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Petr Eben
Te Deum
Johannes Landgren

FOOTPRINT



Petr Eben

Te Deum

OP 9302

Three Jubilations

1. I: Preludium super "Asperges me" 1'32
2. II: Chorale 7'39
3. III: Postludium super "Ite Missa est" 3'33
Paul Spjuth, trumpet
Börie Westerlund, trumpet
Lars-Göran Carlsson, trombone
Peter McKinnon, trombone
Johannes Landgren, organ

Salve Regina 2'19

The Varberg Chamber Choir
Johannes Landgren, conductor

Four Biblical Dances

5. The Dance of David before
the Ark of the Covenant 6'43
6. The Dance of the Shulamite 5'55
7. The Dance of Jephtha's Daughter 8'21
8. The Wedding in Cana 6'16
Johannes Landgren, organ

9. Ubi Caritas et amor 5'30
The Varberg Chamber Choir
Johannes Landgren, conductor

10. Te Deum 9'16
The Varberg Chamber Choir
Musica Vocalis
Paul Spjuth, trumpet
Börie Westerlund, trumpet
Lars-Göran Carlsson, trombone
Peter McKinnon, trombone
Roger Carlsson, percussion
Johannes Landgren, conductor

Total: 57'03



Comments

Three Jubilations

The first and last movements are included in the choral work “Missa cum Populo” that was commissioned in 1982 by the French Radio for the Avignon Festival. The Mass was originally intended for mixed choir, organ, brass and congregation. The organ work “Versetti” was also taken from this Mass. The first movement of “Three Jubilations” is a prelude whose thematic material is the plainsong “Asperges me.” The second movement is the climax of the work. Its thematic material is built on two quotations, the first from his “Liturgical hymns” from 1960 for choir in unison, contralto and organ referring to the heavenly city of Jerusalem, the second from the Bohemian Brothers’ songs. The third movement is built on a theme from the end of the Mass, “Ite missa est.” As the title “Three Jubilations” suggests, the work is completely in accordance with the songs of praise jubilation of the Mass.

Salve Regina

Settings of this hymn are usually meditative, but Eben interprets it rather differently. The words are filled with temperament and expressive emotion. It starts with a stormy and devoted greeting to the

Queen of Heaven. In the middle section, the voices plunge down into the depth of the valley of tears, from which a cry for help, “advocata nostra,” rises like a fanfare. Towards the end, the women’s voices use the initial theme to accompany the men who take up the old plain-song melody. Finally, the powerful fortissimo breaks off and the initial theme is used once again with the words “O dulcis virgo Maria” in pianissimo.

Words

Salve, Regina, mater misericordiae; vita, dulcedo et spes nostra, salve. Ad te clamamus, exsules filii Evae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle.

Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Iesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O clemens, o pia, o dulcis Virgo Maria.

Four Biblical Dances

Eben writes: “After the tragic and rather more introverted mood of my organ cycle ‘Job,’ I wanted my next cycle to be less severe in mood. As

it is the rhythmic element of the organ that has always inspired me, I have chosen the rarely used genre of the dance. The organ as a church instrument led me to keep its sacred characteristics, so I therefore chose dances which appear in the Bible.

1. The Dance of David before the Ark of the Covenant

And David rejoiced before the Lord with all his might; and David was girded with a linen ephod. So David and all the house of Israel brought up the Ark of the Lord with shouting and with the sound of the trumpet.

(2 Samuel 6:14-15)

This movement contains two sharply contrasting themes. The first expresses the solemn and royal character of the dancer which is represented by a trumpet fanfare. There follows a passage with rhythmically accentuated chords which leads to a second theme, a melody which suggests oriental dances and bears some resemblance to the Hebrew folksong. It depicts David's spontaneous dance in undignified attire which was the cause of his wife Michal's mocking indignation. The final part of this movement combines the two themes; many

times, however, the royal theme is interrupted with variations of the dance melody.

2. The Dance of the Shulamite

Dance, dance, maid of Shulam, let us watch you, as you dance!

(Song of Songs 6:13)

This is the only lyrical movement of the cycle in which the beautiful bride from the 'Song of Solomon' is portrayed. A dreamy introduction, also influenced by the Orient, and a brief call to the dance written in the unusual seven-eight time signature, proceeds the intimate theme of the Shulamite played on the flute.

3. The Dance of Jephta's Daughter

And Jephta made a vow to the Lord: "If You give the Ammonites into my hands, whatever comes out of the door of my house to meet me when I return will be the Lord's and I will sacrifice it as a burnt offering." When Jephta returned to his home in triumph, who should come out to meet him but his daughter, dancing to the sound of tambourines. She was an only child. When he saw her he tore his clothes and cried, "O my daughter! You have made me miserable

and wretched, because I have made a vow to the Lord that I cannot break.”

(Judges 11:30-31, 34-35)

This is the most dramatic movement of the cycle. It opens with a dance by the maidens in which the organ imitates small percussion instruments such as the tambourine. The extended dance is interrupted by a threatening theme. A dramatic chord presages a tense and menacing development as the distant sound of the trumpets announces the approach of Jephtha's army and the dramatic meeting between Jephtha and his daughter, which is represented in the music by prominent pedal solos and turbulent passage writing. Jephtha's tragic vow to sacrifice the first person he meets at his house, if he is victorious, is revealed. The final part of this movement begins with his daughter's lament on her imminent death, and references to some of the earlier dance melodies are transformed into funeral music.

4. The Wedding in Cana

And the third day there was a marriage in Cana of Galilee.

(John 2:1)

Although a dance is not mentioned in the holy scriptures at this event, I cannot but imagine that with so much good wine there would not have been some dancing. After a brief introduction, the movement begins with a joyful invitation to dance. A lively interlude leads to a wedding march for the trumpet and the movement concludes with a cheerful dancetoccata.”

Ubi caritas et amor

Eben comments: “This five-part antiphon for mixed choir was commissioned in 1964 for the Heinrich Schütz Festival in West Berlin. It bears the subtitle ‘In memoriam Johannes XXIII.’ ‘Ubi caritas et amor, Deus ibi est’ (where charity and love are found so is God). This, for me, is the very kernel of all religion, an absolute criterion that makes it impossible to associate God to any religion that does not accept that His presence can also be found among the heretics. It is one of the simplest and happiest movements that I know. The work begins with a quotation from a plainsong hymn in the male section. The Gregorian melody melts into a more modern musical idiom with chords built on fourths, chromatics etc. The form is effectively a rondo (ABACAB), in which the changing moods of the words are respected. The cries

‘exultemus’ and ‘iucundemur’ come as fanfares in the contralto and tenor parts. The expression of love ‘et ex corde diligamus’ becomes a deeply felt lyrical choral melody. The prayer for unity is expressed in a large unison section, while the uncertainty of the ‘iurgia maligna’ is expressed with a polyphonic jumble that leads on to the cry ‘cessent lites,’ praying that the quarrelling should cease. The work ends with a triumphant final chorus, which finishes up on a double fourth chord – ‘In a peace that is infinite and will last eternally.’”

Words

Te Deum

Ubi caritas et amor Deus ibi est. Congregavit nos in unum Christi
Amor Exsultemus et in ipso iucundemur.

Timeamus et amemus Deum vivum Et ex corde diligamus nos sin-
cero.

Simul ergo cum in unum congregamur, Ne nos mente dividamur,
caveamus.

Cessent iurgia maligna, cessent lites, Et in medio nostri sit Christus
Deus, Simul quoque cum beatis ideamus Glorianter vultum tuum
Christe Deus.

Gaudiam, quod est immensum atque probum Saecula per infinita
saeculorum.

(In Coena Domini ad Mandatum Versus, ca 450)

Eben writes: “During the last forty years, we in Czechoslovakia (this commentary was written by the composer before the nation was divided [comm. JL]) have had no good cause for singing a ‘Te Deum.’ What I wrote in 1950 was a bitter ‘Missa Adventus et Quadragaesimae,’ a mass for Advent and Lent which most accurately expressed our feelings, those of a people fighting for freedom and faith, those of a Church fighting for existence.

When, in 1989, we suddenly achieved the freedom so long denied us, the Gregorian melody of the ‘Te Deum’ hymn – with its joyfully ascending ductus – just swelled up in my soul, and, despite all the turbulence accompanying the revolutionary period, I managed to compose the ‘Te Deum’ over New Year, 1990, as an act of thanksgiving for all that had happened. For the main theme I used the first two phrases of the Gregorian plainsong, each of which is followed by a refrain-like response in a contemporary musical language. This juxtaposition is important to me as it symbolizes the reconciling of historical

traditions and contemporary reality within the Church. For the same reason, in the Prelude and Interlude, the wind play two further quotations from the 'Te Deum' plainsong, creating a similarly contrasting effect. The text of the 'Te Deum' presents the composer with one basic problem: where to find moments in this hymn of constant praise which allow respite from the jubilation. My solution was to choose the 'Sanctus' – which can be understood in terms of divine dread and therefore be set at a low dynamic level – and the two pleas, 'Te ergo quaesumus' and 'Fiat misericordia tua,' which are further intended to contrast with the powerful song of praise through their intimate warmth.

Within the framework of the text I was, of course, also concerned with the expression of individual moods; the praise of the angels with high female voices accompanied by a trumpet ('Tibi omnes Angeli'), the drama of death ('Tu devicto mortis aculeo' – 'When Thou hadst overcome the sharpness of death') and the severity of the Last Judgment ('Judex crederis esse venturus' – 'We believe that Thou shalt come to be our Judge.')

The "Te Deum" was first performed in Prague on April 20, 1990, at a concert given in honour of Pope John-Paul II on the eve of his

visit to St. Mikulas' Church. The work was performed by members of the Prague Wind Ensemble and the Prague Philharmonic Choir conducted by Lubomír Mátl.

Words

Te Deum laudamus: te Dominum confitemur. Te aeternum Patrem, omnis terra veneratur, Tibi omnes angeli, tibi caeli et universae potestates: tibi cherubim et seraphim incessabili voce proclamant: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra maiestatis gloriae tuae. Te gloriosus Apostolorum chorus, te prophetarum laudabilis numerus, te martyrum candidatus laudat excercitus. Te per orbem terrarum sancta confitetur Ecclesia, Patrem immensae maiestatis; Venerandum tuum verum et unicum Filium; Sanctum quoque Paraclitum Spiritum. Tu rex gloriae, Christae. Tu Patris sempiternus es Filius. Tu, ad liberandum suscepturus hominem, non horruisti Virginis uterum. Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum. Tu, ad dexteram Dei sedes, in gloria Patris. Iudex crederis esse venturus. Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti. Aeterna

fac cum sanctis tuis in gloria numerari. Salvum fac populum tuum, Domine, et benedic hereditati tuae. Et rege eos, et extolle illos usque in aeternum. Per singulos dies benedicimus te; et laudamus nomen tuum in saeculum, et in saeculum saeculi. Dignare, Domine, die isto sine peccato nos custodire. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te. In te, Domine, speravi: non confundar in aeternum.

JOHANNES LANDGREN was born in Arjeplog, Lapponia, in 1961. In 1980 he began his studies at the School of Music and Musicology (now “The Academy of Music and Drama”) at the Gothenburg University. There he took his exam in Church Music, received his soloist diploma in organ repertoire and organ improvisation, and got his choir conductor’s exam. In 1997 he presented his dissertation on Petr Eben’s organ music.

Since the end of the 80’s Landgren has been teaching and conducting research at the Academy of Music and Drama at the University of Gothenburg.

As a conductor and organist Johannes has toured in most countries in Europe as well as USA and Russia. He has, as conductor and

organist, made recordings for radio and television in Sweden, Belgium, Ireland, Czech Republic, Germany, Russia, Denmark, Finland and Estonia. He has made more than thirty CD recordings, including renaissance, baroque and contemporary music.

At present Johannes Landgren is Pro-Dean at the Faculty of Fine, Applied, and Performing arts, at the University of Gothenburg, Professor of Organ and Improvisation at the Academy of Music and Drama at the same university and guest professor at the Royal Academy of Music in Stockholm.

Read Johannes Landgren’s Thesis *Music – Moment – Message*, on Petr Eben’s organ works. The document is available [here](#).

For more information on the artists in this recording, see footprintrecords.com/artists

Assistants: Elisabeth Arkstedt Siljebo and Helene Mossberg

Production: AudioProdukter

Producer and Recording Engineer: Bo Hansson

Recorded: March 21 and 22, 1994

Converted to the digital domain using the original Telefunken M15 machine.

Conversion to DSD256, Using Horus Premium AD from Merging Technologies, Switzerland

DSD256 versions: No processing

DXD and 96 kHz versions: Gentle dynamic processing

AAC version: Mastered for iTunes, slightly reduced dynamics

Conversions and mastering made by Per Sjösten

Sound Processing Studio, Sweden

per@sound.se

This production has received support from the Swedish Arts Council