



Friday, 9th Dec 2011, 19h00, St. Andrews Presbyterian Church, Cape Town

Saturday, 10th Dec 2011, 19h00, St Peter's Church, 56 Main Road, Hermanus

Sunday, 11th Dec 2011, 19h00, Lutheran Church, 26 Hofmeyr Street, Stellenbosch

Music for the Birth of the Word

Christmas Concerts
with the

**Cape
Consort**

presented by the South African Early Music Trust
with kind support from the Rupert Music Foundation



Tickets at the door: R 90,- (students R 60,-)

Music for the Birth of the Word

Dietrich Buxtehude
(1637-1707)

Magnificat anima mea (BuxWV.Anh. 1)
for 5 voices & 2 violins

Giacomo Carissimi
(1605-1674)

Missa Concertata: Kyrie & Gloria
for 3 voices & 2 violins

Claudio Monteverdi
(1567-1643)

Magnificat secondo
for 4 voices

Cristofaro Caresana

La caccia del toro
for 5 voices & 2 violins

– *Interval* –

Giacomo Carissimi

Missa Concertata: Credo
for 3 voices & 2 violins

Heinrich Schütz
(1585-1672)

Meine Seele erhebt den Herrn (SWV 426)
for 4 voices

Cristofaro Caresana

La Tarantella
for 5 voices & 2 violins

The logo for Cape Consort features the word "Cape" in a large, stylized, black serif font. Below it, the word "Consort" is written in a smaller, black serif font. The two words are connected by a decorative, swirling flourish that starts under the 'C' of "Cape" and ends under the 't' of "Consort".

Antoinette Blyth, Lente Louw (sopranos)

Nick de Jager, Lance Phillip (tenors)

Charles Ainslie (bass-baritone),

Rebekka Sandmeier, Jens Eggers (Baroque violins)

Andrew Cruickshank, Hans Huysen (basso continuo)

Music for the Birth of the Word

È nato il Verbo già

In this programme of fascinating Italian and German early Baroque music, a very unusual genre of Christmas theatre music from Naples is contrasted with 3 different versions of *Magnificat* settings and further combined with sections of a five-part Mass.

The two Nativity Cantatas by the Neapolitan composer, Cristofaro Caresana (1640-1709) were commissioned for and performed at informal celebrations of the Nativity in Naples. It is important to point out that mid-seventeenth-century Neapolitan Christmas was very different to the modern-day Christmas, in the sense that it contained many secular elements besides divinity. In both pieces the singers represent allegorical characters, who comment on the birth of the Infant King. *La Caccia del Toro* or The Hunting of the Bull can be described as a Nativity parable and constitutes a delicious syncretic mash-up of astrology and theology in which Humility slays the Bull of Pridelful Sin and welcomes the Christ Child. In the equally theatrical *La Tarantella* the familiar scene in front of the cave in Bethlehem is portrayed with pastoral elements in the style of Guarini's *Pastor Fido*. This is contrasted with a confrontation between Pluto, the Lord of Death, and a choir of angels. This piece contains interesting folk-medicine notions such as poisons and antidotes for tarantula bites. The recurrent tarantella base figure depicts the victory, or antidote, of the Child and Saint Michael over Pluto and his demons. This eclectic mix of myth, paganism and theology is set to rousing, spectacular music and provides us with an interesting perspective on early spirituality – something that might resonate very clearly with our modern, pluralist society, or, at the very least, provide the listener with some food for thought.

Contrasting with the theatrical nature of this nativity-related music are 3 settings of the more traditional *Magnificat*, also known as the *Song of Mary* or the *Canticle of Mary*, by the composers Claudio Monteverdi (1567-1643), Heinrich Schütz (1585-1672) and Dietrich Buxtehude (1637-1707) respectively. The text of the canticle is taken directly from the Gospel of Luke, as Mary's response to her visitation by the angel Gabriel. Monteverdi's setting is in the *musica antica* style, with verses alternated with chant. Schütz's German setting relates more clearly to the functional, day-to-day use of liturgical music. Buxtehude's slightly more opulent setting with double violin enhances the 5-part vocal textures that are treated in a solistic manner, reminiscent of the *coro favorito* and *coro ripieni* musical alternations in early 17th^h century Venetian church music.

The unusual 5-part setting of the liturgical Mass texts by Carissimi (1605-1674), who is otherwise mainly known as a composer of secular music, provides a liturgical point of reference in this programme presenting an eclectic mix of styles and traditions. Carissimi's setting of the Ordinary of the Mass, namely the *Kyrie*, *Gloria* and *Credo* (the *Sanctus* and *Agnus Dei* being omitted in this programme), amounts to a remarkably large-scale work, displaying remarkable scope of breadth for its time. Even given the two typically ornate violin parts, set in deliberate contrast to the 3 male voices, the work remains in the realm of a solemn and highly pious expression.

Neither works by Caresana and Carissimi have, to our knowledge, ever been performed in South Africa before. In fact, the Caresana had to be transcribed and edited from the composer's original manuscript as no modern edition has yet been published. But even performances of Schütz, Monteverdi or Buxtehude are quite rare, as they fall outside the ambit of the canonic repertoire. Advocating a wider engagement with the immensely vast and diverse historical repertoire, the *Cape Consort* sees it as one of its prime obligations to present musical works based solely on their intrinsic musical quality, without consideration of their 'canonical status', and to furthermore convey them stylishly in a vividly communicative manner. The group strives to engage its audiences in musical experiences with an element of novelty in addition to encounters with well-known canonic masterpieces. We invite you to join us on this journey of musical enquiry and discovery.

Performers

Antoinette Blyth: is currently studying a Masters in singing performance under Dr. Brad Liebl at UCT. She has recently completed a Postgraduate Diploma in Singing at UCT. As a soprano soloist she has performed oratorio works with the Philharmonia Choir of Cape Town, the Symphony Choir of Cape Town, the Mecer City of Tygerberg Choir and the choir of St George's Cathedral, Cape Town. Antoinette has performed for the Songmakers' Guild and also attended the 2nd International Singing Symposium in 2009 where she had master classes with Kobie van Rensburg and Lawrence Zazzo. Antoinette recently had a leading role in the new musical, *Silence of the Music*, at the Baxter theatre. Antoinette is a member of True Voices, a 6-voice a cappella ensemble. She is Musical Director of the Philharmonia Choir of Cape Town and is a part-time vocal coach and accompanist in the singing department at UCT.

Lente Louw: holds an LLM in environmental law from NWU, where she also studied voice with renowned lieder specialist, Werner Nel. Since moving to the Cape she has not only established herself as a respected recitalist but also appears as soloist under the baton of Barry Smith regularly, most recently as Theodora and Dido and in the Mozart Requiem. She is currently finding immense fulfilment in developing a unique, relevant, informed and exciting approach to the performance of early music through her involvement with the Cape Consort. Lente is a student of Nellie du Toit and teaches voice at Bishops College and Milnerton High.

Nick de Jager: has a particular interest in early and baroque music. Most recently he has performed Purcell's *Dido & Aeneas*, Bach's *St Matthew Passion* and Handel's *Theodora* and *Messiah*, all under the baton of Dr Barry Smith at the Music Academy of St Andrew. During Easter 2011 he was part of the Music Academy's successful performance of Mozart's *Requiem*, which he will be performing again at the Klein Karoo Nasionale Kunstefees later this year. Nick is a member of the Cape Bar.

Lance Phillip: trained as a chorister at St Thomas' Church, New York, from 1983-6, and read for a BMus (Composition) at the University of Pretoria. He is currently employed by the University of the Free State as a lecturer in Composition, Choral Studies & Music History. He has a keen interest in vocal consort music and in late Renaissance music in particular.

Charles Ainslie: is establishing himself in South Africa as one of the country's exciting bass-baritones and is continuing his singing studies with Sarita Stern. Charles has performed a wide range of solo oratorio and opera roles both in South Africa (with many of the country's leading choirs) and in the UK (with various small opera companies). Charles is a founder member of the Cape Consort.

Andrew Cruickshank: made his mark in the South African music world as a pianist, harpsichordist, accompanist, composer and singer. He was musical director of the Johannesburg-based vocal solo-ensemble *Mass Appeal* with which he was able to live out his keen interest in and solid knowledge of the informed performance practice of Renaissance and Baroque music as well as performing contemporary music. This group gave the first informed performance of Monteverdi's *Vespers* in South Africa in 2001 and during 2002 with performances across South Africa. He has collaborated with numerous local and international musicians performing, incl. performances at the National Arts Festival in Grahamstown in 2009 and performances at the ABSA KKNK Oudsthoorn Festival 2010. Solo harpsichord performances in 2011 included concerts at the Voorkamerfest in Darling and performing for the Richard Wagner Society of South Africa in Cape Town. He has been instrumental in founding the Cape Consort. He currently works in the actuarial profession.

Hans Huyssen: is a composer, conductor and cellist, with a special interest in informed performance practice of early and contemporary music, as well as the incorporation of principles of indigenous African musical traditions into the current musical practices. In 2010 he received the Helgaard Steyn Award – South Africa's most prestigious composition prize – for his *Proteus Variations*. Apart from spearheading various local initiatives to foster a contextualized appreciation of early music, he is the musical director of the Munich based ensemble *così facciamo*, which has gained considerable reputation for its original Baroque opera productions.

Rebekka Sandmeier: Rebekka Sandmeier is a historical musicologist and ardent musician (violin, viola da gamba). She lectured at the department of musicology at universities in Münster and Potsdam. Since 2011 she is an associate professor of musicology at the South African College of Music, UCT. The interest in early music and its performance brings together scholarly and practical aspects of her work.

Jens Eggers: Jens began playing the violin at a young age. He chose a career in electronic and software engineering but continued to further his violin studies under Prof. Walter Mony at Wits University, completing the Advanced Certificate of the Royal Schools of Music. As a passionate part-time musician he has performed in symphony orchestras (Pro Musica Orchestra (Roodepoort, Johannesburg Philharmonic Orchestra) as well as baroque ensembles (Wits Baroque Ensemble, Camerata Tinta Barocca). His interest in baroque music was stirred in the late 1990's when playing in the Wits Baroque Ensemble directed by John Coulter. He continues this pursuit through participation in workshops and lessons with the eminent baroque violinist Antoinette Lohmann.

Texts

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatum me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Et misericordia eius a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscipit Israel, puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri et filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum. Amen.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison

Gloria

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnum 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 nostrum.
Qui sedes ad dexteram Patris
Miserere nobis.
Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu Christe
Cum Sancto Spiritus:
In Gloria Dei Patris. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
Factorem caeli et terrae, visibilia omnium et
invisibilia.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum, non factum, consubstantialem Patri:
Per quem Omnia facta sunt.
Qui propter nos homines et propter nostrum salute

My soul doth magnify the Lord.
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the low estate of his handmaiden:
For, behold, henceforth all generations shall call me blessed.
For he that is mighty hath done to me great things:
and holy is his name.
And his mercy is on them that fear him
Throughout all generations.
He hath shewed strength with his arm:
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seats,
and has exalted them of low degree.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He hath holpen his servant Israel,
in remembrance of his mercy.
As he promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father and Son and Holy Spirit.
As it was in the beginning, is now,
And ever shall be for all ages. Amen.

Kyrie

Lord have mercy.
Christ have mercy.
Lord have mercy.

Gloria

Glory to God in the highest,
And on earth peace to men of good will.
We praise you, we bless you,
We worship you, we glorify you,
We give thanks for your great glory.
Lord God, heavenly King, almighty God and Father.
Lord Jesus Christ, only begotten, Lord God.
Lamb of God, Son of the Father,
You who take away the sins of the world:
Have mercy on us;
You who take away the sins of the world:
Receive our prayer.
You who are seated at the right hand of Father
Receive our prayer.
For you alone are the Holy One,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
With the Holy Spirit,
In the glory of God the Father. Amen

Credo

I believe in one God, the Father, the Almighty,
Maker of heaven and earth, of all that is seen, seen and
unseen.
And in one Lord Jesus Christ,
The only Son of God,
Eternally begotten of the Father,
God from God, Light from Light,
True God from true God,
Begotten not made, of one being with the Father,
Through whom all things were made.
Who for us men and our Salvation

Descendit de cœlis.
Et incarnates est de Spiritu Sancto ex Maria Virgine,
Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus,
Et sepultus est.
Et resurrexit tertia die,
Secundum Scripturas,
Et ascendit in cœlum,
Sedet ad dexteram Patris.
Et iterum venturus est cum Gloria, iudicare vivos et
mortuos,
Cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum, et vivificantem:
Qui ex Patre Filioque procedit.
Qui ex Patre et Filio simul adoratur et conglorificatur:
Qui locutus est per prophetas.
Et unam sanctam catholicam
Et apostolicam Ecclesiam.
Confiteor unum baptismum in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venturi sæculi. Amen.

La caccia del Toro

Coro

Alla caccia, alla caccia del Toro
Trombe e tamburi rimbombate
Da' palchi azzurri replicate
Il grido sonoro:
Alla caccia del Toro.

Toro

Da la mandria d'abissi
In staccato di pene
Sorgo indomito Toro
E non tremano le stelle?
E non s'oscura il cielo?
Al muggir strepitoso e dissonante
Del mio grido tonante?
Fregio d'irsuto pelo
Circonda il bieco sguardo
Gala gentil di bifalcate corna
La nera fronte adorna
Scaglian Etna di foco
La narici fumanti
Spiro fiati di morte
Animato spavento
Ho grave il passo
E non lo cedo al vezzo

Aria

Stà a veder qual braccio può
Cimentarsi contro me
Chi nel campo mi sfidò
Perderà, caderà sott' il mio pie'.

Coro

Largo, largo all'humiltà
Ch'entra in campo a nudo pie'
Se domò d'abissi il pie'
Più di un Toro vincerà.

Humiltà

Che lancia il dardo corsiero
No, no il Toro è codardo
Temerlo non so.

Came down from heaven:
By the power of the Holy Spirit and became incarnate
from the Virgin Mary and was made man.
For our sake he was crucified under Pontius Pilate;
he suffered
Death and was buried.
On the third day he rose again
In accordance with the Scriptures;
He ascended into heaven
And is seated at the right hand of the Father.
And he will come again in glory to judge the living and the
dead
And his kingdom will have no end.
I believe in the Holy Spirit, the Lord, the giver of life,
Who proceeds from the Father and the Son.
Who with the Father and the Son is worshipped and glorified,
Who has spoken through the Prophets
And I believe in one holy catholic
And apostolic Church.
I acknowledge one baptism for the forgiveness of sins,
And I look for the resurrection of the dead,
And the life of the world to come. Amen.

The Hunting of the Bull

Choir

Off to the hunt, off to hunt the bull!
Sound the trumpets, beat the drums,
Throughout the azure vaults ring out
This loud cry!
Off to hunt the bull!

Bull

From the herd in the abyss
In the realm of the storm,
Here I am, the indomitable bull,
Yet the stars do not tremble?
And the heaven do not darken
On hearing the terrible and discordant sound
Of my resounding roar?
A swathe of bristling hair
Frames my ferocious glare,
And the twin scythes of my horns
Bedeck my black brow.
Jets of flames from Etna
Burst out from my smoking nostrils,
I breathe out the fumes of death.
The very image of dreadfulness,
I go my way with heavy and frightening tread,
No being, however charming, can cause me to turn.

Aria

What strength, I ask to see it,
Can stand up to mine?
He that dares to joust with me
Will lose and fall at my feet.

Choir

Make way for Humility
Who comes into the arena with naked feet.
She succeeded in taming the abyss,
She will conquer more than one bull.

Humility

Let him launch his swift blows,
No, no, the bull is a coward,
I cannot fear him.

Toro Troppo invan d'Humiltà
T'assurgi il nome, superbetta donzella.
Humiltà Mi rese alter ail titolo d'ancella
Toro Già viltà...
Humiltà ... Gran virtù,
Che d'una ancella, sia figlio Gesù
Toro A che dunque ne vieni?
Humiltà A debellarti.
Toro Troppa semplicità!
Credi pascer gli Agnelli
O scherzi con gli augelli?
Humiltà Credo atterrar draghi!
Humiltà e Toro Al campo, all'armi, alle tenzoni!
Toro Se l'amazzone nostra è donna imbellè
Siete impazzite, o stelle.
Humiltà Cieco sei tu, se il nato Sol non vedi!

Toro Aquila son...
Humiltà ... Ma in Aquilom non siedì!
Toro Bombarda o saetta
Scagliò l'Humiltà
Fa stragge e vendetta
Ed armi non ha!
Humiltà Chi senz' ale in alto vola.
A mezz' aria caderà
Se t'ha vinto una Parola
Chi di te paventerà?
Toro Parli del Verbo,
Io le tue cifre apprendo,
Ma che all'huom si unisca,
Io non l'intendo!
Humiltà Mai intende un superbo le note d'humiltà:
Dio, per farla da Dio, huomo si fa!
Coro a3
A colpo sì fatale
Trema e vacilla il Toro
E tutto fia de l'Humiltà decoro.
Coro a2
Con un vel d'humanità
Va scherzando un Dio Bambino
E del Toro un agnellino
Su le corna salterà.
Coro a3
Goda il Ciel, rida il Mondo
Pianga e sospiri il Baratro profondo!

Toro Che v'ho fatto, o stelle, o cieli?
Che crudeli [siete] contro me?
Deh, fermate per pietà!
Coro a2
Ad honor del Nato Re
Ridono i campi, e l'universo giubila
Aura di pena, eco di duol, non murmura
E penar sol tocca a te!
Humiltà Puoi goder ancor tu, s'hoggi l'adori
Toro No, no: non placa un Bambino i miei furori!
Humiltà A forza d'humiltà,
Il tuo superbo pie' s'inchinerà.
Toro De' più rabbiosi artigli
De' cerberi latranti
Sarò misera preda
Quando ai tuoi artigli cedo.

Bull It is in vain that you bestow upon yourself
The name Humility, presumptuous maiden.
Humility The fair name of a servant has been my pride.
Bull That is a sin...
Humility It is a great virtue
That the Lord Jesus was the son of a servant.
Bull What are you doing here?
Humility I have come to do naught else but vanquish you.
Bull Just look at this innocent maid!
Do you think you can feed your lambs here,
Or do you think you are dancing amongst birds?
Humility I believe I am slaying dragons!
Both Into the arena, take up arms, let's fight!
Bull If our amazon is new to battle,
What madness is yours, you powerless stars!
Humility You are blind, if you don't see that a new Sun is
born!
Bull Like an eagle I plunge...
Humility You are not borne by the breeze!
Bull Sallies and thrusts,
Humility tries them time after time,
Seeking to wreak havoc and vengeance,
But she has no weapons to fight with!
Humility Anybody who wants to fly in the air without wings
Will soon fall into the abyss.
And if a Word conquers you,
Who will fear you again?
Bull It is the Word about which you talk,
Your tricks are known to me,
But that it can be united in man,
That I cannot believe!
Humility Pride cannot understand the words of the humble:
God, in order to act as God, turned into a man of flesh!
Choir a3
Struck with a mortal blow,
The bull trembles and falters.
Yes, it is to Humility that triumph is given.
Choir a2
The veil is made of humanity
Waving in game the Child before the beast,
And it is a tender lamb that jumps onto the bull's neck
And seizes its horns.
Choir a3
Let the heavens rejoice and the world exult,
For the deep abyss complains and groans!

Bull What have I done to you, stars and cruel heavens,
That you should hound me so?
Alas, I beg you, cease your constraints upon me!
Choir a2
In honour of the mighty King who has just been born,
All nature smiles and the world rejoices.
There is no desolate wind nor doleful echo;
You alone in the torments now are consumed.
Humility In order to know joy, agree to worship him.
Bull It is not a Child that can appease me.
Humility Overcome by strength of humility
Your all too proud brow soon will bow down.
Bull Of the most dreadful claws
Of all the shrieking Cerberuses
Shall I be the wretched prey
Before I yield to your appalling snare.

Humiltà Cadi a' pie' del mio sole!

Toro Nasce a dar pace o a suscitar tenzone?

Humiltà Hoggi ai tuoi Danni il Sol arde in Leone.

Toro Come in Leone, se in mansuetto Agnello

Con bocca ancor di latte,

Pace con l'huom gridando va?

Humiltà Perchè in Vergine sta!

Toro Dunque a stuolo plebeo

De' mistici pastori Giove, influo

Benigno, a me contrasta?

Humiltà Sì, perchè con superbi è in Sagittario!

Toro Mi saettò nel Cielo,

Hor in terra che vuole?

Humiltà Per fiaccar le tue corna,

In Sauro è il Sole!

Coro a5

Viva, viva l'Humiltà

Che del Ciel le porte aprì

Che l'inferno inpovertì.

Lieto raggio, infausta eclisse

Dell'abissi il Toro ha vinto

Benchè estinto, insorgerà

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La Tarantella

Coro d'Angeli

Pastori, olà, che si fa?

Dal pigro sonno, oh risvegliatevi

Su, su, su e non si dorma più!

Sorgete dal riposo, disserrate le luci

Più prolisso letargo il Ciel non vuole.

È nato il Sole

A riverir in fasce l'Eternità che nasce

Il Ciel v'induce, oggi, oggi la luce.

Tre Pastori

1 Silvio! / 2 Rrgasto! / 3 Mirtillo!

1 Qual insolita gioia?

2 Qual soave armonia?

3 Qual celeste splendore?

A3 Gl'occhi mi abbaglian

E mi rapisce il core

1 Odi gl'inni beati / De' citaristi alati

Che con strisci di luci / In terra giogano

Eco di gloria in Ciel rimbombano.

2 Qual celato mistero

Meraviglie sì belle in terra od'io?

Eco ...**Dio!**

3 E chi sei tu che d'invisibil voce

Con interrotti accenti l'altrui gioie precorri?

Eco ...**Corri!**

2 Si correrò, ma dove i passi volgerò

Del pie' vagante, in qual remote parti?

Eco ...**Parti!**

3 Chi a partir costringe da questi rozzi alberghi?

Forse è voler divino?

Eco ...**Divino!**

1 L'opra dunque del Ciel noto a mie sia...

Eco ...**Messia!**

3 Quel Re tanto aspetto che sull'empirea sede

Con diademi di stelle è coronato?

Eco ...**Nato!**

Humility To the feet of my Sun, let us go! Kneel!

Bull Was he born for peace or to wage war?

Humility See then, for your misfortune, the Star has become a Lion.

Bull Can he be a Lion, the Lamb so full of gentleness whose lips still are moist with milk,

And who speaks of peace to all the human race?

Humility Yes, for he is joined to the sign of the Virgin.

Bull Jupiter so well-inclined to the vile peoples

Of the mystic shepherds,

Does he now set himself against me?

Humility When it comes to the haughty, he is Sagittarius.

Bull It is he who with his darts did strike me in the sky.

What does he want with me on earth?

Humility The Sun has entered into Capricorn

This day to smash your horns!

Choir a5

Long life, long life to Humility,

She has opened the gates of heaven,

Over hell has she triumphed.

A blessed and happy light has torn darkness asunder,

Has conquered the bull of the infernal pits;

Should anyone try to put it out, it will light again.

Long life, long life to Humility!

The Tarantella

Choir of Angels

Ho, shepherds, what are you doing?

Come, awaken yourselves from lazy sleep,

Up with you all, let nobody sleep anymore!

Leave your state of rest, open at last your eyes,

For heaven does not want us to sleep anymore.

He was born, the sun,

To worship in his cradle Eternity that has just been born,

Heaven summons you today, today, here is the light.

Three Shepherds

1 Silvio! / 2 Rrgasto! / 3 Mirtillo!

1 What is this unknown joy?

2 What is this sweet music?

3 What is this splendid sky?

A3 My eyes are dazzled,

My heart is overcome with joy!

1 Hear the joyful hymns / Of these winged harpists

Amidst the rays of light / As they head for earth.

A glorious sound echoes in the skies!

2 What deep mystery

Did I hear in these radiant hymns?

Echo ...**God -**

3 Who are you then who, with invisible mouth,

In your distant tones to joy do us invite?

Echo ...**Hastens -**

2 Yes, here I am, I run, but where must I go,

Where shall I aim for, what distant place?

Echo ...**to depart!**

3 Who desires to chase us from our sloth?

Would it be the will divine?

Echo ...**The divine -**

1 Let the works of the heavens be known.

Echo ...**Messiah -**

3 This King enthroned above the Empyrean,

Is he crowned with a diadem of stars?

Echo ...**Is born!**

Coro di Angeli

È nato il Verbo già Pastori che si fa?
Prendete la via, che tardasi più?
Che in braccio a Maria, n'aspetta Giesù.
Deh risvegliatevi, pastori olà, che si fa?
Su, su, su, che non si dorma più!
3 Compagni a tanto giubilo
Noi qui staremo attoniti?
1 No, no, con pive e flauti,
Sampogne e cetre sciogliono
La lingua al canto, ai balli il pie'.
a3 Or ch'è nato il nostro Re
Ed accordiamo ad armonia sì bella
Con suono pastoral, la tarantella!

Tarantella

Alle selve, alle valli, alle grotte
Adorate sì bella notte,
Alle paglie alla capanna,
Che ogni fiume già scorre manna.
Alle rupi, alle tane, alle selve
E mansuete son fatte le belve
Ogni piazza nel mondo è fiorita
Mentre torna nel mondo la vita
Alle selve, alle valli, alle grotte
Vagheggiate, riverite, adorate sì bella notte!

Tarantola d'abisso, empio serpente
Or ch'è nato l'Agnello innocente
La tua forza si abatterà.
Piangi, trema, singhiozza, sospira
Nel tuo regno d'oscurità.
Viva, via l'Eternità!

Tarantola ch'in Cielo il nido avesti
Ma per troppo volar cadesti
Da quel trono di maestà,
Or che il Verbo dal Cielo è disceso
Il tuo dente non ferirà.
La superbia così va!

Tarantola ribelle, fulminata
Or che in terra la luce è nata
Nova fiamma ti struggerà!
Si raddoppino a te le catene
Or che ha l'huomo la libertà:
Chi pugna col Cielo mai vincerà!
Or che al bosco fiorisce ogni pianta
Or che al prato fiorisce ogni stelo
Or che in Cielo risplende ogni stella
Replicate la tarantella!

Alle selve, alle valli, alle grotte
Adorate sì bella notte.
Alle balse, alle sponde, ai ruscelli
Scotono i zefiri gli arboscelli
Fa l'erbetta fiorire nel prato
L'Aro Monarca che in terra è nato.
Ai campi, alla riviera,
Ride nel verno la primavera.
Alle selve, alle valli, alle grotte,
Vagheggiate, riverite, adorate sì bella notte!

Choir of Angels

At last the Word is born, shepherds, what are you doing?
Why wait any longer, you must be on your way,
For in the arms of Mary, Jesus is waiting for you all.
Come, wake up, shepherds, what are you doing?
Stand up, let nobody sleep any longer.
3 Friends, to celebrate so great a joy,
Must we be without voice?
1 No, no, with our flutes, our pipes,
Fiddle and lyre also, let them straightaway enliven
The words of our songs and the steps of our dancing
feet.
A3 Since on this day is born our King,
Let us blend in sweet harmony
Our words with the tarantella!

Tarantella

Run towards the forests, the valleys and the caves,
celebrate this most beautiful of nights,
run towards the huts, run towards the cottages,
For from each wisp of smoke there comes a word of love.
Run towards the rocks, towards the woods, to the lairs,
For the wild beasts too have learnt of the sweet gentleness.
The world in every place is bedecked with flowers,
For life has been given back to the world.
Run towards the forests, the valleys and the caves,
Worship, celebrate this most beautiful of nights.

Tarantula from hell, pitiless serpent,
On this day which sees the birth of an innocent Lamb,
Your power will melt away.
Groan, tremble, weep and sigh
In your kingdom of darkness.
Long life, long life to Eternity.

Tarantula, who made your nest in the midst of Heaven,
But, through wanting too much on rising high,
Fell from his throne of majesty,
Now that the Word has come down from Heaven,
Your bite shall no more have effect.
Such is the price of so much pride.

Tarantula, unsubdued yet struck down,
Since light has burst upon the world,
This new flame will in the end burn you up!
It is you that will be burdened with ever-heavier chains
since today upon man liberty is smiling;
Anyone who challenges Heaven cannot conquer!
Since on this day all the boughs in the woods are in flower,
Since in the meadows every flower has bloomed again,
And since in Heaven, every star shines anew,
Sing over and over again the tarantella.

Run towards the forests, the valleys and the caves,
celebrate this most beautiful of nights,
Towards the torrent beds, the banks, the streams,
Where the soft zephyr strokes the bushes;
Towards the meadows where the flowers grow,
By the grace of the all-powerful God who is born unto us.
In the fields and beside the streams,
Beyond the cold of winter shines the springtime.
Run towards the forests, the valleys and the caves,
Worship, celebrate this most beautiful of nights.

Pluto

Qual notte si adora,
Con risi nel mondo?
Che orco profondo
Con pianti adolori?
Qual notte si adora,
Qual violenza ignota
Il mio valore opprime?
Ah non son io dell'empireo teatro
Primogenita luce, inclita stella
Dell'angeliche squadre è la più bella?
Cadde per non soffrire
Nell'etereo chiostro
Nel rivedermi a lato
Di fangosa materia un huom formato.
Sfavillai sul vasto empirio
Di bellezza troppo altero
Ma caduto or qui sospiro
Cieco Re d'inafausto impero
Fulminato gigante, angelo nero.
Pur se caddi, al cader mio
Invitto in Ciel restò
Che Lucifero lasciò
Spopolato il regno a Dio.
Memorie disperate
Non più mi flagellate
Se novelli portenti,
Mi raddoppia tormenti.

Aria

Ridenti le stelle
Minacciano eclissi
Già trema Babelle
Son vinti gli abissi.
Oh mia sventura, oh mia vergogna estrema
Lacerato il diadema
Dal crin mi cade e dalla man lo scettro
E voi solo cimeli
Delle perdite mie ridete o Cieli!

Coro di Spiriti

Gran Monarca d'Acheronte
Qual timor t'accresce il pianto?
Chi t'invola il manto
E il diadema alla tua fronte?

Coro a3

1 Qual empio destino
Il soglio t'abbatte?
2 [Lucifero] La destra di latte
D'un Dio ch'è Bambino
3 Una forza fatale
Lucifero ha domo?
1 Dov'è l'ardir?
2 [Lucifero] Son vinto!
3 La superbia?
2 [Lucifero] È caduta
1 Non sei Re?
2 [Lucifero] Senza scettro!
3 Sei guerrier?
2 [Lucifero] Ma senz' armi!
1,3 Sorgi all'offesa!
2 [Lucifero] Ho catenato il pie'!

Pluto

What is this night that we are celebrating,
With laughter throughout the universe,
And which plunges deep Orcus
into torment and complaint?
What is this night we are celebrating,
And what unknown force
Has come to tarnish my valour?
Am I not nevertheless, on the heights of the Empyrean,
The original fire and the finest of the stars
Amongst all the colour of angels?
And if it was that I fell, it was in order not to bear
Within the heart of the celestial ramparts
The sight at my side
Of a man made of mud and kneaded in filth.
I who lived triumphant over an immense empire
Of over-lofty splendours,
It is here in my downfall that henceforth I sigh,
Blind sovereign of an accursed kingdom,
A strike giant, a black angel.
When, then, into the abyss I was hurled
Heaven remained unconquered.
Lucifer to God had to leave
The Kingdom of heaven unshared.
Sad memories,
Torture me no more
if new wonders
Redouble my sufferings.

Aria

The stars in laughter
To create the darkness,
Already Babel shudders
And the abyss is overcome.
O despair, o height of infamy,
Broken is my crown
That has slipped from my head, the sceptre from my hand,
And all that is left,
You mock, O heavens, over what I have lost.

Choir of Spirits

Powerful monarch of Accheron
What is the fear that causes you to weep?
Who dares to remove your cloak of empire
Who has dared to take away the crown from your head?

Choir a3

1 What dread fate
Overturned your throne?
2 [Lucifer] The delicate hand
Of a new-born Child
3 An inexorable power
Has therefore succeeded in taming Lucifer?
1 What have you done with your courage?
Lucifer I have yielded!
3 Where is your pride?
Lucifer It has perished
1 Are you not the king?
Lucifer Without the sceptre!
3 Are you not a warrior?
Lucifer Yes, but one without weapons!
1,3 To the fight again!
Lucifer My feet are in chains!

Coro di Angioli

Ohè flagellate Furie il vostro re!
 E a tanta gioia intanto
 Tocca agli Angioli il riso.
 Meraviglie sì belle il mondo ammira
 Ride il Ciel, Pluto s'adira.

3 Tra lucidi orrori
 Di notte serena
 Gioite o pastori...

2 ...Che Pluto è in catena!

3 Voi trombe strillate con giubilo
 Eterne vittorie cantate!

Coro a4

Per monti e per selve
 Pastori su, su
 Per valli e per grotte
 Adorate sì bella notte!

Choir of Angels

Hey there, furies of hell, flagellate your king!
 And in transports of such great joy,
 It is now the angels, truly, who must enjoy their laughter!
 The world is amazed at such astonishing things,
 Heaven rejoices and Pluto sinks in anger.

3 In the untroubled darkness
 Of this serene night,
 Shepherds, all of you rejoice...

2 Pluto is in chains!

3 In joyful concerts, ring out you trumpets!
 Sing the everlasting victory!

Choir a4

Over the mountains, in the forests,
 Shepherds run, come quickly, run.
 In the valleys and in the caves,
 Celebrate this O so beautiful night!

Upcoming concerts

12 / 19 / 26 Feb 2012 Fugard Theatre, Cape Town

The Monteverdi Project - A collaboration with the Fugard Theatre

(Bookings open at Computicket on 1st January.2012)

29 Feb 2012: Oude Libertas Summer Concerts, Oude Libertas Theatre, Stellenbosch

Amongst the Prickly Thorns of Love's Roses

A semi-dramatized open-air performance of Monteverdi madrigals

The South African Early Music Trust

The *South African Early Music Trust* (Trust number: IT 1445/2011) has been set up in acknowledgment of the significance of Early Music as a part of contemporary musical expression. It specifically promotes historically informed performance practice (HIPP) as a most appropriate means of conveying the quality, style and nuances of Early Music.

Operating in South Africa, the Trust aims at providing formal support to the local development of HIPP as a professional discipline of rigorous artistic integrity. It strongly advocates the gradual integration of HIPP into official educational curricula, considering its profound influence on musical contextualization. Deliberately responding to South Africa's cultural diversity the Trust seeks to facilitate a locally adapted performance practice approach, acknowledging the country's historic heterogeneity. In the same vein it endorses HIPP as an effective way of accessing and re-interpreting idioms of indigenous African music.

The Trust pursues its goals by creating an infrastructure for the organisation of concerts, workshops, conferences, seminars and other musical activities. It also wishes to make a contribution towards an active network of practitioners, students and an audience interested in the field.

We would like to invite donations towards the furtherance of the aims of the Trust, which is in the process of achieving Public Beneficiary Organisation registration status.

For more information please contact Charles Ainslie (charles.ainslie@yahoo.com).

Hans Huyssen, Andrew Cruickshank, Charles Ainslie (Trustees)