The German Society of Pennsylvania

presents

Luther in Worms

Sunday, November 5, 2017 at 3:00 pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123
History of the German Society of Pennsylvania

In 1683 thirteen families from Krefeld under the leadership of Frankfurt lawyer, Franz Daniel Pastorius, founded the first German colony in America: Germantown, which today is part of Philadelphia. Many of these immigrants formed clubs that enabled them to preserve their cultural heritage. They also formed groups that emphasized a specific geographic area, such as the Swabians, Bavarians, Saxons, Danube Swabians, Plattdeutsche, Tyroleans, and many others.

The German Society of Pennsylvania, founded in 1764, is the oldest German organization in the United States. It was founded to protect German immigrants from unscrupulous shipping agents and to ensure just treatment upon their arrival here.

Since that time, the German Society has dedicated its efforts to preserving German heritage. This it does, for instance, by offering a full-fledged German language program as well as scholarships and prizes to students of German. In addition, the Society is a source of cultural programs, lectures, film series, and seminars. These events build bridges and strengthen relations among individuals, organizations, businesses, and governments.

The fine arts program also includes presentations that feature European music and literature as well as access to the Joseph P. Horner Memorial Library for education and research. The newly restored Library, holding over 70,000 volumes, is the largest private German library outside the Federal Republic of Germany.

In serving its members and the community, and in all its undertakings, the Society strives to benefit anyone in need of its resources.

Since the time of Pastorius, more than 7,000,000 Germans reached these shores. Today, 15% of the total population in the United States claims Germany ancestry.

All of our events are open to the public. We welcome members and non-members alike. Most events require tickets. Please call or email the office to inquire about purchasing:
215.627.2332 info@germansociety.org
LUTHER IN WORMS
Ludwig Meinardus (1827-1896)

Brian Ming Chu, Bass
Teresa Suschke, Soprano
Stephen Ng, Tenor
Ashley Colabella, Alto
Egbert Junghanns, Bass

Luther
Katharina
Justus Jonas, Emperor Charles V
Marta
Glapius, Elector Frederic the Wise, Ulrich von Hutten, Georg von Fundsberg

Christian Möbius, Staatstheater Cottbus
Conductor

Choir

SOPRANO I
Calli Graver
Simone Loecke
Christiane Luther
Isabell Oertel
Gerda Sykora
Almut Wilke
Jordana Woodford

SOPRANO II
Monique Canniere
Carmen Geier
Hannah Hopkins
Ursula Kurze
Andrea Rothe
Elke Schall

ALTO I
Karin Freitag
Emma Henry
Sylvia Klein
Annett Kolbe
Alexandra Kulig
Fran Kraemer
Anna-Maria Pfaff
Ilka Wust

ALTO II
Sierra Fox
Bärbel Frenzel
Cornelia Hebs
Petra Keydel
Roswitha Knappe

TENOR I
Manfred Gäbler
Roland Knappe
Nick Lombardelli
Johannes Minz
Christian Stötzner
Will Vestal

TENOR II
Peter Bretschger
Christian Kreiß
Hans-Eckard Langfeld
Werner Meinhard
Gerhardt Uhle
Steven van Name

A S S I
Andreas Dittrich
Lothar Keydel
Thomas Müller
Owen Robbins
Martin v. Frommannshausen

A S S II
Christoff Andrich
Peter Campbell
Manfred Dittrich
Evan Graver
Hans-Gerd Oehmke
Friedemann Riebesel
Werner Wendler

VIO LIN 1
Gared Crawford
Mandy Wolman
Lauren Scott
Gal Rosa

VIO LIN 2
Samantha Crawford
Aisha Dossumova
Natasha Colkett

VIO LA
Jonathan Kim
Daniela Pierson

CELLO
Tony Pirollo
Naomi Gray

BA S S
Dan McDougall

FLUTE
Mary Schmidt
Heather Fortune

BO B E
Evan Ocheret
Marie Trudeau

CLA RIN ET
Josh Kovach
Rob Huebner

Orchestra

VIOLIN 1
Gared Crawford
Mandy Wolman
Lauren Scott
Gal Rosa

VIOLIN 2
Samantha Crawford
Aisha Dossumova
Natasha Colkett

VIOLA
Jonathan Kim
Daniela Pierson

CELLO
Tony Pirollo
Naomi Gray

BA S S
Dan McDougall

FLUTE
Mary Schmidt
Heather Fortune

BO B E
Evan Ocheret
Marie Trudeau

CLA RIN ET
Josh Kovach
Rob Huebner

BA S S O N
Emeline Chong
Chuck Holdeman

TRUMPET
Bob Wagner
Jeff Miller

HORN
Lyndsie Wilson
Ben Mullholland
Martin Smith

TROMPET
Jason Stein
Matt Gould
Phil McClelland

TUBA
Jay Krush

TIMPANI
Bill Wozniak
Are individuals able to alter the course of World History? Absolutely. Martin Luther was one such individual! A century after cleric and Prague professor Jan Hus met his death—burned at the stake in 1415 because he would not recant his "heresy," Luther followed his example faithfully—and with a more fortunate outcome! Thus, the monk and professor from Wittenberg broke through and affected the Reformation of the Christian Church.

The major music genres of opera and oratorio occasionally take on issues of church conflict. For example, the oratory "Johann Huß" (1840) by Carl Loewe (1796-1869) about the Bohemian reformer, and the opera "The Huguenots" (1836) by Giacomo Meyerbeer (1791-1864) about clashes between Catholics and Protestants (the Huguenots) in France late in the 16th Century.

In today's oratory performance, Luther's inquisition before the Diet of Worms—a "great day for humanity" according to Stefan Zweig—is at the center. Luther's placing the word of God above church dogma intensified a debate that shook not only the Roman Church as an institution, but also the European world order of that day. The exact opposite of the separation of church and state we now take for granted prevailed at the beginning of the modern era.

The spiritual center of Rome was closely linked to the secular power of Emperor, King and territorial prince. Tendencies of those to emancipate themselves from Rome were clearly recognizable in the 16th Century. That is why Luther's [95] theses found such a strong response in different social classes. His critique brought to the surface strivings long suppressed.

A life-or-death decision rode on that 1521 session of the Diet of Worms examining Luther. On pain of Luther's excommunication and execution, King Charles V (1500-1558; from 1519 king and in 1520 elected emperor of the Holy Roman Empire) demanded that he revoke his theses. At least, Luther could be sure of the support of individual princes. They tried to use the budding reform movement to force back the influence of the Pope in German lands. Among them was Luther's own sovereign, Ernestiner Frederick the Wise (1463-1525, Elector of Saxony from 1486).

Accompanied by supporters Luther set off for Worms on April 2, 1521. The trek was not meant as a penitential pilgrimage. There was encouragement from many quarters. In Charles V's presence, Luther had said and reiterated that he would not recant, but would trust in divine assistance: "God help me, Amen!" The oft quoted, "Here I stand; I can do no other, so help me God. Amen." does not seem to be authentic.
After the Princes who gave Luther protection departed Worms, Luther was left under imperial ban. Frederick the Wise "kidnapped" Luther and offered him "asylum" under a different name at the Wartburg. The Bible translation which gained so much ground for the Lutheran Reformation was done there.

The oratorio "Luther in Worms" was created in 1871-72 in Dresden, shortly after the accession of Wilhelm I as German Emperor and the proclamation of the German Empire. In the libretto, Wilhelm Rossmann treats historic events with a certain poetic license. The work is in two parts: I. The journey to Worms, and II. The appearance before Emperor and Empire.

In the journey to Worms, there are scenes with pilgrims and nuns. The growing popularity of Luther is portrayed. Justus Jonas (1493-1655), future Curate of the Castle Church in Wittenberg, was at Luther's side. In the Oratory he encounters pilgrims including Katharina von Bora (1499-1552), a "converted" nun. Luther's later wife is made fictitiously present. Unlike her, the Franconian knight, poet and revolutionary, Ulrich von Hutten (1488-1523) actually was present in Worms. In the oratory he offers Luther armed assistance by Empire Knights, which Luther rejects. Johannes Glapio (ca. 1460-1522), Franciscan monk and confessor of the Emperor, was a real personality occurring in the oratory, as well as the voice of the old faith.

The dispute between Emperor and reformer, as well as the followers of both sides, are at the center of the second part. Luther's refusal offers librettist and composer manifold opportunities for dramatic escalation is obvious and evident throughout. Besides the Emperor and Elector, Georg von Frundsberg (1473-1528), another historical person sings: Luther has a harder way to go than warriors preparing for battle.

Ludwig Siegfried Meinardus (1827-1896) mounted his oratorio on a large scale. He was able to use effective solo, choral and orchestral devices for characterizing persons and groups, as well as moments of dialogue and dramatic buildup. The integration of Protestant chorales is wisely apportioned textually and musically, and can get "under the listener's skin". Not just once, "A Mighty Fortress Is Our God" is quoted, instrumentally and vocally, albeit with different text but persisting as a kind of Leitmotiv throughout the work. Additional chorale melodies of the Reformation give the oratorio an evangelical character: as octivist, congregational singing, chant or as Cantus Firmus in the midst of a double choir. The use of contrapuntal techniques needs hardly be mentioned.

"Luther in Worms" is a typical 19th Century work, wherein the Romantic and historic moments go hand in hand. Traditional forms, styles and melodies are appropriated. In Meinardus we recognize the use of Protestant single and double choir techniques, like with Giovanni da Palestrina, Georg Friedrich Händel, and Johann Sebastian Bach.

The libretto of this work is by Wilhelm Rossmann, a pastor's son who was born in 1832 in Seesen,
and died in Dresden in 1885. He taught Reformation and art history in Jena and Weimar, worked as a historian and playwright, and at one time served as Saxon ministerial consultant for art matters. He was the guest speaker for the 1883 Luther Memorial in Dresden. His theme was "Luther and the German Nation." In the context of the founding of the German Empire, the Reformer readily became a national symbol, in monuments such as the 1885 one in Dresden, as well as literary and musical works.

For Ludwig Siegfried Meinardus, Luther was a national hero. Meinardus came from Hooksiel am Jadebusen (Oldenburg) and realized his penchant for music despite a checkered biography including some early setbacks. In his youth he played cello and composed untrained. In 1846 Robert Schumann encouraged him to get systematic training at the newly opened Leipzig Conservatory. Meinardus lasted only one year, and then took that stodgy educational institution to task while continuing his studies privately, with Bernhard Adolph Marx among others in Berlin. Luckily he became acquainted with Franz Liszt, who was instrumental in bringing about the premiere of the oratorio "Luther in Worms" in Weimar, which took place on June 23, 1874.

Mid-century, Meinardus worked for a short time as Kapellmeister in Erfurt and Nordhausen, and from 1853 as director of the Singakademie in Glogau in Silesia. In 1865 he became a lecturer at the Royal Conservatory in Dresden, the predecessor of the Carl Maria von Weber University of Music. During his Dresden years he became a newspaper correspondent, and the author of various books such as Music in the unified German Empire States and A Young Life. 1874-1885 he worked as a critic at the Hamburgische Correspondent and published music history books, for example Johann Mattheson and the beginnings of the German Opera in Hamburg. His work, Mozart—An Artist's Life was by then widely accepted. In his last years Meinardus was Kirchenmusiker at the Nicolai Church in Bielefeld, and served as choirmaster at the Bodelschwinghschen Anstalten in Bethel. His oratorio "Luther in Worms" merits rescue from oblivion. The Quincentenary is a suitable occasion, indeed.

Translated and abridged by Edmund D. Cohen © 2017

There will be one 20-minute intermission between the first and second acts. We will offer refreshments from our bar during that time.
PART I: TRIP TO WORMS

No. 1: Introduction (choir)

Listen, you kings, pay attention, you lands, all who are living at this time, because these are wicked times. The fools are saying, there is no God! Foam of their own wickedness appears like wild waves of the ocean. The word Salvation is despised; what we relied on has been turned into derision and shame. Why, o you people, have you abandoned the witness of the Lord? Why?

Rise to act in strength,
that God, your Lord, have mercy on you!

No. 2: Song of the Pilgrims - aria, choir

Pilgrims: We go forth under God’s protection, His arm is around us.
He dampens our enemies’ arrogance;
He defends us from the old Snake.
He leads us on green pastures,
He shows us his wonders,
He feeds us when we are afraid.
Go ahead of us, Jesus Christ, with us to fight the battle;
the Evil one in his cunning intends to attack your rights.
Frighten them with your wrath;
destroy their strength;
so that we may not despair.

Justus Jonas:
Friends, lift your head! The goal is near!
This is the place, this is Worms!
We have arrived! There the Lord will bear witness through his servant the Truth of His Word.

You, o Lord, send lightning, send lightning and disperse them, let your beams frighten them! Save us from the hands of the strangers, whose message is vain.

Chorale and Choir

Choir I (Marta, Justus Jonas):
When God the Lord is not with us, when our enemies rage,
When He does not stand with us in His Heaven above when He is not our protector and stops the enemy’s cunning,

I. TEIL: DIE FAHRT NACH WORMS

Nr. 1: Einleitender Chor

Warum hast du, o Mensch, der Zeugnisse des Herrn so gar vergessen? Warum?

Mache dich auf zur Tat in Kraft, dass Gott, der Herr, sich dein erbarm!

Nr. 2: Pilgerlied - Arie, Choral

Pilger: Wir fahren hin in Gottes Hut, sein Arm hält uns umfangen.
Er dämpft der Feinde Übermut, er wehrt der alten Schlangen.
Er führet uns auf grüne Au’n, er lässt uns seine Wunder schau’n, er stärkt uns, wenn wir bangen.
Zeuch uns voran, Herr Jesu Christ, die Schlacht mit uns zu schlagen; der Böse will mit arger List dein heilig Erbe plagen.
Erschrecke sie mit deinem Zorn; zerstoße ihrer Stärke Hörn: wir müssten sonst verzagen.

Justus Jonas:
Ihr Freunde, richtet empor den Mut, das Ziel ist nah! Das ist die Stätte, das ist Worms! Wir sind am Ziel! Dort wird der Herr durch seines Knechtes Mund bezeugen seines Wortes lautre Wahrheit.

Du aber, Herr, du, Herr lass blitzen, Herr lass blitzen und zerstreue sie, schieß deine Strahlen und schrecke sie! Errette uns, von der Hand der Fremden, welcher Lehre ist kein nütze!

Choral mit Chor

Chor I (Marta, Justus Jonas):
Wo Gott, der Herr, nicht bei uns hält, wenn unsre Feinde toben.
Wo er nicht unsrer Sach zufällt, im Himmel hoch da droben, wo er nicht unser Schützer ist, und selber bricht der Feinde List,
we are lost.

Choir II: Save us from the strangers’ might
whose teachings are vain.

Choir I and II:
All enemies are in Your hand,
also their thoughts.
Their attacks are known to You,
Help us that we are steadfast!
As ocean waves rise high
threatening life.
God will have mercy.

No. 3: Choir Nuns and Pilgrims:
Hark! Voices of woe come from yonder cloister
walls.
Miserere nobis, Deus secundum magnam
miserere tuam. Miserere Domino,
dona nobis pacem.

No. 4: Recitative and Choir - Katharina, Marta, Justus Jonas,
Nuns and Pilgrims

Katharina:
Strangers, what leads you here to this place of pain?
Life’s joys are not to be found here.

Justus Jonas:
Why do you not leave these dark walls and serve
God,
each one with the gift she received from God?

Katharina:
It was told us: Whoever seeks holiness and
Christian perfection,
deny the world and choose life in a cloister
to find peace for your sinful soul.

Justus Jonas:
You will not attain righteousness by this or
that theory but by Christ’s mercy alone,
by His mercy and by your faith in Him.
It’s the Lord who makes righteous
all who believe in Him with all their heart.

Katharina:
O words of comfort, words of salvation!
Where did you find such divine wisdom?
Who made you so sure?
Pilgrim: Doctor Martinus! The hero of the Lord, whom God chose for his people of Wittenberg, that he connect those of broken hearts and deliver the message of redemption to those imprisoned and in bondage.

Marta: Over there in the shade of the woods he is in prayer to steel himself for the conflict with the adversaries of the Truth.

**No. 5: Aria with Women’s Choir - Katharina, Nuns**

Katharina: My soul longs to hear the words of salvation, which God’s servant will proclaim. My knees are weak from fasting; I glide by like a shadow. Day and night I call to God, but the Lord hides from me.

**No. 6: Recitative and Chorale - Justus Jonas and Pilgrims**

Justus Jonas: Let’s go! Come with us down to Worms to witness that the Word of The Lord is the Truth in the mouth of His servant.

Nuns and Pilgrims: O Lord God, how richly You comfort those who are abandoned! The gate of mercy is no longer closed, reason cannot comprehend it. It says, now all is lost; since the cross is reborn to those who expect help.

**No. 7: Aria - Luther**

Almighty eternal God, how weak the flesh is and how busy the Devil. One looks only to what is great and mighty and has status. If I should look that way, I am lost. The bell would be cast, my verdict pronounced. O God, my God! Stand by me against the world’s reason and wisdom! Lord, you have to do it. Yes, you have to do it, Lord, you alone. It is your concern, Lord, which is just and eternal. You do it, I trust no-one. So be it for Your beloved Son’s sake. He is my protection, even my mighty fortress, by the might and strength of the Holy Spirit. Thus the world will not vanquish me in my conscience,
though it be full of devils. And even if the body, which is your creation, be shattered, yours is the soul and will be eternally. Amen! God help me! Amen!

No. 8a: Choir and Recitative - Nuns, Pilgrims, Justus Jonas, Katharina

Choir: Amen! Help o God your servant who puts his trust in you alone. Lord, delight his soul which yearns for you alone. You are of great kindness, merciful to all who call on you in their distress.

Justus Jonas:

Look, a stranger approaches Doctor Martino. What could he be offering him?

Katharina:

Woe! It is Glapio, the Emperor’s confessor!

Choir: O God, help your servant... Amen!

No. 8b: Aria - Marta

Rely on the Lord, not on people. Fear not! Be steadfast and watch how the Lord will bestow healing on you. The Lord will fight for you, and you will be still.

No. 9: Duett - Glapio, Luther

Glapio: Karolus, my merciful emperor and lord, offers you greetings and mercy, if you come as a man of peace and humility.

Luther: I honor the emperor as God bids me. Also it is not I who disturbs the peace.

Glapio: Well Done! Well done if you came to submit to the Holy Father of the church. The church, our holy Mother, forgives all her sons who turn from their errant ways. You too, Martin, you too will be forgiven although you sinned gravely against her, although you broke into the vineyard of the Lord.

Luther: Stop! Not I but you, you violated God’s throne, you tortured Him and nailed Him anew on the cross by deceit and human statutes. It’s God’s word alone should give articles of faith and no-one else, not even angels.

Nr. 8a: Chor und Rezitativ - Nonnen, Pilger, Jusius Jonas, Katharina


Justus Jonas:

Siehe, ein Fremdling tritt heran zu Doktor Martino. Was mag er ihm entbieten?

Katharina:

Weh! Es ist Glapio, der Beichtiger des Kaisers!

Chor: Hilf, o Gott, du deinem Knecht Amen!

Nr. 8 Arie - Marta

Vertraut auf den Herrn und nicht auf Menschen. Fürchtet euch nicht! Stehet fest und sehet, welch ein Heil der Herr heute an euch tun wird. Der Herr wird für euch streiten, und ihr werdet stille sein.

Nr. 9: Duett - Glapio, Luther

Glapio: Karolus, mein gnädiger Kaiser und Herr, entbeut’ dir Grüß und Gnade, so du dich nahest als ein Mann des Friedens und der Demut.


Luther: Halt ein, nicht ich, nein ihr, ihr habt an Gottes Thron gestoßen; ihr habt den Herrn. zum ändern Male gemartert und gekreuzigt durch Trug und Menschensatzung. Denn Gottes Wort allein soll stellen Artikel des Glaubens und keiner mehr,
So let us in Worms examine if people’s words can withstand God’s Word.

Glapio: Be smart, Martin, turn around; if you will stay out of the public the Church will listen to you.

Luther: No further, tempter! Get behind me, you are annoying me! Leave! Off! Off!

Glapio: Be smart, Martin, turn back! Then one might even offer you a bishop’s crozier. You will be shepherding many people. Turn back!

Luther: You blaspheme the holy office of the Lord. Away, be off! Away with you. Be off!

No. 10: Finale I - Catarina, Marta, Justus Jonas, A Pilgrim

Katharina, Marta, Justus Jonas:
The evil one retreats!

Choir of Nuns and Pilgrims:
Praise be to God who does not reject my prayers. Hand the sword to us, o Holy Spirit, to withstand the rabble; the shield of faith first of all; defying the poisoned arrows; the armor of righteousness, so that in combat the enemy be shamed before our God.

Luther: What is the meaning of this warlike talk, sounds of trumpets and drums?

Katharina: Look! Knights on horses!

Luther: I see Lord Huldrich of Hütten.

Justus Jonas: He leads the travelers’ trip.

Marta: The knights are approaching.

Luther: Greetings and strength from God, gentle Lords!

Choir of Knights:
Hail to you, Doctor Martinus! Luther and freedom! Luther and victory! Freedom and victory!

Ulrich von Hütten:
Turn around, Martin, be warned: The enemy

Glapio: Sei klug, Martine, kehre um; so du's willst treiben in der Stille, so wird die Kirche dich erhören.

Luther: Nicht weiter, Versucher! Hebe dich weg! Du bist mir ärgerlich. Hebe dich weg! Hinweg, fort, fort!

Glapio: Sei klug, Martine, kehre um; so wird man dir wohl gar den Bischofsstab verleih'n. Zu weiden wird man dir geben viel Volkes. Kehre um!

Luther: Du lästerst das heilige Amt des Herrn. Fort, hinweg! Hebe dich von hinnen! Fort, hinweg!

Nr. 10: Finale I - Katarina, Maria, Justus Jonas, Ein Pilger

Katharina, Marta, Justus Jonas:
Der Böse weicht zurück!

Chor der Nonnen und Pilger:
Gelobet sei Gott, der mein Gebet nicht [verwirft.
Reich uns das Schwert, o heilger Geist,
zu stehe der bösen Rotte;
den Schild des Glaubens allermeist,
dem giftegen Pfeil zum Spotte;
den Panzer der Gerechtigkeit,
auf dass zu Schanden werd im Streit
der Feind vor unserm Gotte.

Luther: Was deuten diese kriegerischen Klänge, Drommetengetön und Paukenschall?

Katharina: Sieh! eine Ritterschar hoch zu Rosse!

Luther: Herrn Huldrich von Hütten erblick ich dort.

Justus Jonas: Er reitet den Reisigen stolz voran.

Marta: Die Ritter nahen sich uns.

Luther: Gruß und Stärke von Gott euch, edle Herrn!

Chor der Ritter:
Heil dir, Doktor Martinus! Luther und Freiheit!
Luther und Sieg! Freiheit und Sieg!

Ul. v. Hutten:
Kehr um, Martine, sei gewarnt: Die Feinde
seeks to harm you and also your courageous work. They intend to cast on you the Imperial Ban, which is what is rumored. But if you want to venture forth, in God’s name, be undaunted, I also dared do it. “I ventured forth, and await the end”. The knights of the empire are ready to stand by you, armed to raise freedom’s ensign in all regions of the empire.”I know many more want to enter the fray, even though they might die. Good soldiers and courageous knights let us fight for freedom!”

Choir of Knights:
Freedom! Luther and freedom! Luther and victory!
Do not be led astray,
good Christian champion;
do not stray from God’s word,
you have a hero’s courage.
You may not forego help,
lead us into battle, you hero!
With you we act,
beat the enemy on the battlefield,
lift up the empire of the German nation
as the haven of the Truth, Freedom’s crown.
Luther in Freedom! Luther in Victory!

Luther: Not so, gentle knights, dear gentlemen!
Do not interfere in God’s reign. He will not suffer that we act with our own art and might, as if all power of the world was ours.
If His intention was to let us do battle, legions of angels would be at His command.
Put the sword down, let the Word do its work!

Ulrich von Hutten:
Remember Huss who was burned at the stake for the Truth’s sake!

Luther: Even if they made a fire as high as heaven from Wittenberg to Worms, from Worms to Wittenberg, I’d still have to go through it. And though as many devils are as tiles on the roofs, I’d still jump among them with joy.
So let no one get involved in earthly matters who should wait for God’s knighthood.

Ulrich von Hütten:
Verily, God’s spirit speaks through him.

U.v. Hutten, Katharina, Marta Justus Jonas:
God’s word shall soar, uplifting us.

Chor der Ritter:
Freiheit! Luther und Freiheit! Luther und Sieg!
Lass dich nicht betören,
du christlicher Kämpe gut;
von Gottes Wort tu nicht kehren,
du hast eines Helden Mut.
Nicht magst du der Hilf entraten;
führe uns zum Kampfe, du Held!
Mit dir, so tun wir Taten,
schlagen die Feind aus dem Feld;
erhöhen das Reich der deutschen Nation
als der Wahrheit Hort, als der Freiheit Kron.
Luther in Freiheit! Luther in Sieg!

Luther: Nicht also, edle Ritter, liebe Herrn! Greift nicht in Gottes Regiment. Er will's nicht leiden, dass wir fahren mit unsrer eignen Kunst und Macht, ob aller Welt Gewalt gleich unser war. So er wollte lassen dreischlagen, so stünden ihm bereit Legionen Engel. Das Schwert lasst ruhn; das Wort soll's tun!

Ul.v. Hutten:
Gedenk an Huss, den sie verbrannt um der Wahrheit willen.


Ul. v. Hutten:
Wahrlich, der Geist Gottes ist's, der aus ihm redet.

U.v. Hutten, Katharina, Marta, Justus Jonas:
Gottes Wort soll oben schweben,
We go undaunted and courageously.

Justus Jonas:
The call sounds from the tower.

Luther:
So accompany me downhill. Nothing to lose if I have to risk my life for God’s word. So come that we can give God the glory. God’s word is the right weapon, which lets us beat the devil and remain victorious.

Pilgrims’ Song

Choir:
In God’s name we go,
He prepares our path.
He always holds the ensign of victory, our Lord.
Grant, o Holy Trinity, that no enemy obstruct the way leading to our eternal bliss.

PART II: BEFORE KAISER AND EMPIRE

No. 11: Choir and Tenor Solo

Parlament and People:
Hail to you, Emperor! Hail to the Anointed of the Highest, the Chosen one of the empire! Expand the empire, unite its members, resist sacrilege, protect justice.

Emperor Charles V:
With thanks to God I ascend this throne, crowned with King Charles’s consecrated crown. The empire of the forebears I will erect, with glory it shall newly radiate: before all names the German shall brightly shine. I will uphold peace in Christendom, and my hand will strike the destroyers.

Parlament and People: Hail to the Anointed!

No. 12: Soloist and Choir - Glapio, Rome’s supporters, Luther supporters

Glapio:
First, the church requires your arm. You are its protector, protect her. A German monk causes confusion in Christendom. He mocks boldly our fathers’ holy statutes. Now extinguish him from our herd.

II. TEIL: VOR KAISER UND REICH

Nr. 11: Chor und Tenorsolo

Reichstag und Volk:

Kaiser Karl V:
Voll Dank zu Gott besteig ich diesen Thron, gekrönt mit König Karls geweihter Krone. Das Reich der Abnen will ich auferbaun; von Glanz und Glorie sei es neu umstrahlt; vor allen Namen glänze hell der Deutsche! Der Christenheit erhalt ich ihren Frieden, und die Zerstörer treffe meine Hand!

Reichstag und Volk: Heil dem Gesalbten [...]

Nr. 12: Soli und Chor - Glapio, Anhänger Roms, Anhänger Luthers

Glapio:
Rome’s supporters:
Extinguish him from our countenance!
The Roman chair damned him.

Luther’s supporters:
God, turn all misery toward our salvation and
His honor; in your mercy keep your servant’s soul
from sorrow and mishap.

Emperor Charles V:
I gave the monk attendants, my word. Bring
him forward so we can listen to him.

_No. 13: Intermezzo, Soli and Choir - Georg von Frundsberg,
Luther and Supporters_

von Frundsberg:
Little Monk, Little Monk, the hour has come
that you should stand before Kaiser and empire.
You have a difficult journey, which neither I nor
many warriors took, not even in bitter battle.
But when of right thought and certain of your
work, go in God’s name and take comfort from
Him. He will not abandon you.

Luther:
Relying on you, my beloved Jesus Christ, I
venture forth. On you depend life, body and soul.
What should I withstand? You will take me along.
Where you are, I will stay. Amen.

Luther’s supporters:
Those who stay under God’s protection,
who are covered by the Almighty’s wings,
know whom they can trust.
The Evil’s threats cannot scare them.
God’s faithfulness is shield and defense;
He offers help against the enemy
and will not desert you.

_No. 14: Finale II - Emperor, Supporters of Rome, Luther’s Followers_

Emperor Charles V:
Martin Luther, the Church accuses you of false
teachings. Now answer: Are you willing to subject
yourself to the Pope and the statutes of the
Councils? Will you recant what you have been
writing and teaching?
Consider the end! Confess before you perish
forever! Now, give short and simple answers.

Anhänger Roms:
Rott’ ihn aus von unserem Angesicht!
Der Stuhl von Rom hat ihn verdammet.

Anhänger Luthers:
Gott, wende alle Trübsal schwer zu unserm Heil
und seiner Ehr; bewahr in Gnäd sein's Knechtes
Seel' vor allem Leid und Ungefäll.

Kaiser Karl V:
Ich gab dem Mönch Geleit und Wort. So führt ihn
her, dass wir ihn hören.

_Nr. 13: Intermezzo, Soli und Chor - Georg v. Frundsberg,
Luther und Anhänger_

v. Frundsberg:
Mönchlein, Mönchlein, die Stunde ist nun da, dass
du sollst steten vor Kaiser und Reich. Du tust heut
einen schweren Gang, so ich und mancher
Kriegsoberster nie getan, selbst nicht in heißer
Schlacht. Doch bist du rechter Meinung und deines
Werks gewiss, fahr zu in Gottes Namen und tröste
dich auf ihn. Er wird dich nicht verlassen.

Luther:
Auf dich so will ich's wagen, mein lieber Jesu Christ;
auf dir steht Leben, Seel und Leib. Was hab' ich
sonst zu trotzen? Du wirst mich nach dir ziehen.
Wo du bist, bleib ich auch. Amen!

Anhänger Luthers:
Wer unter Gottes Schirm gebaut,
wen des Allmächegen Flügel decken,
der weiß, auf welchen er vertraut;
des Bösen Dräu'n kann ihn nicht
[schrecken.
Ja, Gottes Treu' ist Schild und Schutz;
er bietet allen Feinden Trutz;
er wird dich nicht verlassen. -

_Nr. 14: Finale II - Kaiser, Anhänger Roms, Anhänger Luthers_

Kaiser Karl V:
Dich, Martin Luther, klagt die Kirche falscher
 Lehre an. So gib nun Antwort: Willst du dem Papst
und der Conzilien Satzung dich unterwerfen? Willst
du widerrufen, was du geschrieben und gelehrt?
Bedenk das Ende! Kehr um., eh' du verdirbst auf
ewig! So gib nun kurze, schlichte Antwort.
Rome’s Supporters:
  Into the dust, you apostate!
  Curse your madness which the devil devised.

Luther’s Supporters:
  Trust the Lord, you chosen prophet!
  Look at the people who stand by you.

Emperor Charles V:
  Well then, Monk, give short and simple answers.

Luther:
  Mighty Emperor, great lords! Who am that I should defy emperor and nation on behalf of my own case and power?

Emperor Charles V:
  This monk will never make me a heretic.

Luther:
  But since you demand a short, simple answer, well then, I will give one that has no horns nor teeth and answer thus: the Lord’s Word supersedes human words - that is what I taught. If that was wrong, I await testimony against me. Unless you conquer me with the Gospel, with the Word and clear reasons, I will not recant, for it is not advisable to act against your conscience. Here I stand, I can do no other. God help me! Amen!

Rome’s Supporters:
  Death! Raise up his pyre! Let the fire choke his blasphemous words.

Luther’s Supporters:
  The Roman idol is defeated.
  The rightful pope, we would accept:
  That is God’s Son, the rock and Christ who is our comfort and refuge.
  He rules His church with His Word.
  God Father Himself is invested in Him.
  He is the head of Christendom.
  To Him be praise forever!

Elector Friedrich the Wise:
  If this creation is by man, it will not stand.
  Is it God-made, do you want to subdue it?
  Begin fighting against the Lord and let this man go.
  My Emperor, who was given the sword, have youthful blood, in the name of God I plead with you:
Katharina, Marta, Luther, and Elector:
Stay away from Rome. Release the Gospel to the German Nation. Be our refuge, our shield. Lead us into freedom from the Roman yoke!

Emperor Charles V:
I am the patron of the throne of Rome. I shall protect it and its holy statutes. You however, Monk, know: You live or die by your faith, so I hand you over to him whose regime also rules the conscience: God may judge between us and you. My royal escort and word I gave you and will keep it.

Glapio and Rome’s Supporters:
A heretic should not be granted escort and word. Let the accursed burn!

Emperor Charles V:
I gave you my escort and word, my royal word, I gave it and will keep it. But since you refused to renounce to openly preach your teachings, by which you confuse people and the holy orders, you are subject to worldly law. As warden of the law by virtue of my royal office, I put the ban on you, Martin, for the protection of the common law.

Glapio and Rome’s Supporters:
Curse on his soul! Curse on his body! Curse on him who feeds him! May his tongue wither and his life expire. May he go straight to perdition! Curse on his body! Curse him!

Katharina:
Look! A miracle is happening! God’s witness stands undefeated! From his countenance beams the glory of the Lord! He, whom they banned rises to pass judgment on them.

Luther:
Now listen to my words, which condemn you: Banned be the statutes that kill the faith; banned be the letter that deadens the Spirit; banned be the formula that chokes life. In the name of the Highest I pronounce this judgment!

Marta:
Blessed be the womb that bore you! Blessed the breasts that suckled you! Blessed are we who see the prophet, we are blessed! Thank God with all your heart. He offers his people salvation. God’s right-hand is victorious!

Katharina, Marta, Luther and Kurfürst:
Steh ab von Rom. Gib frei das Evangelium unter deutscher Nation. Sei unser Hort, sei unser Schirm, führ uns zur Freiheit vom Römerjoch!

Kaiser Karl V:

Glapio und Anhänger Roms:
Dem Ketzer hält man nicht Geleit und Wort. Lass den Vermaledeiten brennen!

Kaiser Karl V:

Glapio und Anhänger Roms:
Fluch seiner Seele! Fluch seinem Leib! Fluch dem, der ihn nähret und tränket! Seine Zunge verdorre, sein Leben löscht aus; er fahre dahin ins Verderben! Fluch seinem Leib! Fluch ihm!

Katharina:
Siehe, welch ein Wunder begibt sich! Der Zeuge Gottes steht unbezwungen und aufrecht da! Von seinem Antlitz strahlt die Glorie des Herrn! Er, den sie geächtet, er richtet sich auf ztun Gericht über sie.

Luther:
So höret nun mein Wort, das euch zu ächten geht: Geächtet sei die Satzung, so da tötet den Glauben; geächtet sei der Buchstab', so da dämpft den Geist; geächtet sei die Formel, so da würget das Leben. Im Namen des Höchsten verkiincr ich euch solches Gericht!

Marta:
Glapio: Enmity be now between you and us! Go forth and be cursed forever!

Luther: You brought judgment on yourself these days, broke the Pope’s throne, divided the Roman Empire. We, however, planted a tree today, in whose shade children and children’s children will sing sweet songs to our Lord and Savior, as long as German tongues praise Him. God can heal even proud and fallen children of their disobedience. Yea, He will do it in His time; then all will hear His voice and there will be one shepherd and one flock. God fears not the enemies’ threats; the Lord will be the Judge.

Luther, Katharina, Marta, Justus Jonas, Elector Friedrich and Luther’s Followers:

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

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

That word above all earthly pow’rs, no thanks to them, abideth; The Spirit and the gifts are ours through Him Who with us sideth; Let goods and kindred go, this mortal life also; The body they may kill: God’s truth abideth still, His kingdom is forever.

Amen!

THE END

Glapio: Feindschaft sei fortan zwischen uns und euch! So ziehet nun hin, auf ewig verflucht!


Luther, Katharina, Marta, Justus Jonas, Kurfürst Friedrich und Anhänger Luthers:

Ein feste Burg ist unser Gott, ein gute Wehr und Waffen. Er hilft uns frei aus aller Not, die uns jetzt hat betroffen. Der altböne Feind, mit Ernst er's jetzt meint; groß Macht und viel List sein grausam Rüstung ist; auf Erd' ist nicht sein's Gleichen.

Und wenn die Welt voll Teufel war und wollt uns gar verschlingen, so fürchten wir uns nicht so sehr, es soll uns doch gelingen. Der Fürst dieser Welt, wie sau'r er sich stellt; tut er uns doch nicht; das macht, er ist gericht't. Ein Wörtlein kann ihn fällen.

Das Wort sie sollen lassen stahn und kein' Dank dazu haben. Er ist bei uns wohl auf dem Plan mit seinem Geist und Gaben. Nehm'n sie uns den Leib, Gut, Ehr, Kind und Weib, lass fahren dahin, sie haben's kein Gewinn. Das Reich muss uns doch bleiben.

Amen!

ENDE
A bout the A rts

**Christian Möbius** is the director of the Singakademie Cottbus. Born in Cottbus in 1963, he attended the Dresden Kreuzchor where he received a comprehensive musical education. At the Conservatorium Dresden he studied conducting, vocal arts, piano, music critique, musicology, and pedagogy while doing substantial work with choirs and orchestras in Dresden. Since 1991 C. Möbius has been the conductor and choir director of the Staatskapelle Cottbus. As artistic director of the opera chorus, he is involved with every genre of musical presentations performed there. Later, he also became director of the Singakademie Cottbus. After founding the Bach Consort Cottbus, he dedicated himself to Baroque music on period instruments, performing all of J.S. Bach’s oratorios, plus works by Handel, Mozart, Vivaldi and others. Furthermore, Christian Möbius is widely recognized for his interest in modern choral music. In 2010 he took on the presidency of the Organization of German Concert Choruses for the Northeastern states of Germany.

Born in the Erzgebirge (Saxony), bass-briton **Egbert Junghanns** (Glapio, Elector Frederic the Wise, Ulrich von Hutten, Georg von Fundsberg) received his musical inspiration by joining the Dresden Kreuzchor. He then studied vocal arts at the Dresden Conservatory. His first professional engagement was with the Chemnitz Opera Company, followed by Dresden, Leipzig, and Berlin. Egbert Junghanns received many awards at international competitions, among others at Karlsbad, Vienna, and the J.S. Bach Competition in Leipzig. His extensive repertoire led him to many European cultural centers as well as to Japan, Brazil, Israel, and the USA. He has performed with conductors such as Kurt Masur, John Nelson, Sir Colin Davis, among others, as well as prominent orchestras, such as Staatskapelle Dresden, Camerata Salzburg, Israel Philharmonic Orchestra, and Chicago Symphony. He presently also teaches voice at the Dresden Conservatory. His recordings are available on CD.

**Teresa Suschke** (Katharina), born in Berlin, started her musical education in the children’s and youth choir “Clara Schumann” with Karola Marckardt. Her first stage experience was in Henze’s opera *Pollicino*. She studied at the Dresden Conservatory — graduating with a ‘Master of Music’ degree in vocal arts — and expanded her education in master classes with Gerhold Huber, Camilla Nylund, Gerd Uecker, and others. She received education in Lieder singing by Olaf Bär. As a student she performed in operas by Handel, Monteverdi, Britten and Lortzing — also as Papagena in Mozart’s *Magic Flute* and Annina in Verdi’s *La Traviata*. Teresa’s wide range of repertoire includes the soprano parts in Haydn’s *Creation*, Grebel’s *St. John’s Passion* and Mozart’s *Exultate Jubilate*, plus Ludwig Meinardus’ oratorio *Luther in Worms*, performed in Cottbus, Dresden, Eisenach, and now in Philadelphia. Her next engagement will be in J. S. Bach’s *Christmas Oratorio*. 
Based in Philadelphia, **Brian Chu** (Luther) has performed numerous roles with opera companies from New York to LA, including signature performances as Marcello in *La Bohème*, Silvio in *Pagliacci*, the Count in *Le nozze di Figaro*, Leporello in *Don Giovanni*, and the title role in Rossini’s *The Barber of Seville*. A regular guest soloist with the Network for New Music, he has received critical acclaim for his “sterling performances” [Washington Post] and “vocal and interpretive confidence” [Philadelphia Inquirer] in contemporary music. He has premiered works of Aaron Jay Kernis, Lori Laitman, Daniel Asia, and Steven Stucky, and has been heard in recital at Carnegie’s Weill and Merkin Halls in New York, the Phillips Collection in Washington, and twice as a US Embassy Cultural Artist, in West Africa and Vienna, Austria. Mr. Chu did his graduate studies in voice/opera at the Peabody Conservatory of Music, and holds a bachelor’s in architecture from Cornell University. He has taught on the voice faculty of Muhlenberg College (PA) since 2005.

Mezzo-Soprano and a native Floridian, **Ashley Colabella** (Marta) holds a degree in Music Education from The University of West Florida and a Master’s of Music in Performance/Voice from The University of South Florida. She has worked with some of the greatest artists of our time: Sherrill Milnes, Tito Capobianco, Jennifer Larmore, Howard Watkins, Joan Dornemann, David Friedman, Michelle De Young, John Lidal, and Joseph Mechavich. Classically trained, Ashley has been studying voice for over 10 years and is well-versed in musical theater, jazz, opera, choral, and other styles.

Heralded for his “powerfully expressive voice” (*Washington Post*, May 2009), **Stephen Ng** (Justus Jonas, Emperor Charles V) is known as an opera, oratorio, recital, and new music performer. As a soloist, Stephen has performed all the major works of J.S. Bach, Handel’s *Messiah*, as well as major oratorios. Clear Note Publications has released Stephen’s recording of Janáček’s *The Diary of One Who Vanished*. Born and raised in Hong Kong, Stephen received his D.M. at Indiana University and his M.M. at Boston’s New England Conservatory. From 2002-2010 he served as an Associate Professor of Voice at Florida’s Stetson University. Currently he is on the voice faculty at West Chester University of Pennsylvania, and in the summer of 2011 he joined the faculty at the InterHarmony International Music Festival in Birklehof, Germany.
Benefactors of the 2017 / 2018 Classical Concert Series

Nancy Bean and Lloyd Smith
Dr. Edmund D. Cohen
James Crawford and Judith Dean
Frank and Renate Genieser
Reinhard and Sue Kruse
Monica Kulaski
Anita and William LaCoff
Marilyn and Robert Lambert

Brigitte and Robert Masci
Patricia Meller
Michael Rissinger
Dr. Victor K. Schutz
Hanno and Sonja Spranger
Karl Spaeth
Hardy von Auenmueller

In Memoriam Gunda Hack

Patrons of the 2017 / 2018 Classical Concert Series

Fredericka L. Heinze - In loving memory of Lois Kunkel
Bette and Bill Young

Special Acknowledgements

The oratorio would not have been possible without the most generous support of:

Erich Ast
Frank and Renate Genieser
Harold Glass
Jean Godsall-Myers
Bill Hardham and Lorena Meunier
Allen Krumm
Gabriele Windeck Lee
Daniel Lippard

Hans Mueller
Frank Trommler
Doris H.E. Simon
Karl Spaeth
Maria Sturm
Ernest Weiler
Hardy and Gudrun von Auenmueller
William and Elizabeth Young

The hospitality of the following individuals and families who are hosting our German choristers and soloists is also greatly appreciated:

Fred Armentrout
Fred Barfoot
Marcel Belisle
Pam Bierce
Craig & Michele Boddorf
Ed & Jeanne Boehner
Heather Boyd-Monk

Margaret Darby & Chuck Holdeman
Cindy Elliott
Rosemarie Gaeffke & Oliver Larmi
Jesse & Allen Garner
Seth B. Gee & Kelsey Sandler
Helga Halbfass
Reinhard & Sue Kruse

Karl Miller & Roberta Tarbell
Hans & Harriet Müller
Claus & Laura Peterson
Maria Sturm & Elliott Shore
Christel & Ronald Tillmann
Hardy & Gudrun von Auenmüller
Rolf Willers