

The South African Early Music Trust (SAEMT) and St Martini Lutheran Church present

St Martini Christmas Concert

Sunday 16 December 16h00, St Martini Church, 240 Long Street, Cape Town

- | | |
|-----------------------------------|--|
| Giovanni Gabrieli
(1557-1612) | <i>O Magnum mysterium</i>
from <i>Concerti di Andrea Gabrieli, Libro Primo</i> (1587) |
| Michael Praetorius
(1571-1621) | <i>Der Morgenstern ist aufgedrungen</i>
<i>En natus est Emmanuel</i>
from <i>Musae Sioniae VI</i> (1609) |
| Heinrich Schütz
(1585-1672) | <i>Hodie Christus natus est</i> , SWV 315
duet for soprano, tenor & bc
from <i>Kleine geistliche Konzerte</i> (1636/39) |
| Michael Praetorius | <i>Nun komm der Heiden Heiland</i>
6-part Chorale-Motet from <i>Musae Sioniae V</i> (1607) |
| Heinrich Schütz | <i>Also hat Gott die Welt geliebt</i> , SWV 380
from <i>Geistliche Chormusik</i> (1648) |
| | <i>O bone Jesu</i> , SWV 471
motet for 6 voices & 7 instruments (1666) |
| | <i>Freuet euch des Herrn, ihr Gerechten</i> SWV 367
for alto, tenor, bass, two violins & bc
from <i>Symphoniae Sacrae II</i> (1643) |
| Michael Praetorius | <i>Puer Natus in Bethlehem</i>
11-part Chorale-Concert
from <i>Polyhymnia Caduceatrix et Panegyrica</i> (1619) |
| Heinrich Schütz | <i>Beschluss der Geburt unseres Herrn und Seligmachers Jesu Christi:</i>
<i>Dank sagen wir alle</i>
final chorus from the <i>Weihnachsthistorie</i> , SWV 435 (1660) |

Antoinette Blyth, Madri Gerber – soprano & organ
Monika Voysey – alto, Willem Bester – tenor
Emmanuel Pousse – baritone, Abonga Sithela – bass

Tonia Roller, Susan McAlpine – recorder
Petra van Besouw, Cornelis Jordaan – Baroque violin
William Haubrich, Nick Green, Ryan Kiermann – sackbut

St Martini Choir & guests

Hans Huyssen – musical direction

Cape
Consort



We thank the Rupert Music Foundation and the Stelzner Music Trust for their generous support, the SACM for the use of the Klop chest organ and Gerard Benade for the use of his set of sackbuts.

Programme Notes

This concert opens with a work by Gabrieli as a way of paying homage to a pivotal musical figure, more specifically as a most influential mentor of the other composers of this programme. As organist and chapel master of both San Marco and San Rocco in Venice, Gabriele arguably held the most coveted musical positions of his time. Endorsed by the eminence of these musical centres his compositions were widely disseminated and attracted the attention of composers from all over Europe. Many, like Schütz, actually spent time in Venice to assimilate the novel musical developments *in situ*. But many more, like Praetorius, who never visited Italy, nevertheless kept abreast of developments at the leading Italian musical centres and thereby contributed to an even wider expanse of Italian influence. In the case of both Praetorius and Schütz this resulted in a fascinating flourishing of Italian styles and techniques within an otherwise undeniably German musical idiom.

Most probably it is this blend of styles – at times organically integrated, but at times also somewhat wilfully coerced – that lets both composer's oeuvre stand out from that of their contemporaries. Our program attempts to present a cross-section of some of the resulting musical solutions.

Der Morgenstern and *En natus est* are examples of 4-part chorales, so called *Cantional* settings – easy, occasional pieces – several hundred of which are contained in volumes VI to VIII of *Musae Sioniae*. The six-part chorale fantasy on *Nun komm der Heiden Heiland* weaves fragments of the well-known hymn into a through-composed tapestry of imitative counterpoint, thereby referencing the ancient franco-flemish style. By contrast the 'Choralkonzert' *Puer natus in Bethlehem* alludes to a much more modern *concertato* style, in which various choirs of instruments or voices are dramatically juxtaposed. However, in his idiosyncratic manner Praetorius stretches the concept of poly-choral juxtapositions much further than Gabrieli would have ever imagined: linguistic and stylistic contrasts are added to the mere sonic ones. From a certain perspective all these elements seem oddly incongruent, from another they reveal Praetorius as a remarkable visionary of a richly expanded, inclusive culture, in which catholic & protestant, Latin & German, ancient & modern, church & chamber, dogmatic & personal narratives all have a place.

Also hat Gott represents Schütz, the composer of traditional, choral-like motets. His singular *O bone Jesu* employs soloists, choir and consort of instruments to great expressive effect and, moreover, reveals his mystical side. *Hodie natus* and *Freuet euch des Herrn* are modern *basso continuo* works, the latter introducing highly ornate, idiomatic instrumental writing. Schütz's *Weihnachtshistorie* may be considered an early oratorio and, true to the genre, its final chorus has to fulfil the multiple functions of summarizing last statement, release of the drama and happy dismissal. Needless to say that Schütz succeeds in all respects. In a nutshell he creates a benchmark that remains valid for centuries to come.

Hans Huyssen

Texts & Translations

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

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

Der Morgenstern ist aufgedrungen,
erleucht't daher zu dieser Stunde
hoch über Berg und tiefe Tal,
vor Freud singt uns der lieben Engel Schar.

The Morningstar has risen
and shines at this hour
high above mountains and vales
so that all angels sing rejoicing.

Wacht auf, singt uns der Wächter Stimme
vor Freuden auf der hohen Zinne:
"Wacht auf zu dieser Freudenzeit!
Der Bräut'gam kommt, nun machet euch bereit!"

Wake up, the watchman calls
joyously from the tower:
"Wake up to these blessed times
the groom arrives, prepare yourselves!"

O heilger Morgenstern, wir preisen
dich heute hoch mit frohen Weisen;
du leuchtest vielen nah und fern,
so leucht auch uns, Herr Christ, du Morgenstern!

Daniel Rumpius

En natus est Emanuel, Dominus,
Quem praedixit Gabriel, Dominus.
Dominus salvator noster est.

Hic jacet in praesepio, Dominus,
Puer admirabilis, Dominus.
Dominus salvator noster est.

Haec lux est orta hodie, Dominus,
Ex Maria Virgine, Dominus.
Dominus salvator noster est.

Hodie Christus natus est.
Hodie Salvator apparuit.
Hodie in terra canunt Angeli,
laetantur Archangeli.
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo,
Et in terra pax, pax hominibus bonae voluntatis,
Alleluia.

Also hat Gott die Welt geliebt
daß er seinen eingebornen Sohn gab
auf daß alle die an ihn glauben
nicht verloren werden
sondern das ewige Leben haben.

O bone Jesu, fili Mariae virginis
plene misericordia et pieta.

Jesu, sole serenior
et balsamo suavior,
omni dulcore dulcior,
prae cunctis amabilior.

Amabilis Jesu, transfige medulas animae meae
suavissimo amoris tui jaculo,
perfode meum ignea charitate tua.

Jesu summa benignitas,
mihi cordis jucunditas,
inconprehensa bonitas,
tua me stringit caritas.

Da mihi, Domine, speciose prae filiis hominum,
ut te solum amem, te solum desiderem,
per te solum ambulem, ad te solum perveniam,
in te solo adquiescam.

Jesu, decus angelicum,
in aure dulce canticum,
in ore mel mirificum,
in corde nectar caelium.

Oleum effusum, nomen tuum, o Christe,
nomen dulce, nomen salutare;

O sacred Morningstar, we praise you
today with joyful tunes.
You are a light for many, close and far
Hence guide us, Lord Jesus, you Morningstar.

Emmanuel, the Lord, is born,
whom Gabriel foretold, the Lord.
The Lord is our saviour.

Here he lies in a manger, the Lord,
wondrous boy, the Lord.
The Lord is our saviour.

This light, the Lord, has dawned
this day from the Virgin Mary.
The Lord is our saviour.

Today Christ is born.
Today the Saviour appears.
Today the angels sing on earth,
and the Archangels rejoice.
Today the just exult, saying:
Glory to God in the highest.
And on earth, peace and good will towards men.
Alleluia.

For God so loved the world,
that he sent his only begotten Son,
that whosoever believeth in him
should not perish,
but have everlasting life.

O good Jesus, son of the Virgin Mary
full of mercy and compassion.

Jesus, brighter than the sun
and more pleasant than a fragrant balm,
sweeter than all sweetness,
above all lovable.

Loving Jesus, pierce the inmost marrow of my
soul with the sweet dart of thy love,
plant into my heart the flame of thy compassion.

Jesus, height of loving kindness,
joy of my heart,
uncomprehended goodness,
thy love clasps me to thee.

Grant, o Lord, beautiful beyond the sons of men,
that thee alone I may love, thee alone I may
desire, to thee alone I may go, receive only thee
and rest in thee alone.

Jesus, splendence of the angels
sweet song in the ear,
marvelous honey in the mouth,
heavenly nectar in the heart.

Thy name is as oil poured out, O Christ,
thy sweet name, thy saving name.

adjuva ergo nos et salva nos,
quia tu solus es Salvator noster:

Lux, via, vita, salus nostra.
Redemptor mundi:
Caeli cives, occurrite, portas vestras attolite,
Triumphatori dicite:
Ave Jesu, Jesu, Rex inclyte!

*from the 11th century Jubilus Rhythmicus
by Bernhard de Clairvaux*

Freuet euch des Herrn, ihr Gerechten!
Die Frommen sollen ihn schön preisen.
Danket dem Herrn mit Harfen.
Singet dem Herrn ein neues Lied;
Macht es gut auf Saitenspielen mit Schalle!

Ps 33, 1-3

Puer natus in Bethlehem, Alleluia.
Unde gaudet Jerusalem. Alleluia.

*Singet, jubiliert, triumphiert unserm Herren
Dem König der Ehren.*

Reges de Sabâ veniunt, Alleluia.
Aurum, thus, myrrham offerunt. Alleluia.

*Singet, jubiliert, triumphiert unserm Herren,
Dem König der Ehren.*

Hic jacet in præsepio, Alleluia.
Qui regnat sine termino. Alleluia.

*Singet, jubiliert, triumphiert unserm Herren,
Dem König der Ehren.*

Mein herzens Kindlein, mein liebstes Freundlein,
O Jesu. Lobt ihn mit Schalle, ihr Christen alle.

In hoc natali gaudio, Alleluia.
Benedicamus Domino: Alleluia.

*Singet, jubiliert, triumphiert unserm Herren,
Dem König der Ehren.*

Laudetur sancta Trinitas, Alleluia.
Deo dicamus gratias. Alleluia.

*Singet, jubiliert, triumphiert unserm Herren,
Dem König der Ehren.*

Mein herzens Kindlein, mein liebstes Freundlein,
O Jesu. Lobt ihn mit Schalle, ihr Christen alle.

Danksagen wir alle Gott unserm Herren Christo,
der uns mit seiner Geburt hat erleuchtet,
und uns erlöset hat mit seinem Blute
von des Teufels G'walt.
Den sollen wir alle
mit seinen Engeln loben mit Schalle,
singen, singen: Preis sei Gott in der Höhe!
Amen.

Wherefore help us and save us,
for thou alone art our saviour:

Light, way, life and salvation.
Redeemer of the world:
Heaven dwellers, hasten hither, lift up your gates,
Greet the triumphant victor saying,
'Hail to Jesus, king of glory!'

Shout for joy in the Lord, O you righteous!
Praise befits the upright.
Give thanks to the Lord with the lyre;
Sing a new song to the Lord;
play skilfully on the strings, with loud shouts.

Ps 33, 1-3

A child is born in Bethlehem,
whereat Jerusalem rejoices.

*Sing, rejoice, make triumph to our Lord,
the King of Glory.*

Kings of Saba came;
they offered gold, incense and myrrh.

*Sing, rejoice, make triumph to our Lord,
the King of Glory.*

Here he lies in a manger,
He who reigns without end.

*Sing, rejoice, make triumph to our Lord,
the King of Glory.*

Child of my heart, my dearest friend, O Jesu
Praise him resoundingly, all you Christians

At this birthday, joyfully
let us bless the Lord.

*Sing, rejoice, make triumph to our Lord,
the King of Glory.*

Praise to the Holy Trinity,
to God let us render thanks.

*Sing, rejoice, make triumph to our Lord,
the King of Glory.*

Child of my heart, my dearest friend, O Jesu
Praise him resoundingly, all you Christians.

We all thank God to our Lord Christ,
who enlightened us with his birth,
and redeemed us with his blood
from the devil's power.
We should all praise him
and rejoice with his with his angels,
singing: Praise be to God in the highest!
Amen.