

ONDINE



MENDELSSOHN

SACRED CHORAL WORKS

LATVIAN RADIO CHOIR

SIGVARDS KLAVA



FELIX MENDELSSOHN

FELIX MENDELSSOHN (1809–1847)

1	Psalm 100 , <i>Jauchzet dem Herrn, alle Welt</i> (WoO 28; MWV B 45)	4:37
	Die Deutsche Liturgie , MWV 57 (Three pieces)	7:55
2	Kyrie (WoO 24)	1:16
3	Ehre sei Gott in der Höhe (Gloria; WoO 26)	4:51
4	Heilig (Sanctus; WoO 27)	1:48
	Sechs Sprüche , Op. 79	12:57
5	Im Advent (<i>Lasset uns frohlocken</i> , MWV B 54)	1:30
6	Am Weinachten (<i>Frohlocket, ihr Völker auf Erden</i> , MWV B 42)	1:31
7	Am Neujahrstage (<i>Herr Gott, du bist unsre Zuflucht</i> , MWV B 44)	3:54
8	In der Passionszeit (<i>Herr, gedenke nicht unsrer Übeltaten</i> , MWV B 50)	2:10
9	Am Karfreitage (<i>Um unsrer Sünden willen</i> , MWV B 52)	2:01
10	Am Himmelfahrtstage (<i>Erhaben, o Herr, über alles Lob</i> , MWV B 55)	1:51
	Drei Psalmen , Op. 78 (Carus Verlag 1997 Edition)	25:29
11	Psalm 2 , Warum toben die Heiden (MWV B 41)	6:28
12	Gloria Patri (MWV B 41)	1:41
13	Psalm 43 , Richte mich, Gott und führe meine Sache (MWV B 46)	4:27
14	Ehre sei dem Vater (MWV B 48)*	3:19
15	Psalm 22 , Mein Gott, warum hast du mich verlassen (MWV B 51)	9:34
16	Zum Abendsegen (WoO 12; MWV B 27)	3:13

* *World première recording*

Soloists (11–15): **Nora Kalniņa**, soprano; **Shino Yamasaki**, alto;
Jānis Kurševs, tenor; **Pēteris Vaickovskis**, bass

LATVIAN RADIO CHOIR
SIGVARDS KĻAVA, conductor

Although lauded whilst a child as a musical prodigy, Felix Mendelssohn burst into wider appreciation in his mid-teens with the Octet in E flat for double string quartet in 1826 and the shimmering Overture, *A Midsummer Night's Dream*, a year later. Instrumental works formed the bedrock of his later reputation but music for voices, particularly of a sacred character and for a cappella chorus, also featured amongst his earliest compositions. Although of Jewish descent (his grandfather was the distinguished philosopher, Moses Mendelssohn), the young Felix was not brought up in any faith until the age of seven, when he was baptised into the Reform Christian Church, a Protestant faith, in Berlin. Christian traditions from then on featured large in his creative make-up. In 1821 – when he was aged just 12 – he embarked on a series of Psalm settings, with “*Gott du bist unsre Zuversicht*” (Psalm 46), “*Die Himmel erzählen*” (Psalm 19), and “*Ich weiche nicht*” (Psalm 119). Mendelssohn’s choral writing would soon outstrip these early, immature efforts on the largest scale with *St Paul* (1836), *Elijah* (1846), and *Die erste Walpurgisnacht* (1831–43), but he would return from time to time to unaccompanied composition, particularly in the final decade of his all-too-short life. It is from the 1840s that most of the works featured in this collection were composed, when the composer – whose health was often fragile – was already ailing with what would prove his final, fatal illness.

The programme opens with Psalm 100, *Jauchzet dem Herrn, alle Welt*, composed in 1844 alongside some of the *Psalms*, Op. posth. 78, but as a standalone item. There is some debate about the circumstances of the commission for this motet. Mendelssohn had received a request for a number of psalm settings for the new Reformed Jewish Temple in his birthplace, Hamburg, but while correspondence for a commission exists, he seems not to have produced anything specifically for them. It may be that in choosing to set Luther’s translation of the text it was not felt so appropriate for the Temple, or that he simply preferred to give this luminous setting in any case for his Domkirche Choir in Berlin, as part of his appointment there by Friedrich Wilhelm IV. It is possible that a separate Hamburg version was made but which has not survived; the text seems to have meant something to the composer as he set it several times, not least in his final year, under the title *Jubilate Deo*, as the second of the Three Motets, Op. 69, intended for use within the Church of England.

Die Deutsche Liturgie was written in 1846 at the request of the devout Prussian King Friedrich Wilhelm IV (b1795, ruled 1840–61) for the choir of Berlin Cathedral (Domkirche), which body

of singers Mendelssohn had been conducting for three years. The full work is a sequence of ten brief movements for double choir intended to accompany Protestant worship, some of which correspond to sections of the Catholic service. *Die Deutsche Liturgie* was never used with any regularity for religious service and was only published in full and in the correct sequence by Carus Verlag in 1997. When programmed as a concert item, as here, a subset of three movements – which had found their way into print (by Breitkopf und Härtel) by 1875 – is usually sung, effectively the *Kyrie*, *Gloria*, and *Sanctus*. The glowing A major *Kyrie* [track 2] is music of heavenly beauty, the tempo marking *Andante sostenuto* accurately describing its pace and flow. It is actually the third piece in *Die Deutsche Liturgie*, following an opening *Amen* (movements 6, 8 and 9 are also settings of the Amen) and the doxology, *Ehre sei dem Vater (Gloria Patri)*, performed on this album as part of the *Op. 78* psalm set, with which it is contemporary. (It must be noted that the publication history of these late choral pieces is *very* complex.) The *Kyrie* uses the original Greek text (Kyrie eleison, Christe eleison, Kyrie eleison) and is succeeded by *Ehre sei Gott in der Höhe*, a setting in German of the *Gloria* and fourth in the *Liturgie* [track 3]. This is the most intricate of the three, the opening phrase designed to be intoned initially by the priest before the choir enter with “und Friede auf Erden”. The concluding *Heilig*, with its high overlapping entries, is a German setting of the *Sanctus* [track 4] and the finale of the *Liturgie* as a whole. Marked *Con moto*, the seemingly soft and gentle pulse masks a genuine sense of forward momentum, not unlike a recession.

The set of anthems comprising the *Sechs Sprüche* (1843–46) are similarly concise statements as the component sections of *Die Deutsche Liturgie*. Composed in pairs between 1843 and 1846, each anthem is themed to a specific feast day of the year, scored again for double choir. The first pair – *Frohlocket, ihr Völker auf Erden* [track 6] and *Herr Gott, du bist unsre Zuflucht* [track 7] – were written at Christmas 1843 to celebrate Christmas and New Year’s Days, respectively. The second pair followed soon afterwards in February 1844, to mark Easter with *Herr, gedenke nicht unsrer Übeltaten (Passionszeit)* [track 8] and *Um unsrer Sünden willen* for Good Friday (*Karfreitage*) [track 9]. The easy lyricism of these motets stands in marked contrast to Mendelssohn’s circumstances, specifically his mental health, at the time. Having moved to Berlin in 1843, by the following year he was already becoming disillusioned and depressed with the bureaucrats in the capital, and by 1846 – when the final pair were composed – was in addition exhausted by his unrelenting schedule.

The performance here follows the composer's original sequence, that of the Church year (and restored in Carus Verlag's critical edition), rather than the previously published numbered sequence from the 1870s. Thus, anthem 5 (for Advent), *Lasset uns frohlocken* [track 5], comes first followed by the Christmastide pair of *Frohlocket, ihr Völker auf Erden* and *Herr Gott, du bist unsre Zuflucht* [tracks 6–7]. The scene switches to Easter for *Herr, gedenke nicht unsrer Übeltaten* and *Um unsrer Sünden willen* [tracks 8–9] after which *Erhaben, o Herr, über alles Lob* [track 10] concludes the set to mark the Ascension (*Himmelfahrtstage*). Despite the three-year spread in composition, there is a remarkable unity and commonality in the expressive world each anthem inhabits. Heard here in liturgical sequence, the celebratory mood continues unbroken and undimmed from the expectation of Advent through the birth of Christ and onset of the New Year, to the triple climax of His mission with the Passion, Crucifixion, and Ascension.

Composed broadly in parallel with the *Sechs Sprüche, Drei Psalmen* (1843–45), Op. posth. 78, again for double chorus, are built on a larger scale and, for all the rarefied lyricism of *Die Deutsche Liturgie's* *Kyrie*, comprise Mendelssohn's major utterance for unaccompanied chorus in his final years. The set opens with Psalm 2, *Warum toben die Heiden* (1843) [track 11], a wonderfully upbeat setting combining grandeur, some superb antiphonal effects, and the affecting quietude (about three-quarters of the way through) at the words *So lasset euch nun weisen*. The conclusion is yet another setting of the *Gloria Patri* text, *Ehre sei dem Vater*, as a simple-sounding yet beautifully constructed four-part canon, which Mendelssohn revised in 1845 [track 12]. Psalm 43, *Richte mich, Gott und führe meine Sache* (1845) [track 13] is the shortest of the set and laid out for a standard four-part chorus with a simpler structure and musical profile. The finale of Op. 78 is Psalm 22, *Mein Gott, warum hast du mich verlassen* (1844) [track 15], the largest of the triptych where the double choir is restored, although used with restraint, alternating with solos first for the lead tenor and later for a vocal quartet. The opening is glacial in pace in a quietly glowing E minor, before moving through a series of contrasting episodes before concluding in a radiant E major. In between the second and third Psalms, is the brief setting of *Ehre sei dem Vater*, written as the doxology of *Die Deutsche Liturgie* [track 14], but composed alongside the *Drei Psalmen* and published with them by Carus Verlag. Mendelssohn set the same words again in the Third Motet, Op. 69, of the following year, *Mein Herz erhebet* (the *Magnificat*).

Zum Abendsegen ('For the Evening Service') is the earliest item here, a short motet written in 1833 when Mendelssohn was 24, early enough for it to have made its way into print within the composer's lifetime (in 1842) [track 16]. A setting in A minor of the hymn *Lord, have mercy upon us* (in German: *Herr, sei gnädig*), there is a severity to the treatment of the words, and in the intertwining contrapuntal lines, from the outset that may indicate the influence of Johan Sebastian Bach, of whose music Mendelssohn was an enthusiastic champion. (Indeed, his conducting in Berlin in 1829 of a performance of the *St Matthew Passion*, with which he had been familiar for three or four years, was critical in the restoration of the – incredible as it may seem to modern sensibilities – forgotten Bach to wider critical and public appreciation.) This quietly magnificent motet has a valedictory quality that makes the perfect conclusion to this programme of Mendelssohn's a cappella music.

Guy Rickards

“A great musical power.”
– Washington Post

*“This chorus’s expertise in music pushes voices to extremes,
from ethereal high tones to uncannily sustained bass drones.”*
– The New York Times

“One of the world’s greatest choirs.”
– The Advertiser

The **Latvian Radio Choir** is a unique, award-winning ensemble of professional singers that offers its audiences an extraordinary variety of repertoire ranging from early music to the most sophisticated scores of contemporary compositions.

The choir has recorded the Grammy Award-winning album *Adam’s Lament* (ECM) composed by Arvo Pärt and conducted by Tõnu Kaljuste. It is a repeat winner of the Great Music Award of Latvia (the highest national award for professional achievement in music) and has received the Latvian Cabinet of Ministers Award. The choir’s recording of Sergei Rachmaninov’s *All-Night Vigil* was praised by Gramophone as the best recording of February 2013 and ranked among the 25 best albums of the year by the American radio station NPR. The choir’s album of choral works by John Cage won a Gramophone Award in 2023.

The Latvian Radio Choir has performed at many of the world’s most renowned concert halls: Concertgebouw and Muziekgebouw (the Netherlands), Elbphilharmonie (Germany), Théâtre des Champs-Élysées and Cité de la Musique-Philharmonie de Paris (France), Lincoln Center, Kennedy Center, Duke University Chapel and the Walt Disney Concert Hall (USA), Konzerthaus Berlin (Germany), the Library of Congress (USA), Queen Elizabeth Hall (UK) and the Dresden Frauenkirche (Germany).

It is also a regular performer at leading musical events, such as BBC Proms (UK), the Salzburg (Austria) and Lucerne (Switzerland) festivals, the Festival of Radio France Occitanie Montpellier (France), the Baltic Sea Festival (Sweden), Printemps des arts de Monte-Carlo (Monaco),

Klangspuren Festival (Austria), the White Light Festival (USA), Klangvokal Dortmund (Germany), Musikfest Erzgebirge (Germany), OzAsia Festival (Australia) and Soundstreams (Canada).

Often serving as a creative lab, the choir encourages composers to write new music that challenges the capabilities of the human voice. During the past 20 years, the ensemble has evolved into an unprecedented form of a choir where every singer has an individual mission and provides their unique contribution to the group's unique, defining blend of timbral qualities.

The choir regularly releases new recordings with Ondine, Hyperion Records, Deutsche Grammophon, ECM, BIS and Naïve, collaborating with outstanding guest conductors like Heinz Holliger, Riccardo Muti, Riccardo Chailly, Gustavo Dudamel, Lars Ulrik Mortensen, Esa-Pekka Salonen and Peter Phillips. It has also partnered with the Lucerne Festival Orchestra, Ensemble Intercontemporain, the Los Angeles Philharmonic, Camerata Salzburg and Concerto Copenhagen.

The Latvian Radio Choir was founded in 1940 by the legendary Latvian conductor Teodors Kalniņš, who led the ensemble until his passing in 1962. Following the artistic direction by Edgars Račevskis (1963–86) and Juris Kļaviņš (1987–92), the choir has had two conductors ever since 1992 – artistic director and principal conductor Sigvards Kļava and conductor Kaspars Putniņš.

www.radiokoris.lv

Sigvards Kļava is one of the most outstanding Latvian conductors, also a professor of conducting and producer, music director of the Latvian Radio Choir since 1992. As a result of Sigvards Kļava's steady efforts, the Latvian Radio Choir has become an internationally recognized, vocally distinctive collective, where each singer possesses a creative individuality. Under Sigvards' guidance, the choir has recorded a number of choral works by little known or completely forgotten composers of the past, as well as formed a friendly collaboration with a number of notable Latvian composers. Sigvards Kļava is a professor at the Jāzeps Vītols Latvian Academy of Music. Kļava is a multiple winner of the Latvian Grand Music Award. He has performed at the Concertgebouw and Muziekgebouw of Amsterdam, Berliner Konzerthaus and Philharmonie, Théâtre des Champs-Élysées in Paris, Berwaldhallen in Stockholm, Dresdner Frauenkirche as well as in the New York Lincoln Centre.

SUNG TEXTS

1

Psalm 100, Jauchzet dem Herrn alle Welt

Jauchzet dem Herrn alle Welt.

Shout for joy to the Lord, all the earth.

Dienet dem Herrn mit Freuden.
Kommt vor sein Angesicht mit Frohlocken.

Serve the Lord with gladness;
Come before him with joyful songs.

Erkennt, dass der Herre Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.

Know that the Lord is God.
It is he who made us, and we are his;
We are his people, the sheep of his pasture.

Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben.
Danket ihm, lobet seinen Namen,

Enter his gates with thanksgiving
and his courts with praise;
Give thanks to him and praise his name.

denn der Herr ist freundlich
und seine Gnade währet ewig
und seine Wahrheit für und für.

For the Lord is good
and his love endures for ever;
His faithfulness continues through all
generations.

Die Deutsche Liturgie

2

Kyrie

Kyrie eleison, Christe eleison

Lord have mercy, Christ have mercy



LATVIAN RADIO CHOIR

Ehre Sei Gott in der Höhe

Ehre sei Gott in der Höhe und Friede auf Erden
und den Menschen ein Wohlgefallen!

Wir loben dich, wir benedeien dich,
wir beten dich an, wir preisen dich,
wir sagen dir Dank um deiner großen
Herrlichkeit willen.
Herr Gott! Himmlischer König!
Allmächtiger Vater!

Herr, du eingeborner Sohn, Jesu Christe!
Herr, Gott, du Lamm Gottes, Sohn des Vaters!

Der du die Sünde der Welt trägst,
erbarme dich unser!
Der du die Sünde der Welt trägst,
nimm an unser Gebet.

Der du sitztest zur Rechten des Vaters,
erbarme dich unser!
Denn du allein bist heilig, denn du allein bist
der Herr,
du allein bist der Allerhöchste, Jesus Christus
mit dem Heiligen Geiste in der Herrlichkeit
Gottes, des Vaters.
Amen!

Glory to God in the highest, and peace on earth,
and good will to mankind.

We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your
great glory.
Lord God, King of Heaven,
God the Father Almighty.

Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer.

You who sit at the right hand of the Father,
have mercy on us.
For You alone are holy, You alone
are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit in the glory of God
the Father,
Amen.

4

Heilig

Heilig, heilig, heilig, ist Gott, der Herr Zebaoth!
Alle Lande sind seiner Ehre voll.
Hosianna in der Höh'!
Gelobt sei, der da kommt im Namen des Herrn!
Hosianna in der Höh'!

Holy, holy, holy is God, the Lord Sabaoth!
Ev'ry nation proclaims his glorious praise.
Sing Hosanna in the heights.
O blest is he that comes in God's holy name.
Sing Hosanna in the heights.

Sechs Sprüche

5

Im Advent (Lasset uns frohlocken)

Lasset uns frohlocken es naht der Heiland,
den Gott uns verheissen.
Der Name des Herrn sei gelobet in Ewigkeit.
Halleluja.

Let us rejoice, for the Saviour,
whom God has promised us, is coming.
May the Name of the Lord be praised for ever.
Hallelujah!

6

Am Weinachten (Frohlocket, ihr Völker auf Erden)

Frohlocket, ihr Völker auf Erden, und preiset
Gott!
Der Heiland ist erschienen, denn der Herr
verheissen.
Er hat seine Gerechtigkeit der Welt offenbaret.
Halleluja!

Rejoice, ye people on earth, and praise the
Lord!
The Saviour has appeared, whom the Lord has
promised.
He has manifested his justice to the world.
Hallelujah!

7

Am Neujahrstage

(Herr Gott, du bist unsre Zuflucht)

Herr Gott, du bist unsre
Zuflucht für und für.
Ehe denn die Berge worden,
und die Erde und die Welt erschaffen worden,
bist du Gott von Ewigkeit zu Ewigkeit.
Halleluja!

Lord, thou hast been our refuge:
from one generation to another.
Before the mountains were brought forth,
or ever the earth and the world were made:
thou art God from everlasting, and world without
end.
Hallelujah!

8

In der Passionszeit

(Herr, gedenke nicht unser Übeltaten)

Herr, gedenke nicht unser Übeltaten,
und erbarme dich useres Elends.
Herr, der du unser Heiland bist,
stehe uns bei, erlöse uns und vergieb uns
unsere Sünden
um der Herrlichkeit deines Namens willen.
Halleluja!

Lord, think not upon our offences and sins,
but be merciful in our misery.
Lord, who art our Redeemer,
guard and keep us, redeem us and forgive us
all our sins,
according to the majesty of thy name.
Hallelujah

9

Am Karfreitage (Um unsrer Sünden willen)

Um uns'rer Sünden willen hat sich Christus
erniedriget,
und ist gehorsam geworden bis zum Tode am
Kreuze;
darum hat Gott ihn erhöht, und ihm einen

For our sins hath Christ lowered
himself,
and become obedient even unto death on the
Cross;
therefore hath God raised him

Namen gegeben, der über alle Namen ist.
Halleluja!

and given him a name above all names.
Hallelujah!

10

Am Himmelfahrtstage

(Erhaben, o Herr, über alles Lob)

Erhaben, o Herr, über alles Lob, über alle
Herrlichkeit,
herrschest du von Ewigkeit zu Ewigkeit.
Halleluja!

Exalted above all praise and all
majesty,
thou rulest, O Lord, for ever and ever.
Hallelujah

11

Psalm 2, Warum toben die Heiden

Warum toben die Heiden, und die Leute reden
so vergeblich?

Die Könige im Lande lehnen sich auf,
und die Herren ratschlagen sich mit einander
wider den Herrn und seinen Gesalbten:
Lasst uns zerreißen ihre Bande, und von uns
werfen ihre Seile!

Aber der im Himmel wohnt, lachtet ihrer,
und der Herr spottet ihrer.

Er wird einst mit ihnen reden in seinem Zorn,
und mit seinem Grimm wird er sie schrecken.
Aber ich habe meinen König eingesetzt auf
meinem heiligen Berge Zion.

Ich will von einer solchen Weise predigen,
dass der Herr zu mir gesagt hat:

Why rage fiercely the heathen,
and the people meditate a vain thing?
The kings of the earth they set themselves up,
and the rulers counsel take together
against the Lord, and against His anointed.
Now let us break their bands asunder,
and cast away their cords from us;
He that sitteth in the heav'ns shall laugh
them to scorn, and the Lord shall deride them.
In wrath He shall speak to them,
and shall vex them in His sore displeasure.
Yet have I set my King on Zion's holy hill,
yea, on the holy hill of Zion.
I will declare the law whereof the Lord hath
said, as the Lord hath said unto me,

Du bist mein Sohn, heute hab' ich dich gezeuget;
heische von mir, so will ich dir die Heiden
zum Erbe geben, und der Welt Ende zum
Eigenthum.

Du sollst sie mit eisernem Zepter
zerschlagen, wie Töpfe sollst du sie
zerbrechen:

So lasset euch nun weisen, ihr Könige, und
lasset euch züchtigen, ihr Richter auf Erden.
Dienet dem Herrn mit Furcht und freuet euch
mit Zittern!

Küsst den Sohn, dass er nicht zürne,
und ihr umkommet auf dem Wege,
denn sein Zorn wird bald anbrennen.
Aber Wohl allen, die auf ihn trauen.

Thou art my Son, Thee this day have I begotten.
Ask thou of Me, and I shall give the heathen
for thine inheritance, earth's utmost parts for
thy possession.

Thou shalt break them in pieces with
sceptres of iron, like a potter's vessel thou
shalt dash them.

O therefore be ye wise, o kings, ye judges of
the earth be instructed.

Serve ye the Lord with fear, rejoice to Him
with trembling.

Kiss ye the Son, lest He be angry,
and ye perish from the right way,
for His wrath shall soon rekindle;
all who trust in His Name they are blessed.

12

Gloria Patri

Ehre sei dem Vater und dem Sohne,
und dem heiligen Geiste.

Wie es war von Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit.

Amen!

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be, world without end,

Amen.

13

**Psalm 43, Richtete mich, Gott,
und führe meine Sache**

Richte mich, Gott, und führe meine Sache
wider das unheilige Volk, und errette mich
von den falschen und bösen Leuten.

Denn du bist der Gott, du bist der Gott meiner
Stärke; warum verstössest du mich?

Warum lässtest du mich so traurig geh'n,
wenn mein Feind mich drängt?

Sende dein Licht und deine Wahrheit, dass sie
mich leiten zu deinem heiligen Berge, und zu
deiner Wohnung.

Dass ich hinein gehe zum Altar Gottes, zu
dem Gott, der meine Freude und Wonne ist,
und dir, Gott,

auf der Harfe danke, mein Gott.

Was betrübst du dich, meine Seele, und bist
so unruhig in mir?

Harre auf Gott! denn ich werde ihm noch
danken, dass er meines Angesichts Hülfe,
und mein Gott ist.

14

Ehre sei dem Vater

Ehre sei dem Vater und dem Sohn
und auch dem heiligen Geiste,
wie es war im Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit.
Amen.

Judge me, O God, and plead my cause
against an ungodly nation, O deliver me from
deceitful and unjust men.

For Thou art the God, Thou art the God of my
strength, why hast Thou cast me from Thee?

Wherefore mourn I because the enemy
sorely oppresseth me?

Send out Thy light, Thy light and truth, Lord;
O let them lead me, and bring me unto Thy
holy hill and to Thy dwelling place,
and then will I go to the altar of God, the
God of my joy, to God, the God of my
gladness joy,

I will praise thee upon the harp, O my God.

O my soul, why art thou cast downward, and
why art thou disquieted with in me?

Hope in the Lord! O my soul, for I will praise
Him, who is the health of my countenance,
and my gracious Lord and God.

Glory be to the Father, and to the Son,
and to the Holy Ghost;

As it was in the beginning, is now,
and ever shall be, world without end.

Amen.

**Psalm 22, Mein Gott, warum hast
du mich verlassen**

Mein Gott, warum hast du mich verlassen?
 Ich heule, aber meine Hülfe ist fern.
 Mein Gott, des Tages rufe ich, so antwortest
 du nicht;
 und des Nachts schweige ich auch nicht.
 Aber du bist heilig,
 der du wohnest unter dem Lobe Israels.
 Unsre Väter hofften auf dich,
 und da sie hofften, halfest du ihnen aus.
 Zu dir schrieen sie, und wurden errettet,
 sie hofften auf dich, und wurden nicht zu
 Schanden.
 Ich aber bin ein Wurm, und kein Mensch,
 ein Spott der Leute, und Verachtung des Volks.
 Alle, die mich sehen, spotten meiner,
 sperren das Maul auf, und schütteln den Kopf:
 Er klage es dem Herrn, der helfe ihm aus,
 und errette ihn, hat er Lust zu ihm.
 Ich bin ausgeschüttet wie Wasser,
 alle meine Gebeine haben sich getrennt.
 Mein Herz ist in meinem Leibe wie
 zerschmolzenes Wachs,
 meine Kräfte sind vertrocknet wie eine Scherbe,
 und meine Zunge klebt am Gaumen,
 und du legst mich in des Todes Staub.
 Denn Hunde haben mich umgeben,
 und der Bösen Rotte hat sich um mich gemacht,

My God, my God, why, O why hast thou
 forsaken me?
 Why art Thou far from helping me while I cry.
 My god, I cry to Thee by day, but yet Thou
 hearest not, and at night do I take no rest.
 But Thou, Lord, art holy, Thou who dwellest
 in the praises of Israel.
 For our fathers trusted in Thee, and as they
 trusted, Thou didst deliver them.
 And they cried to Thee, and were deliver'd
 they trusted in Thee, and were not confounded.
 But I, I am a worm, and no man, the scorn of
 men, and of the people despis'd.
 All they that see me laugh and scorn me,
 shoot out their lip, and they shake the head.
 He trusted in the Lord, that He would send
 help, and deliver Him, and delight in Him.
 I am poured out like the water, and my
 bones they are also all out of joint.
 My heart is within my body melted
 like unto wax.
 Now my strength is dried up, even like
 a potsherd, and to my jaw my tongue it
 cleaveth, me Thou hast laid in the dust of death;
 for dogs have compassed my dwelling, and
 assemblies of the wicked me have enclos'd;
 my hands and my feet they have pierced

sie haben meine Hände und Füße durchgraben.
Sie theilen meine Kleider unter sich,
und werfen das Loos um mein Gewand.
Aber du, Herr, sei nicht ferne.
Meine Stärke eile mir zu helfen,
errette meine Seele vom Schwert;
meine Einsame von den Hunden.
Hilf mir aus dem Rachen des Löwen,
und errette mich von den Einhörnern.
Ich will deinen Namen predigen meinen
Brüdern,
ich will dich in der Gemeinde rühmen.
Rühmet den Herrn, die ihr ihn fürchtet!
Es ehre ihn aller Same Jacobs,
und vor ihm scheue sich aller Same Israels,
denn er hat nicht verachtet noch verschmäht
das Elend des Armen,
und sein Antlitz nicht vor ihm verborgen,
und da er zu ihm shrie, hörte er es.
Dich will ich preisen in der großen Gemeinde,
ich will meine Gelübde bezahlen vor denen,
die ihn fürchten.
Die Elenden sollen essen, daß sie satt werden,
und die nach dem Herrn fragen, werden ihn
preisen;
euer Herz soll ewiglich leben.
Es werde gedacht aller Welt Ende,
daß sie sich zum Herrn bekehren,
und vor ihm anbeten alle Geschlechter
der Heiden.

with anger.
They part my garments among them and for
my vesture they cast lots.
Be not far from me, O Lord, God:
O my strength hasten Thee to help me.
Deliver Thou my soul from the sword, and
my darling from the dog's pow'r.
Save me from the mouth of the lion, from
the horns of the unicorn thou hast heard me.
I will declare Thy name, Thy name to my
brethren, in the congregation will I praise Thee.
O praise the lord, all ye that fear him.
And honour him all the seed of Jacob, fear
him all ye that are of the seed of Israel.
For He hath not despised nor abhor'd the
poor in affliction, neither has He hid His face
from him, but when to him he cried, He
heard his voice.
Thee will I praise, Lord, in the great
congregation, I will pay all my vows in the
sight of them that fear him.
The meek shall eat, they shall eat and shall
be satisfied, and they with their hearts
shall praise the Lord, that seek Him, and
your heart shall live for ever.
The ends of the world shall remember, and
shall turn to the Lord their Maker. All the
kindreds of the people shall worship before Him;

Denn der Herr hat ein Reich,
und er herrscht unter der Heiden.

For the earth is the Lord's, and He rules
over the nations.

16

Zum Abendsegen

Herr, sei gnädig unserm Flehn,
und erfülle uns mit deinem Geist.
Herr, sei gnädig und schreib
in unser Herz dein Gebot.
Herr, erhöre uns!

O Lord, have mercy upon us,
and fill us with thy spirit.
O Lord, have mercy
and inscribe thy commandment in our hearts.
O Lord, hear us!

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Executive Producers: Ilze Paidere-Staķe and Reijo Kiilunen
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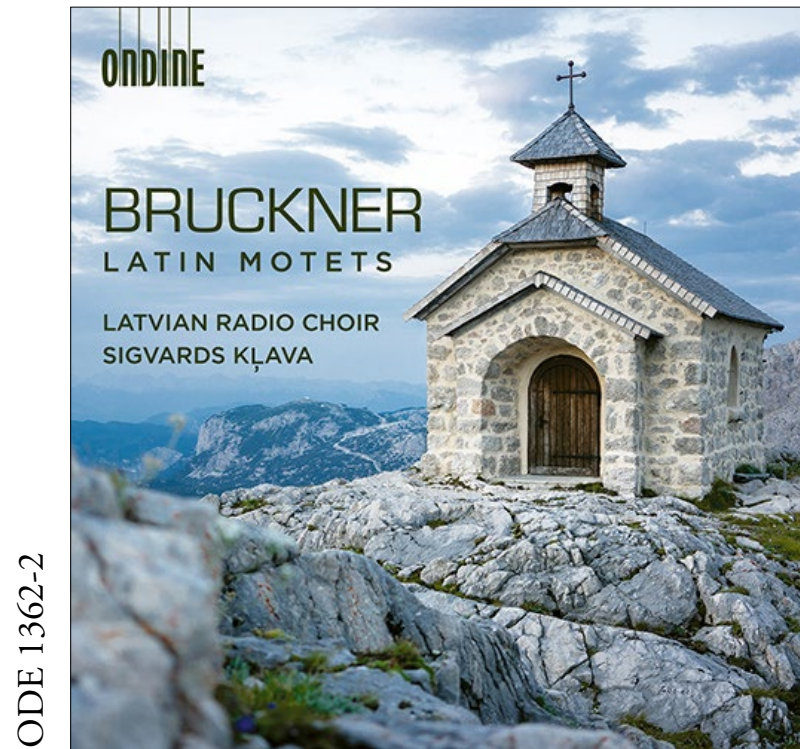
LATVIAN RADIO CHOIR



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SIGVARDS KLAVA

FELIX MENDELSSOHN (1809–1847)

1	Psalm 100, <i>Jauchzet dem Herrn, alle Welt</i>	4:37
2–4	Die Deutsche Liturgie (Three Pieces)	7:55
5–10	Sechs Sprüche , Op. 79	12:57
11–15	Drei Psalmen , Op. 78 (including Ehre sei dem Vater , BWV B 48*)	25:29
16	Zum Abendsegen	3:13

*World première recording

LATVIAN RADIO CHOIR
SIGVARDS KLAVA, conductor

LATVIAN RADIO CHOIR



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[54:37] • English notes and sung text enclosed

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