

CHRISTMAS WITH THE AUSTRALIAN CHAMBER CHOIR

In dulci júbilo nun singet und seid froh!
In sweet rejoicing sing and be glad!

Amelia Jones and Ailsa Webb – Sopranos
Elizabeth Anderson and Jennifer Wilson-Richter – Altos
Anish Nair and Sam Rowe – Tenors
Kieran Macfarlane and Lucas Wilson-Richter – Basses

Douglas Lawrence – Artistic Director

PROGRAM

1. IN DULCI JUBILO – IN SWEET REJOICING

Verses 1 and 4 – Johann Sebastian Bach

Born in Eisenach Germany, 31 March 1685; died in Leipzig, Germany, 28 July 1750

Verses 2 and 3 – Johann Walter

Born in Kahla, Germany, 1496; died in Torgau, Germany, 25 March 1570.

The anonymous melody for this carol is from an early 15th-century manuscript. It must have possessed an unusual charm for Bach, because he based at least two organ works on it (a third, listed in the standard catalogue as BWV 751, might or might not be by him) as well as furnishing the SATB choral harmonisation given here for Verses 1 and 4. Verses 2 and 3, on the other hand, are sung in a much earlier harmonisation by Luther's friend, Johann Walter, responsible for several of Lutheranism's greatest hymns, including *Ein feste Burg* and *Wir glauben all an einen Gott*. Authorship of *In dulci júbilo*'s macaronic text is traditionally ascribed to German Dominican mystic Heinrich Suso (c.1295–1366). But Suso denied actually having conceived it. Rather, he maintained that angels had dictated it to him, and that during their visitation they also persuaded him to join them 'in a dance of worship.' As you do.

In dulci júbilo

Nun singet und seid froh!

Unsers Herzens Wonne,

Leit in praesepeio.

Und leuchtet als die Sonne

Matris in gremio.

Alpha es et O.

In sweet rejoicing

Now sing and be glad!

Our hearts' joy

Lies in the manger.

And He shines like the son

In His mother's lap.

He is Alpha and Omega.

O Jesu parvule
Nach dir ist mir so weh!
Tröst mir mein Gemüte
O puer optime
Durch alle deine Güte
O princeps gloriae.
Trahe me post te!

O little Jesus,
I have longed so much for Thee.
But now my mind is comforted,
O best of Children,
Through all Thy goodness,
O Prince of glory,
Draw me after Thee.

O Patris caritas!
O Nati lenitas!
Wir wären all verloren
Per nostra crimina
So hat er uns erworben
Coelorum gaudia
Eia, wären wir da!

O love of the Father!
O lenity of the Son!
We were all lost
Through our sins,
But Thou hast gained for us
The joys of heaven.
O, that we were there!

Ubi sunt gaudia
Nirgend mehr denn da?
Da die Engel singen
Nova cantica,
Und die Schellen klingen
In regis curia.
Eia, wären wir da!

Where are joys
In any place but there?
The angels sing,
New songs,
And the bells ring
In the King's court.
O, that we were there!

FOUR LATIN MOTETS

These Motets by composers of four different nations were to be sung in Catholic services during the Christmas season. *Dixit Maria* tells of Mary's reaction when the Angel Gabriel comes to tell her that she is to bear a son. *O magnum mysterium* tells of the mysterious story of the baby Jesus' birth in a stable surrounded by animals. *Magi veniunt* tells of the three wise men, who travelled from afar, following a brightly shining star to visit the newborn king. *Dies sanctificatus* is an invitation to the peoples of all nations to celebrate the birth of Jesus.

1. DIXIT MARIA – MARY SAID

Hans Leo Hassler

Baptized in Nuremberg, Germany, 26 October 1564; died in Dresden, Germany, June 1612

Dixit Maria ad angelum:
Ecce ancilla Domini,
fiat mihi
secundum verbum tuum.

Mary said to the angel:
Here I am, handmaid of the Lord
let it be done to me
according to your word.

2. O MAGNUM MYSTERIUM – O GREAT MYSTERY

William Byrd

Born in London, 1539/40; died in Standon Massey, England, 4 July 1623

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum
jacentem in praesepio.
O beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.
Alleluia!

O great mystery
and wonderful sacrament,
that animals see the new-born Lord
lying in a manger!
O blessed is the Virgin, whose womb
was worthy to bear Christ the Lord.
Alleluia!

3. MAGI VENIUNT AB ORIENTE – WISE MEN CAME FROM THE EAST

Jacobus Clemens non Papa

Born in Middelburg, Netherlands, c.1510; died in Diksmuide, Belgium, c.1556.

Magi veniunt ab oriente
Ierosolimam
quaerentes et dicentes:
Ubi est qui natus est [Rex Judaeorum]
cujus stellam vīdimus?
Vidimus stellam eius in oriente,
et venimus [cum muneribus]
adorare Dominum.

The wise men came from the East
to Jerusalem
asking questions and saying:
Where is he that is born [King of the Jews],
whose star we have seen?
We have seen that star in the East,
and we have come [with gifts]
to worship the Lord.

Interrogabit magos Herodes
quod signum vidissent
super natum regem?
Stellam magnam fulgentem
cuius splendor illuminat mundum et nos
cognovimus. Vidimus
et venimus adorare Dominum

Herod questioned the magi
what sign they had seen
above the new-born king?
We recognised that brightly shining star
whose lustre lights the world and us.
We have seen,
and have come to worship the Lord

4. DIES SANCTIFICATUS – HOLY DAY

Giovanni Pierluigi da Palestrina

Born in Palestrina, Italy, 3 February 1525; died in Rome, 2 February 1594

Dies sanctificatus illuxit nobis:
Venite gentes, et adorate Dominum.
Quia hodie descendit lux magna in
terris/super omnem terram.
Alleluia.
Haec dies quam fecit Dominus:
Exultemus, et laetemur in ea.

A day made holy dawns upon us;
O come, all nations, and adore the Lord;
for today a great light has descended upon
earth/on all the earth.
Alleluia.
This is the day the Lord has made;
let us be glad and rejoice in it.

Translation by St Ann choir

MOTET: HODIE CHRISTUS NATUS EST – TODAY CHRIST IS BORN

MISSA: HODIE CHRISTUS NATUS EST

Giovanni Pierluigi da Palestrina

Palestrina composed two Motets setting this text, one for four voices, and the version heard today, for eight voices divided into two choirs: Choir one – with two trebles, an alto and a bass – contrasts with the lower compass of choir two – with alto, two tenors and a bass.

The *Missa Hodie Christus natus est* is a parody mass, quoting the melodies from the Motet (just performed) in each movement. The *Kyrie* begins with an exact quotation in the soprano lines from the opening of the Motet. The *Kyrie*, *Sanctus* and *Benedictus* each end with a boisterous triple-time section that mirrors the concluding *Noe* section of the Motet.

Hodie Christus natus est:

Hodie Salvator apparuit:

Hodie in terra canunt Angeli,

laetantur Archangeli

Hodie exsultant iusti, dicentes:

Gloria in excelsis Deo.

Alleluia.

Today Christ is born:

Today the Savior appeared:

Today on Earth the Angels sing,

Archangels rejoice:

Today the righteous rejoice, saying:

Glory to God in the highest.

Alleluia. *Translation by Allen H. Simon*

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Sanctus, Sanctus, Sanctus,

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Holy, holy, holy

Lord God of Hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Benedictus qui venit

in nomine Domini.

Osanna in excelsis.

Blessed is he who comes

in the name of the Lord.

Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who take away the sins of the
world, have mercy on us.

Lamb of God, who take away the sins of the
world, have mercy on us.

Lamb of God, who take away the sins of the
world, grant us peace.

THREE ENGLISH CAROLS

1. DING DONG MERRILY ON HIGH

Charles Wood

Born in Armagh, Northern Ireland, 15 June 1866: died in Cambridge, England, 12 July 1926

1. Ding dong! Merrily on high
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with angel-singing.
Gloria, Hosanna in excelsis!

2. E'en so here below, below,
Let steeple bells be swungen,
And io, io, io,
By priest and people sungen:
Gloria, Hosanna in excelsis!

3. Pray you, dutifully prime
Your matin chime, ye ringers;
May you beautifully rhyme
Your e'entime song, ye singers.
Gloria, Hosanna in excelsis!

2. COVENTRY CAROL Anon.

1. Lullay, thou little tiny child
Sleep well, lully, lullay
And smile in dreaming, little one
Sleep well, lully, lullay

2. Oh sisters two, what may we do
To preserve on this day
This poor youngling for whom we sing
Sleep well, lully, lullay
Farewell, lully, lullay

4. Then woe is me, poor child, for thee
And ever mourn and say
For thy parting, neither say nor sing
Farewell, lully, lullay
Farewell, lully, lullay

3. Herod the king in his raging
Set forth upon this day
By his decree, no life spare thee
All children young to slay
All children young to slay

5. And when the stars fill darkened skies
In their far venture, stay
And smile as dreaming, little one
Farewell, lully, lullay
Dream now, lully, lullay

3. THE HOLLY AND THE IVY

English traditional, arranged by Sir Henry Walford Davies

Born in Owestry, England, 6 September 1869; died in Wroughton, England, 11 March 1941

1. The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown.
The rising of the sun
And the running of the deer,

2. The holly bears a blossom,
As white as the lily flower,
And Mary bore sweet Jesus Christ,
To be our sweet Saviour.
The rising of the sun
And the running of the deer,

*The playing of the merry organ,
Sweet singing in the choir.*

3. The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ
For to do us sinners good.

The rising of the sun ...

5. The holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all.

The rising of the sun ...

*The playing of the merry organ,
Sweet singing in the choir.*

4. The holly bears a prickly,
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.

The rising of the sun ...

6. The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown.

The rising of the sun ...

FIVE GERMAN CHRISTMAS MOTETS

1. JOSEF LIEBER, JOSEF MEIN –JOSEPH DEAR, JOSEPH MINE

Leonhard Schröter

Born in Torgau, Germany, c.1532; died in Magdeburg, Germany c.1601

The lilting, dance-like, triple-time melody of *Joseph, lieber Joseph mein* can often be identified in German sacred works of the late 16th and early 17th centuries. This setting by Schröter contrasts with an italianate setting of the same melody to the Latin text, *Resonet in laudibus.*, composed 20 years later by Johannes Eccard's arranged the anonymous melody to the words *Resonet in laudibus* in 1597 as part of his collection *Geistliche Lieder (Sacred Songs)*.

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

Joseph, my dear Joseph,
help me rock my little child.
God will recompense you
in heaven, the Virgin Mary's child.

*Eia, eia. Sause.
Virgo Deum genuit,
quem/quod divina voluit clementia.*

Hey, hey!
The Virgin has given birth to God
whom the divine mercy willed.

*Omnes nunc concinite,
nato regi psallite,
voce pia dicite:
sit gloria Christo nostro infantulo.*

Now let all sing together,
sing to the newborn king,
saying with devout voice,
"Glory be to Christ our babe!"

*Hodie apparuit in Israel,
quem prædixit Gabriel, est natus Rex.*

Today the one whom Gabriel predicted
has appeared in Israel, has been born king.

2. RESONET IN LAUDIBUS – LET PRAISES RESOUND

Johannes Eccard. Born in Mühlhausen, Germany, 1553; died in Berlin, 1611

Eccard was among the earliest Lutheran composers too young to have known Luther himself. Moreover, the early 1570s found Eccard at the Catholic court of Munich, where the great Lassus taught him. Later in the decade, Eccard directed in Augsburg another Catholic establishment: the private orchestra of the awesomely rich Fugger family, bankers to monarchs and nobles alike. The clan had obtained its original fortune by dominating Europe's textile business. When Emperor Charles V visited Paris's royal treasury – so the anecdote goes – he found it disappointing after Fugger wealth, and commented: 'There is a linen-weaver in Augsburg who could pay all that from his own purse.' Later still, Eccard worked as court musician to the Lutheran Duke Albrecht Friedrich of Prussia, first at Königsberg and then at Berlin.

Resonet in laudibus,
Cum iucundis plausibus,
Sion cum fidelibus,
Apparuit,
quem genuit Maria.

Let praises resound,
With joyous acclaim,
Sion and their faithful.
He appeared,
who was born of Mary.

Pueri concinite,
Nato Regi psallite,
Voce pia dicite:
Apparuit,
quem genuit Maria.

Sing together to the Child,
The new-born King let us praise,
With pious voices, say:
He appeared,
who was born of Mary.

Sion lauda Dominum,
Saluatorem hominu,
Purgatorem criminu:
Apparuit,
quem genuit Maria.

Sion praise the Lord,
The Saviour of mankind,
He who purges us of sin:
He appeared,
who was born of Mary.

3. DAS WORT WARD FLEISCH – THE WORD WAS MADE FLESH

Heinrich Schütz

Born in Köstritz, Germany, 18 January 1585; died in Dresden, 6 November 1672.

Though Schütz had studied in Venice with Giovanni Gabrieli during his youth, and had exhibited Gabrieli's influence in his often spectacular polychoral *Psalms of David* (1619), the motet *Das Wort ward Fleisch* – to words from St John's Gospel in the Lutheran Bible translation – comes from much later. It forms part of Schütz's 1648 collection (29 pieces) *Geistliche Chor-Musik*: the product of an older and more austere composer, forced back upon stylistic essentials by the privations which the Thirty Years' War imposed, and by the wider sense of cultural despair which the war guaranteed. Accordingly, instrumental participation in this music is much more limited than in the opulent days of 1619 (*Basso continuo ad libitum* is Schütz's direction for performing the present motet). At the same time, Schütz rarely if ever lost that dramatic sense which had been so apparent in his early output, and which can be discerned here in the very first bars' majestic

homophony. The San Francisco Bach Choir retains the copyright on the English translation given below.

*Das Wort ward Fleisch
und wohnt unter uns,
und wir sahen seine Herrlichkeit,
eine Herrlichkeit als des eingebornen
Sohns vom Vater,
voller Gnade und Wahrheit.*

The Word was made flesh
and dwelt among us,
and we beheld His glory,
a glory like that of the only begotten
Son of the Father,
full of grace and truth.

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4. VOM HIMMEL HOCH DA KOMM ICH HERR

- FROM HEAVEN TO EARTH I COME

Melody attributed to Martin Luther

Born in Eisleben, Germany, 10 November 1483; died in Eisleben, 17 February 1546

Harmonisation by Adam Gumpelzhaimer

Born in Trostberg, Germany, 1559; died in Augsburg, 3 November 1625

Commentators in the 19th century tended to credit Luther with the music, as well as with the text, of almost every world-famous Lutheran hymn. This assumption has long been discredited; but there remain grounds – albeit not conclusive – for assuming that the distinctive, mainly scalic melody of *Vom Himmel Hoch* is Luther's own creation. He undoubtedly was responsible for the words, which allude to Luke 2:8-18 and which bear the date 1534. The tune's earliest appearance occurred in 1539; Luther originally thought of his words in connection with a very different melody, one which has dropped out of use. A brief list of composers who have used the 1539 theme must include Michael Praetorius, Hans Leo Hassler, Samuel Scheidt, and Georg Böhm, not to mention Bach (several times), Buxtehude, Pachelbel, Mendelssohn, and Reger. The most frequent English version of the verses is a 19th-century translation by Catherine Winkworth, supplied here:

Vom Himmel hoch, da komm ich her.
Ich bring' euch gute neue Mär,
Der guten Mär bring ich so viel,
Davon ich sing'n und sagen will.

From heaven high to earth I come
To bear good news to every home;
Glad tidings of great joy I bring
Whereof I now will say and sing:

Euch ist ein Kindlein heut' geborn
Von einer Jungfrau auserkorn,
Ein Kindelein, so zart und fein,
Das soll eu'r Freud und Wonne sein.

To you this night is born a child
Of Mary, chosen mother mild;
This little Child, of lowly birth,
Shall be the joy of all the earth.

Es ist der Herr Christ, unser Gott,
Der will euch führn
aus aller Not,
Er will eu'r Heiland selber sein,
Von allen Sünden machen rein.

'Tis Christ our God
Who, far on high Hath heard your sad and
bitter cry;
Himself will your Salvation be,
Himself from sin will make you free.

Er bringt euch alle Seligkeit,
Die Gott der Vater hat bereit,
Daß ihr mit uns im Himmelreich
Sollt leben nun und ewiglich..

He brings all blessings,
Prepared by God for all below;
Henceforth His kingdom open stands
To you, as to the angel bands

5. SINGT UND KLINGT – SING AND RING

Michael Praetorius (1685–1750)

Born in Creuzburg, Germany, 28 September 1571; died in Wolfenbüttel, 15 February 1621

Praetorius is a Latinisation of an unglamorous Teutonic surname, Schultze. Several huge collections of music came from Praetorius's active pen: *Musae Sioniae*, nine volumes of sacred compositions (around 1,200 in all) which appeared between 1605 and 1610; *Terpsichore* (1612), the source for more than 300 dance tunes; and the splendidly titled *Polyhymnia Caduceatrix et Panegyrica* (1619). A fourth important publication by Praetorius, *Syntagma Musicum* (three volumes, 1614–20), is more theoretical in nature and contains numerous valuable engravings of instruments now seldom used but very popular in his day. From the 1609 volume of *Musae Sioniae* comes this carol, with its macaronic – that is, multi-lingual – text. The repeated downward and upward leaps of a fourth remind us of the bell-ringing mentioned in the first line.

Singt und klingt,
Jesu, Gottes Kind,
und Marien Söhnelein,
Unsern lieben Jesulein,
Im Krippenlein beim Öchslein
und beim Eselein.

Sing and ring,
Jesus, Son of God,
and little Son of Mary,
Our beloved little Jesus,
In the manger, by the ox
and by the ass.

Ein kleines Kindelein liegt
in dem Krippelein;
Alle liebe Engelein
dienen dem Kindelein,
und singen ihm fein.

A small Child lies
in the manger;
All the blessed angels
serve the little Child
and sing to Him keenly.

NOW COMES THE DAWN (2007)

Text by Richard Watson Gilder (1844–1909)

Music by Brett Dean, born in Brisbane, 23 October 1961

Star dust and vaporous light,
– The mist of worlds unborn,
– A shuddering in the awful night
Of winds that bring the morn.

Now comes the dawn:
the circling earth;
Creatures that fly and crawl;
And Man, that last, imperial birth;
And Christ, the flower of all.

WE WISH YOU A MERRY CHRISTMAS

Text and melody traditional West Country, arranged by Charles Wood

We wish you a merry Christmas
And a happy New Year

*Good tidings we bring to you and your kin
We wish you a merry Christmas and a happy New Year*

Now bring us some figgy pudding
And bring some out here

For we all like our figgy pudding
With all this good cheer

And we won't go till we've got some
So bring some out here

*Good tidings we bring to you and your kin
We wish you a merry Christmas and a happy New Year*

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