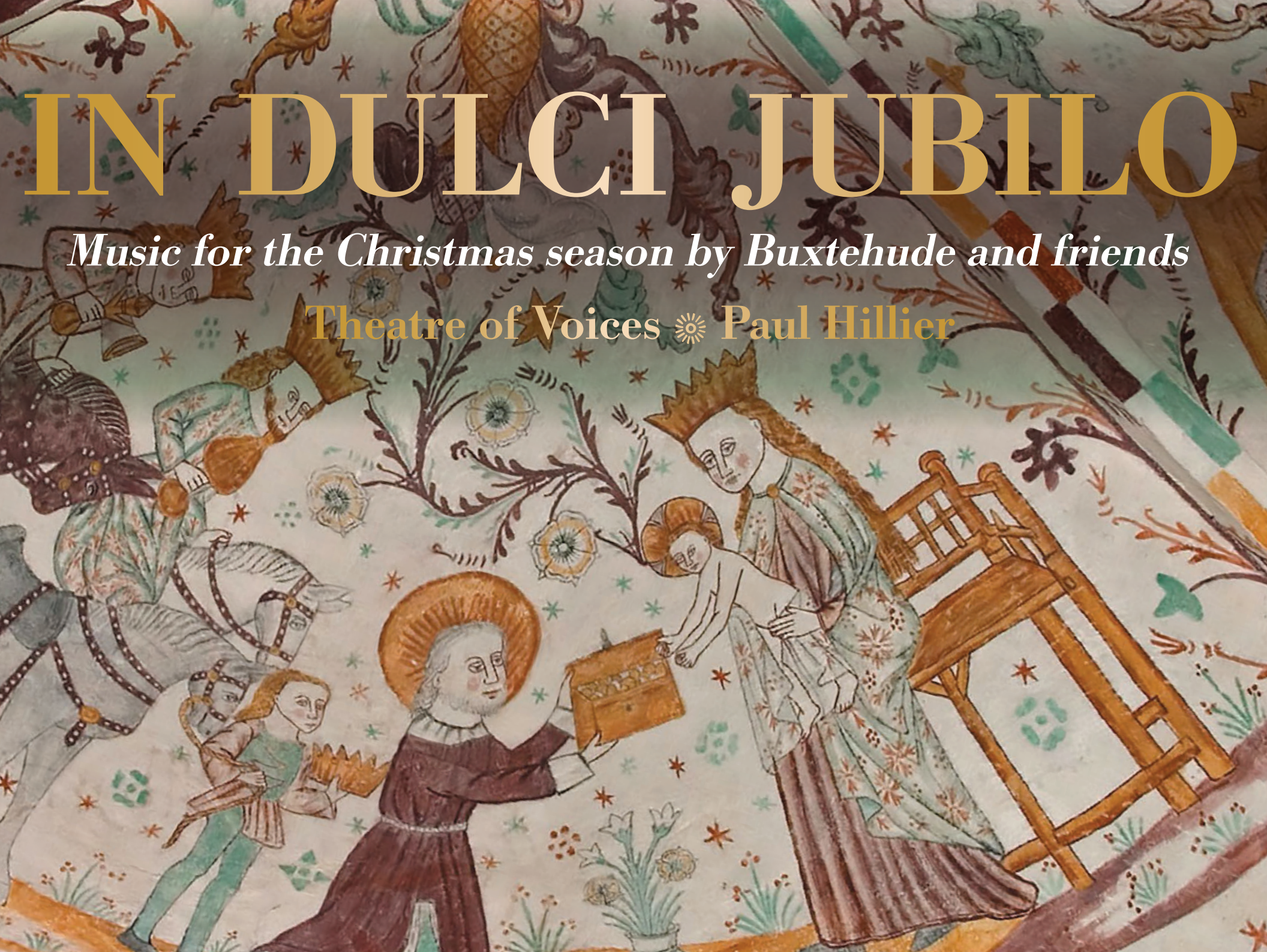




IN DULCI JUBILO

Music for the Christmas season by Buxtehude and friends

Theatre of Voices ☀ Paul Hillier

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Theatre of Voices ☼ Paul Hillier, artistic director

Else Torp, soprano ^{ET}

Kate Browton, soprano ^{KB}

Kristin Mulders, mezzo-soprano ^{KM}

Mark Chambers, countertenor ^{MC}

Johan Linderorth, tenor ^{JL}

Paul Bentley-Angell, tenor ^{PB}

Jakob Bloch Jespersen, bass ^{JB}

Steffen Bruun, bass ^{SB}

Fredrik From, violin

Jesenska Balic Zunic, violin

Kanerva Juutilainen, viola

Judith-Maria Blomsterberg, cello

Mattias Frostenson, violone

Jane Gower, bassoon

Allan Rasmussen, organ

Dacapo is supported by the **DANISH ARTS FOUNDATION**

Cover: Fresco from Elmelunde Church, Møn, Denmark. The Twelfth Night scene, painted by the Elmelunde Master around 1500. The Wise Men presenting gifts to the infant Jesus..

THE ANNUNCIATION & ADVENT

- [1] **Heinrich Scheidemann** (c. 1595–1663) – *Preambulum in F major*1:25
organ solo (chamber organ)
- [2] **Christian Geist** (c. 1640–1711) – *Wie schön leuchtet der Morgenstern* . . .5:35
ET | violins, cello and organ
- [3] **Johann Christoph Bach** (1642–1703) – *Merk auf, mein Herz*.10:07
ET, MC, JL, JB (Coro I)
KB, KM, PB, SB (Coro II) | cello, bassoon, violone and organ
- [4] **Dietrich Buxtehude** (c. 1637–1707) – *Nun komm der Heiden Heiland*. . . .1:53
organ solo (main organ)

THE SHEPHERDS

- [5] **Dietrich Buxtehude** – *Fürchtet euch nicht*.8:09
ET, JB | violins, cello, bassoon and organ
- [6] **Christian Geist** – *Pastores dicite quidnam vidistis*2:54
KB, PB, JL, SB | violins, violone and organ
- [7] **Johann Adam Reincken** (1623–1722) – *Fuga in G minor*4:23
organ solo (chamber organ)

THE NATIVITY

- [8] **Dietrich Buxtehude** – *Das neugeborne Kindelein*6:24
ET, MC, PB, JB | violins, viola, bassoon, violone and organ
- [9] **Franz Tunder** (1614–1667) – *Ein kleines Kindelein*4:09
KB | violins, viola, cello, violone and organ
- [10] **Dietrich Buxtehude** – *In dulci jubilo*5:50
ET, MC, JB | violins, cello and organ
- [11] **Heinrich Scheidemann** – *Preambulum in D minor*.3:38
organ solo (chamber organ)

NEW YEAR, EPIPHANY & ANNUNCIATION

- [12] **Dietrich Buxtehude** – *Jesu dulcis memoria*8:27
MC, PB, JB | violins, cello, bassoon, violine and organ
- [13] **Matthias Weckmann** (1619–1674) – *Rex virtutum*4:05
JB | violins, bassoon, violone and organ
- [14] **Jan Pieterszoon Sweelinck** (1562–1621) – *Ab Oriente venerunt Magi* . . .4:04
ET, KB, MC, PB, JB | organ
- [15] **Dietrich Buxtehude** – *Wie schön leuchtet der Morgenstern*6:39
organ solo (main organ)

Total: 77:45

THE ANNUNCIATION AND ADVENT

– Düben, Scheidemann, the Bach family – and Buxtehude's friendship with Reincken

Fear not, Mary: for thou hast found favour with God. And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS. He shall be great, and shall be called the Son of the Highest: and the Lord God shall give unto him the throne of his father David: and he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end. (Luke 1, 30-33)

At the close of the liturgical year we are enveloped in November's cold wetness and dark predictions of Judgment Day. But at the time of greatest darkness Advent's anticipation of the Nativity shines like a bright star in a dark night sky, and the year moves towards the rebirth of light. Philipp Nicolai's hymn *Wie schön leuchtet der Morgenstern* (How brightly shines the morning star) is the epitome of this shift from darkness to light. In Christian Geist's setting of *Wie schön leuchtet der Morgenstern* we hear the light breaking through in the two violin parts that surround the soprano's *cantus firmus*. This elevating chorale setting comes from Christian Geist's time at the German church in Gothenburg and is to be found in the Swedish Royal Conductor Gustav Düben's comprehensive collection of works by the leading composers of the time. The composers in this programme are all represented in the Düben collection, and in the case of many of the works Düben's copies are the only source material surviving to our time. This applies for example to the great majority of the vocal works by Dietrich Buxtehude.

Johann Christoph Bach is also represented in the Düben collection. Although Buxtehude and Johann Christoph Bach did not know each other personally, there are several links between them. Buxtehude's music was greatly respected in the Bach family, and there are copies of more than 30 of Buxtehude's organ works in the Bach family's collections. A few years ago Buxtehude's chorale setting of *Nun freut euch lieben Christen Gmein* (BuxWV 210) was found in a transcription dated c. 1698 by the 13-year-old Johann Sebastian Bach, so it was no accident that Johann Sebastian's study trip seven years later took him to Lübeck. J.S. Bach copied and collected large quantities of music throughout his life and kept a record of the works of his own family members in his "Alt-Bachisches Archiv", in which Johann Christoph Bach is represented by several works, including the chorale motet *Merk auf, mein Herz*. Johann Sebastian Bach considered the motet so good that he also in-

cluded it in the choir repertoire of the Thomasschule. It is indeed a chorale motet with a unique wealth of ideas and humour. Johann Christoph Bach has assembled the text from a selection of verses from Martin Luther's Christmas hymn *Vom himmel hoch, da komm ich her*, and has left his own mark on the individual verses by making use of a variety of time signatures and textural techniques for each verse, not to mention the many effects we hear along the way: for example the description of the ass in the fifth verse and of the infant Jesus falling asleep in the sixth.

Another of J.S. Bach's very earliest transcriptions (from c. 1700) is Johann Adam Reincken's great chorale fantasia *An Wasserflüssen Babylon*, which he composed in 1663 when applying for the post of his teacher Heinrich Scheidemann at the Katharinenkirche in Hamburg. Scheidemann had been a pupil of Jan Pieterszoon Sweelinck and through Scheidemann and the other great Sweelinck pupil and Hamburg organist, Jacob Praetorius (1586-1651), Sweelinck's organ works were passed on to the next generation of organists. Buxtehude's organ teacher Johann Lorentz the Younger studied with Praetorius (and in fact married his daughter), and brought organ works by Scheidemann and Praetorius with him to Copenhagen. In this way Buxtehude made the acquaintance of the Sweelinck organ school while he was still a youth. One gets an impression from Scheidemann's *Preambulum in F major* of the elegance of his generation's organ music. The virtuosic, playful style in his *Preambulum in D minor* also bears witness to a masterly composer.

The Buxtehude scholar Kerala Snyder believes it is likely that around 1654 Buxtehude studied with Scheidemann in Hamburg, just as Lorentz's own son had done a few years earlier. The close friendship between Reincken and Buxtehude may have begun as early as this period, when they were both studying with Scheidemann; but whatever the case, that friendship only became closer when Buxtehude moved to Lübeck in 1668. In the painting *Musizierende Gesellschaft in Hamburg* (Musical Company in Hamburg) painted by Johannes Voorhout in 1674 (see p. 8), we see two musical 'brothers': Buxtehude is playing the viola da gamba dressed in frills and a jacket with silver buttons, while Reincken, at the harpsichord, poses in a red embroidered silk kimono. The picture was very likely commissioned and paid for by the prosperous Reincken himself, as a celebration of their friendship. This is underscored by the sheet of music lying there, on which an 8-part canon is notated, with the inscription *In honorem Dieterich Buxtehude et Johann Adam Reinken: Fratres* (In honour of Dieterich Buxtehude and Johann Adam Reinken: Brothers).



*Musizierende
Gesellschaft in
Hamburg* painted
by Johannes
Voorhout in 1674

The very fact that it is a canon that lies in the lap of the young man on the right in the picture alludes to their shared interest in the contrapuntal theory that the two cultivated in these years, and Reincken's playfully light *Fugue in G minor* is a splendid example of the results of these studies.

The same is true of Buxtehude's meditative chorale prelude based on *Nun komm der Heiden Heiland* (BuxWV 211). Martin Luther published this Advent hymn in 1524 as an adaptation of the medieval Gregorian hymn *Veni, redemptor gentium*. With the spread of Lutheranism it became widely known in northern Europe, and it is an integral element of the Advent celebrations of the Reformed Church to this very day.

THE SHEPHERDS – and the oratorio ...

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them: "Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger." And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace and good will toward men. (Luke 2:8-14)

The description of the shepherds in the fields portrayed in the Gospel for Christmas Day has been set to music countless times. Everyone knows Händel's iconic setting of the scene in the second part of *The Messiah*, and most will also know J.S. Bach's *Pastoral Cantata*, which makes up the second part of his Christmas Oratorio. Buxtehude and Christian Geist approached the task very differently. In *Fürchtet euch nicht* (BuxWV 30) Buxtehude chooses not to dramatize his setting. Instead he turns to his frequent speciality the *concert-aria cantata*. *Fürchtet euch nicht* was written at the end of the 1670s and as such is one of the first examples of this cantata genre from Buxtehude. The *concert-aria cantatas* became more common for Buxtehude up through the 1680s, but already reached a peak in 1680 with the major work *Membra Jesu Nostri* (BuxWV 75), which consists of a sequence of seven *concert-aria cantatas* written with a dedication to Gustav Düben. *Fürchtet euch nicht* observes the form of this cantata genre: it begins with an instrumental prelude and continues into a *concertante* structure for the whole ensemble, where the angel, personified in double form by soprano and bass, is accompanied by violins and continuo. This is followed by the *aria*, which takes the form of a simple strophic song to

Adam Olearius's Christmas hymn *O gnadenreiches leben!* accompanied only by the continuo group, before the *concertante tutti* movement is repeated as a conclusion.

In *Pastores dicite quidnam vidistis* Christian Geist dramatizes the very same scenario in a pure Italian oratorio style. Pioneered in Rome by Giovanni Francesco Anerio (1567-1630) and Giacomo Carissimi (1605-1674) the Italian oratorio developed as a quasi-dramatic genre parallel to the development of the opera. The style gained great currency and was of huge importance to northern European sacred music. While Buxtehude's use of a hymn text set as a simple chorale gives his cantata a more reflective nature, Geist's *Pastores dicite quidnam vidistis* can be seen as an unstaged operatic scene in miniature. It is played out as a dialogue between the Angel and the Shepherds, with the soprano, *Angelus*, speaking to the shepherds, *Pastores*, whereupon the three male voices reply. They all join in the concluding polyphonic invocation of "*peace on earth and good will toward men!*"

THE NATIVITY – Lübeck, Franz Tunder and the Evening Music

And Joseph also went up from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem; (because he was of the house and lineage of David:) to be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn. (Luke 2:4-7)

Buxtehude's Christmas and New Year cantata *Das neugeborene Kindelein* (BuxWV 13) was copied out by Gustav Düben in the period 1680-85. The setting of Cyriacus Schneegaß's hymn from 1597 is one of the only cases where Buxtehude uses a hymn text without making use of the chorale melody as *cantus firmus*. Instead he has set the text as a through-composed *aria*, and thus preserves the strophic form of the text. Alternating with the instrumental ritornelli, the cantata as a whole becomes concertante-like and must be one of Buxtehude's most frequently performed vocal works.

Franz Tunder was Buxtehude's predecessor in the post as organist at the Marienkirche in Lübeck. Buxtehude arrived in Lübeck in 1668 a good six months after the death of Tunder and, in accordance with common

practice in northern Germany at that time, the acceptance of the post as organist also entailed marrying his predecessor's daughter Anna Margaretha Tunder, as well as the maintenance of Tunder's widow Elisabeth for the next ten years. We have just under a dozen cantatas from Tunder, all of them works of the highest quality, written in several of the common early Baroque styles. *Ein kleines Kindelein* is a beautiful strophic aria with a ritornello in the strings. The text comes from Angelus Silesius' *Heilige Seelenlust* (1657), where it is found, however, with the title *Ein neues Kindelein*. The aria praises the infant Jesus who redeems the sin of Adam and reconciles man with God.

In his time Franz Tunder had built up the well-established *Kantorei* that Buxtehude took over and had even introduced the so-called *Abendmusiken* – evening music – which became Buxtehude's most important musical platform during his years in Lübeck. The *Abendmusiken* were church concerts paid for by the rich merchants of the city with free admission for the public. But these privately funded church concerts were not unique to Lübeck. The maestro Sweelinck had been famous for such concerts in the Oude Kerk in Amsterdam and with Jacob Praetorius the concept was passed on to Hamburg. Johann Lorentz the Younger was also well known for his organ soirées at the Nikolaj Church in Copenhagen, so Buxtehude must already in his younger years have been familiar with this early form of public concert.

In Lübeck the *Abendmusiken* took place at the conclusion and the beginning of the church year; that is, the five weeks beginning with the last Sunday after Trinity as well as the four Sundays in Advent. The actual works that made up Buxtehude's *Abendmusiken* have unfortunately been lost. But programmes, text booklets and descriptions testify to grand-scale semi-theatrical oratorios which extended over the five Sundays mentioned. In 1705, when the 20-year-old J.S. Bach went on his famous journey on foot from Arnstadt to visit Buxtehude, he was in Lübeck exactly at the time of the *Abendmusiken* concerts of the year, and presumably Bach took part in these concerts as a musician. It also seems reasonable to suppose that Bach, in his Christmas oratorio from 1734, which extends over six holy days of Christmas, had Buxtehude's *Abendmusiken* as his model.

The pre-Reformation Christmas song *In dulci jubilo* was first written down around the year 1400, but the melody probably goes further back. It is a macaronic hymn where the lines in the vernacular (in this case German) alternate with lines in Latin. Buxtehude's setting of *In dulci jubilo* (BuxWV 52) was copied by Düben

in 1683. It takes the form of a varied strophic chorale cantata where the violins, with their small interludes and ritornelli, give the piece a concertante stamp. Especially in the jubilant last verse, this can be heard in the triumphant trumpet signals in the violins.

NEW YEAR AND EPIPHANY

– Matthias Weckmann, J.P. Sweelinck and the counterpoint study group.

And when eight days were accomplished for the circumcising of the child, his name was called Jesus, which was so named of the angel before he was conceived in the womb.

(Luke 2:21)

Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying: "Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him."

When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh. (Matthew 2:1-2 & 10-11)

The Circumcision and naming of Jesus took place as described in the Gospel of Luke, eight days after the Nativity – that is, on New Year's Day. Traditionally, the celebration of the Holy Name of Jesus has taken place on the first Sunday after New Year, or, if this does not fall before the Epiphany, on 2 January. The medieval hymn *Jesu dulcis memoria* has traditionally been associated with this feast day. The poem was written by Saint Bernard of Clairvaux (1090-1153) and consists of between 42 and 53 verses, depending on the source. Buxtehude made two settings of this text; in the one we perform here (BuxWV 57) he sets seven verses and a concluding *Gloria patri*. Buxtehude calls the cantata "*Ciacona*", and indeed it presents a bass ostinato of 13 notes which is repeated a total of 45 times. The other parts – two violins, alto, tenor and bass – weave freely

elaborated inventions over the ostinato, and these in phrases and verses of varying length create a brilliantly dynamic set of variations.

The text for Matthias Weckmann's *Rex virtutum* has also been taken from the hymn *Jesu dulcis memoria*. Weckmann's small bass cantata is a triumphant celebration of Jesus as the King foretold by the Angel Gabriel. Weckmann was born in southern Germany and from 1627 became a pupil of Heinrich Schütz in Dresden. In 1642, when Schütz went to Copenhagen in connection with the Thirty Years' War, Weckmann went with him and for five years was lent out to the Danish court, where he served under Crown Prince Christian in Nykøbing Falster until 1647. Weckmann returned to Dresden, but the next year, 1648, he visited Hamburg and Lübeck, where he got married – with Franz Tunder as his best man. In 1655 he finally went to settle in the north, when he was appointed organist at the Jacobi-Kirche in Hamburg.

In Hamburg Weckmann became a member of a 'study network' that, apart from Weckmann, included composers such as Reincken, Bernhard, Theile and Buxtehude. This group of composers exchanged music with one another and studied counterpoint together, especially works and textbooks by Sweelinck. This network played a considerable part in establishing Sweelinck's influence on the next generation of composers. *Ab Oriente venerunt Magi* (SwWV 153) is a formally perfect piece of vocal polyphony which shows Sweelinck as a true master; with elegant part-writing the Three Wise Men, each with his own musical motif, brings gold, frankincense and myrrh to the newborn Jesus.

However, it was primarily as an organist that Sweelinck was to become famous as the founder of a north European school of organ music. Among the northern German organ virtuosi Praetorius, Scheidemann, Weckmann and Tunder, the *Chorale Fantasia* was a further development of Sweelinck's style, and this free, almost improvisational elaboration on a *cantus firmus* was continued by the masters of the next generation such as Reincken and Buxtehude – and later by J.S. Bach.

With *Wie schön leuchtet der Morgenstern* (BuxWV 223) we end where we started: with Philipp Nicolai's bright star; the one that lit up the dark night sky of Advent as a sign from God of the coming of Christ, and which guided the Wise Men to Bethlehem to acclaim the newborn Saviour whom God allowed to enter the world as a refugee child.

Jakob Bloch Jespersen, 2017

Theatre of Voices was founded in 1990, when its very first appearances included the world premiere of Arvo Pärt's *Berliner Messe* in Berlin, and a recital of John Cage's music in London's Almeida Festival. That same year, the group moved, with its director Paul Hillier, to reside in California—where for five years it presented its own Festival with the support of an enlightened U.C. Davis Music Department. During its American years the group presented new works by several American composers, including Steve Reich (his *Proverb* was commissioned for them), John Adams and Ingram Marshall. A fruitful recording partnership developed with Harmonia Mundi USA, and produced a bountiful crop of CDs: medieval lyrics & Renaissance polyphony, Xmas carols and contemporary music (Berio, Stockhausen, Cage.) Since Hillier's return to Europe in 2003, the group has been based in Copenhagen. In 2010 the group celebrated its 20th anniversary by winning a Grammy Award for David Lang's *The Little Match Girl Passion*. Its work in Europe has included valuable collaborations with prestigious instrumental ensembles, among them Kronos Quartet, London Sinfonietta, & Amadinda Percussion Ensemble. Most of their recordings are now made with the Danish label Dacapo Records and include an ongoing series devoted to Buxtehude and his circle of trust. In 2013 Theatre of Voices was nominated for the Nordic Council Music Prize. In 2014, *My Heart's in the Highlands* from Theatre of Voices' Pärt CD *Creator Spiritus* was used in the Oscar-winning Italian movie *La grande bellezza* and featured in Mojo Magazine by Nick Cave and the Bad Seeds. In 2016 the group was featured in Jóhann Jóhannsson's score for the sci-fi movie *Arrival* and on his debut album *Orphée* on Deutsche Grammophon.

theatreofvoices.com



Prøve og koncert i Roskilde
Domkirke, januar 2017

*Rehearsal and concert in Roskilde
Cathedral, January 2017*



Paul Hillier has been Artistic Director of Theatre of Voices since 1990. Founding director of the Hilliard Ensemble, and present Chief Conductor of Ars Nova Copenhagen, his career has embraced singing, conducting, and writing about music. His books about Arvo Pärt and Steve Reich, and numerous anthologies of choral music, are published by Oxford University Press. He has taught at the University of California at Santa Cruz and Davis, and from 1996-2003 was Director of the Early Music Institute at Indiana University. In 2006 he was awarded an OBE for services to choral music. In 2007 he received the Order of the White Star of Estonia, and was awarded a GRAMMY for Best Choral Recording (with the Estonian Philharmonic Chamber Choir). In 2008 he was appointed Artistic Director and Chief Conductor of the National Chamber Choir of Ireland, and in 2009 was invited to form the new Coro Casa da Música in Porto, Portugal. He won a second GRAMMY in 2010 (with Theatre of Voices and Ars Nova Copenhagen), and in 2013 he was appointed Knight of the Order of the Dannebrog by Her Majesty The Queen of Denmark.

BEBUDELSEN OG ADVENT

– Düben, Scheidemann, Bach-familien og Buxtehudes venskab med Reincken

Frygt ikke, Maria! For du har fundet nåde for Gud. Se, du skal blive med barn og føde en søn, og du skal give ham navnet Jesus. Han skal blive stor og kaldes den Højestes søn, og Gud Herren skal give ham hans fader Davids trone; han skal være konge over Jakobs hus til evig tid, og der skal ikke være ende på hans rige. (Lukasevangeliet 1, 30-33)

Ved kirkeårets afslutning er vi indhyllet i november måneds våde kulde og bibellæsningernes mørke forudsigelser om dommedag. Men ud af det dybeste mørke træder adventens forventning om Jesu fødsel som en klar stjerne på en mørk nattehimmel, og året bevæger sig mod lysets genfødsel. Phillip Nicolais salme *Wie schön leuchtet der Morgenstern* er indbegrebet af dette skift i kirkeåret fra mørke til lys. I Christian Geists udsættelse af *Wie schön leuchtet der Morgenstern* høres lysets gennembrud klart i de to violinstemmer, som omkranser sopranens *cantus firmus*. Denne opløftende koraludsættelse stammer fra Christian Geists tid ved den tyske kirke i Göteborg og er at finde i den svenske Kgl. Hofkapelmester Gustav Dübens omfattende samling af værker af datidens fremmeste komponister. Komponisterne, som er at finde i dette program, er alle repræsenteret i Düben-samlingen, og for mange værkers vedkommende er Dübens kopier det eneste kildemateriale, der har overlevet til vor tid. Dette gælder bl.a. for langt størstedelen af Dietrich Buxtehudes vokalværker.

Også Johann Christoph Bach er repræsenteret i Düben-samlingen. Om end Buxtehude og Johann Christoph Bach ikke kendte hinanden personligt, er der adskillige led, som knytter dem sammen. Buxtehudes musik var højt agtet i Bach-familien, og der findes kopier af mere end 30 af Buxtehudes orgelværker i Bach-familiens samlinger. For få år siden blev Buxtehudes koralbearbejdelse *Nun freut euch lieben Christen Gmein* (BuxWV 210) fundet i en afskrift dateret til ca. 1698 af en blot 13-årig Johann Sebastian Bach, så det var ikke tilfældigt, at den unge Johann Sebastians studierejse syv år senere gik til Lübeck. J.S. Bach kopierede og samlede store mængder musik livet igennem og førte også arkiv over sine egne familiemedlemmers værker i sit "Alt-Bachisches Archiv", hvor Johann Christoph Bach er repræsenteret med adskillige værker, heriblandt koral-

motetten *Merk auf, mein Herz*. Johann Sebastian Bach fandt motetten så god, at han desuden lod den indgå i Thomasskolens korrepertoire. Det er da også en koralmotet med en enestående idérigdom og humor. Johann Christoph Bach har sammensat teksten af et udvalg af vers fra Martin Luthers julesalme *Vom himmel hoch, da komm ich her* og givet de enkelte vers dets egen karakteristik ved at gøre brug af forskellige taktarter og satsteknikker til hvert vers, for slet ikke at nævne de talrige effekter vi hører undervejs, som eksempelvis beskrivelsen af æslet i femte vers og af det indslumrende Jesusbarn i sjette vers.

En anden af J.S. Bachs allertidligste transskriptioner (fra ca. 1700) er Johann Adam Reinckens store koral-fantasi *An Wasserflüssen Babylon*, som han komponerede, da han i 1663 skulle spille for for at overtage sin lærer Heinrich Scheidemanns stilling ved Katharinenkirche i Hamborg. Scheidemann var elev af Jan Pieterszoon Sweelinck, og gennem Scheidemann og den anden store Sweelinck-elev og Hamborg-organist Jacob Praetorius (1586-1651) blev Sweelincks orgelværker formidlet videre til næste generation af organister. Buxtehudes orgel-læremester Johann Lorentz d. yngre studerede hos Praetorius (og blev i øvrigt gift med hans datter), og han bragte orgelværker af bl.a. Scheidemann og Praetorius med til København. Herigennem stiftede Buxtehude allerede i sin ungdom bekendtskab med den Sweelinckske orgelskole. I Scheidemanns *Preambulum i F-dur* får man et indtryk af denne generations elegante orgelkompositioner. Den virtuose og legende stil i hans *Preambulum i d-mol* vidner ligeledes om en mesterlig komponist.

Buxtehude-forskeren Kerala Snyder mener, det er sandsynligt, at Buxtehude i en periode omkring 1654 studerede hos Scheidemann i Hamborg, ligesom Lorentz's egen søn også havde gjort det få år forinden. Det tætte venskab mellem Reincken og Buxtehude begyndte muligvis allerede i denne periode, hvor de begge studerede hos Scheidemann, men uanset blev venskabet kun tættere, da Buxtehude i 1668 flyttede til Lübeck. På maleriet *Musizierende Gesellschaft in Hamburg* (Musicerende selskab i Hamborg), malet af Johannes Voorhout i 1674, ses de to musikalske 'brødre': Buxtehude spillende viola da gamba iført kalvekrøs og jakke med sølvknapper, mens Reincken ved cembaloet poserer i rød broderet silkekimono. Billedet er sandsynligvis bestilt og betalt af den velhavende Reincken selv, som en fejring af deres venskab. Det understreges af det henslængte nodeblad, hvorpå der er noteret en 8-stemmig kanon og inskriptionen: *In honorem Dieterich Buxtehude et Johann Adam Reinken: Fratres* (Til ære for Dieterich Buxtehude og Johann Adam Reinken: Brødre).

At det netop er en kanon, som ligger i skødet på den unge mand til højre i billedet, hentyder til den fælles interesse for kontrapunktisk satslære, de to dyrkede i disse år, og Reinckens legende lette *Fuga i g-mol* er et glimrende eksempel på, hvad disse studier resulterede i.

Det samme gør Buxtehudes meditative koralforspil over *Nun komm der Heiden Heiland* (BuxWV 211). Martin Luther udgav denne adventssalme i 1524 som en bearbejdelse af den middelalderlige gregorianske hymne *Veni, redemptor gentium*. Den blev med Lutheranismens udbredelse almindeligt kendt i Nordeuropa og er en integreret del af den reformerte kirkes adventsfejring den dag i dag.

HYRDERNE – og oratoriet ...

I den samme egn var der hyrder, som lå ude på marken og holdt nattevagt over deres hjord. Da stod Herrens engel for dem, og Herrens herlighed strålede om dem, og de blev grebet af stor frygt. Men englen sagde til dem: "Frygt ikke! Se, jeg forkynnder jer en stor glæde, som skal være for hele folket: I dag er der født jer en frelser i Davids by; han er Kristus, Herren. Og dette er tegnet, I får: I skal finde et barn, som er svøbt og ligger i en krybbe." Og med ét var der sammen med englen en himmelsk hærske, som lovpriste Gud og sang: Ære være Gud i det højeste og på jorden! Fred til mennesker med Guds velbehag! (Lukasevangeliet 2, 8-14)

Juleevangeliets beskrivelse af hyrderne på marken er blevet sat i musik talrige gange. Mange vil kende Händels ikoniske tonsætning af sceneriet fra anden del af Messias og J.S. Bachs pastoralkantate, som udgør anden del af hans Juleoratorium. Buxtehude og Christian Geist har grebet opgaven vidt forskelligt an. I *Fürchtet euch nicht* (BuxWV 30) fravælger Buxtehude at dramatisere sin tonsætning. Derimod gør han brug af sin mest gængse kantateform, *koncertarie-kantaten*. *Fürchtet euch nicht* er skrevet i slutningen af 1670'erne og er som sådan et af de første eksempler på denne kantategenre fra Buxtehudes hånd. Koncertarie-kantaten blev mere almindelig hos Buxtehude op igennem 1680'erne men oplevede allerede en kulmination i 1680 med hovedværket *Membra Jesu Nostri* (BuxWV 75), som består af en sekvens af syv koncertarie-kantater, skrevet med dedikation til Gustav Düben. *Fürchtet euch nicht* følger denne kantategenres form: den indledes af et instrumentalt forspil og forsætter over i en *koncertant* sats for hele ensemblet, hvor englen, personificeret i dobbelt-

gestalt af sopran og bas, ledsages af violiner og continuo. Herpå følger *arien*, der er udformet som en enkel strofisk sang til Adam Olearius' julesalme *O gnadenreiches leben!* kun ledsaget af continuo-gruppen, førend den koncertante tutti-sats gentages som afslutning.

I *Pastores dicite quidnam vidistis* tonesætter Christian Geist selvsamme sceneri i ren italiensk oratoriestil. Med Giovanni Francesco Anerio (1567-1630) and Giacomo Carissimi (1605-74) som pionerer udvikledes det italienske oratorium i Rom som en semidramatisk genre parallelt med udviklingen af operaen. Oratoriet vandt stor udbredelse og fik enorm betydning for den nordeuropæiske kirkemusik. Mens Buxtehudes brug af en salmetekst sat i musik til en enkel melodi giver hans kantate en reflekterende karakter, kan Geists *Pastores dicite quidnam vidistis* ses som en lille koncertant operascene. Den udspilles som dialog mellem Englen og Hyrderne, hvor sopranen *Angelus* taler til hyrderne *Pastores*, hvorpå de tre herrestemmer svarer, og de alle mødes i den afsluttende flerstemmige anrørelse om "*fred på jorden til mennesker med Guds velbehag!*"

JESU FØDSEL – Lübeck, Franz Tunder og Abendmusiken

Også Josef drog op fra byen Nazaret i Galilæa til Judæa, til Davids by, som hedder Betlehem, fordi han var af Davids hus og slægt, for at lade sig indskrive sammen med Maria, sin forlovede, som ventede et barn. Og mens de var dér, kom tiden, da hun skulle føde; og hun fødte sin søn, den førstefødte, og svøbte ham og lagde ham i en krybbe, for der var ikke plads til dem i herberget. (Lukasevangeliet 2, 4-7)

Buxtehudes jule- eller nytårskantate *Das neugeborene Kindelein* (BuxWV 13) blev kopieret af Gustav Düben i løbet af årene 1680-85. Tonsætningen af Cyriacus Schneegaß' salme fra 1597 er et af de få tilfælde, hvor Buxtehude benytter en salmetekst uden at gøre brug af koralmelodien som *cantus firmus*. Han har i stedet udformet kantaten som en gennemkomponeret *arie* og bibeholder dermed tekstens strofiske form. Kombineret med den selvstændige kommenterende orkestersats får kantaten som helhed et koncertant præg og hører vel til blandt Buxtehudes oftest opførte vokalværker.

Franz Tunder var Buxtehudes forgænger i organistembedet ved Mariakirken i Lübeck. Buxtehude ankom til Lübeck i 1668 godt et halvt år efter Tunders død, og efter almindelig praksis i Nordtyskland på den tid fulgte

med organiststillingen også giftemålet med forgængerens datter Anna Margaretha Tunder, samt underhold af Tunders enke Elisabeth i de følgende ti år. Vi har kun et lille dusin kantater fra Tunders hånd, som alle er værker af højeste kvalitet skrevet i forskellige af de almindelige tidligbarokke stilarter. *Ein kleines Kindelein* er en skøn strofisk arie med stryger-ritornel. Teksten stammer fra Angelus Silesius' *Heilige Seelenlust* (1657), hvor den dog er at finde med titlen *Ein neues Kindelein*. I arien lovprises det lille Jesusbarn, som sletter Adams synd og forsoner mennesket med Gud.

Franz Tunder havde i sin tid både opbygget det veletablerede kantori, som Buxtehude overtog, og introducerede desuden de såkaldte *Abendmusiken*, som blev Buxtehudes vigtigste musikalske platform i hans år i Lübeck. *Abendmusiken* var kirkekoncerter betalt af byens rige købmænd med fri adgang for offentligheden. Men disse privat finansierede kirkekoncerter var ikke enestående for Lübeck. Mesteren Sweelinck havde været berømt for sådanne koncerter i Oude Kerk i Amsterdam, og med Jacob Praetorius blev konceptet ført videre til Hamburg. Også Johann Lorentz d. yngre var kendt for sine orgelsoiréer ved Nikolaj kirke i København, og derigennem må Buxtehude allerede i sine unge år være blevet bekendt med denne form for offentlige koncerter.

I Lübeck fandt *Abendmusiken* sted ved afslutningen og begyndelsen af kirkeåret, altså de fem uger begyndende med sidste søndag efter Trinitatis samt de fire søndage i Advent. Selve de værker, som udgjorde Buxtehudes *Abendmusiken*, er desværre gået tabt. Men programmer, teksthæfter og beskrivelser vidner om stort anlagte semi-teatraliske oratorier, som strakte sig over de fem nævnte søndage. Da den tyveårige J.S. Bach i 1705 gjorde sin berømte rejse til fods fra Arnstadt for at besøge Buxtehude, var han netop i Lübeck under årets Abendmusik-koncerter, og formodentlig tog Bach del i disse koncerter som musiker. Det er da også nærliggende at tro, at Bach i sit Juleoratorium fra 1734, som strækker sig over seks helligdage i Julen, har haft Buxtehudes *Abendmusiken* som forbillede.

Den præreformatoriske julesang *In dulci jubilo* blev første gang nedskrevet omkring år 1400, men melodien går sandsynligvis endnu længere tilbage. Det er en såkaldt makaronisk salme, hvor verselinjer på det lokale sprog (i dette tilfælde tysk) bliver blandet med latin. Buxtehudes udsættelse af *In dulci jubilo* (BuxWV 52) blev kopieret af Düben i 1683. Den er udformet som en varieret strofisk koralkantate, hvor violinerne med deres små mellemspil og ritorneller giver satsen et koncertant tilsnit. Især i det jublende sidste vers høres dette i violiner-nes triumferende trompetsignaler.

NYTÅR OG HELLIGTREKONGER

– Matthias Weckmann, J.P. Sweelinck og kontrapunkt-studiegruppen.

Da otte dage var gået, og han skulle omskæres, fik han navnet Jesus, som han var blevet kaldt af englen, før han blev undfanget i moders liv. (Lukasevangeliet 2, 21)

Da Jesus var født i Betlehem i Judæa i kong Herodes' dage, se, da kom der nogle vise mænd fra Østerland til Jerusalem og spurgte: "Hvor er jødernes nyfødte konge? For vi har set hans stjerne gå op og er kommet for at tilbede ham."

Da de så stjernen, var deres glæde meget stor. Og de gik ind i huset og så barnet hos dets mor Maria, og de faldt ned og tilbad det, og de åbnede for deres gemmer og frembar gaver til det, guld, røgelse og myrra. (Matthæusevangeliet 2, 1-2 & 10-11)

Jesu omskærelse og navngivning skete, som Lukasevangeliet beskriver det, 8 dage efter hans fødsel – altså på nytårsdag. Traditionelt har fejringen af Jesu hellige navn fundet sted på første søndag efter nytår, eller, hvis den ikke findes før helligtrekongersdag, så den 2. januar. Til denne festdag har den middelalderlige hymne *Jesu dulcis memoria* traditionelt været knyttet. Digtet blev nedskrevet af Sankt Bernard af Clairvaux (1090-1153), og det består af 42 til 53 vers, afhængigt af kilden. Buxtehude skrev to værker over denne tekst med værkfortegnelsesnumrene 56 og 57. I den vi opfører her (BuxWV 57), benytter han syv udvalgte vers samt et afsluttende *Gloria patri...* (Ære være Faderen, Sønnen og Helligånden...). Buxtehude benævner kantaten "*Ciacona*" og præsenterer da også en ostinatsats over en tretten-toners basgang, som repeteres i alt 45 gange. De øvrige stemmer, to violiner, alt, tenor og bas, væver frit udarbejdede indfald hen over den gentagne basgang, og disse fraser og vers af skiftende længder skaber en virtuos dynamisk variation satsen igennem.

Teksten til Matthias Weckmanns *Rex virtutum* er ligeledes hentet fra *Jesu dulcis memoria*-hymnen. Weckmanns lille baskantate er en triumferende fejring af Jesus som den konge, englen Gabriel bebudede, skulle

komme. Weckmann var født i det sydlige Tyskland og blev fra 1627 elev af Heinrich Schütz i Dresden. Da Schütz i forbindelse med 30-årskrigen drog til København i 1642, kom Weckmann med og blev i fem år lånt ud til det kongelige danske hof, hvor han tjente under kronprins Christian i Nykøbing Falster frem til 1647. Weckmann vendte tilbage til Dresden, men besøgte året efter, i 1648, Hamborg og Lübeck, hvor han blev gift – med Franz Tunder som sin forlover. I 1655 drog han endegyldigt nordpå, da han tiltrådte stillingen som organist ved Jacobi-Kirche in Hamborg.

I Hamburg blev Weckmann en del af den 'studiegruppe', der udover Weckmann bestod af komponister som Reincken, Bernhard, Theile og Buxtehude. Denne gruppe af komponister udvekslede noder med hinanden og studerede sideløbende kontrapunktiske værker og lærebøger af især Jan Pieterszoon Sweelinck. Dette netværk spillede en væsentlig rolle som grundlag for Sweelincks indflydelse på de følgende generationer af komponister. *Ab Oriente venerunt Magi* (SwWV 153) er et formfuldendt stykke vokalpolyfoni, der viser Sweelinck som en sand mester: Med elegant stemmeføring bringer de tre vise mænd, hver med sit musikalske motiv, guld, røgelse og myrra til det nyfødte Jesusbarn.

Det var dog primært som organist, at Sweelinck skulle blive berømt som grundlægger af en nordeuropæisk orgelmusik-skole. Blandt de nordtyske orgelvirtuoser Praetorius, Scheidemann, Weckmann og Tunder opstod Koralfantasien som en videreudvikling af Sweelincks stil, og denne frit elaborerede, nærmest improvisatoriske bearbejdelse omkring en *cantus firmus* fortsatte med næste generations mestre som Reincken og Buxtehude – og sidenhen med J.S. Bach.

Med *Wie schön leuchtet der Morgenstern* (BuxWV 223) slutter vi, hvor vi startede: med Phillip Nicolais klare stjerner. Den, der lyste op på den mørke nattehimmel i adventen som et tegn fra Gud om Kristus' komme, og som ledte de vise mænd mod Betlehem for at fejre den nyfødte frelser, Gud lod komme til verden som et flygtningebarn.

Jakob Bloch Jespersen, 2017

Theatre of Voices blev grundlagt i 1990, hvor ensembles allerførste optrædener var uropførelsen af Arvo Pärts *Berliner Messe* i Berlin og en recital med musik af John Cage ved Londons Almeida Festival. Samme år flyttede gruppen og dens kunstneriske leder Paul Hillier til Californien. Her var gruppen gennem 5 år vært for sin egen festival med støtte fra et klarsynet U.C. Davis Music Department. I løbet af tiden i USA opførte Theatre of Voices nye værker af adskillige amerikanske komponister, bl.a. Steve Reich (hans *Proverb* var en bestilling til gruppen), John Adams og Ingram Marshall. Theatre of Voices indgik i et frugtbart indspilnings-samarbejde med Harmonia Mundi USA, hvilket afstedkom en frodig mængde udgivelser: middelalderlige tekster & renæssancepolyfoni, Christmas carols og ny musik (Berio, Stockhausen, Cage.) Siden Hilliers tilbagevenden til Europa i 2003 har gruppen haft base i København. I 2010 fejrede Theatre of Voices 20 års-jubilæum ved at vinde en Grammy-pris for David Langs *The Little Match Girl Passion*. Gruppens virksomhed i Europa har medført værdifulde samarbejder med velansete ensembler som Kronos Kvartetten, London Sinfonietta og Amadinda Percussion Ensemble. De fleste indspilninger er udgivet på Dacapo Records og tæller en igangværende serie helliget Buxtehude og kredsen af betroede komponister omkring ham. I 2013 var Theatre of Voices nomineret til Nordisk Råds Musikpris. I 2014 blev *My Heart's in the Highlands* fra Theatre of Voices's Pärt CD *Creator Spiritus* anvendt i den Oscar-vindende italienske film *La grande bellezza* og blev valgt til en feature i Mojo Magazine af Nick Cave & the Bad Seeds. I 2016 medvirkede Theatre of Voices i Jóhann Jóhannssons musik til filmen *Arrival* samt på hans debutalbum *Orphée* på Deutsche Grammophon.

theatreofvoices.com

Paul Hillier har ledet Theatre of Voices siden 1990 og har desuden i en årrække været chefdirigent for Ars Nova Copenhagen. Han har i løbet af sin karriere virket som sanger, dirigent og forfatter af litteratur om musik. Hans bøger om Arvo Pärt og Steve Reich samt adskillige antologier af kormusik er udgivet på Oxford University Press. Hillier var stifter og medlem af vokalgruppen Hilliard Ensemblet og har undervist på University of California i Santa Cruz og Davis, og han var leder af instituttet for tidlig musik ved Indiana University fra 1996-2003. I 2006 modtog Paul Hillier en O.B.E. (Order of the British Empire) for sin indsats for kormusikken. I 2007 fik han Den Hvide Stjernes Orden af 4. grad for sin indsats i estisk musikliv og vandt en GRAMMY for Best Choral Recording med det Estiske Filharmoniske Kammerkor. I 2008 blev Paul Hillier udnævnt til kunstnerisk leder og chefdirigent for Irlands Nationale Kammerkor, og i 2009 blev han inviteret til at stifte og lede Coro Casa da Música i Porto, Portugal. Han vandt sin anden GRAMMY i 2010 sammen med Theatre of Voices og Ars Nova Copenhagen, og i 2013 blev han tildelt Ridderkorset.

Wie schön leuchtet der Morgenstern

2 Wie schön leuchtet der Morgenstern
Voll Gnad' und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn David aus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,
Lieblich, freundlich,
Schön und herrlich, groß und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben!

Von Gott kommt mir ein Freudenschein,
Wenn du mit deinen Äugelein
Mich freundlich tust anblicken.
O Herr Jesu, mein trautes Gut,
Dein Wort, dein Geist, dein Leib und Blut
Mich innerlich erquicken!
Nimm mich freundlich
In dein' Arme, daß ich warme
Werd' von Gnaden!
Auf dein Wort komm' ich geladen.

Wie bin ich doch so herzlich froh,
Daß mein Schatz ist das A und O.
Der Anfang und das Ende!
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,
Des klopf' ich in die Hände.
Amen! Amen!
Komm, du schöne Freudenkrone,

How beautifully shines the morning star

How beautifully shines the morning star,
So full of grace and truth from our Lord,
The sweet root, Jesse!
You, son of David from Jacob's tribe,
My king and my bridegroom,
My heart you have taken into possession,
Lovely, friendly,
Handsome and glorious, great and honest,
Richly endowed,
Tall and splendidly grand!

From God a shine of joy is sent to enfold me,
When with your pair of eyes
You fondly look at me.
O Lord Jesus, my cherished property,
Your word, your spirit, your body and blood Do
inwardly refresh me!
Like a friend take me
Into your arms, so that I may warm myself
By grace alone!
Your word went out to invite me in.

My heart does overflow with joy
That my treasure is the A and O.
Beginning and end!
Surely, and I shall sing his praise,
He will admit me into paradise,
Therefore I clap my hands.
Amen! Amen!
Come, o beautiful crown of joy,

Bleib nicht lange,
Deiner wart' ich mit Verlangen!

*Text and melody by Philipp Nicolai (1556-1608),
setting by Christian Geist*

Merk auf, mein Herz

3 Merk auf, mein Herz, und sieh dorthin!
was liegt dort in dem Krippelein?
Wes ist das schöne Kindelein?
Es ist das liebe Jesulein.

Es ist der Herr Christ, unser Gott,
der will euch führn aus aller Not,
er will eur Heiland selber sein,
von allen Sünden machen rein.

Des laßt uns alle fröhlich sein
und mit den Hirten gehn hinein,
zu sehen, was Gott hat beschert,
Mit seinem lieben Sohn verehrt.

Bist willkommen, du edler Gast!
Den Sünder nicht verschmähet hast
und kömmst ins Elend her zu mir,
wie soll ich immer danken dir?

Ach! Herr, du Schöpfer aller Ding,
wie bist du worden so gering,
daß du da liegst auf dürrem Gras,
davon ein Rind und Esel fraß!

Do not tarry,
It is you I wait for with longing!

English rendition: Svend Ravnkilde

Pay attention, my heart

Pay attention, my heart, look over there!
What lies there in the little manger?
Who is that beautiful baby child?
Boy Jesus it is, so tiny and sweet.

He is the Lord Christ, our god,
He will take you away from all distress,
He will be your saviour all by himself,
Will clean up and allow no sin to cling.

Therefore let us all be glad
And join the shepherds when they enter
To see the present God has given us,
The gift that is his own dear son.

You are welcome, o noble guest!
The sinner you have not disdained,
You come along to join me in my misery,
How can I ever thank you?

But oh! my Lord, creator of all things,
How humble you have become,
Lying there on grass all dry,
Shared till now by ox and ass.

Ach, mein herzliebes Jesulein,
mach dir ein rein sanft Bettelein,
zu ruhn in meines Herzens Schrein,
daß ich nimmer vergesse dein.

Lob, Ehr sei Gott im höchsten Thron,
Der uns schenkt seinen eingen Sohn.
Des freuen sich der Engel Schar'
Und singen uns solch neues Jahr.

*Verses 7, 3, 6, 8, 9, 13 and 15 from Martin Luther's
(1483-1546) Christmas hymn 'Vom himmel hoch,
da komm ich her' (1535)*

Fürchtet euch nicht

5 Fürchtet euch nicht, siehe,
ich verkündige euch große Freude,
die allem Volk widerfahren wird.
Denn euch ist heute der Heiland geboren, welcher
ist Christus,
der Herr, in der Stadt David.

Lukas 2:10-11

O gnadenreiches leben!
O freudenreiche Zeit!
Darinn wir itzund schweben:
Freu dich von Herzen heut,
O geistlich's Israel!
Du bist nicht mehr verloren,
Denn Gott ist mensch geboren,
Unser Immanuel.

O sweet beloved Jesus mine,
Make yourself a clean soft cot
For your repose in the casket of my heart,
That I may never forget you.

Praise, honour to God on the highest throne,
He gives us his only son.
It makes the host of angels smile
And sing of a new year like none we ever saw.

English rendition: Svend Ravnkilde

Fear not

Fear not: for, behold,
I bring you good tidings of great joy,
which shall be to all people.
For unto you is born this day in the city of David a
Saviour,
which is Christ the Lord.

English translation: King James Version (KJV)

O blessed, gracious life!
O blissful, joyous time!
In which we presently float:
Rejoice from your heart today,
O spiritual Israel!
You are lost no more,
For the Lord is born a man,
Our Immanuel.

In Adam war erstorben,
Was je geboren war,
Das hat wied'rum erworben
Zum Leben immerdar,
Unser Immanuel!
Daß kein Mensch wird verlohren,
Ist er ein Mensch geboren,
O geistlich's Israel.

Freut euch, Ihr kleinen Kinder!
Denn euer Brüderlein
Und eures Heils erfinder
In einem Krippelein
Unser Immanuel!
Ein Kindlein ist geboren
Daß kein Kind würd verloren
Vom geistlich'n Israel.

*Adam Olearius (1603-71); verses 1, 4 and 6 from the
12-verse Christmas hymn 'O gnadenreiches leben'*

Fürchtet euch nicht ...

Pastores dicite quidnam vidistis

6 Pastores dicite quidnam vidistis,
et annuntiate Christi nativitatem.
Infantem vidimus, pannis involutum,
et choros angelorum laudantes Salvatorem et di-
centes:
Gloria in excelsis Deo et in terra
pax hominibus bonae voluntatis.

In Adam died
What was ever born,
And that, again, was brought back
Into life forever by
Our Immanuel!
In order that no man be lost
A man is born,
O spiritual Israel.

Rejoice, o little children!
Because your little brother
And the inventor of our salvation
In a little manger
Our Immanuel!
A little child is born
That no child should be lost
From spiritual Israel.

English rendition: Svend Ravnkilde

Fear not ...

Shepherds, tell us what you saw

Shepherds, tell us what you saw
and announce the birth of Christ.
We saw the child, wrapped in swaddling,
and choirs of angels praising the Saviour,
and saying:
Glory to God in the highest, and on earth
peace and goodwill to mankind.

Das neugeborne Kindelein

8 Das neugeborne Kindelein,
das herzeliebe Jesulein,
bringt abermal ein neues Jahr
der auserwählten Christenschar.

Des freuen sich die Engelein,
die gerne um und bei uns sein,
und singen in den Lüften frei,
daß Gott mit uns versöhnet sei.

Ist Gott versöhnt und unser Freund,
was kann uns tun der arge Feind?
Trotz Teufel, Welt, und Höllenpfort!
Herr Jesu, du bist unser Hort!

Du bringst das rechte Jubeljahr,
was trauern wir dann immerdar?
Frisch auf, es ist jetzt Singens Zeit!
Herr Jesu, du wendst alles Leid!

Cyriakus Schneegaß (1546-1597)

Ein neues Kindelein

9 Ein kleines Kindelein,
Ist uns heut geboren,
Hat uns wieder bracht den Schein,
Welchen wir verloren.
Singet diesem Kindelein,
Lieblichs Jesulein,
Laß mich ganz dein eigen sein,
Lieblich's Jesulein.

The newborn little child

The newborn little child,
The darling little Jesus,
Once again brings a new year
To the chosen host of Christians.

This gives joy to the little angels,
Happy to surround us and join us
And freely sing in the air around us
That truly God with us is reconciled.

With God reconciled and a friend of ours,
What can the bad old enemy do to us?
Despite the devil, the world, the gate of hell!
Lord Jesus, you are our protector!

You bring the true year of joy along,
Why would we sit mourning then?
Get up now, time to sing!
Lord Jesus, all suffering you turn around!

English rendition: Svend Ravnkilde

A little child

A little child
is born to us today,
bringing back the light
that we had lost.
Sing now to this child!
Sweet infant Jesus,
let me be yours alone,
sweet infant Jesus.

Das liebe Kindelein
ist auf Erden kommen,
Weil der Menschen Noth und Pein
Überhand genommen.
Singet diesem Kindelein,
Lieblichs Jesulein,
Laß mich ganz dein eigen sein,
Lieblichs Jesulein.

Angelus Silesius (c. 1624–1677)

In dulci jubilo

10 In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne
Leit in praeseptio,
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O!

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 Patris caritas!
O Nati lenitas!
Wir wären all verloren
Per nostra crimina

The sweet child
has come to Earth,
because the people are overtaken
by distress and anguish.
Sing now to this child!
Sweet infant Jesus,
Let me be yours alone.
Sweet infant Jesus.

In sweet joy

In sweet joy,
Now sing and be glad!
Our heart's delight
is lying in a manger,
And shines like the sun
In the mother's lap.
You are the Alpha and Omega.

O little Jesus
For you I long so much!
Comfort my heart,
O best of boys
With all your goodness,
O Prince of Glory,
Draw me after you!

O loving Father
O gentle Son
We were all lost
For our sins,

So hat er uns erworben
Coelorum gaudia
Eia, wärn wir da!

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

Heinrich Seuse (1295-1366), verse 1-3

Martin Luther (1483-1546), verse 4

Jesu dulcis memoria

12 Jesu dulcis memoria
dans cordi vera gaudia:
sed super mel et omnia
ejus dulcis praesentia.

Nil canitur suavius,
nil auditur jucundius,
nil cogitatur dulcius,
quam Jesus Dei filius.

Jesu, spes poenitentibus,
quam pius es petentibus!
quam bonus te quaerentibus,
sed quid invenientibus.

But He for us has gained
The joy of Heaven.
O that we were there!

Where are joys?
Nowhere but there,
Where the Angels sing
New songs,
And there the bells are ringing
In the King's court.
O that we were there!

The sweet memory of Jesus

The sweet memory of Jesus
Fills the heart with true joy:
But sweeter than honey and all else
Is his presence.

Nothing more delightful to sing,
Nothing more pleasant to hear,
Nothing more sweet to ponder
Than Jesus, son of God.

Jesus, hope of those who repent,
How kind you are to those who beg!
How good to those who seek you first
And then do find you.

Amor Jesu dulcissimus
et vere suavissimus
plus millies gratissimus
quam dicere sufficimus.

Jesum omnes agnoscite
amorem eius poscite
Jesum ardentem quaerite
quaerendo in ardescite!

Jesu mi bone sentiam
amoris tui copiam
da mihi per praesentiam
tuam videre gloriam.

O Jesu mi dulcissime
spes suspirantis animae
te quaerunt pia lacrime
et clamor mentis intimae.

Gloria patri et filio
et spiritui sancto
sicut erat in principio
et nunc et semper
et in saecula saeculorum.

Amen.

Saint Bernard of Clairvaux (1090-1153)

The love of Jesus, sweeter than anything,
Indeed gentler,
Is a thousand times more precious
Than anyone can say.

All of you, recognize Jesus,
All of you, demand his love,
All of you, seek Jesus with devotion
And seeking him prepare to burst into flame!

My own kind Jesus, let me know
How great is your love,
Allow me by your presence
To see your glory.

O my sweetest Jesus,
Hope of the sighing soul,
Pious tears seek you,
So do the cries of the inmost heart.

Glory to the Father and to the Son
And to the Holy Spirit,
As it was in the beginning
And now and always
And in time without end.

Amen.

English rendition: Svend Ravnkilde

Rex virtutum

13 Rex virtutum, rex gloriae,
rex insignis victoriae,
Jesu, largitor veniae,
honor coelestis patriae.

Tu fons misericordiae,
tu verae lumen patriae,
pelle nubem tristitiae
dans nobis lucem gloriae.

Coeli cives occurite,
portas vestras atollite,
triumphatori, dicite:
"Ave, Jesu, rex inclyte."

Jesus ad patrem rediit,
coeleste regnum subiit:
cor meum a me transiit,
post Jesum simul abiit.

Quem prosequamur laudibus,
votis, hymnis et precibus:
ut nos donet coelestibus,
cum ipso frui sedibus.

Amen.

Saint Bernard of Clairvaux (1090-1153)

King of virtues

King of virtues, King of glory,
King of the spectacular victory,
Jesu, dispenser of pardon,
Honour of the heavenly fatherland.

You fount of mercy,
You light of the true fatherland,
drive away the cloud of sadness,
giving us the light of glory.

Citizens of heaven,
run to meet the victor,
lift up your gates and say,
"Hail Jesu, famous king."

Jesus has returned to the Father,
He has entered the heavenly kingdom,
my heart has departed from me
and gone away at once after Jesus.

Upon whom let us attend with praises,
with offerings, with hymns and prayers,
that He may give us to enjoy
the heavenly thrones with Himself.

Amen.

English translation: Miles Lallémant v



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Monitored on B&W 802 Diamond speakers.

Allan Rasmussen plays a chamber organ by Verner Pedersen, 2011 (2 stops: Gedakt 8' + 4') and, on tracks 4 and 15, the church's main organ by Carsten Lund, 1995 (45 stops, 3 manuals, pedal), organ case by L.D. Castens, 1724.

Liner notes: Jakob Bloch Jespersen

English translation: James Manley; gospel quotations pp. 6, 9, 10 and 12 by the King James Version (KJV)

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