



AUSTRALIAN CHAMBER CHOIR

A BAROQUE CHRISTMAS

directed by Douglas Lawrence AM

**Saturday 4 December 2021 at 3PM**  
**Thompson Memorial Church, Terang**

**Sunday 5 December 2021 at 5PM**  
**Scots' Church, Melbourne**



Image: Detail from Luca Signorelli (1450-1523), *Madonna and Child with Saints and Angels*, mid- or late- 1510s.

## **PROGRAM**

### **Christmas Celebration**

**ANDREAS HAMMERSCHMIDT (1611-1675)**

*Halleluja, freuet euch ihr Christen alle*

**LUCA MARENZIO (1553/4-1599) *Hodie Christus natus est***

### **Roses**

**Anonymous melody (16<sup>th</sup> century, Cologne), harmonised  
by MICHAEL PRAETORIUS (1571-1621) *Es ist ein Ros  
entsprungen***

**HERBERT HOWELLS (1892-1983) *A Spotless Rose***

### **Five German Motets**

**JOHANNES ECCARD (1553-1611)**

*Resonet in laudibus; Vom Himmel hoch*

**HEINRICH SCHÜTZ (1585-1672)**

*Das Wort ward Fleisch* (SWV 385)

**MICHAEL PRAETORIUS (1571-1621) *Singt und klingt***

**BARTHOLOMAÜS GESIUS (1562-1613) /MICHAEL  
PRAETORIUS**

*Ein Kind geboren zu Bethlehem*

## **William Byrd (1541-1623)**

***Ave verum corpus***

***O magnum mysterium***

***Sanctus, Benedictus* and *Agnus Dei* from the *Mass for Four Voices***

## **Bach and Luther**

**MARTIN LUTHER (1483-1546) *Vom Himmel hoch***

**JOHANN SEBASTIAN BACH (1685-1750)**

***Lobet den Herrn, alle Heiden* (BWV 230)**

## **Traditional Carols**

**Basque traditional *The Angel Gabriel***

arranged by **DAVID WILLCOCKS**

**French traditional *Angels we have heard on high***

arranged by **FRANÇOIS-AUGUSTE GEVAERT**

and **ELIZABETH ANDERSON**

## PROGRAM NOTES

### Christmas Celebration

#### ANDREAS HAMMERSCHMIDT

##### *Halleluja, freuet euch ihr Christen alle*

Born in Brüx, Germany (now Most, Czech Republic),  
December 1611; died in Zittau, Germany, 29 October 1675

German-American musicologist Manfred Bukofzer (*Music in the Baroque Era*, 1947) accused Hammerschmidt of having 'watered down the achievements of Schütz for the multitude.' Yet Schütz himself wrote an enthusiastic preface to one of Hammerschmidt's half-dozen sacred music publications. Hammerschmidt served as organist in the main Lutheran church of Zittau, near the Polish border, from 1639 until 1671, when his health deteriorated. His tombstone calls him 'the Orpheus of Zittau.' The lively, succinct motet in today's concert, dating from 1646, sets a text by 17th-century German poet, Christian Kiemann. With verses sung by a trio of mens' voices and an SATB reprise, in recent years this has become easily his most popular composition.

Halleluja!

Freuet euch,  
ihr Christen alle,  
Freue sich, wer immer kann;  
Gott hat viel  
an uns getan.

Alleluia!

Rejoice,  
all you Christians,  
rejoice, whoever can,  
God has done  
so much for us.

Freuet euch mit grossen  
Schalle,  
Das er uns  
so hoch eracht,  
sich mit uns befreundt  
gemacht.

*Freude, Freude über Freude:*

*Christus wehret  
allem Leide;*

*Wonne, Wonne über  
Wonne:*

*Christus ist die  
Gnadensonne.*

Siehe, siehe, meine Seele,  
wie dein Heiland kommt zu  
dir,  
brennt in Liebe für und für,  
dass er in der  
Krippe Höhle  
harte lieget  
dir zugut,  
dich zu lösen durch sein  
Blut.

*Freude, Freude ...*

Jesu, wie soll ich  
dir danken?

Rejoice most  
loudly,  
that He has valued us  
so highly,  
that He has become our  
friend.

*Joy, joy upon joy:*

*Christ protects from all  
suffering;*

*Delight, delight upon  
delight:*

*He is the  
Son of mercy.*

See, see, my soul,  
how your Saviour comes to  
you,  
burns in everlasting love,  
so that in the darkness of  
the manger  
He has a hard bed for your  
benefit,  
to redeem you through His  
blood.

*Joy, joy ...*

Jesus, how shall I thank  
You?

Ich bekenne, dass von dir  
meine Seligkeit herrührt.  
O lass mich von dir nicht  
wanken,  
nimm mich dir zu eigen hin,  
so empfindet Herz  
und Sinn

*Freude, Freude ...*

Jesu, nimm dich deiner  
Glieder  
Ferner in  
Genaden an!  
Schenke, was man bitten  
kann,  
Zu erquicken deine  
Brüder;  
Gib der ganzen  
Christenschar  
Frieden und ein sel'ges Jahr!

*Freude, Freude ...*

Halleluja!

I know well that from You  
my happiness is derived.  
In my devotion to You may I  
never falter,  
take me for Your own,  
and my heart and mind will  
feel

*Joy, joy ...*

Jesus, take care of Your  
members  
for the future in Your  
mercy!  
Grant what can be asked  
for,  
To give life to Your  
brothers;  
Give to the  
Christian flock  
Peace and a blessed year!

*Joy, joy ...*

Alleluia!

## **LUCA MARENZIO *Hodie Christus natus est***

Born in Coccaglio, Italy, 18 October 1553; died in Rome, 22 August 1599

‘Il Divino Marenzio’, as his admiring Italian contemporaries called him, achieved most of his long-lasting international fame via his extremely numerous madrigals; he produced around 500 of them altogether. Early in the 17th century an Englishman, Henry Peacham, observed: ‘for delicious aires and sweet invention in madrigals, Luca Marenzio excelleth all others.’ Employed mostly in Mantua and Florence, Marenzio also spent at least a year (to the permanent detriment of his health, his early biographers tell us) in chilly Warsaw, as director of music for King Zygmunt III. Many of Marenzio’s sacred compositions derive from his Polish residence, but not this one, which is far and away his best-known religious work. It appeared in a 1585 collection with the Latin title *Motectorum Pro Festis Totius Anni*. The sheer variety of arrangements that the piece has inspired – there even exists a widely available recent version of it for brass ensemble – attests to its sustained renown. Redolent of Palestrina in its densely imitative texture, it also anticipates, through its sheer opulence (those free-wheeling melismatic alleluias!), what Giovanni Gabrieli would do in Venice from the 1590s.

## Hodie Christus natus est

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Hodie Christus natus est,  
Noé!

Hodie Salvator apparuit:  
alleluia!

Hodie in terra  
canunt Angeli,  
laetantur Archangeli.

Hodie exsultant justi,  
dicentes:

Gloria in excelsis Deo,  
alleluia!

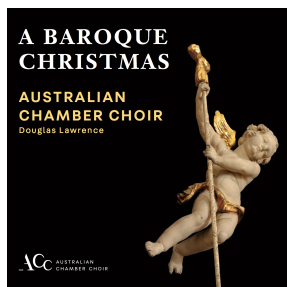
Today Christ is born,  
Noël!

Today the Saviour  
appeared: alleluia!:

Today on earth  
the angels sing,  
Archangels rejoice.

Today the righteous  
rejoice, saying:

Glory to God in the highest,  
alleluia!



Released in October 2020, this CD includes works from today's program, together with other heavenly Christmas music by Palestrina, Gabrieli, Victoria, Josquin des Prez and JS Bach. This and other CDs are

available at the box office or online [auschoir.org/cds](https://auschoir.org/cds) or call 0452 531 750

## Roses

**Anonymous melody (16th century, Cologne),  
harmonised by MICHAEL PRAETORIUS *Es ist ein Ros  
entsprungen***

The anonymous text and tune of this carol is associated with Advent at least as much as with Christmas. It

achieved fame in the late 16<sup>th</sup> century: specifically, via a 1599 hymnal that both Catholics and Lutherans adopted. The harmonisation best known now is the one that Michael Praetorius issued in 1609; later composers attracted by the theme have included Brahms (one of his Eleven Chorale Preludes for organ is a free-wheeling fantasy upon it) and Schoenberg, then a practising Christian, who in 1921 used the melody as a basis for a Yuletide chamber work. Some idea of the carol's ineradicable Teutonic popularity can be gleaned from the fact that the Nazis – unable to stomach the words' allusion to the Old Testament, and specifically to Isaiah 11:1 – felt compelled to rewrite the text as a pantheistic tribute to the Reich.

Es ist ein Ros' entsprungen,  
aus einer Wurzel zart,  
wie uns die Alten sungen,  
von Jesse kam die Art  
und hat ein Blümlein  
bracht  
mitten im kalten  
Winter,  
wohl zu der halben Nacht.

Das Röslein, das ich meine,  
davon Isaias sagt,  
ist Maria, die reine  
die uns das Blümlein  
bracht.

A rose has sprung up,  
from a tender root,  
As the old ones sang to us,  
Its strain came from Jesse  
and it has brought forth a  
floweret  
in the middle of the cold  
winter,  
Well at half the night.

The little rose that I mean,  
Of which Isaiah told,  
Is Mary, the pure,  
Who brought us the  
floweret.

## Es ist ein Ros entsprungen

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Aus Gottes ew'gem Rat  
hat sie ein Kind geboren  
und blieb ein reine Magd.

Das Blümelein, so kleine,  
das duftet uns so süß,  
mit seinem hellen Scheine  
vertreibt's die Finsternis.  
Wahr Mensch und wahrer  
Gott,  
hilft uns aus allem Leide,  
rettet von Sünd und  
Tod.

At God's eternal counsel  
she has borne a child  
and remained a pure maid.

The floweret, so small,  
That smells so sweet to us,  
With its bright gleam  
it dispels the darkness.  
True man and true  
God,  
It helps us from all trouble,  
Saves us from sin and  
death.

## HERBERT HOWELLS *A Spotless Rose*

Born in Lydney, Gloucestershire, 17 October 1892; died in London, 23 February 1983

This is probably the most celebrated, and is certainly among the earliest, of the composer's creations. Howells wrote it (along with two other Christmas carols which have never attained comparable popularity) in 1919. By that time, he had completed his Royal College of Music studies with the generous and brilliant but irascible Sir Charles Villiers Stanford. What Sir Charles would have made of *A Spotless Rose's* harmonic voluptuousness – not to mention its serene changes of time-signature from 7/8 via 5/4 to 5/8 – is, perhaps fortunately, unknowable. Nevertheless, for a hundred years now, the work has

remained a favourite with those choirs capable of negotiating its rhythmic and intonational hazards. (Its words are an 1869 English translation by Catherine Winkworth – keeping the original metre – of the much-loved German carol *Es ist ein Ros entsprungen*.) Deeply moved by the singularly inspired ending, Howells's colleague Patrick Hadley told the composer: 'I should like, when my time comes, to pass away with that magical cadence.'

A Spotless Rose is blowing,  
sprung from a tender root,  
Of ancient seers' foreshowing,  
of Jesse promised fruit;  
Its fairest bud unfolds to light  
Amid the cold, cold winter,  
And in the dark midnight.  
The Rose which I am singing,  
whereof Isaiah said,  
Is from its sweet root springing  
in Mary, purest maid;  
Through God's great love and  
might  
The Blessed Babe she bare us  
In a cold, cold winter's night.

## Five German Motets

### JOHANNES ECCARD

Born in Mühlhausen, Germany, 1553; died in Berlin, 1611

#### *Resonet in laudibus*

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* (SATTB) contains the same lilting, dance-like, triple-time melody which is known in German as *Joseph, lieber Joseph mein*, and which can often be identified in sacred works of the late 16th and early 17th centuries. Lassus himself had treated it. Eccard's arrangement of it first appeared in 1597 as part of his collection *Geistliche Lieder* (*Sacred Songs*).

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

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

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

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

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

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

Vom Himmel hoch, da  
komm ich her.  
Ich bring' euch gute neue  
Mär,  
Der guten Mär bring ich so  
viel,

From heaven high to earth I  
come  
to bear good news to every  
home;  
Glad tidings of great joy I  
bring

Davon ich sing'n und sagen  
will:

Euch ist ein Kindlein heut'  
geborn

Von einer Jungfrau  
auserkorn,

Ein Kindelein, so zart und  
fein,

Das soll eu'r Freud und  
Wonne sein.

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.

Er bringt euch alle Seligkeit,  
Die Gott der Vater hat  
bereit,

Daß ihr mit uns im  
Himmelreich

Sollt leben nun und  
ewiglich.

whereof I now will say and  
sing:

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.

'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.

He brings all blessings,  
Prepared by God for all  
below;

Henceforth His kingdom  
open stands

to you, as to the angel  
bands.

## HEINRICH SCHÜTZ *Das Wort ward Fleisch* (SWV 385)

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 on the next page.

Das Wort ward Fleisch  
und wohnet 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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### **MICHAEL PRAETORIUS *Singt und klingt***

Born in Creuzburg an der Werra, near Eisenach, Germany, 1571; died in Wolfenbüttel, Germany, 15 February 1621

Praetorius is a Latinisation of an unglamorous Teutonic surname, Schultz. 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 splendiferously 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.

Psallite,  
unigenito Christo  
Dei Filio,  
Redemptori Domino,  
puerulo,  
iacenti in praeseptio.

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

Psallite,  
unigenito Christo,  
Dei Filio,  
Redemptori Domino,  
puerulo,  
iacenti in praeseptio.

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.

Sing your psalms  
to Christ, the only begotten  
Son of God,  
God's redeemer, little  
Child,  
lying in the manger.

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

Sing your psalms  
to Christ, the only begotten  
Son of God,  
God's redeemer, little  
Child,  
lying in the manger.

## BARTHOLOMAÜS GESIUS/MICHAEL PRAETORIUS

### *Ein Kind geboren zu Bethlehem*

Verses 1, 3, 5 and 7 harmonised by Bartholomaüs Gesius.  
Born in Müncheberg, Germany, 1562; died in Frankfurt an der Oder, Germany, 1613

Verses 2, 4 and 6 harmonised by Michael Praetorius

Gesius – the Latin form of the surname Gese, or Göss – was among the first musicians to compose a Passion setting. He owes most of what fame he currently enjoys to his Easter hymn *Heut triumphieret Gottes Sohn*. This forms the basis for one of the most dramatic, inspiring chorale preludes in Bach's *Orgelbüchlein*; and it continues to adorn Lutheran hymn-books. Both *Heut triumphieret* and this work appeared in Gesius's 1601 collection *Geistliche deutsche Lieder*. *Ein Kind geboren* has a melody of 15th-century origin, one which initially was associated with Latin words beginning *Puer natus in Bethlehem*. Thoughtfully, and to increase the market for his work, Gesius supplied the Latin as well as the German text.

Praetorius's harmonisation of *Ein Kind geboren* – from the 1619 anthology, *Polyhymnia Caduceatrix et Panegyrica* – places the original tune in the second-lowest part.

1. Ein Kind geboren zu  
Bethlehem,  
des freuet sich Jerusalem.  
Alleluia!

1. A child is born at  
Bethlehem,  
For whom Jerusalem  
rejoices. Alleluia!

2. Hier liegt es in dem  
Krippelein,  
ohn' Ende ist die Herrschaft  
sein. Alleluia!

3. Das Öchslein und das  
Eselein  
erkannten Gott, den Herren  
sein.  
Alleluia!

4. Die König' aus Saba  
kamen dar,  
Gold, Weihrauch, Myrrhen  
brachten sie dar.  
Alleluia!

5. Sie gingen in das Haus  
hinein,  
Und grüssen ihren Herren  
fein.  
Alleluia!

6. Sie flehen nieder auf die  
Knie,  
Sie sprachen: Gott und  
Mensch ist hie.  
Alleluia!

7. Für solche gnadenreiche  
Zeit  
sei Gott gelobt

2. He lies here in the little  
crib,  
He who reigns without end.  
Alleluia!

3. The little ox and the little  
ass  
know that He is the Lord  
God.  
Alleluia!

4. The kings come from  
Sheba,  
They bring gold, incense,  
and myrrh.  
Alleluia!

5. They go into  
the house  
And greet those fine  
people.  
Alleluia!

6. They fall down on their  
knees,  
And say: 'God and Man is  
here.'  
Alleluia!

7. For such a gracious  
time,  
let God be praised

in Ewigkeit.

Alleluia!

for ever.

Alleluia!



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## William Byrd

Born in London, circa 1539; died in Stondon Massey, Essex, 4 July 1623

### *Ave verum corpus*

This composition is better known to modern audiences than any other Byrd motet except perhaps *Haec dies*. It comes from Byrd's 1605 collection *Gradualia*, and the timing of its publication has its own significance. In 1605 the English monarch was no longer Elizabeth but James I, who so hated ultra-Protestant encroachments upon his authority that he demonstrated willingness to relax Elizabeth's anti-Catholic legislation (a willingness that the disaster of the Gunpowder Plot would soon end). Hence *Gradualia*'s explicitly Catholic material, including *Ave verum corpus*, written for the Feast of Corpus

Christi. (The text is usually credited to Innocent VII, pope from 1352 to 1362.) Most striking of the motet's musical features is a harmonic boldness – in particular the repeated use of cross-relations for such words as 'miserere' – which, though Tallis sometimes exhibited it, can nowhere be found in Palestrina and is uncommon even in Victoria.

Ave verum corpus, natum  
de Maria Virgine,  
vere passum,  
immolatum  
in cruce pro homine  
cuius latus perforatum  
fluxit aqua et sanguine:  
esto nobis  
praegustatum  
in mortis examine.  
O Iesu dulcis,  
O Iesu pie,  
O Iesu, fili Mariae.  
Miserere mei. Amen.

Hail, true Body, born  
of the Virgin Mary,  
having truly suffered,  
sacrificed  
on the cross for mankind,  
from Whose pierced side  
water and blood flowed:  
Be for us a foretaste [of  
paradise]  
in the trial of death!  
O sweet Jesus,  
O holy Jesus,  
O Jesus, son of Mary,  
have mercy on me. Amen.

### ***O magnum mysterium***

As is by now well known, Byrd needed to live a double life. He enjoyed the favour of Elizabeth I, and wrote for Anglican liturgies; but in private he remained faithful to the Catholicism of his upbringing, and he intended most

of his Latin output for the specific use of his fellow Catholic recusants. *O magnum mysterium* appeared in print during 1607, although Byrd almost certainly wrote it during the 1590s. British musicologist David Thompson furnished this description of the piece:

Byrd begins his setting of *O Magnum Mysterium* with only the three lower voices singing in thirds in a minor key, slowly contemplating the nativity scene. The second section *Beata Virgo* begins with duets ... before all four voice parts sing together. An *Alleluia* section uses only the three upper voices, after which there is a repetition of the second section. The final *iacentem in praesepio* resumes the opening texture.

|                              |                               |
|------------------------------|-------------------------------|
| O magnum mysterium           | O great mystery               |
| et admirabile sacramentum,   | and wonderful sacrament,      |
| ut animalia viderent         | that animals should see the   |
| Dominum natum                | new-born Lord                 |
| iacentem in praesepio.       | lying in a manger!            |
| O beata Virgo, cujus viscera | O blessed is the Virgin,      |
| meruerunt                    | whose womb                    |
| portare Dominum Jesum        | was worthy to bear Christ     |
| Christum.                    | the Lord.                     |
| Ave Maria, gratia plena:     | Hail Mary, full of grace: the |
| Dominus tecum.               | Lord is with you.             |
| O beata Virgo, cujus viscera | Blessed is the Virgin whose   |
| meruerunt                    | womb                          |
| portare Dominum Jesum        | was worthy to bear Christ     |
| Christum.                    | the Lord.                     |
| Alleluia!                    | Alleluia!                     |

## ***Sanctus, Benedictus and Agnus Dei from the Mass for Four Voices***

Byrd was old enough – along with his still older friend Thomas Tallis – to have incurred the most searing blasts of English religious controversy. Born in Henry VIII's reign, he was later a subject of the openly Protestant Edward VI, the no less openly anti-Protestant Mary I, and the compromising Anglicans Elizabeth I and James I. Through all this change he held fast to the Roman rite, though he enriched Anglicanism's repertoire also. Byrd's *Mass for Four Voices* seems to have been written in 1592 or 1593, before either his three-voice or his five-voice Mass settings. Like all of Byrd's pieces meant for adherents of the old faith, this one would have been originally sung in secret by a small group of performers, and probably softly sung at that, since a *forte* rendition was simply asking for governmental informers to come and kick the door down.

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth,  
Pleni sunt caeli et terra  
gloria tua.

Hosanna in excelsis.

Benedictus qui venit  
in nomine Domini.

Hosanna in excelsis.

Holy, Holy, Holy,

Lord God of Hosts,

Heaven and earth are full  
of Thy glory.

Hosanna in the highest.

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 takest away the sins  
of the world,  
Have mercy on us.

Lamb of God,  
Who takest away the sins  
of the world,  
Have mercy on us.

Lamb of God,  
Who takest away the sins  
of the world,  
Grant us peace.

## **Bach and Luther**

### **MARTIN LUTHER/ADAM GUMPELZHAIMER**

#### ***Vom Himmel hoch***

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

Gumpelzhaimer born in Trostberg, Germany, 1559; died in  
Augsburg, Germany, 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, which can be found earlier in these notes under the Eccard setting of the same text.

## **JOHANN SEBASTIAN BACH (1685-1750)**

### ***Lobet den Herrn, alle Heiden (BWV 230)***

Bach, a devout Lutheran, happily fulfilled Luther's dream for the church, that worship should be essentially musical. He composed more music for the Lutheran service than any other composer before or since.

Bach wrote at least six motets – the authenticity of a seventh is disputed – between 1723 and 1727. All were intended for the Thomaskirche (St Thomas's Church), Leipzig, where he had been Cantor since 1723. This motet differs from its companions in that it contains a separate part for continuo instruments, a part that does not simply

duplicate what the singers are doing. Some critics – conscious of this singularity – reckon that it dates from well before the other five. A few have questioned whether Bach even wrote it. Sir John Eliot Gardiner pooh-poohs such notions: ‘Most of these doubts,’ he writes, ‘may be dismissed.’ Even by Bachian criteria the counterpoint is elaborate, double-fugue writing being almost commonplace.

|                               |                              |
|-------------------------------|------------------------------|
| Lobet den Herrn,              | Praise the Lord,             |
| alle Heiden,                  | all ye nations,              |
| und preiset ihn, alle Völker! | and praise Him, all peoples! |
| Denn seine Gnade              | For His grace                |
| und Wahrheit                  | and truth                    |
| waltet über uns in Ewigkeit.  | rule over us for eternity.   |
| Halleluja.                    | Alleluia.                    |

## Traditional Carols

### **Basque traditional *The Angel Gabriel* arranged by DAVID WILLCOCKS**

Name three Basque musical compositions. The short answer is that almost no non-Basque reader could do anything of the sort. In fact, the only such piece to have attained the slightest celebrity outside Basque territories is this carol, which was introduced to the rest of the world by Sabine Baring-Gould (1834–1924), an Anglican clergyman and remarkably prolific author whose several dozen books, both fiction and non-fiction, include an

1865 treatise – you never know when this might come in handy – on the habits of werewolves. Wishing to save time that would otherwise be wasted by sitting down, Baring-Gould usually wrote while standing up. Of his enormous output, precious little is now remembered except his words to Sir Arthur Sullivan’s immortal hymn *Onward, Christian Soldiers*, and his translation of the present carol. The identity of the tune’s composer has not been recorded: a pity, since the tune’s irregular phrasing makes it permanently distinctive.

The Angel Gabriel from heaven came,  
His wings as drifted snow, his eyes as flame;  
‘All hail,’ said he, ‘thou lowly maiden Mary,  
Most highly favoured lady.’ Gloria!

‘For known a blessed Mother thou shalt be,  
All generations laud and honour thee,  
Thy Son shall be Emmanuel, by seers foretold;  
Most highly favoured lady.’ Gloria!

Then gentle Mary meekly bowed her head,  
‘To me be as it pleaseth God,’ she said,  
‘My soul shall laud and magnify his holy name’:  
Most highly favoured lady. Gloria!

Of her, Emmanuel, the Christ was born  
In Bethlehem, all on a Christmas morn,  
And Christian folk throughout the world will  
ever say  
‘Most highly favoured lady.’ Gloria!

**French traditional *Angels we have heard on high*  
arranged by FRANÇOIS-AUGUSTE GEVAERT  
and ELIZABETH ANDERSON**

The present tune, of French origin (though usually associated with words from 1862 by an Englishman, James Chadwick) is a familiar one to most people in the English-speaking world who know any Christmas carols at all. But the arrangement in today's concert has never been widely heard. Elizabeth Anderson describes the result thus:

This is one of those strophic songs that I had always found a bit too repetitive. One of the problems for me was the lack of momentum caused by the cadence and long held chord at the end of each of the choruses – too much stopping and starting. I really liked the arrangement by Belgian composer, F.A. Gevaert, but this had never been set to English words. I liked the way Gevaert introduced the bass voice in the second line of each text with an off-beat accent and continued the momentum between each verse and the following chorus by introducing passing notes. Among other things, in my arrangement, I removed the cadence from the end of all but the final chorus and introduced similar passing note figures to continue the momentum through to the following verse.

**François-Auguste Gevaert** (born in Huyse, Belgium, 31 July 1828; died in Brussels, 24 December 1908) deserves more general recognition than the musical public has ever accorded him outside his native land. Of humble

social origins – an early-20<sup>th</sup>-century American magazine asserted that ‘his father was a baker, and he was intended for the same profession, but better counsels prevailed’ – Gevaert composed in youth no fewer than seven operas, which failed to win any long-term success. He achieved his greatest significance as administrator and pedagogue. From 1871 until his death, he directed the Brussels Conservatoire. In this role he raised his country’s overall standards of musical teaching; wrote a treatise on orchestration, one which retains its usefulness for students of that daunting art; and gave active encouragement to his better-known compatriot César Franck.

Angels we have heard on high  
Sweetly singing o'er the plains  
And the mountains in reply  
Echoing their joyous strains  
*Gloria in excelsis Deo!*

Shepherds, why this jubilee?  
Why your joyous strains prolong?  
What the gladsome tidings be?  
Which inspire your heavenly  
songs?  
*Gloria in excelsis Deo!*

Come to Bethlehem and see  
Him whose birth the angels sing;  
Come, adore on bended knee,

Christ the Lord, the newborn King.

*Gloria in excelsis Deo!*

Program notes by R.J. Stove unless otherwise indicated.

The **AUSTRALIAN CHAMBER CHOIR** was established by Douglas Lawrence AM in 2007. In its first twelve years, the choir has undertaken seven concert tours of Europe, recorded five CDs and given over 200 concert performances, many of which were recorded for broadcast on ABC Classic FM or 3MBS FM.

In 2015, returning by invitation to Denmark's oldest classical music festival, the Sorø International, the ACC was made an Honorary Life Member and took its place alongside such luminaries as Wilhelm Kempff, Anton Heiller, Gaston Litaize and Julian Bream. On this tour for the first time, a group of Friends travelling with the singers were able to celebrate important milestones with them. The ACC has been invited to sing in some of Europe's most famous concert venues, with many return invitations, including Trinitatis Copenhagen, Notre Dame Paris, St Martin-in-the-Fields London, The Baltic Philharmonic Hall Gdansk, Thomaskirche Leipzig (Bach's church), St Remigius Bonn (Beethoven's church), Augustinerkirche Vienna, Saint Germain Geneva and the Cathedrals of Berlin, Bonn, Freiberg, Freiburg, Konstanz, Meissen, Würzen (Germany), Lausanne (Switzerland), Gdansk Oliwa (Poland) and Ribe (Denmark).

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