



*Frieda Jolande Barck* – soprano  
*Robert Sellier* – tenor  
*Martin Ripper* – recorder  
*Annette Rheinfurth* – gamba  
*Alexander Brungert* – trombone  
*Hans-Werner Apel* – lute  
*Wolfgang Katschner* – lute  
*Peter Kuhnsch* – percussion

Program and conducting  
*Wolfgang Katschner*



The Wittenberg Center for Reformation Studies  
proudly presents

*lautten compagney*  
*Music of the Reformation*

Lutherstadt Wittenberg, Stadtkirche  
June 15<sup>th</sup>, 2022  
8 p.m.

**'In the midst of life' (1522)**  
**Music from the Reformation**

**Ludwig Senfl (c. 1490–1543)**

Das Geläut zu Speyer  
*The ringing at Speyer*

**Martin Luther (1483–1546) & Johann Walter (1496–1570)**

Nun freut euch lieben Christen gmein  
*Now rejoice dear Christians*

**Ludwig Senfl**

Ach Elslein, liebes Elselein  
*Oh little Else, dear little Else*

**Josquin Desprez (c. 1450–1521)**

Mille regretz

**Ludwig Senfl**

Es hätt ein Biedermann ein Weib  
*An honest man would have a wife*

**Joanambrosio Dalza (c. 1500)**

Piva

**Josquin Desprez (1440–1521)**

El Grillo

**Johann Walter**

Wach auf, du deutsches Land  
*Wake up, you German country*

**Georg Witzel (1501–73)**

Ein fein Lied vom Geld  
*A fine song about money (from the 'Odae Christianae')*

**Johann Walter**

Zwei Fugen  
*Two fugues*

**Heinrich Isaac (1450–1517)**

Innsbruck, ich muss dich lassen  
*Innsbruck, I have to leave you*

**Martin Luther, Johann Walter & Michael Praetorius (1571–1621)**

Mitten wir im Leben sind  
*In the midst of life*

**Pierre Attaignant (1494–1552)**

Basse dance Le corps s'en va

**Tielman Susato (1510–70)**

La Morisque

**Jobst von Brandt (1517–70)**

Lass rauschen, Sichele, rauschen  
*Let rustle, sickle, rustle*

**Anonymous**

Bummelierst du mir  
*Are you cheating on me*

**Ludwig Senfl**

Im Bad woll' wir recht fröhlich sein  
*We want to be really happy in the bath*

**Lorenz Lemlin (c. 1495-1551)**

Der Gutzgauch auf dem Zaune saß  
*The cuckoo sat on the fence*

**Martin Luther & Melchior Vulpus (c. 1570–1615)**

Die beste Zeit im Jahr ist mein  
*The best time of the year is mine*

**Josquin Deprez (1450/55–1521)**

Vive le roy  
De tous bien plaine

**Stephan Zirler (c. 1518–68)**

Ich will fürthin gut päpstlich sein  
*I want to be a good papist from now on*

**Anonymous**

Nun treiben wir den Papst hinaus  
*Now we drive the Pope out*

**Pierre Attaignant (c. 1494–1552)**

Tourdion



The *lautten compagney* is one of Germany's most renowned and creative baroque ensembles. For more than three decades, the concerts under the artistic direction of Wolfgang Katschner have fascinated their audiences. Whether as a chamber ensemble or as an opera orchestra, with infectious joy of playing and innovative concepts, the ensemble repeatedly overcomes boundaries and seeks encounters with new sounds and other arts.

The CD 'Timeless', which combines early baroque music with works by Philip Glass, received the ECHO Klassik award in 2010. The award of the Rheingau Music Prize in 2012 also honored the *lautten compagney's* innovative concert programs. To date, TIME TRAVEL is the sixth epoch-spanning program of different musical styles by the *lautten compagney*. It combines the music of two British pop icons spanning three centuries, Henry Purcell and The Beatles. For the album, which combines music from the time of the 30 Years' War with chansons by Hanns Eisler and Friedrich Hollaender, the ensemble was awarded the OPUS as best ensemble/orchestra 2019.

The *lautten compagney* is the only large German baroque ensemble dedicated to historical stage art. Since 2004, they have been an annual guest at the Händel Festival Halle as an opera ensemble. In 2011 they presented Händel's 'Rinaldo' in a production by the Compagnia Marinettistica Carlo Colla & Figli, which was released on DVD by Arthaus Musik in 2015.

Händel's 'Parnasso in Festa', directed by Sigrid T'Hooft in 2018, was followed in 2019 by Haydn's 'Lo Speciale', directed by Nils Niemann, and at the Halle Händel Festival, Niels Badenhop staged Händel's Alcina.

The ensemble, which is more than 35 years old, looks back on a decidedly rich and intense period during which it has repeatedly demonstrated its versatility at the highest artistic level. The ensemble's latest self-invention is reflected in its groundbreaking repertoire combinations and intelligent word-music programs. Seen in this light, the *lautten compagney* also represents the avant-garde of the classical music business: away from programs of contemporary music that often seem strained, it regularly invites its audience to experience 'classical music' in a new way and to overcome barriers to perception.

[www.lauttencompagney.de](http://www.lauttencompagney.de)

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