner Schön gesehen.
Venus wär nit begabt damit.
der Preis wär dir verjehen.

16 Dig Herre mild/ ieg tacke vil/
for all godhed mig er beteed/
besynderlig du haffuer mig/
i Nat (Dag) bistannd giort met din haand/
oc beder end din hielp forlen/
i denne Dag (Nat) mod min wuen.

17 Von edler art/ geporen ward/
ein kindlein klein zu Bethlehem
von einer magd gantz rein vnd zart/
sein nam ist grosz/ wil machen losz/
vns armen al/ die Adam fall/
verderbet hat zur ewigen qual.

O Jesu Christ/ mein heil du bist/
in dir allein/ soll immer sein/
mein hertz vnnd muth/ vnd alles gut/
wasz nicht in dir/ würd geben mit
fahr alles hin/ es ist kein gwin/
all gut vnd heil soltu mir sein.

18 Fader vor vdi Himmerig/
19 som badst oss leffue brøderlig/
oc dig met flid at kalde paa/
vor bøn du gierne høre maa/
giff at ey allene beder vor Mund/
hielp at det gaar aff hiertens grund.

Tilkomme oss dit Rige/
Euigt hoss oss at bliffue/
Den hellig Aand trøste oss sandelig/
Met sine gaffuer mangfoldelig/
Sla ned all Dieffuelens vold oc mact/
Beuar din Kircke met din krafft.

Amen/ det ord er sant oc vist/
Der til bestyrcke vor tro vel fast/
At wi oc icke tuiffle der paa/
Huess wi her met nu bede saa
Alt ved dit Ord i Naffnit dit/
Thi sigе wi nu Amen frijt.

Martin Luther

21 Nu bede wi den hellig Aand/
24 alt om den Christelig Tro oc ret forstand/
det oss Gud beuare/
oc sin Naade sende/
naar wi heden fare/
aff dette ælende/ Kyrieleis.

Du verdige Liuss giff oss dit skin/
Lær oss at kiende Christum Jesum
allene/
At wi met hannem bliffue/
Vor kiere Frelsermand/
Som oss monne indlede/
Til det Foriette land. Kyrieleis.

Du ypperste Trøstere i all vor nød/
Hielp at wi forsmaa Verdsens spot oc
wselhed/
At wi bestandige bliffue/
Paa vor siste ende/
Naar wi met Dieffuelen kiffue
Om dette ælende. Kyrieleis.

Martin Luther

22 Nu bitten wyr den heyiligen geyst/
vmb den rechten glauben aller meyst/
das er vns behute an vnserm ende/
wenn wyr heyem farn aus disem elende/
Kyrieoleis.

Martin Luther

23 Nv bitten wir den heiligen Geist/
vmb den rechten glauben allermeist/
das er vns behüte an vnserm ende/
wenn wir heim fahrn aus diesem elende/
Kyrieleis.

Martin Luther

25 Christ laa i Dødsens baande/
for vore Synder giffuen.
Hand er igen opstanden/
bar oss det euige leffnet.
At wi skulle altid være glad/
hannem tacke oc prise i allen stad/
oc siunge Haleluia/
Haleluia.

Martin Luther

26 Christ lag ynn todes banden/
27 fur vnser sund gegeben/
Der ist wider erstanden/
vnd hat vns bracht das leben/
Des wir sollen frolich seyn/
Gott loben vnd danckbar seyn/
vnd singen Alleluia
Alleluia.

Martin Luther

29 Christe du est den klare dag/
for dig kand skiulis ingen sag/
du liuser oss aff Faderen her/
oc du est liusens Predicker.

Herre ved dit Ord det dyrebar skat
Beuar oss vel i denne nat/
Oc lad oss i dig huile naa/
Oc fra Sathans list tryghed faa.

Naar søffnen falder vor øyen paa
Vort hierte lad for dig vaagen staa/
Holt offuer oss din høyre haand/
At wi ey falde i syndsens baand.

O Christe Jesu til oss see/
Driff bort vor Fiende som gjør oss vee:
Lad hannem met oss haffue ingen mact
Som oss at myrde haffuer i act.

Wi ere dog din Arffuedeel god/
Forhuærrfuit met dit hellige Blod/
Det vaar din euige Faders raad
Der hand dig oss gaff aff sin naade.

Befal dine Engle til oss komme/
Oc oss beuage din Eiedom:
Lad dem vore Vectere være saa/
At wi for Sathan huile faa.

Saa soffue wi Jesu i dit naffn/
Aff dine Engle faa wi det gaffn.
O du hellige Trefoldighed
Wi loffue dig i euighed.

Erasmus Alber

30 Christ der du bist der helle tag/
vor dir die nacht nit bleiben mag/
du leuchtest vns vom Vater her
vnd bist des leichts ein Prediger.

Erasmus Alber

DDD

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