

EARLY MUSIC VANCOUVER

Artistic Director Matthew White

Festive Cantatas
PRAETORIUS
CHRISTMAS VESPERS

David Fallis, *Music Director* / A Northwest Baroque Masterworks Project

Featuring

EMV Vocal and Instrumental Ensemble / Laudate Singers (*Lars Kaario, Director*) /
La Rose des Vents, *cornetto & sackbut ensemble*

December 20, 2015 at The Chan Centre

THE ARTISTS

David Fallis

music director

**Early Music Vancouver
vocal & instrumental ensemble**

**La Rose des Vents
cornetto & sackbutt ensemble**

Catherine Motuz
& Matthew Jennejohn
directors

Laudate Singers

Lars Kaario
director

With the support of



Chan Endowment Fund of the
University of British Columbia

PROGRAMME

PRAETORIUS CHRISTMAS VESPERS

THIS PROGRAMME WILL BE PERFORMED WITHOUT AN INTERVAL

The music is by Michael Praetorius (1571-1621), except where noted.

Opening Chorale: Geborn ist Gottes Söhnelein
- to be sung by all

Psalm: Jauchzet dem Herren
Heinrich Schütz (1585-1672)

Ten Commandments: O Herr, das sind die deinen Gebot

Credo: Wir gläuben all an einen Gott

Lord's Prayer: Vater Unser

[instrumental]: Pavane d'Espagne

Hymnum de tempore: Quem pastores laudavere

[instrumental]: Ballet des Amazones

Antiphon: Christum unsern Heiland

Magnificat Part I: Meine Seele erhebt den Herrn

Carol: Ein Kind geboren zu Bethlehem

Magnificat Part II: Denn er hat grosse Ding an mir getan

Carol: Freut euch ihr lieben Christen

Magnificat Part III: Er stösset die Gewaltigen vom Stuhl

Carol: Von Himmel hoch
Praetorius & J. H. Schein (1586-1630)

Magnificat Part IV: Wie er geredt hat unsern Vätern

Carol: Joseph lieber, Joseph mein
Johann Walther (1496-1570)

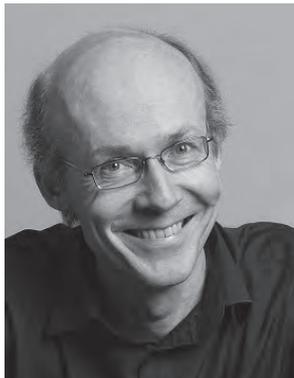
Collect: Der Herr sei mit euch

Blessing: Benedicamus in Festo Nativitatis Christi

Closing Chorale: In dulci jubilo
Praetorius & Walther
- to be sung by all

DAVID FALLIS

MUSIC DIRECTOR



David Fallis has been a member of the Toronto Consort since 1979 and its Artistic Director since 1990.

He has led the ensemble in many critically-acclaimed programmes, including *The Praetorius Christmas Vespers*, *The Play of Daniel*, all three of Monteverdi's operas in concert,

Cavalli's *La Calisto* and Carissimi's *Jephte*, among many others.

He has directed the group in its many recordings and tours, and has conceived and scripted many of their most popular programmes, such as *The Marco Polo Project*, *The Queen*, and *The Real Man of La Mancha*. He is also one of Canada's leading interpreters of operatic and choral/orchestral repertoire, especially from the Baroque and Classical periods. He is Music Director for Opera Atelier and has conducted major operatic works by Mozart, Monteverdi, Purcell and Handel in Toronto and on tour to Japan, Korea and Singapore. He has conducted for Houston Grand Opera, Cleveland Opera, Wolf Trap Theatre, Utah Opera, Orchestra London, Symphony Nova Scotia, the Windsor Symphony, Festival Vancouver, the Singapore Festival, the Seoul Arts Centre (Korea), the Elora Festival, the Guelph Spring Festival and the Elmer Iseler Singers. Currently he teaches in the Graduate Department at the Faculty of Music at the University of Toronto.

EARLY MUSIC VANCOUVER

TRANSCENDING TIME

The Praetorius Christmas Vespers
is a Northwest Baroque Masterworks Project,
in partnership with



PORTLAND
BAROQUE
ORCHESTRA



Early Music Society
OF THE ISLANDS

- December 16: Bastyr Chapel, North Seattle WA
- December 17: Trinity Episcopal Cathedral, Portland OR
- December 18: St. James Cathedral, Seattle WA
- December 19: Christ Church Cathedral, Victoria BC
- December 20: Chan Centre, Vancouver BC

WELCOME

FROM THE ARTISTIC DIRECTOR

This afternoon's production of the Praetorius Christmas Vespers is a Northwest Baroque Masterworks Project, and part of an ongoing collaboration that combines the resources of several Cascadian producing and presenting organizations to realize large-scale Baroque and Classical Masterworks on period instruments. This



Photo credit Jan Gates

performance is another step forward in the development of a regional network allowing us to realize projects that fall out of the usual scope of our respective organizations. The collaborating musical organizations in this case are the Portland Baroque Orchestra, Early Music Guild of Seattle, Early Music Society of the Islands (Victoria, British Columbia), and Early Music Vancouver (British Columbia).

This unique and inspiring programme recreates a joyful Christmas Vespers service as it might have been heard in 17th-century Germany under the direction of Michael Praetorius. It was attractive to all of the partners not just because it is full of beautiful music, but because it was originally conceived to involve every layer of the musical community. Praetorius was a German Lutheran and believed that there was value in allowing amateur musicians as well as the congregation to participate in church music making. The musical result of this belief is a warm, inclusive and varied event that finely balances the participation of professionals, amateurs and audience alike. The success that David Fallis has had with this programme in Toronto, combined with his personal warmth and musical integrity, made him the obvious choice as guest director. We are thrilled and thankful to have him with us.

Thank you for your support of this work that is about great music, organizational partnership and building a community of Early Music lovers throughout our region. We are already working on more exciting projects for next season - stay tuned!

- Matthew White,
Artistic Director,
Early Music Vancouver

THE MUSICIANS

The Early Music Vancouver Vocal and Instrumental Ensemble

The Early Music Vancouver Vocal and Instrumental Ensemble is selected by Artistic Director Matthew White from an international pool of artists. Unburdened by a fixed membership, its greatest asset is its ability to assemble the ideal forces for any given project. Given the breadth and variety of repertoire we present at Early Music Vancouver, this flexibility allows the ensemble to fit the needs of the music and not the other way around.

VOCALISTS

Jolle Greenleaf soprano
Jane Long soprano
Emma Hannan soprano
Danielle Sampson soprano
Laura Pudwell alto
Liz Hamel alto
Joshua Haberman alto
Orrin Doyle tenor
Jacques-Olivier Chartier tenor
Sumner Thompson tenor
Steven Bélanger baritone
Paul Grindlay baritone
Martin Auclair bass

INSTRUMENTALISTS

Linda Melsted violin
Nicolò Amati, 1670.

Stephen Creswell viola
David T. Van Zandt (Seattle, USA, 1990), inspired by Andrea Guarneri (c.1675).

Paul Luchkow, viola
Anonymous 19th-century French

Nathan Whitaker cello
Gustav Greiner (Breitenfeld, Germany, 1875).

Natalie Mackie violone
Dominik Zuchowicz (1991), after Gasparo da Salò.

Curtis Daily double bass
Double bass from the workshop of Ignazio Ongaro (Venice, Italy, c.1770).

Konstantin Bozhinov theorbo
14-course archlute by Jason Petty (Wellington, New Zealand, 2011) after an instrument by Matteo Sellas in the Musical Instruments Museum of Rome.

Gus Denhard theorbo
Theorbo by Andrew Rutherford (New York, NY, 1982), after Sellas.

John Lenti theorbo
Theorbo by Klaus Jacobsen (London, 1985) after Matteo Sellas (Venice, 1635).

Michael Jarvis organ
Baroque-style chamber & continuo organ by Helmuth Wolff (Laval, QC, 1995), from the collection of Early Music Vancouver.

La Rose des Vents cornetto & sackbutt ensemble

La Rose des Vents, Montreal's newest early music group, was founded by historical trombonist Catherine Motuz and cornettist Matthew Jennejohn. The ensemble has been playing together in various guises since 2009, when it combined with Les Voix Baroques to perform at the Ottawa International Chamber Music Festival. The name La Rose des Vents – "The Compass Rose" – reflects the spirit of exploration in early music.

INSTRUMENTALISTS

Matthew Jennejohn cornetto & recorder
Cornetto and Mute Cornetto by Matthew Jennejohn (Montreal QC), after early 17th-century Italian originals;
Ganassi renaissance recorders by Jean-Luc Boudreau (Montreal QC).

Catherine Motuz sackbut
Egger atelier (Basel, Switzerland, 1993) after an instrument by Sebastian Hainlein from 1631, now in the Historisches Museum (Frankfurt, Germany).

Peter Christensen sackbut
Egger atelier (Basel, Switzerland, 2005) after an instrument by Sebastian Hainlein from 1631, now in the Historisches Museum (Frankfurt, Germany).

Trevor Dix sackbut
Ewald Meini (Geretsried, Germany) after an instrument by Isaac Ehe, from 1612, now in the Germanisches Nationalmuseum (Nürnberg, Germany).

Katrina Russell dulcian
Gedackt Bass Dulcian by Graham Lyndon-Jones (UK, 1996), after J.C. Denner, now in the The Germanisches Nationalmuseum (Nürnberg, Germany).

Laudate Singers

Laudate means praise, and for Laudate Singers, every concert is a joyful celebration. Now celebrating its 20th anniversary season, Laudate Singers was founded in 1995 by current artistic director Lars Kaario. This chamber choir continues to skillfully and passionately present repertoire that spans centuries, cultures and genres. The choir also strives to foster the development of professional musicians and enrich the cultural fabric of our community.

SOPRANOS

Yasmine Bia
Rachel Buttress
Catherine Crouch
Elyse Kantonen
Jennifer Katchur
Julie Nadalini
Tiffany Oakes
Jenny Vermeulen

ALTOS

Tami Copland
Hilary Crowther
Miriam Davidson
Elspeth Finlay
Mavis Friesen
Katie Horst

TENORS

Bryce Hocken
Lyle Isbister
Chris Robinson
Nicholas Sommer
Daniel Young

BASSES

Marco Del Rio
Calvin Dool
Alec Erickson
Nicholas Read
Chris Sivak
Adam Turpin
Eric Wettstein

Michael Praetorius' Vespers for Christmas

Michael Praetorius is one of the most prolific and influential composers of the early German Baroque. There is some uncertainty about his birth date – contemporary sources suggest from as early as 1569 to as late as 1572 – but the most generally accepted date is February 15, 1571. He died on February 15, 1621 at the height of his powers, on his fiftieth birthday. During his lifetime he published an astonishing amount of music in a wide range of styles, from the simplest of chorale settings to the most complex polychoral masterpieces, and many of his compositions are still used in churches today.

His *Polyhymnia Caduceatrix et Panegyrica* (named after *Polyhymnia*, the muse of sacred poetry) is the largest and most important collection of Lutheran church music of the period. Published in 1619, it appeared after a period of six years during which Praetorius published his extensive three-volume theoretical treatise *Syntagma Musicum* but no music. This break in the chronology of Praetorius' compositions is particularly notable because earlier, from 1605 to 1613 while he was both *Kapellmeister* and court organist to Duke Heinrich Julius of Brunswick-Wolfenbüttel, Praetorius produced sixteen volumes of music, sometimes four in a single year. But with the death of Heinrich Julius in 1613, Praetorius lost a supportive patron of music, and for the next few years, while retaining his posts at Brunswick-Wolfenbüttel, he travelled to and worked in a variety of north German cities, most notably Dresden, at the court of the Elector of Saxony.

Dresden was a leading centre of the most innovative baroque musical techniques being developed at the time in Italy, and Praetorius would have come into contact with many Italian musicians and heard firsthand many newly-composed Italian works there. *Polyhymnia Caduceatrix* has been compared to Claudio Monteverdi's volume of sacred music published in 1610 (containing the famous *Vespers of 1610*) in terms of both its variety and significance; the apt comparison also extends to the new Baroque musical techniques and forms of expression found in both volumes.

No work in *Polyhymnia Caduceatrix* displays these innovative techniques better than the last piece in the collection, a large-scale setting of the German Magnificat "Meine Seel erhebet den Herren". Here, in one of Praetorius' most important masterworks, one encounters all the wonderful new musical techniques which up until 1619 had not appeared in his music: masterful use of madrigalian word-painting; virtuoso ornamentation in the vocal writing; colourful use of a large basso continuo group; echo effects; elaborate instrumental

ritornellos; contrasting vocal and instrumental forces, combined and recombined in seemingly infinite variety. And like Monteverdi's *Vespers of 1610*, "Meine Seel" is also distinguished by a brilliant treatment of pre-existent plainsong material, in this case the so-called *tonus peregrinus*, a reciting tone to which the Magnificat was often chanted in Lutheran services. This simple melody can be found in one guise or another throughout "Meine Seel", from the charming opening treble duet to the spectacular finale of "Und von Ewigkeit zu Ewigkeit, Amen". "Meine Seel" does indeed compare favourably with Monteverdi's brilliant and justly renowned music.

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Although the word vespers derives from the Latin *vesper*, meaning evening, by the time of the early Baroque, vespers was the name given to the afternoon service of the church, and in both Catholic and Lutheran rites, the musical centrepiece of vespers was the singing of the Magnificat. But while the Lutheran mass retained almost all of the elements of its Catholic predecessor, significant changes occurred to the makeup of the reformed vespers service. To determine the form of the Lutheran vespers service in Praetorius' time, we have consulted various north German "Instructions to Churches" or *Kirchenordnungen* from the late 16th and early 17th centuries. While it is fair to say that regional variants are found more often in vespers services than in the morning mass, certain common elements are discernible.

The most important factor affecting the vespers service was the fact that Sunday afternoons in the Lutheran tradition were centred on the instruction of young people learning their catechism. According to most of the *Kirchenordnungen* consulted, the catechism students gathered at one o'clock to examine and learn the essential elements of the faith, with special emphasis on the psalms, the Lord's Prayer, the Creed and the Ten Commandments. At two p.m. the vespers service began, with the young people being joined by the wider congregation. Where the Catholic vespers service contains five psalms and the Magnificat as its main musical elements, the 17th-century Lutheran vespers reduces the psalms to one or two, retains the Magnificat, but adds pieces the young people had been studying in the hour before, namely the Lord's Prayer, the Creed and the Ten Commandments. These last occur, with the reading for the day and a psalm, at the beginning of the service. Then follows a seasonal hymn, a sermon, the singing of the Magnificat (sometimes in German,

sometimes in Latin), the collect of the day, and finally the blessing *Benedicamus Domino*.

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Today's performance reconstructs a possible vespers service for Christmas as it might have sounded in a large north German church in the early 17th century. A number of important performance practice issues have been addressed, as suggested by Praetorius' writings and contemporary tradition.

In *Megalynodia Sionia* Praetorius publishes a number of Magnificat settings with German carols or hymns inserted at various points into the Magnificat. A further carol follows at the end. As he explains elsewhere, this is to allow the "best-loved German songs" to be sung in the vespers service, a practice which was most common at Christmas time, but which Praetorius suggests could be used on any important feast day. He recommends that only one or two verses of the hymn be sung, and provides a wide selection of the kind of pieces appropriate for insertion.

This practice of adding music into the Magnificat was widespread and long lasting. (There is a version of J. S. Bach's *Magnificat* with Christmas carol insertions.) In the early 17th century, whole volumes of Christmas music were published in which the bulk of the examples were deemed suitable for insertion into the Magnificat at Yuletide. Some scholars have suggested that the practice arose because the pageants at the crib required non-liturgical excuses for more carols, and it is true that some of the most commonly found insertions, such as "Joseph lieber" and "Von Himmel hoch", centre on the Christ child at the manger. For this performance we have selected our interpolations from among Praetorius' many suggestions, being guided by his advice of an upper limit of two verses per carol, except in the case of "Ein Kind geboren" where we have followed the example of his "Magnificat super Ecce Maria" in which he inserts a number of verses of "Geborn ist Gottes Söhnelein" with each successive verse employing an added voice. "Meine Seel" is divided by Praetorius into four parts, allowing for easy and logical insertion points.

Although the *Kirchenordnungen* seem to suggest that vespers normally ended with the blessing, at the end of our service we have added "In dulci jubilo", one of Praetorius' recommendations for music which can "be sung and used at the place of the Benedicamus and for the going forth". The opening verse of this famous chorale is one of many examples of music by Praetorius marked "ad æquales" in which three

treble voices are accompanied by a bassetto part. Following Praetorius' suggestion elsewhere in *Polyhymnia Caduceatrix*, we accompany the three trebles with a curtal playing down the octave.

In undertaking this reconstruction, while we make no claim that this is an actual service of worship, we wanted to incorporate into the music-making the aspect of congregational participation, so essential to the reformed tradition. This means two things. First, we are joined in each of the cities on our tour by a wonderful local choral ensemble participating as the German congregation, and singing where a 17th-century congregation would have joined in. Musically, it has been fascinating to experience the added richness of male congregation members singing the melody down an octave, especially in the context of elaborate polyphonic settings such as the final verse of the Creed, or Johann Hermann Schein's arrangement of "Von Himmel hoch". In all of the Magnificat insertions, and in the chorales sung elsewhere in the service, we have employed *Wechselgesang*, the practice of alternating verses of a hymn between the congregation singing in unison to the accompaniment of the organ (*choraliter*) and the assembled professional musicians performing more elaborate versions (*figuraliter*), sometimes ending with a version which combines both methods, that is, with a clear unaltered melody in the top part, and contrapuntal complexity in the other parts.

Secondly, we would like you the audience to take part in this "exchange" during two well-known 17th-century Christmas carols. In each one, the musicians onstage and the audience will sing alternate verses. (Incidentally, you will be singing in English, the musicians in German or Latin; but this too is very much in the spirit of the 17th century, when often the congregation sang in the vernacular, and the choir sang in Latin.)

Both *Wechselgesang* and the interpolations into the Magnificat provide the congregation with opportunities to participate in the music-making of the more highly trained musicians. In the history of sacred music there has always existed a tension, not easily resolved, between the desire for musical participation by the assembled worshippers and the abilities and aspirations of the professional musicians. In a 17th-century Lutheran vespers service, on a feast day such as Christmas blessed with many familiar and beloved hymns, a balance and integration of these competing desires is achieved which has not often been matched elsewhere in the history of music.

- David Fallis

TEXTS AND TRANSLATIONS

Opening Chorale: Geborn ist Gottes Söhnelein

Please see the insert for audience participation music & texts

1. (SOLOISTS)

Geborn ist Gottes Söhnelein,
zu Bethlehem, ein Kindelein,
und liegt in einem Krippelein,
gewunden arm in Windelein.

2. (ALL)

The Son of God to us is born
in Bethlehem upon this morn,
and in a lowly manger laid,
in swaddling bands he is arrayed.

3. (SOLOISTS)

Darüber lasst uns fröhlich sein
und machen ihm ein Wiegelein,
nämlichen unsers Herzens Schrein,
dass er darinnen Ruhe fein.

4. (ALL)

Therefore let us be merry all,
and make for Him a cradle small,
which is within our heart enshrined,
that He therein sweet rest may find.

5. (SOLOISTS)

Ruh sanfte, ruh, o liebstes Kind,
mein einig Freud, mein Herzenskind,
mein schönstes Kind, mein einig Trost,
mein süßes Kind, mein höchste Lust.

6. (ALL)

O softly rest, thou dearest boy,
my infant sweet, my chiefest joy,
my only comfort, babe most bright,
my winsome child, my heart's delight.

7. (SOLOISTS)

Nun lasst uns singen und sein froh,
mit den Spielern in Organo,
und mit den Sängern in Coro,
Benedicamus Domino.

8. (ALL)

Now sing we and rejoice also!
with them that play in organo,
and with the singers in choro,
benedicamus Domino.

Psalm: Jauchzet dem Herren

Jauchzet dem Herren, alle Welt!
Dienet dem Herren mit Freuden;
kommt vor sein Angesicht mit Frohlokken.
Erkennt, daß der Herre Gott ist.
Er hat uns gemacht und nicht wir selbst
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben;
danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich,
und seine Gnade währet ewig,
und seine Wahrheit für und für.
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

Praise the Lord, all the earth!
Serve the Lord with joy;
come before his presence with thanksgiving.
Know that the Lord is God.
It is he that made us, and not we ourselves
to be his people and the sheep of his fields.
Enter into his gates with thanks,
into his courts with praise;
thank him, praise his name.
For the Lord is gracious
and his mercy lasts always
and his truth for ever and ever.
Glory be to the father, and to the son,
and to the holy ghost.
As it was in the beginning, now and always,
and from eternity to eternity. Amen.

Ten Commandments: O Herr, das sind die deinen Gebot

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| <p>1. O Herr, das sind die deinen Gebot:
Du sollst Gläuben an einen Gott;
du sollst nicht schwörn bei seinem Nam;
den Feirtag sollst du heiligen schon.
Kyrieleis.</p> <p>2. Dein Vat'r und Mutter haben in Ehrn,
so wird dir Gott dein Tag hier mehrn;
du sollst nicht töten auch nicht stehln,
kein falsch Gezeugnis nicht verhehln.
Kyrieleis.</p> <p>3. Deins Nächsten Gemahl nicht begehrt,
noch seines Guts, sagt uns die Lehr,
und alles was dein Nächster hat;
das lehren uns die zehn Gebot.
Kyrieleis.</p> | <p>1. O Lord, these are your commands:
you shall believe in one God;
you shall not swear in His name;
keep the sabbath holy.
Lord, have mercy.</p> <p>2. Honour your mother and father
and God will increase your days here;
you shall not kill, nor steal,
nor bear false witness;
Lord, have mercy.</p> <p>3. Do not covet your neighbour's spouse,
nor his goods, the teachings tell us,
nor anything that belongs to him;
all this the ten commandments teach us.
Lord, have mercy.</p> |
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Credo: Wir gläuben all an einen Gott

Wir gläuben all an einen Gott,
Schöpfer Himmels und der Erden,
Der sich zum Vater geben hat,
Daß wir seine Kinder werden.
Er will uns allzeit ernähren,
Leib und Seel auch wohl bewahren.
Allem Unfall will er wehren,
Kein Leid soll uns widerfahren.
Er sorget für uns, hütet und wacht,
Es steht alles in seiner Macht.

Wir gläuben auch an Jesum Christ,
Seinen Sohn und unsern Herren,
Der ewig bei dem Vater ist,
Gleicher Gott von Macht und Ehren.
Von Maria, der Jungfrauen,
Ist ein wahrer Mensch geboren
Durch den Heiligen Geist im Glauben,
Für uns, die wir warn verloren,
Am Kreuz gestorben und vom Tod
Wieder auferstanden durch Gott.

Wir gläuben an den Heiligen Geist,
Gott mit Vater und dem Sohne,
Der aller Blöden Tröster heißt
Und mit Gaben zieret schone.
Die ganze Christenheit auf Erden
Hält in einem Sinn gar eben.
Hier all Sünd vergeben werden,
Das Fleisch soll auch wiederleben.
Nach diesem Elend ist bereit'
Uns ein Leben in Ewigkeit. Amen.

We all believe in one God,
Creator of heaven and earth,
who has acted as a father,
that we might be his children.
He will always support us,
also well guard body and soul.
He will shield us from all mishap,
no harm shall befall us.
He cares for us, guards and protects us;
everything is within his power.

We also believe in Jesus Christ,
his Son and our Lord,
who is forever beside the Father,
likewise God of might and glory.
From Mary, the Virgin,
a real man is born
through the Holy Ghost in faith;
for us, who were lost,
he died on the Cross, and through God
rose again from death.

We believe in the Holy Ghost,
God with the Father and the Son,
who is called comforter of all the foolish
and adorns them with beauteous gifts.
He holds all Christendom on earth
quite evenly in one spirit;
here all sins are forgiven,
flesh shall also live again.
After this misery, a life
is prepared for us in eternity. Amen.

Lord's Prayer: Vater Unser

Vater unser in dem Himmel,
dein Nam werd geheilget,
dein Reich komm,
dein Will gescheh,
auf Erden wie im Himmel.
Unser täglich Brot gib uns heut,
und vergib uns unser Schuld,
wie wir unser Schuldigern vergeben.
Und führ uns nicht in Versuchung
sondern erlöse uns von dem Bösen.
Denn dein ist das Reich,
und die Kraft, und die Herrlichkeit
in Ewigkeit. Amen.

Our father, who art in heaven,
hallowed be thy name,
thy kingdom come,
thy will be done
on earth as it is in heaven.
Give us this day our daily bread,
and forgive us our debts
as we forgive our debtors.
And lead us not into temptation
but deliver us from evil.
For thine is the kingdom,
the power and the glory,
forever and ever. Amen.

Pavane d'Espagne

[instrumental]

Hymnum de tempore: Quem pastores laudavere

1. Quem pastores laudavere
quibus angeli dixere:
Absit vobis iam timere,
natus est rex gloriæ.

2. Ad quem Magi ambulabant,
aurum, thus, myrrham portabant,
immolabant hæc sincere
leoni victoriæ.

Chorus

Nunc angelorum gloria
hominibus respendit in mundo,
novi partus gaudia:
virgo mater produxit,
et sol verus in tenebris illuxit.
Christus natus hodie ex virgine;
sine virilis semine est natus rex.

3. Exultemus cum Maria
in cœlesti Hierarchia,
natum premant voce pia
dulci cum melodia.

4. Christo Regi, Deo nato,
per Mariam nobis dato,
merito resonant vere,
laus, honor et gloria.

1. He whom the shepherds praised,
to whom the angels proclaimed:
Henceforth, fear no more!
To you is born the king of glory.

2. To him the wise men came,
bringing gold, incense and myrrh,
and offered these things sincerely
to the lion of victory.

Chorus

Now the glory of the angels
shines forth for men on earth,
joyful news of a newborn:
a virgin mother has borne a child
and the true sun illuminates the darkness.
Christ is born today of a virgin;
without the seed of a man he is born king.

3. Let us rejoice with Mary
in the hierarchy of heaven,
where reverent voices praise
the newborn in sweet song.

4. To Christ, born king and God,
granted us through Mary,
let praise, honour and glory
truly and deservedly resound.

Ballet des Amazones

[instrumental]

Antiphon: Christum unsern Heiland

Christum unsern Heiland
ewigen Gott, Marien Sohn,
preisen wir in Ewigkeit. Amen.

Christ our Saviour,
eternal God, Mary's Son,
let us praise eternally. Amen.

Magnificat Part I: Meine Seele erhebt den Herren

Meine Seele erhebt den Herren
und mein Geist freuet sich Gottes
meines Heilandes.
Denn er hat die Niedrigkeit
seiner Maget angesehen.
Sieh von nun an
werden mich selig preisen
alle Kindes Kind.

My soul doth magnify the lord,
and my spirit hath rejoiced
in God my saviour.
For he hath regarded the lowliness
of his hand-maiden.
For behold, from henceforth
all generations shall call me
blessed.

Carol: Ein Kind geboren

1. Ein Kind geboren zu Bethlehem,
des freuet sich Jerusalem. Alleluja!
2. Hier liegt es in dem Krippelein;
ohn Ende ist die Herrschaft sein.
Alleluja!
3. Das Öchslein und das Eselein
erkannten Gott den Herren sein. Alleluja!
4. Die König aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachtens dar,
Alleluja!
5. Für solche gnadenreiche Zeit
sei Gott gelobt in Ewigkeit.
Alleluja!

1. A boy is born in Bethlehem,
whence Jerusalem rejoices. Alleluia!
2. Here lies in the little crib
he whose reign is without end.
Alleluia!
3. The ox and the little donkey
recognise God Almighty. Alleluia!
4. The kings came there from Sheba
bringing gold, incense and myrrh.
Alleluia!
5. For this time of such grace,
God be praised in eternity.
Alleluia!

Magnificat Part II: Denn er hat grosse Ding an mir getan

Denn er hat grosse Ding an mir getan
der da mächtig ist,
und des Name heilig ist.
Und seine Barmherzigkeit
währet immer für und für,
bei denen die ihn fürchten.
Er übet Gewalt mit seinem Arm,
und zerstreuet die hoffärtig sind
ihres Herzens Sinn.

For he that is mighty hath
magnified me,
and holy is his name.
And his mercy
is on them that fear him
throughout all generations.
He hath showed strength with his
arm: he hath scattered the proud
in the imagination of their hearts.

Carol: Freut euch ihr Lieben Christen

1. Freut euch ihr lieben Christen,
freut euch von Herzen sehr.
Euch ist geboren Christus,
recht gute neue Mär,
es singen uns die Engel
aus Gottes hohem Thron,
gar lieblich tun sie singen,
fürwahr ein süßen Ton.
2. Tod, Teufel, Sünd und Hölle
haben den Sieg verlorn.
Das Kindlein tut sie fällen,
ganz nichts gilt jetzt ihr Zorn
Ihr Macht die ist gekränket,
dar ist kein Zweifel an;
Das Kindlein tut sie fällen,
das sei euch kund getan.

1. Rejoice dear Christians,
from the bottom of your hearts.
Christ is born for you,
which is such good news.
The angels from God's high throne
sing this news for us,
How sweetly indeed do they sing it
with a lovely tone!
2. Death, the devil,
sin and hell have lost:
the child cuts them down;
their wrath is of no avail.
Their power is gone,
of that there is no doubt;
the child cuts them down,
let this be made known.

Magnificat Part III: Er stösset die Gewaltigen vom Stuhl

Er stösset die Gewaltigen vom Stuhl
und erhebt die Niedrigen.
Die Hungrigen füllet er mit Gütern,
und lässt die Reichen leer.
Er gedenket der Barmherzigkeit
und hilft seinem Diener, Israel auf.

He hath put down the mighty from their seat,
and hath exalted the humble and meek.
He hath filled the hungry with good things;
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel.

Carol: Von Himmel hoch

1. Von Himmel hoch da komm ich her,
ich bring euch gute neue Mär,
der guten Mär bring ich so viel,
davon ich singn und sagen will.
2. Lob, Ehr sei Gott im höchsten Thron,
der uns schenkt seinen eingen Sohn,
des freuen sich der Engel Schar,
und singen uns solchs neues Jahr.

1. From heaven high I come hither,
bringing you good news;
so much good news do I bring
that of it I speak and sing.
2. Praise and glory be to God on his highest throne,
who bestows on us his only Son,
at which the host of angels rejoices
and sings to us of such a new year.

Magnificat Part IV: Wie er geredt hat unsern Vätern

Wie er geredt hat unsern Vätern
Abraham und seinem Samen ewiglich.
Ehr sei Gott dem Vater und dem Sohn
und dem heiligen Geiste.
Wie es war von Anfang,
jetzt und immerdar,
und von Ewigkeit zu Ewigkeit. Amen.

As he promised to our forefathers,
Abraham and his seed, forever.
Glory be to the father and the son,
and to the holy ghost.
As it was in the beginning,
is now and ever shall be:
world without end. Amen.

Carol: Joseph lieber

1. Joseph lieber, Joseph mein,
hilf mir wiegen mein Kindelein;
Gott, der wird dein Löhner sein
im Himmelreich,
der Jungfrau Kind Maria.

Eia, eia. Virgo Deum genuit,
quem divina voluit clementia.
Omnes nunc concinite
nato Regi psallite
Voce pia dicite:
Sit gloria Christo nostro infantulo.
Hodie apparuit in Israel
quem prædixit Gabriel
est natus Rex.

2. Süßer Jesu auserkorn
Weisst wohl dass wir war'n verlorn,
stille deines Vaters Zorn.
Dich hat geboren die reine Magd Maria.

Eia, Eia...

1. Joseph dearest, Joseph mine,
help me cradle my little child;
God the son of the virgin Mary
will be your reward
in heaven.

Eia, eia. A virgin bears God,
For divine mercy wills it.
All come together now
to praise your newborn king,
and say with reverent voices:
Glory be to our Christ child.
Today appears in Israel
As foretold by Gabriel
The one born to be king.

2. Sweet Jesus one and only,
you know well that we were lost,
but your father's anger is calmed.
The pure maid Mary bore you.

Eia, Eia...

Collect: Der Herr sei mit euch

Der Herr sei mit euch.
Und mit deinem Geiste.
Herr Gott, himmlischer Vater,
wir danken deiner grossen Gnad und barmherzigkeit
das du deinen eingebornen Sohn Jhesum Christ
in unser Fleisch hast kommen lassen
und uns dadurch von Sünden,
von des Teufels Gewalt und
von ewigen Tode geholfen.
Wir bitten dich herzlich,
erleuchte uns durch dein heiliges Wort und Geist,
das wir dafür danken unser lebenslang
und uns in allen Anfechtungen
damit trösten und ewig selig werden. Amen.

The Lord be with you.
And with thy spirit.
Lord God, heavenly father,
we give thanks for thy great grace and mercy,
that thou didst let thine only son Jesus Christ
come into our flesh and thereby
hast saved us from sins,
from the devil's power
and from eternal death.
We heartily pray thee,
enlighten us through thy holy word and spirit,
that we therefore may be thankful all our lives,
and in all conflicts might therewith
be comforted and ever blessed. Amen.

Blessing: Benedicamus in Festo Nativitatis Christi

Benedicamus æterno Regi,
dignanti pro nobis nasci,
de virgineo procedenti utero
tanquam Sponsus de thalamo,
æterno Domino.

Let us bless the everlasting king,
who deigned to be born for us,
coming forth from the virgin's womb
like a bridegroom from the bedchamber,
the everlasting Lord.

Closing Chorale: In dulci jubilo

Please see the insert for audience participation music & texts

1. (ALL)



In dulci jubilo (*With sweet rejoicing*)
Let songs and gladness flow!
All our joy reclineth
in præsepio, (*in a manger*)
and like the sun he shineth
matris in gremio (*in his mothers lap*)
Alpha es et O! (*you are alpha and omega!*)

2. (SOLOISTS)

O Jesu parvule,
nach dir ist mir so weh,
tröst mir mein Gemüte
o puer optime,
durch alle deine Güte
o princeps gloriæ,
trahe me post te!

3. (ALL)



O Jesu parvule, (*O infant Jesus*)
I yearn for thee alway
comfort me and stay me,
o puer optime (*O best of boys*)
by thy great love I pray thee,
o princeps gloriæ, (*O prince of glory*)
trahe me post te! (*take me with you!*)

4. (SOLOISTS)

O Patris caritas
o nati lenitas,
wie wären all verloren,
per nostra crimina,
so hat er uns erworben
cœlorum gaudia
Eia, wären wir da!

5. (ALL)



Ubi sunt gaudia (*Where are joys*)
more deep than heaven's are?
In heav'n are angels singing
nova cantica, (*new songs*)
in heavn the bells are ringing
in Regis curia (*in the courts of the king*)
O that we were there!

6. (SOLOISTS)

In dulci jubilo
nun singet und seid froh!
Unsers Herzens Wonne
leit in præsepio,
und leuchtet als die Sonne
Matris in gremio
Alpha es et O!