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§ The Sixteen Edition

**The first ever
recording in
surround sound**

Thomas Tallis
Spem in alium

The Sixteen
HARRY CHRISTOPHERS

Newly recorded in the round and
in surround sound, Thomas Tallis' 40-
part motet, *Spem in alium*, forms the
centre-piece of this dazzling CD.

Under the theme, 'Music for Monarchs and Magnates', The Sixteen draws together music
by Tallis, Byrd, Gibbons and Thomas Tomkins, some of it never before recorded, some
indeed not performed since the time of its writing. Alongside the usual 40 voice setting
of *Spem in alium* is an English version of the same work, *Sing and glorify*, which was
adapted to an English text for King James I to honour his son Henry, the newly-anointed
Prince of Wales. With cornetts, sackbuts, dulcians and organs in place of some voices,
this is a glorious complement to the usual version.



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CORO

§ The Sixteen Edition

Weihnachts Oratorium Christmas Oratorio BACH

RUSSELL

WYN ROGERS

PADMORE

GEORGE

The Sixteen

HARRY CHRISTOPHERS

The Symphony of Harmony and Invention

THE VOICES OF
CLASSIC *fm*



Back in the 1980s and 1990s the classical recording industry was at its peak. With the advent of the compact disc, groups like The Sixteen were not only unearthing manuscripts, some of them unperformed for hundreds of years, but also dusting the cobwebs off revered masterpieces. These were particularly satisfying projects. Having been somewhat daunted by Bach's works early in life, once I came to the scores as

a conductor I began to realise that it was the shape of the line, the structure of the patterns and the sheer architecture of the music that was of the utmost importance.

And so in 1992 I was fortunate to have the opportunity to study, interpret and perform the Christmas Oratorio. Following an entire December devoted to rehearsals and concerts in Oxford, London, Spain and Austria, we began recording the work a few weeks after Christmas, with a wonderful team of musicians.

Outstanding amongst these was Mark Padmore who had become a member of The Sixteen's choral line-up straight from university. As he moved on into the early stages of his solo career, I was delighted to welcome him back to work with the group on a recording which is enhanced by his ability to encompass Bach's complex arias and an eloquence which distinguishes him in the role of the Evangelist.

Harry Christophers

SOLOISTS
SOPRANO
 Lynda Russell
CONTRALTO
 Catherine Wyn-Rogers
TENOR, EVANGELIST
 Mark Padmore

BASS, HEROD
 Michael George
ANGEL, ECHO
 Libby Crabtree

THE SIXTEEN
THE SYMPHONY
OF HARMONY
AND INVENTION
 Leader, David Woodcock
HARRY CHRISTOPHERS

ORCHESTRAL
SOLOISTS
VIOLIN
 David Woodcock,
 William Thorp
OBOE, OBOE D'AMORE
 Paul Goodwin,
 Sophia McKenna
FLUTE
 Rachel Beckett
TRUMPET
 Crispian Steele-Perkins

CONTINUO
VIOLONCELLO
 Mark Caudle
VIOLONE
 Timothy Lyons
ORGAN
 Paul Nicholson

HARPSICHORD
 Laurence Cummings
THEORBO
 Robin Jeffrey

THE SIXTEEN
SOPRANO
 Fiona Clarke,
 Libby Crabtree,
 Sophie Daneman,
 Sally Dunkley,
 Nicola Jenkin,
 Carys Lane
ALTO
 Michael Lees,
 Philip Newton,
 Christophers Royall,
 Caroline Trevor
TENOR
 Simon Berridge,
 Philip Daggett,
 Duncan MacKenzie,
 Matthew Vine
BASS
 Simon Birchall,
 Robert Evans,
 Timothy Jones,
 Michael McCarthy

THE SYMPHONY
OF HARMONY
AND INVENTION
VIOLIN
 David Woodcock (leader),
 James Ellis,
 Theresa Caudle,
 Jane Cawardine,
 Claire Sansom,
 William Thorp,
 Jean Paterson,
 Stefanie Heichelheim,
 Catherine Ford

VIOLA
 David Brooker,
 Pamela Cresswell
CELLO
 Mark Caudle,
 Imogen Seth-Smith
VIOLONE
 Timothy Lyons
FLUTE
 Rachel Beckett,
 Utako Ikeda
OBOE
 Paul Goodwin
 (oboe, oboe d'amore,
 oboe da caccia),
 Sophia McKenna
 (oboe, oboe d'amore),
 Cherry Forbes
 (oboe, oboe da caccia),
 Caroline Kershaw
 (oboe, oboe d'amore)
BASSOON
 Sally Jackson
HORN
 Roger Montgomery,
 Gavin Edwards
TRUMPET
 Crispian Steele-Perkins,
 David Staff, David
 Blackadder
TIMPANI
 Ben Hoffnung
ORGAN
 Paul Nicholson
HARPSICHORD
 Laurence Cummings
THEORBO
 Robin Jeffrey

Johann Sebastian Bach (1685-1750) Weihnachts-Oratorium Christmas Oratorio BWV 248

After a period of astonishing creative activity during his first few years at Leipzig (1723-9), Bach's output of wholly original music dwindled, due partly it seems to his growing disenchantment with the conditions of his employment, particularly the difficulty of achieving reasonable standards in performance. Since he apparently hadn't the time or incentive to write new settings of the regular cantata and Passion texts which he was required to perform, he came increasingly to rely on revivals or arrangements of earlier works, and music by other composers. There were, for instance, revised revivals of the *St. John Passion* in 1725, c. 1730 and the late 1740s, and for the *St. Mark Passion* of 1731 Bach simply cannibalised a number of existing cantatas.

It was into this world that the *Christmas Oratorio* was born in 1734. The work provided Bach with an opportunity to re-use three occasional secular cantatas (BWV 213-5), which he had written for the Elector of Saxony and his family. For many years Bach scholars frowned on this practice, and many even refused to believe that the secular versions came first. Today we can appreciate Bach's process of transformation (or parody as it is generally termed) as a skill in its own right. The charming aria 'Schlafe, mein Liebster' (Part II), which was sung to Hercules by the allegorical figure Sensuality in the original cantata (BWV 213), sounds entirely appropriate in its

new context as a rustic lullaby to the new-born Christ. The fine recitatives, ariosi and orchestrally accompanied chorale settings were composed afresh, which, together with the specially-written 'Pastoral Symphony' which opens Part II, are sufficient to confirm that Bach's reason for re-using earlier music can hardly have been flagging inspiration.

Bach's three oratorios – the *Christmas Oratorio* (BWV 248), the *Ascension Oratorio* (BWV 11) and the *Easter Oratorio* (BWV 249) of 1725 – have little in common with the Italianate oratorio popular in Germany at this time, and they are also very different in style and function from Handel's well-known dramatic English oratorios. With its mixture of Biblical verses (assigned to a solo tenor narrator), Italianate aria forms and German chorale texts, the *Christmas Oratorio* closely resembles Bach's Passions and cantatas; indeed the *Christmas Oratorio* is actually a series of six self-contained but linked cantatas.

Bach assembled the *Christmas Oratorio* for the celebration of Christmas at Leipzig between 25 December and 6 January 1734-5. What surprises those of us used to the secular (non-liturgical) Handelian oratorio is that the six component parts of Bach's oratorio were divided between the six church services of Christmas, and were thus performed

separately: on the first three days of Christmas (December 25-27), for the Feast of the Circumcision (1 January), on the first Sunday in the New Year (2 January), and for the Feast of the Epiphany (6 January). The title-page of the libretto informs us that the six parts were performed 'in the two chief churches at Leipzig' (the Nikolaikirche and Thomaskirche), though Parts III and V were given only at the Nikolaikirche.

In his autograph score, Bach embraced the six cantatas under the single heading 'oratorio'. But to what extent is the *Christmas Oratorio* actually a unified work? Bach was clearly involved in a delicate balancing act between the liturgical necessity of producing a cantata cycle in which each of the six parts was complete in itself and relevant to its intended feast day, and the artistic desire for a conceptual whole (a complete oratorio) unified at the most fundamental level by its subject matter – the Nativity.

In purely musical terms Bach asserts the independence of each part with the conventional musical architecture of the time: each Cantata opens with a full-scale chorus (a Sinfonia in Part II), and each concludes with an impressive accompanied chorale in the same key (or a repeat of the opening chorus in part II); between these movements the arias are evenly distributed: two per part (in Part III

one is a duet, and in Part V one is a trio).

Oratorio-like unity, however, is suggested both by the printed libretto, in which the six parts are printed one after the other under one all-embracing title page, and in two main musical ways. Firstly, by an overall tonal structure revolving around D major (the key of the first, third and final parts, all of which make use of trumpets), and secondly by Bach's striking re-use of the chorale melody 'Herzlich tut mich verlangen', first heard in Part I, and ultimately used to bring the oratorio to a triumphant conclusion. The melody by Hans Leo Hassler, is today more usually associated with Bach's Passions, but during the eighteenth century it was also associated with Christmastide.

In the treatment of the Nativity of Jesus, Bach's *Christmas Oratorio* is closer in spirit to Handel's *Messiah* than to the style of his own dramatic Passions (or indeed Handel's dramatic oratorios). This was largely dictated by the nature of the Gospel accounts of Luke (2:1, 3-12) and Matthew (2:1-12) upon which Bach's text is based. Unlike their respective accounts of the Passion of Christ, which are full of powerful dialogue for individual characters and groups, Luke and Matthew offer little in the way of dramatic dialogue in their nativity episodes. Therefore Bach's librettist (probably Picander who

collaborated on the *St. Matthew Passion*) had to concentrate rather more on reflective elements: praise, meditation and comment on the events narrated by the Evangelist. As in Bach's Passions, the well-known sixteenth- and seventeenth-century chorale texts and melodies provided the congregation with a familiar point of contact which, although they are unlikely actually to have joined in, helped involve them more closely with the proceedings.

Today, in its frequent concert performances and recordings, the *Christmas Oratorio* is altogether easier to comprehend as a single, integrated work. Even so, we should not lose sight of the underlying purpose of the oratorio: this is not concert fare, but sincere devotional music as compelling today as it was in Bach's time.

SIMON HEIGHES

CD1 [76.52]

ERSTE TEIL

Am 1. Weihnachtstag St. Luke 2:1, 3-7

1 Chor [7.56]

*Jauchzet, frohlocket! auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmt voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers
verehren!*

2 Rezitativ (Evangelist) [1.08]

Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißet Bethlehem; darum, daß er von dem Hause und Geschlechte David war: auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.

3 Rezitativ (Alt) [0.55]

*Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor!*

4 Arie (Alt) [5.25]

*Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir zu sehn!
Deine Wangen müssen heut viel schöner
prangen,
Eile, den Bräutigam sehnlichst zu lieben!*

5 Choral [1.09]

*Wie soll ich dich empfangen
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei.*

6 Rezitativ (Evangelist) [0.22]

Und sie gebar ihren ersten Sohn, und wickelte ihn in Windeln und legte ihn in eine Krippe, denn sie hatten sonst keinen Raum in der Herberge.

7 Choral (Soprane) mit Rezitativ (Baß) [3.05]

*Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöhen,
Die unser Heiland vor uns hegt?
Daß er unser sich erbarm,
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?
Und in dem Himmel mache reich,
Des Höchsten Sohn kömmt in die Welt,
Weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.
Kyrieleis!*

8 Arie (Baß) [4.45]

*Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muß in harten Krippen schlafen.*

9 Choral [1.32]

*Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettlein,
Zu ruhn in meines Herzens Schrein,
Daß ich nimmer vergesse dein!*

ZWEITER TEIL

Am 2. Weihnachtstag St. Luke 2:8 -14

10 Sinfonia [4.54]

11 Rezitativ (Evangelist) [0.31]

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie fürchten sich sehr.

12 Choral [1.06]

*Brich an, o schönes Morgenlicht,
Und laß den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Daß dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Frieden bringen!*

13 Rezitativ (Evangelist und Engel) [0.45]

*Und der Engel sprach zu ihnen:
Fürchtet euch nicht, siehe, ich verkündige euch
große Freude, die allem Volke widerfahren wird.
Denn euch ist heute der Heiland geboren, welcher
ist Christus, der Herr, in der Stadt David.*

14 Rezitativ (Baß) [0.45]

*Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muß auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.*

15 Arie (Tenor) [3.42]

*Frohe Hirten, eilt, ach eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!*

16 Rezitativ (Evangelist) [0.19]

*Und das habt zum Zeichen: Ihr werdet finden
das Kind in Windeln gewickelt und in einer
Krippe liegen.*

17 Choral [0.42]

*Schaut hin, dort liegt im finstern Stall,
Des Herrschaft gehet überall
Da Speise vormals sucht ein Rind,
Da ruhet itzt der Jungfrau'n Kind.*

18 Rezitativ (Baß) [0.49]

*So geht denn hin, ihr Hirten, geht,
Daß ihr das Wunder seht:
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!*

19 Arie (Alt) [9.15]

*Schlafe, mein Liebster, genieße der Ruh,
Wache nach diesem vor aller Gedeihen!
Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!*

20 Rezitativ (Evangelist) [0.11]

*Und alsobald war da bei dem Engel die Menge
der himmlischen Heerscharen, die lobten Gott
und sprachen:*

21 Chor [2.36]

*Ehre sei Gott in der Höhe und Friede auf Erden
und den Menschen ein Wohlgefallen.*

22 Rezitativ (Baß) [0.23]

*So recht, ihr Engel, jauchzt und singet,
Daß es uns heut so schön gelinget!
Auf denn! wir stimmen mit euch ein,
Uns kann es, so wie euch, erfreun.*

23 Choral [1.27]

*Wir singen dir in deinem Heer
Aus aller Kraft, Lob, Preis und Ehr,
Daß du, o lang gewünschter Gast,
Dich nunmehr eingestellt hast.*

DRITTER TEIL

Am 3. Weihnachtstag St. Luke 2: 15-20

24 Chor [2.02]

*Herrscher des Himmels, erhöre das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!*

25 Rezitativ (Evangelist) [0.09]

*Und da die Engel von ihnen gen Himmel
fuhren, sprachen die Hirten untereinander:*

26 Coro [0.44]

*Lasset uns nun gehen gen Bethlehem und die
Geschichte sehen, die da geschehen ist, die uns
der Herr kundgetan hat.*

27 Rezitativ (Baß) [0.38]

*Er hat sein Volk getröst',
Er hat sein Israel erlöst,
Die Hülff aus Zion hergesendet
Und unser Leid geendet.
Seht, Hirten, dies hat er getan;
Geht, dieses trifft ihr an!*

28 Choral [0.54]

*Dies hat er alles uns getan,
Sein groß Lieb zu zeigen an;
Des freu sich alle Christenheit
Und dank ihm des in Ewigkeit.
Kyrieleis!*

29 Duett (Sopran und Baß) [8.00]

*Herr, dein Mitleid, dein Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wundersamen Triebe
Machen deine Vätertreu
Wieder neu.*

30 Rezitativ (Evangelist) [1.01]

*Und sie kamen eilend und funden beide,
Mariam und Joseph, dazu das Kind in der
Krippe liegen. Da sie es aber gesehen hatten,
breiteten sie das Wort aus, welches zu ihnen
von diesem Kind gesaget war. Und alle, für die
es kam, wunderten sich der Rede, die ihnen die
Hirten gesaget hatten. Maria aber behielt alle
diese Worte und bewegte sie in ihrem Herzen.*

31 Arie (Alt) [4.54]

*Schließe, mein Herze, dies selige Wunder
Fest in deinem Glauben ein!
Lasse dies Wunder, die göttlichen Werke,
Immer zur Stärke
Deines schwachen Glaubens sein!*

32 Recitativo (Alt) [0.30]

*Ja, ja, mein Herz soll es bewahren,
Was es an dieser holden Zeit
Zu seiner Seligkeit
Für sicheren Beweis erfahren.*

33 Choral [0.58]

*Ich will dich mit Fleiß bewahren,
Ich will dir
Leben hier,
Dir will ich abfahren,
Mit dir will ich endlich schweben
Voller Freud
Ohne Zeit
Dort im andern Leben.*

34 Rezitativ (Evangelist) [0.21]

*Und die Hirten kehrten wieder um, preiseten
und lobten Gott um alles, das sie gesehen und
gehöret hatten, wie denn zu ihnen gesaget war.*

35 Choral [0.45]

*Seid froh dieweil,
Daß euer Heil
Ist hie ein Gott und auch ein Mensch geboren,
Der, welcher ist
Der Herr und Christ
In Davids Stadt, von vielen auserkoren.*

36 Chor [2.12]

*Herrscher des Himmels, erhöre das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!*

CD2 [70.47]

VIERTER TEIL

Am Fest der Beschneidung Christi

1 Chor [6.04]

*Fallt mit Danken, fällt mit Loben
Vor des Höchsten Gnadenthron!
Gottes Sohn
Will der Erden
Heiland und Erlöser werden.
Gottes Sohn
Dämpft der Feinde Wut und Toben.*

2 Rezitativ (Evangelist) [0.28]

*Und da acht Tage um waren, daß das Kind
beschnitten würde, da ward sein Name
genennet Jesus, welcher genennet war von
dem Engel, ehe denn er im Mutterleibe
empfangen ward.*

③ Rezitativ mit Choral (Baß, sopran)/Rezitativ (Baß) [2.18]

*Immanuel, o süßes Wort!
Mein Jesus heißt mein Hort,
Mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schweben.
Mein Jesus heißet meine Lust,
Mein Jesus labet Herz und Brust.*

Choral (Sopran)

*Jesu, du mein liebstes Leben,
Meiner Seelen Bräutigam,
Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!*

(Baß)

*Komm! Ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen,
Ach! So nimm mich zu dir!*

Rezitativ (Baß)

*Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Seh ich dir sehnlichst nach.
Was jagte mir zuletzt der Tod für Grauen ein?
Mein Jesus! Wenn ich sterbe,
So weiß ich, daß ich nicht verderbe.
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.*

④ Arie (Sopran und Echo-Sopran) [5.30]

*Flößt, mein Heiland, flößt dein Namen
Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein. (Nein!)
Sollt ich nun das Sterben scheuen?
Nein, dein süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst ja. (Ja!)*

⑤ Rezitativ (Baß) mit Choral Rezitativ (Baß, Sopran) [1.20]

*Wohlan, dein Name soll allein
In meinem Herzen sein!
So will ich dich entzückt nennen,
Wenn Brust und Herz zu dir vor Liebe brennen.
Doch, Liebster, sage mir:
Wie rühm ich dich, wie dank ich dir?*

Choral (Sopran)

*Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,
Mein Erlösung, Schmuck und Heil,
Hirt und König, Licht und Sonne,
Ach! wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?*

⑥ Arie (Tenor) [4.59]

*Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und Mut,
Daß es mein Herz recht eifrig tut!
Stärke mich,
Deine Gnade würdiglich
Und mit Danken zu erheben!*

⑦ Choral [1.53]

*Jesus richte mein Beginnen,
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier,
Jesus sei mir in Gedanken,
Jesu, lasse mich nicht wanken!*

FUNFTER TEIL

Am Sonntag nach Neujahr St. Matthew 2:1-6

⑧ Chor [6.19]

*Ehre sei dir, Gott, gesungen,
Dir sei Lob und Dank bereit.
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt,
Weil anheut
Unser aller Wunsch gelungen,
Weil uns dein Segen so herrlich erfreut.*

⑨ Rezitativ (Evangelist) [0.22]

*Da Jesus geboren war zu Bethlehem im jüdischen
Lande zur Zeit des Königes Herodis, siehe, da
kamen die Weisen vom Morgenlande gen
Jerusalem und sprachen.*

⑩ Chor mit Rezitativ (Alt) [2.02]

*Wo ist der neugeborne König der Juden?
Sucht ihn in meiner Brust,
Hier wohnt er, mir und ihm zur Lust!
Wir haben seinen Stern gesehen im Morgenlande
und sind kommen, ihn anzubeten.
Wohl euch, die ihr dies Licht gesehen,
Es ist zu eurem Heil geschehen!
Mein Heiland, du, du bist das Licht,
Das auch den Heiden scheinen sollen,
Und sie, sie kennen dich noch nicht,
Als sie dich schon verehren wollen.
Wie hell, wie klar muß nicht dein Schein,
Geliebter Jesu, sein!*

⑪ Choral [0.58]

*Dein Glanz all Finsternis verzehrt,
Die trübe Nacht in Licht verkehrt.
Leit uns auf deinen Wegen,
Daß dein Gesicht
Und herrliches Licht
Wir ewig schauen mögen!*

[12] Arie (Baß) [4.55]

*Erleucht auch meine finstre Sinnen,
Erleuchte mein Herze
Durch der Strahlen klaren Schein!
Dein Wort soll mir die hellste Kerze
In allen meinen Werken sein;
Dies lässet die Seele nichts Böses beginnen.
Erleucht auch meine finstre Sinnen, usw.*

[13] Rezitativ (Evangelist) [0.12]

*Da das der König Herodes hörte, erschrak er
und mit ihm das ganze Jerusalem.*

[14] Rezitativ (Alt) [0.32]

*Warum wollt ihr erschrecken?
Kann meines Jesu Gegenwart euch solche
Furcht erwecken?
O! solltet ihr euch nicht
Vielmehr darüber freuen,
Weil er dadurch verspricht,
Der Menschen Wohlfahrt zu verneuen.*

[15] Rezitativ (Evangelist) [1.26]

*Und ließ versammeln alle Hohepriester und
Schriftgelehrten unter dem Volk und erforschte
von ihnen, wo Christus sollte geboren werden.
Und sie sagten ihm: Zu Bethlehem im jüdischen
Lande; denn also stehet geschrieben durch den
Propheten: Und du Bethlehem im jüdischen
Lande bist mitnichten die kleinst unter den
Fürsten Juda; denn aus dir soll mir kommen der
Herzog, der über mein Volk Israel ein Herr sei.*

[16] Trio [5.45]

*Ach, wenn wird die Zeit erscheinen?
Ach, wenn kömmt der Trost der Seinen?
Schweigt, er ist schon würklich hier!
Jesu, ach, so komm zu mir!*

[17] Rezitativ (Alt) [0.31]

*Mein Liebster herrschet schon.
Ein Herz, das seine Herrschaft liebet
Und sich ihm ganz zu eigen gibet,
Ist meines Jesu Thron.*

[18] Choral [1.10]

*Zwar ist solche Herzensstube
Wohl kein schöner Fürstensaal,
Sondern eine finstre Grube;
Doch, sobald dein Gnadenstrahl
In denselben nur wird blinken,
Wird es voller Sonnen dünken.*

SECHSTER TEIL

Am Epiphaniast St. Matthew 2:7-12

[19] Chor [5.11]

*Herr, wenn die stolzen Feinde schnauben,
So gib, daß wir im festen Glauben
Nach deiner Macht und Hülfe sehn!
Wir wollen dir allein vertrauen,
So können wir den scharfen Klauen
Des Feindes unversehrt entgehn.*

[20] Rezitativ (Evangelist und Herodes) [0.41]

*Da berief Herodes die Weisen heimlich und
erlernet mit Fleiß von ihnen, wenn der Stern
erschieden wäre? Und weist sie gen Bethlehem
und sprach:*

*Zieheth hin und forschet fleißig nach dem
Kindlein, und wenn ihrs findet, sagt mirs
wieder, daß ich auch komme und es anbete.*

[21] Rezitativ (Sopran) [0.55]

*Du Falscher, suche nur den Herrn zu fällen,
Nimm alle falsche List,
Dem Heiland nachzustellen;
Der, dessen Kraft kein Mensch ermißt,
Bleibt doch in sichrer Hand.
Dein Herz, dein falsches Herz ist schon,
Nebst aller seiner List, des Höchsten Sohn,
Den du zu stürzen suchst, sehr wohl bekannt.*

[22] Arie (Sopran) [3.56]

*Nur ein Wink von seinen Händen
Stürzt ohnmächtger Menschen Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
O, so müssen sich sofort
Sterblicher Gedanken wenden.*

[23] Rezitativ (Evangelist) [1.07]

*Als sie nun den König gehöret hatten, zogen sie
hin. Und siehe, der Stern, den sie im
Morgenlande gesehen hatten, ging für ihnen
hin, bis daß er kam und stund oben über, da
das Kindlein war. Da sie den Stern sahen,
wurden sie hoch erfreuet und gingen in das
Haus und funden das Kindlein mit Maria,
seiner Mutter, und fielen nieder und beteten es
an und taten ihre Schätze auf und schenkten
ihm Gold, Weihrauch und Myrrhen.*

24 Choral [1.14]

*Ich steh an deiner Krippen hier,
O Jesulein, mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin! es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin,
Und laß dirs wohlgefallen!*

25 Rezitativ (Evangelist) [0.21]

*Und Gott befahl ihnen im Traum, daß sie sich
nicht sollten wieder zu Herodes lenken, und
zogen durch einen andern Weg wieder in ihr
Land.*

26 Rezitativ (Tenor) [1.48]

*So geht! Genug, mein Schatz geht nicht von hier,
Er bleibet da bei mir,
Ich will ihn auch nicht von mir lassen.
Sein Arm wird mich aus Lieb
Mit sanftmutsvollem Trieb
Und größter Zärtlichkeit umfassen;
Er soll mein Bräutigam verbleiben,
Ich will ihm Brust und Herz verschreiben.
Ich weiß gewiß, er liebet mich,
Mein Herz liebt ihn auch inniglich
Und wird ihn ewig ehren.
Was könnte mich nun für ein Feind*

*Bei solchem Glück versehen!
Du, Jesu, bist und bleibst mein Freund;
Und werd ich ängstlich zu dir flehn:
Herr, hilf! so laß mich Hülfe sehn!*

27 Arie (Tenor) [4.21]

*Nun mögt ihr stolzen Feinde schrecken;
Was könnt ihr mir für Furcht erwecken?
Mein Schatz, mein Hort ist hier bei mir!
Ihr mögt euch noch so grimmig stellen,
Droht nur, mich ganz und gar zu fällen,
Doch seht! mein Heiland wohnt hier.*

28 Rezitativ (Sopran, Alt, Tenor, Baß) [0.47]

*Was will der Höllen Schrecken nun,
Was will uns Welt und Sünde tun,
Da wir in Jesu Händen ruhn?*

29 Choral [3.40]

*Nun seid ihr wohl gerochen
An eurer Feinde Schar,
Denn Christus hat zerbrochen,
Was euch zuwider war.
Tod, Teufel, Sünd und Hölle
Sind ganz und gar geschwächt;
Bei Gott hat seine Stelle
Das menschliche Geschlecht.*

CD1 [76.52]

PART ONE

For the 1st Day of Christmas St. Luke 2:1, 3-7

1 Chorus [7.56]

*Rejoice, exult! up, glorify the days
praise what the All Highest this day has done!
Set aside fear, banish lamentation,
strike up a song full of joy and mirth!
Serve the All Highest with glorious choirs!
Let us worship the name of the Lord!*

2 Recitative (Evangelist) [1.08]

*And it came to pass at this time, that a decree
went out from Caesar Augustus, that all the
world should be taxed; and everyone went to be
taxed, each to his own city. Then also Joseph
arose from Galilee, from the city of Nazareth,
into the land of Judaea, to the city of David,
which is called Bethlehem; because he was of
the house and lineage of David; and he took
with him to be taxed Mary, his espoused wife,
who was with child. And when they were there,
the time came that she should be delivered.*

3 Recitative (Alto) [0.55]

*Now shall my beloved Bridegroom, now shall
the hero of David's house for the solace and
salvation of earth at last be born.*

*Now will the star of Jacob shine, its radiance
breaks through already; up, Zion, and leave
weeping now, thy good mounts on high!*

4 Aria (Alto) [5.25]

*Prepare thyself, Zion, with tender desire the
Fairest and Dearest to behold with thee soon!
Thy cheeks today must shine the lovelier;
hasten most ardently the Bridegroom to love.*

5 Chorale [1.09]

*How shall I receive Thee and how encounter
Thee? Oh, desired of all the world, oh, my
soul's adornment! Oh, Jesu, Jesu, set the torch
by me Thyself, whereby that which pleases
Thee, may be manifest and known to me.*

6 Recitative (Evangelist) [0.22]

*And she brought forth her first-born Son, and
wrapped him in swaddling clothes, and laid
him in a manger, because there was no other
room for Them in the Inn.*

[7] Chorale (Sopranos) with recitative (Bass) [3.05]

He came poor upon earth who can extol the love aright, our Saviour cherishes for us, for that he pities us;

yea, who is capable of comprehending how man's distress so moved Him? Make us rich in heaven, the son of the All Highest comes into the world because its salvation pleases Him so well, and like unto His beloved angels. He will Himself be born as man. Lord have mercy upon us!

[8] Aria (Bass) [4.45]

Great Lord and mighty King, beloved Saviour, oh, how little dost Thou esteem earthly pomp! He who maintains the whole world, and did create its ornament and splendour, must sleep in a hard manger.

[9] Chorale [1.32]

Oh little Jesu, my heart's love, make Thyself a clean soft little bed, in which to rest in my heart's inmost shrine, that I may never forget Thee.

PART TWO For the 2nd day of Christmas St. Luke 2:8-14

[10] Sinfonia [4.54]

[11] Recitative (Evangelist) [0.31]

And there were shepherds in the same country abiding in the fields, keeping watch over their flocks 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.

[12] Chorale [1.06]

Break through, oh lovely light of morn, and let the heavens dawn! You shepherd folk, be not afeared, because the angel tells you that this weak babe shall be our comfort and joy, there to subdue the devil and bring peace at last.

[13] Recitative (Evangelist and Angel) [0.45]

And the angel said unto them: fear not: 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.

[14] Recitative (Bass) [0.45]

That which God promised Abraham, He now lets be manifested to the shepherd band, fulfilled. A shepherd it was had to learn all this before from God, and now also must a shepherd first know the act fulfilled, which He promised then.

[15] Aria (Tenor) [3.42]

Joyful shepherds, haste, oh, haste, lest you tarry too long, haste to see the lovely babe. Go, the joy is all too fair, seek to gain grace, go, and refresh heart and mind.

[16] Recitative (Evangelist) [0.19]

And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, and lying in a manger.

[17] Chorale [0.42]

Behold: there in a dark stables lies the One who has dominion over all. Where, before, an ox sought food, there now rests the Virgin's Child.

[18] Recitative (Bass) [0.49]

So go then hence, you shepherds, go, that you may witness the miracle; and if you find the Son of the most High lying in a hard manger,

then sing Him by His cradle, in a sweet voice and with full choir, this lullaby to rest.

[19] Aria (Alto) [9.15]

Sleep, my Dearest, enjoy Thy rest, from henceforth watch over the well-being of all. Refresh Thy breast, experience the joy, there where we gladden our hearts.

[20] Recitative (Evangelist) [0.11]

And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

[21] Chorus [2.36]

Glory be to God in the highest, and on earth peace, good will toward men.

[22] Recitative (Bass) [0.23]

Then fittingly, you angels, rejoice and sing, that things turn out so favourably for us this day. Up then! We will join in with you, for we can rejoice just as you.

[23] Chorale [1.27]

We sing to Thee in Thy host with all our might and main: praise, honour and glory, that Thou o long-desired Guest hast now appeared.

PART THREE

For the 3rd Day of Christmas St. Luke 2:15-20

[24] Chorus [2.02]

Ruler of Heaven, hear our stammering tones,
let our feeble singing please Thee, when Thy
Zion exalts Thee with psalms!

Hear our hearts' triumphant praise, when we
now display our awe before Thee, because our
welfare is assured.

[25] Recitative (Evangelist) [0.09]

And when the angels had departed from them
into heaven, the shepherds said one to another:

[26] Chorus [0.44]

Let us now go even unto Bethlehem, and see
this thing which is come to pass, which the
Lord hath made known unto us.

[27] Recitative (Bass) [0.38]

He has comforted His people, He has delivered
His Israel, sent help out of Zion and ended our
suffering. Behold, shepherds, this has He done,
go, this is what you will find!

[28] Chorale [0.54]

This has He done for all of us, His great love to
proclaim; in that all Christendom shall rejoice
and thank Him for it to all eternity. Lord have
mercy on us!

[29] Duet (Soprano and Bass) [8.00]

Lord, Thy compassion, Thy mercy comfort us
and make us free.

Thy gracious favour and love,
Thy wondrous desire
Make new once more
Thy father-faith.

[30] Recitative (Evangelist) [1.01]

And they came with haste, and found both
Mary and Joseph, and the babe lying in a
manger. And when they had seen it, they
published abroad the word which was spoken
to them concerning the child. And all that
heard it wondered at the tidings which the
shepherds had told unto them. But Mary kept
all these things and pondered them in her heart.

[31] Aria (Alto) [4.54]

Lock, my heart, this blessed wonder fast within
thy belief.

Let the miracle of the divine works
ever be the strength
of thy weak faith!

[32] Recitative (Alto) [0.30]

Yes, yes, my heart shall guard for sure and
certain proof that which, at this auspicious
hour, it has experienced for its bliss.

[33] Chorale [0.58]

I will keep Thee diligently in my mind, I will
live for Thee here, I will depart with Thee
hence. With Thee will I soar at last filled with
joy, time without end, there in the other life.

[34] Recitative (Evangelist) [0.21]

And the shepherds returned again, praising and
giving thanks to God for everything that they
had seen and heard, as it was told unto them.

[35] Chorale [0.45]

Be joyful, meanwhile, that our Saviour is here
born both God and man, He, Who Is the Lord
and Christ in the city of David chosen of many.

[36] Chorus [2.12]

Ruler of Heaven, hear our stammering tones,
let our feeble singing please Thee, when Thy
Zion exalts Thee with psalms! Hear our hearts'
triumphant praise, when we now display our
awe before Thee because our welfare is assured.

CD2 [70.47]

PART FOUR

For the Feast of the Circumcision

1 Chorus [6.04]

Fall down with thanks, fall down with praise
before the mercy-seat of the Most High.
The Son of God
will be the Saviour
and Redeemer of the earth.
The Son of God
quenches the rage and fury of the fiend.

2 Recitative (Evangelist) [0.28]

And when eight days were accomplished, that
the child should be circumcised, he was given
the name Jesus, as he was named by the angel
before he was conceived in his mother's womb.

3 Recitative with Chorale (Bass, Soprano)/Recitative (Bass) [2.18]

Emmanuel, oh sweet word!
My Jesus is my shepherd, my Jesus is my life.
My Jesus has given Himself to me, my Jesus
shall evermore
hover before my eyes; my Jesus is my joy, my
Jesus restores heart and breast.

Chorale (Soprano)

Jesu, Thou my dearest life, bridegroom of my
soul, for that Thou gavest Thyself for me on
the bitter tree of the cross!

(Bass)

Come, I will embrace thee with joy, my heart
shall never leave thee, oh, then, take me to
Thee!

Recitative (Bass)

Even in death shalt Thou be dearest of all to
me, in distress, danger and discomfort
longingly I look to Thee. What was that dread
death struck into me of late? My Jesus, when I
die I know by this I shall not perish; Thy
Name, which has conquered the fear of death,
is inscribed within me.

4 Aria (Soprano and Echo-Soprano) [5.30]

My Saviour, does Thy Name instil the tiniest
grain of that fierce terror even?
No, Thou thyself say'st no! (No!)
Shall I then fear death?
No, Thy sweet Word is there!
Or shall I rejoice?
Yes, my Saviour. Thou sayest Thyself yes!
(Yes!)

5 Recitative (Bass) with Chorale Recitative (Bass, Soprano) [1.20]

Come then, Thy Name alone shall be in my
heart! So will I call Thee, filled with delight,
when heart and bosom do burn for love of
Thee. But, Best Beloved, tell me: how shall I
extol Thee? How shall I thank Thee?

Chorale (Soprano)

Jesu, my joy and bliss, my hope, treasure and
lot, my Redeemer, defence and Salvation,
Shepherd and King, light and sun! Oh, how
shall I worthily, praise Thee, My Lord Jesu?

6 Aria (Tenor) [4.59]

I will live only to glorify Thee; my Saviour,
give me strength and courage, that my heart
may so do right zealously. Strengthen me,
that I may worthily and with gratitude,
extol Thy goodness.

7 Chorale [1.53]

Jesus, direct my beginning,
Jesus, remain ever near me,
Jesus, curb my senses,
Jesus, be my sole desire,
Jesus, be ever in my thoughts,
Jesus, let me never falter.

PART FIVE

For the 1st Sunday in the New Year St. Matthew 2:1-6

[8] Chorus [6.19]

Let Thy Glory by hymned, oh God!

Let praise and thanksgiving be prepared for Thee.

All the world extols Thee, because our well-being is pleasing to Thee, because this day all our desire is fulfilled, because Thy blessing fills us so gloriously with joy.

[9] Recitative (Evangelist) [0.22]

When Jesus was born in Bethlehem of Judaea in the days of Herod the King, lo, there came wise men from the East to Jerusalem saying:

[10] Chorus with Recitative (Alto) [2.02]

Where is he that is born King of the Jews?
Seek him in my bosom, here He dwells for my
delight, and His.

For we have seen his star in the east, and are
come to worship him.

Blessed be ye, that ye have seen the light, it
came to pass for your salvation.

My Saviour Thou, Thou art the light that
should have shone upon the heathen too, and
they still do not know Thee, when they already
want to worship Thee. How bright, how clear,
beloved Jesu, must Thy radiance be!

[11] Chorale [0.58]

Thy brightness consumes all darkness and
transforms the gloomy night to light. Lead us
in Thy ways, that we may ever behold Thy
countenance and glorious light!

[12] Aria (Bass) [4.55]

Enlighten, too, my dark thoughts, illuminate
my heart through the clear radiance of Thy
beams. Thy word shall be the brightest candle
to me in all my doings! It shall prevent my soul
embarking upon aught evil. Enlighten, too, my
dark thoughts, etc.

[13] Recitative (Evangelist) [0.12]

When King Herod heard this, he was troubled
and all Jerusalem with him.

[14] Recitative (Alto) [0.32]

Why are ye so sore afeared?

Can the presence of Jesu mine awake such fear
in you? O, should you not far rather rejoice at
it, for He through it does promise to restore
the well being of mankind!

[15] Recitative (Evangelist) [1.26]

And he gathered together all the chief priests
and men of learning, and enquired of them
where Christ should be born. And they told
him: In Bethlehem of Judaea! For thus it is
written by the prophets: And thou Bethlehem
of Judaea art not the least among the princes
of Juda, for out of thee shall come a prince to
rule over all my people Israel.

[16] Trio [5.45]

Oh, when will the time be ripe?

Oh, when will the comfort of His people come?

Be silent, He is surely already here.

Oh, Jesus, come then to me.

[17] Recitative (Alto) [0.31]

My Best Beloved already rules.

A heart that loves His dominion, and gives
itself to Him completely for His own, is my
Jesu's throne.

[18] Chorale [1.10]

A heart's chamber such as this is certainly no
finely-appointed hall of princes, a dark pit
rather:

yet, no sooner shall Thy favour's beam but
gleam within there, than it will seem to be
filled with light.

PART SIX

For the Feat of the Epiphany St. Matthew 2:7-12

[19] Chorus [5.11]

Lord, if proud enemies rage,
let us then in steadfast faith look to Thy
might and help.
We will put our trust in Thee alone,
So may we withstand unharmed the talons
of the fiend.

[20] Recitative (Evangelist and Herod) [0.41]

Then Herod called the wise men unto him
in secret, and enquired of them diligently
when the star appeared. And he sent them to
Bethlehem and said: Go now and enquire
diligently for the young child, and when you
shall find him, bring me word that I too may
come and worship him.

[21] Recitative (Soprano) [0.55]

False man, you seek only to bring the Lord
low, and use every false artifice to waylay the
Saviour; He whose strength no man can
measure, yet remains in safe hands. Your

heart, your false heart, along with all its craft, is
known very well already to the most High's Son,
whose downfall you seek to encompass.

[22] Aria (Soprano) [3.56]

A mere wave of his hand casts down the might of
impotent man. Here all power shall be derided!
The Almighty has but to speak a word to make
an end of His enemies' pride; oh, thus the
thoughts of mortal men must change at once.

[23] Recitative (Evangelist) [1.07]

And when they had heard the King, they
departed thence. And lo, the star, which they
had seen in the East, went before them until it
came and stood over where the young child
was. And when they saw the star they rejoiced
greatly; and went into the house and found the
young child and Mary his mother, and fell
down and worshipped him; and they opened
their treasures, and presented unto him gifts:
gold, and frankincense, and myrrh.

[24] Chorale [1.14]

I stand here beside Thy manger,
O, babe Jesu, my life,
I come, bring and give to Thee
that which Thou has given me.
Take it, it is my mind and spirit, heart, soul and
mettle, take them all, and may it please Thee well!

[25] Recitative (Evangelist) [0.21]

And God spoke to them in a dream, that they
should not return again to Herod. And they
departed and went again into their own
country by another way.

[26] Recitative (Tenor) [1.48]

Go then! Enough, my treasure will not go from
hence; He will remain here with me; neither
will I suffer Him to leave me. His arm will
enfold me out of love with gentle courageous
desire and greatest tenderness. He ever shall
remain my bridegroom, I will bequeath Him
heart and bosom. I know for sure He loves me,
my heart loves Him too, fondly, and will ever
honour him. What enemy could do me harm
with such good comfort? Thou, Jesu, art and
shalt remain my friend, and were I to Implore
Thee in anguish: 'Lord, help me!' then let me
behold Thy Help!

[27] Aria (Tenor) [4.21]

Now may you proud foes be affrighted, what
fear could you awake in me? My precious, my
treasure is beside me here! You may appear as
grim as may be, threaten to lay me low
completely, but lo! My Saviour dwells here.

[28] Recitative (Soprano, Alto, Tenor, Bass) [0.47]

What now of the terrors of hell?
What can the world and sin do to us,
when we rest in Jesu's hands?

[29] Chorale [3.40]

Now are you well avenged for, upon the
host of your enemies, Christ has broken
that which was against you. Death, devil,
sin and hell are quite diminished, the
human race has its place at God's side.

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