

A BAROQUE CHRISTMAS

AUSTRALIAN CHAMBER CHOIR

Douglas Lawrence

"It is no wonder that this was a
sold out event" THEATRE NOW



"There are riches to be found in obscure corners of the choral canon. **A Baroque Christmas** offered a program almost entirely drawn from these lesser-known seasonal works, championing a sublime repertoire that is all too often neglected".

Maxim Boon, *Sydney Morning Herald*, 9 December 2018

1	Ave Maria	Josquin des Prez	4'02"
2	Gloria Missa Pange Lingua	Josquin des Prez	3'34"
3	O Magnum Mysterium	Tomás Luis de Victoria	3'28"
4	O Magnum Mysterium	Giovanni Gabrieli	2'49"
5	Resonet in Laudibus	Johannes Eccard	1'30"
6	Hodie, Christus Natus Est	Jan Pieterszoon Sweelinck	3'42"
7	Vom Himmel hoch	Luther/Gumpelzhaimer	1'33"
8	In dulci jubilo	Samuel Scheidt	3'33"
9	Es ist ein Ros' entsprungen	Anon/Michael Praetorius	2'02"
10	Singt und klingt	Michael Praetorius	0'51"
11	Ein Kind geboren zu Bethlehem	Gesius/Praetorius	2'58"
12	Halleluja, freuet euch	Andreas Hammerschmidt	4'21"
13	O Jesulein süß	Johann Sebastian Bach	2'32"
14	From the Pastorale in F Major	Johann Sebastian Bach	6'17"
15	Lobet den Herrn alle Heiden	Johann Sebastian Bach	7'22"
16	In dulci jubilo	Bach/Johann Walter	3'18"
17	The Angel Gabriel	Trad. Arr. David Willcocks	2'47"



Recorded
live in
concert

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AUSTRALIAN CHAMBER CHOIR

Directed by Douglas Lawrence AM

In Europe through the centuries, Christmas has been marked with vibrant and joyous music-making. Serious composers have competed to write music with maximum popular appeal for adults and children alike. The music on this CD is a historical Christmas “pick of the pops”, from the late 1400s to the end of the Baroque period, recorded live in concert.

1. AVE MARIA

2. GLORIA from the **MISSA PANGE LINGUA**

Josquin des Prez. Born probably in Hainaut (now Belgium), circa 1450; died in Condé-sur-l'Escaut, France, 27 August 1521

Josquin des Prez, who died four years before Palestrina was born, is widely acknowledged as a master of the High Renaissance style. The fact that Josquin was compared in his time to the Latin epic poet Virgil highlights a trend new in the sixteenth century, to commend individual artistic accomplishment.

Retrospectively, Josquin is credited with modelling characteristics of the late fifteenth-century motet, and for his production of a vast trove of sacred and secular vocal music across a lifetime. The *Ave Maria* and *Missa Pange Lingua* are his best-known works alongside the chanson *Mille regretz*.

In the *Ave Maria*, an opening series of imitative entries perhaps symbolises the ethereal communication of Divine messages upon their earthly receivers. By

contrast, the concluding prayer, *O Mother of God, remember me (O Mater Dei, Memento mei)*, seems to communicate, through rich block chords, Mary's glorious ascent into heaven.

Ave Maria,

Gratia plena,
Dominus tecum,
Virgo serena.

Ave cujus conceptio
Solemni plena gaudio
Caelestia, terrestria
Nova replet laetitia.

Ave cuius nativitas
Nostra fuit solemnitas:
Ut lucifer, lux oriens,
Verum solem praeveniens.

Ave pia humilitas,
Sine viro fecunditas,
Cuius annuntiatio
Nostra fuit salvatio.

Ave vera virginitas,
Immaculata castitas,
Cuius purificatio
Nostra fuit purgatio.

Ave praeclara omnibus
Angelicis virtutibus,
Cuius fuit assumptio
Nostra glorificatio.

O Mater Dei, Memento mei. Amen.

Hail Mary,
full of grace,
the Lord is with you,
serene Virgin.

Hail to her whose conception
full of solemn jubilation,
fills Heaven and Earth
with new joy.

Hail to her whose birth
was our solemn feast:
like the morning star, the light of day,
Anticipating the true sun.

Hail pious humility,
fruitful without a man,
whose annunciation
was our salvation.

Hail true virginity,
immaculate chastity,
whose purification
purged our sins.

Hail, most excellent
in all angelic virtues,
whose assumption
Was our glorification.

O Mother of God, Remember me. Amen.

Gloria in excelsis Deo,
Et in terra pax
hominibus bonae voluntatis.
Laudamus te, Benedicimus te,
Adoramus te, Glorificamus te,
Gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata
mundi,
miserere nobis;
Qui tollis peccata
mundi,
suscipe deprecationem nostram;
Qui sedes
ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu Christe,
Cum Sancto Spiritu,

in gloria Dei Patris.
Amen.

Glory be to God on high,
and on Earth peace
good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee
for thy great glory,
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only begotten Son,
Jesus Christ;
O Lord God, Lamb of God,
Son of the Father.
that takest away the sins
of the world,
have mercy upon us;
Thou that takest away the sins
of the world,
receive our prayer.
Thou that sittest
at the right hand of God the Father,
have mercy upon us.
For thou only art holy;
thou only art the Lord;
Thou only, O Christ,
with the Holy Ghost,
art most high
in the glory of God the Father
Amen

(from the *Book of Common Prayer*)

Two settings of **O MAGNUM MYSTERIUM**

3. Tomás Luis de Victoria

Born in Sanchidrián, circa 1548; died in Madrid, 27 August 1611

4. Giovanni Gabrieli

Born in Venice, circa 1555; died in Venice, 12 August 1612

Another gem of the High Renaissance vocal repertory is Victoria's setting of *O magnum mysterium*. Victoria was evidently influenced by ideals of the so-called 'Palestrina Style', such as a predilection for soaring phrases and orderly declamation of the text. That said, this composer's stylistic individuality is evident in his extensive harmonic palette and persistent cadential thrust. The musical variety in Victoria's work is emblematic of the Spanish school. Filled with chromatic twists and turns, *O magnum mysterium* conveys the mystery and awe of Christmastide. Like Palestrina and Josquin, Victoria's textual manoeuvres on surface and structural levels are exemplary: within the first phrase alone, a descending perfect fifth aligns with the keyword *great (magnum)*, whereas a semitone ascent on *mystery (mysterium)* instils a sense of wonder, as if voyaging through the mists of time. The longest melismas are reserved for *Lord (Dominum)*, the fullest textures for *blessed Virgin (beata Virgo)*, and triple-time buoyancy for a flurry of *Alleluia* exclamations. Victoria's compositional strategies, in their totality, create a vibrant sonic spectrum, brought to life by an expressive ensemble such as the Australian Chamber Choir.

Several Giovanni Gabrieli motets make regular appearances in concerts and on recordings, although *O magnum mysterium* is not among them. This work remains substantially less celebrated than Victoria's setting of the same words. But already in Gabrieli's early work, published in 1587 alongside compositions by the recently deceased Andrea Gabrieli (Giovanni's uncle), we can appreciate the confident handling of large choral forces which would become so conspicuous a feature

of Giovanni's subsequent style. Two choirs, one SATB and the other TTTB, give Gabrieli's work a more sumptuous sound than Victoria's SATB setting.

Both Gabrieli and Victoria enter a joyful triple-time for the final *Alleluia* passage. Indeed, Victoria's period in Rome would make it seem plausible that this particular setting could have come to Gabrieli's attention.

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!

5. RESONET IN LAUDIBUS

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 (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,
Salvatorem 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.

6. HODIE CHRISTUS NATUS EST

Jan Pieterszoon Sweelinck

Born in Deventer, the Netherlands, 1562; died in Amsterdam, 16 October 1621

Best-known of all Dutch composers – indeed perhaps the sole Dutch composer ever to have left a major impact outside his homeland – Sweelinck lived mostly in Amsterdam and acquired a fine reputation across Europe as organist and teacher. Though the Calvinist authorities at the city's Oude Kerk (Old Church) forbade instrumental music during their services, they welcomed the chance to have such

music from the organist before and after the services. There, Sweelinck's virtuoso playing came into its own. If Sweelinck himself had a private religious allegiance other than Calvinism, he kept quiet about it; the theory that he remained a secret Catholic (as did Byrd in England) is unproven but cannot be altogether discounted. Certainly this Latin-language motet for Christmastide – using lines from Luke 2:11–14 and Psalm 33:1 – appeared in a 1619 collection which Sweelinck titled *Cantiones Sacrae*, and which bespeaks the exuberant influence of Venetian musicians like the Gabriellis. To quote a vivid description by conductor Ryan Turner: 'The text is punctuated by exuberant cries of *Alleluia* that burst musically through the texture, culminating in a skilful jumble of overlapping calls of *Noë* (*Noël*).

Hodie Christus natus est:

Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
laetantur Archangeli
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo. Alleluia.

Today Christ is born:
Today the Saviour appears:
Today on earth the angels sing,
the Archangels rejoice.
Today the just exult,
saying: Glory be to God on high. Alleluia.

7. VOM HIMMEL HOCH DA KOMM ICH HERR

Melody attributed to **Martin Luther**. Born in Eisleben, Germany, 10 November 1483; died in Eisleben, 17 February 1546. Harmonisation (1618) by **Adam 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 for assuming that the distinctive, mainly scalar melody of *Vom Himmel Hoch* is Luther's own. 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. 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' geboren
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 führen
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.

8. IN DULCI JUBILO. Samuel Scheidt

Baptised in Halle, Germany, 3 November 1587; died in Halle, 24 March 1654

It is historians' habit to call Scheidt one of German baroque music's 'three Ss', the other two being Heinrich Schütz and Johann Hermann Schein. All three composers were born in the 1580s; all three adhered to Lutheranism; all three excelled in both Latin-language and German-language sacred works, though Scheidt also had a

separate reputation on the strength of his vast keyboard music collection *Tablatura Nova* (1624). From four years earlier than *Tablatura Nova* comes *In dulci jubilo*, heard more often nowadays than anything else that Scheidt wrote. Scored lavishly for two choirs (one SSAT, the other ATBB), it quotes from the start the original carol melody and uses the original part-German, part-Latin text.

1. **In dulci jubilo**

Nun singet und seid froh!
Unsers Herzens Wonne
Leit in praesepio.
Und leuchtet als die Sonne
Matris in gremio.
Alpha es et O.

2. 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!

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

4. Ubi sunt gaudia
nirgend mehr denn da?
Da die Engel singen nova cantica,
Und die Schellen klingen in regis curia.
Eia, wären wir da!

1. In sweet rejoicing
Now sing and be glad!
Our hearts' joy
Lies in the manger.
And He shines like the sun
In His mother's lap.
He is Alpha and Omega.

2. 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!

3. 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!

4. 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!

Three works by **Michael Praetorius**. Born in Creuzburg, Germany, 1571; died in Wolfenbüttel, Germany, 15 February 1621

9. ES IST EIN ROS' ENTSPRUNGEN

Traditional melody, harmonised by **Michael Praetorius**

This anonymous text and tune achieved fame in the late 16th century: specifically, via a 1599 hymnal that both Catholics and Lutherans adopted. The harmonisation best known now is this one by 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 sunen,
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 Isaiaß sagt,
ist Maria, die reine
die uns das Blümlein bracht.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren
und blieb ein reine Magd.

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.
At God's eternal counsel
She has borne a child
And remained a pure maid.

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.

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.

10. SINGT UND KLINGT

Michael Praetorius

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 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,
Krippenlein beim Öchslein und beim
Eselein.
Psallite, unigenito
Christo Dei Filio,
Redemptori Domino, puerulo,
iacenti in praesepio.

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.

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 praesepio.

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.

11. EIN KIND GEBORN ZU BETHLEHEM

Verses 1, 3, 5 and 7 – **Bartholomäus Gesius**

Born in Müncheberg, Germany, 1562; died in Frankfurt an der Oder, Germany, 1613

Verses 2, 4 and 6 – **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!

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

12. HALLELUJA, FREUET EUCH IHR CHRISTEN ALLE

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

Organ - Elizabeth Anderson

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.
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:
Er ist die Genadensonne.*

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?
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 ...

Alleluia!

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

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 ...

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 ..

Four works by **Johann Sebastian Bach**
Born in Eisenach, Germany, 31 March 1685;
died in Leipzig, 28 July 1750

13. O JESULEIN SÜSS (BWV 493)

Soprano – Elspeth Bawden, Organ – Elizabeth Anderson

First and last a practical musician, Bach showed himself willing enough to let other composers share the limelight with him, even if they altogether lacked his genius. Especially significant in this regard is the material – at least three and possibly four contributions – that Bach provided for the *Musicalisches Gesang-Buch*, a vast 954-item anthology from 1736, assembled from heterogeneous sources by one Georg Schemelli (c.1677–1762). The compiler's son, Christian Friedrich Schemelli, was a student at St Thomas's, Leipzig, during Bach's tenure there. That is almost certainly how Schemelli senior and Bach came to collaborate, though since Schemelli senior worked in Zeitz, where Anna Magdalena Bach was born, the two men possibly knew of each other beforehand. Whatever the truth on this point, the text of *O Jesulein süß* had incontestably been in wide circulation well before 1736. Valentin Thilo, a professor of rhetoric at the University of Königsberg, wrote the poem in 1650:

O Jesulein süß! O Jesulein mild!
Deins Vaters Willen hast du erfüllt;
Bist kommen aus dem Himmelreich,
uns armen Menschen worden gleich,
O Jesulein süß! O Jesulein mild!

O Jesulein süß! O Jesulein mild!
Deins Vaters Zorn hast du gestillt,
Du zahlst für uns all unser Schuld
und bringet uns in deins Vaters Huld.
O Jesulein süß, o Jesulein mild!

O little one sweet! O little one mild!
Thy Father's will Thou hast fulfilled;
Thou camest from Heaven,
to be with us poor men equal,
O little one sweet! O little one mild!

O little one sweet! O little one mild!
Thy fathers anger you have quenched,
You pay the price for all our sins
and bring us into your Father's grace.
O little one sweet! O little one mild!

14. PASTORALE (BWV 590)

First and last movements

Organ – Elizabeth Anderson

Bach's italianate *Pastorale*, written after 1720, reminds us of his transcriptions of concertos by Vivaldi, Albinoni, and Giovanni Legrenzi. There are four movements in this *Pastorale*, of which the first alone resembles the pieces in a Christmastide, drone-dominated idiom which had already been written by Frescobaldi, Corelli and others. Scholars are mostly agreed that Bach composed the movements over a period of years and did not originally envisage them as making up a set. British critic Stephen Westrop observed that 'The melody of the last movement is one of those long-breathed tunes reminiscent of the instrumental obbligato from a cantata aria.'

15. MOTET: LOBET DEN HERRN (BWV 230)

Bach wrote at least six motets – the authenticity of a seventh is disputed – between 1723 and 1727. All were intended for 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.

Lobet den Herrn, alle Heiden,
und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Allelujah

Praise the Lord, all ye nations,
and praise Him, all peoples!
For His grace and truth
rule over us for eternity.
Alleluia

16. IN DULCI JUBILO

Verses 1 and 4 – **Johann Sebastian Bach (BWV 368)**

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 are sung to a much earlier harmonisation by Luther's friend, Johann Walter, responsible for several of the greatest Lutheran 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. For the text and translation, see page 10.

ENCORE

17. THE ANGEL GABRIEL FROM HEAVEN CAME

Traditional Basque Carol, arranged by **David Willcocks**

Born in Newquay, UK, 30 December 1919; died in Cambridge, UK, 17 September 2015

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!



CREDITS

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The 18 singers of the Australian Chamber Choir are listed below. A number in parenthesis denotes a track on which that singer is a soloist.

Tracks 4 to 17 inclusive

SOPRANO Elspeth Bawden (13), Alex Hedt, Amelia Jones, Elizabeth Lieschke, Megan Oldmeadow, Jennifer Wilson-Richter

ALTO Elizabeth Anderson, Helena Ekins, Melissa Lee, Isobel Todd

TENOR Anish Nair (12), Stewart Webb (12), Joshua Lucena, Tanum Shipp

BASS Lucien Fischer (Brighton), Alasdair Stretch (Middle Park), Kieran Macfarlane, Nicholas Retter, Lucas Wilson-Richter (12)

Tracks 1 to 3 inclusive

SOPRANO Elspeth Bawden, Sarah Amos, Ellen Brown, Alex Hedt, Amelia Jones, Elizabeth Lieschke

ALTO Elizabeth Anderson, Hannah Spracklan-Holl, Isobel Todd, Jennifer Wilson-Richter

TENOR Stewart Webb, Samuel Rowe, Tanum Shipp, Leighton Triplow

BASS Lucien Fischer, Kieran Macfarlane, Alexander Owens, Alexander Petropoulos

All tracks on this CD are recorded live in concert, as detailed below:

St Andrew's Brighton, Australia

Saturday 8 December 2018: Tracks 5, 7, 8, 9, 11, 12, 13.

Sunday 17 November 2019: Track 1

Our Lady of Mount Carmel, Middle Park, Australia

Sunday 9 December 2018: Tracks 4, 6, 10, 14, 15, 16, 17

Sunday 24 November 2019: Track 3

Christuskirche, Hannover, Germany

Tuesday 9 July 2019: Track 2

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, released five CDs, given over 200 concert performances and broadcast on national radio in Australia and Europe.

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).

In Australia, the ACC has supplemented regular performances in key Victorian centres with interstate visits to perform in Canberra, Sydney, Albury, Bowral and Wagga Wagga.

Wherever they perform, the Australian Chamber Choir is met with resounding accolades from audiences and critics alike:

"Another master stroke"
The Age, Melbourne, 9 December 2018

"With its sublime sound, informed performance and exemplary ensemble skills ... this was a splendid performance by the Australian Chamber Choir"
SoundsLikeSydney, 26 November, 2018

"Supreme artistry ... perfectly balanced ... highly polished ... clear, united, precise ... with stunning final chords"
Classic Melbourne, 2 July 2020

"the choir's performance is magical, confident, dancing as one entity"
Weekend Notes, Australia, 29 August 2017

"the many listeners were totally captivated by the marvellous sound conjured by the Australian Chamber Choir ... At the end several minutes of standing ovation"
Schwäbische Zeitung, Ravensburg, Germany, 17 July 2017

"The audience was overcome with admiration for the 'angel voices' of the Australian Chamber Choir"
Zielona Góra University News, Poland, 15 July 2013

"Shining sopranos, lucid altos, supple tenors and basses united in a perfectly harmonised a cappella sound. Excellent soloists emerged from the ensemble from time to time, all combining to create an exciting program, rich in contrast"
Echo Darmstadt, Germany, 19 July 2019

"Dazzling. The concert earned deserved applause, and is one that will continue to resound in our ears and our thoughts"
Sächsische Zeitung, Dresden, Germany 23 July 2013, 25 April 2018

"sung exquisitely. This is a choir that Australia can be proud of"
Stage Whispers, 25 April 2018



Left to right, Kieran Macfarlane, Anish Nair (front), Alasdair Stretch, Alexander Owens, Leighton Triplow, Alex Hedt (front), Tanum Shipp, Jennifer Wilson-Richter, Megan Oldmeadow, Amelia Jones, Elizabeth Lieschke, Stewart Webb, Nicholas Retter, Elizabeth Anderson, Sarah Amos, Isobel Todd, Douglas Lawrence. **Next page**, Elizabeth Lieschke, Elspeth Bawden

"Australian choir in super league"
Dagbladet, Ringsted, Denmark, 8 July 2015

"one of the finest concerts in Sydney this year ... The Australian Chamber Choir sings complex music fearlessly and it thrills"
ClassikON, Australia, 25 September 2018

"quite simply phenomenal: flawless intonation, superb uniformity, perfect tonal balance, astounding dynamic range"
General Anzeiger Bonn, Germany, 23 July 2011

