

WIGMORE HALL

Friday 8 December 2023
7.30pm

This joyful birth

Stile Antico

Helen Ashby soprano	Emma Ashby alto	Andrew Griffiths tenor	James Arthur bass
Kate Ashby soprano	Cara Curran alto	Matthew Howard tenor	Nathan Harrison bass
Rebecca Hickey soprano	Hannah King alto	Will Wright tenor	Gareth Thomas bass

Plainchant

John Taverner (c.1490-1545)

Heinrich Schütz (1585-1672)

William Byrd (c.1540-1623)

A voice from heaven

Conditor alme siderum

Audivi vocem de caelo

O lieber Herre Gott from *Geistliche Chormusic* Op. 11 (pub. 1648)

Laetentur coeli (pub. 1589)

Sebastián de Vivanco (c.1551-1622)

Anon

Joannes Eccard (1553-1611)

The obedience of Mary

Ave Maria

There is no rose (c.1420)

Übers Gebirg Maria geht (pub. 1585)

Tomás Luis de Victoria (1548-1611)

Mateo Flecha (1481-1553)

Michael Praetorius (c.1571-1621)

The joy of the angels

O magnum mysterium (1592)

El jubilate

Ein Kind geboren zu Bethlehem (pub. 1607)

Interval

Jacobus Clemens non Papa
(c.1510-1555)

Claudio Monteverdi (1567-1643)

Richard Dering (c.1580-1630)

The eagerness of the shepherds

Pastores quidnam vidistis (1554)

Rutilante in nocte SV86 (pub. 1603)

Quem vidistis (pub. 1618)

Luca Marenzio (1553-1599)

Francisco Guerrero (1528-1599)

John Sheppard (c.1515-1558)

The perseverance of the Wise Men

Tribus miraculis (pub. 1585)

A un niño llorando (pub. 1589)

Reges Tharsis (pub. c.1575)

Giovanni Pierluigi da Palestrina

(c.1525-1594)

Joannes Eccard

William Byrd

Orlande de Lassus (c.1530-1594)

The peace of the Christ Child

Senex puerum portabat (pub. 1569)

Maria wallt zum Heiligtum

Nunc dimittis from *The Great Service* (by 1606)

Resonet in Laudibus (pub. 1569)

Wigmore Hall is a no smoking venue. No recording or photographic equipment may be taken into the auditorium nor used in any other part of the Hall without the prior written permission of the management. In accordance with the requirements of City of Westminster persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions. Disabled Access and Facilities - full details from 020 7935 2141. Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use this facility by switching hearing aids to 'T'.



Please ensure that watch alarms, mobile phones and any other electrical devices which can become audible are switched off. Phones on a vibrate setting can still be heard, please switch off.

The Wigmore Hall Trust Registered Charity No. 1024838
36 Wigmore Street, London W1U 2BP • wigmore-hall.org.uk • John Gilhooly Director

Wigmore Hall Royal Patron HRH The Duke of Kent, KG
Honorary Patrons Aubrey Adams OBE; André and Rosalie Hoffmann; Louise Kaye; Kohn Foundation; Mr and Mrs Paul Morgan

Department
for Culture
Media & Sport

ARTS COUNCIL
ENGLAND
LOTTERY FUNDED

Supported using public funding by
ARTS COUNCIL
ENGLAND

Registered with
FUNDRAISING
REGULATOR

Tonight's programme not only traces the familiar Christmas story, but also offers a wonderful opportunity to compare the different styles of sacred music which flourished across early modern Europe.

With the exception of the 7th-century plainchant hymn *Conditor alme siderum*, the oldest music that we perform is an **anonymous** *There is no rose*, found in the Trinity Carol Roll (c.1420) – the earliest surviving source for English-texted polyphonic music. Its simplicity contrasts sharply with the sophisticated music of Taverner and Sheppard, writing just over a century later, during the reign of Henry VIII. **Taverner's** *Audivi vocem de caelo* was probably intended for upper voices – perhaps a nod to the 'wise virgins' described in the text – and weaves supple polyphony around a plainsong line. Chant is also the foundation of **Sheppard's** magisterial *Reges Tharsis*, which boasts a rich six-part texture ranging from low bass to high treble – the quintessential sonority of pre-Reformation English music.

Byrd would have grown to love Sheppard's music as a choirboy during Queen Mary's reign, but such monumental sonorities had no place in Elizabeth's Protestant church. Perhaps a certain amount of musical latitude was permitted at the Chapel Royal where Byrd worked; his lavish *Great Service*, from which we perform the 'Nunc dimittis', comes as close as any piece of Anglican music to the richness of the earlier style, but even here Byrd is careful to ensure that the English words are clearly audible. Latin-texted music did however live on in England, intended not for Anglican worship, but for the enjoyment of musical cognoscenti. Byrd – a lifelong Catholic – seized on this pretext to publish motets whose texts can be read as a bitter commentary on the state of English Catholicism. *Laetentur coeli* comes from his most obviously subversive collection, the 1589 *Cantiones sacrae*; perhaps its ebullient melismas reflect Byrd's own confidence that 'our Lord will come, and will show mercy to his poor'.

Byrd's fellow Catholic **Dering** chose to emigrate in order to practise his faith openly. *Quem vidistis pastores*, published in 1618 shortly after his arrival in Brussels, shows how quickly he adapted his style in response to the new vogue for Italianate music. Prior to this shift in taste, it had been Dering's adopted homeland of the Low Countries which had led the way in musical progress, producing successive generations of hugely influential figures such as Ockeghem, Josquin and **Clemens non Papa**, whose beautifully balanced style is heard in *Pastores quidnam vidistis*. Many Franco-Flemish composers had enjoyed illustrious careers abroad. **Lassus** spent most of his life in Munich at the Bavarian court, where he wrote his vivacious 1569 *Resonet in laudibus* based on a traditional carol melody, best known as 'Josef lieber, Josef mein'.

Though Munich remained Catholic, many other German states embraced the Lutheran religion, which – unlike many other forms of Protestantism – retained a special affection for music. **Eccard**, who had studied with Lassus

as a young man, made his career in Lutheran Königsberg. His charming motets *Übers Gebirg Maria geht* and *Maria wahl't zum Heiligtum* employ simple textures so as to speak directly to the listener. The prolific composer and theorist **Michael Praetorius** worked chiefly in Wolfenbüttel; his 1607 *Ein Kind geboren zu Bethlehem* is an energetic dance, building sequentially from two to six voices. **Schütz**, who studied in Italy at different times with Giovanni Gabrieli and Monteverdi, spent almost his entire life in Dresden, where he forged a deeply satisfying fusion of German and Italian styles. His reactionary 1648 collection *Geistliche Chormusik*, from which *O lieber Herre Gott* is taken, eschewed the use of instruments; he wrote that

'I was occasioned to undertake once again a slight work of this kind without basso continuo, and perhaps in this way to encourage a few – especially some of the novice German composers – that, before they proceed to the concerted [modern Italianate] style, they might first crack this hard nut (wherein is to be found the true kernel and the very foundation of good counterpoint)...'

During the later Renaissance the centre of musical gravity shifted inexorably southwards. The exquisitely crafted music of the Roman master **Palestrina**, represented here by the motet *Senex puerum portabit* (1569), was so admired that later generations codified it as the exemplar of the 'stile antico'. **Marenzio**, who worked in Rome and Florence, was most famous for his madrigals, but his sacred music is no less attractive: *Tribus miraculis* (1585) shows his flair for text-setting. Madrigals were a stock-in-trade for **Monteverdi**; his friend the musician and poet Aquilino Coppini – convinced that all good music could be made 'commendable to God and to his saints' – furnished many of them with new texts, expertly tailored to Monteverdi's musical effects. *Rutilante in nocte*, which relates the angels' appearance to the shepherds, began life as *Io mi son giovinetta*, a light-hearted love dialogue from the Fourth Book of madrigals (1603).

Palestrina's closest Spanish counterpart is **Victoria**, who spent his formative years working in Rome; his rapt *O magnum mysterium* epitomises the directness and emotional intensity of his style. As a boy at Ávila Cathedral he would have sung alongside **Vivanco**, whose sunny *Ave Maria* paraphrases the traditional plainsong. The music of **Francisco Guerrero** is often earthier in character, as in his *villancico* (Spanish-language carol) *A un niño llorando* (1589), which describes the visit of the Magi to the stable in an irresistible dance meter. Yet even this music seems straight-laced next to **Flecha's** remarkable *El jubilate* – one of his so-called *ensaladas* (literally, 'salads') which mix together different languages and clashing musical styles and meters. It is an absurd and immensely entertaining account of the Virgin Mary fighting off the devil with the words 'French lazybones, leave me in peace!'

© Andrew Griffiths 2023

Reproduction and distribution is strictly prohibited.

A voice from heaven

Plainchant

Conditor alme siderum Creator of the stars of night

Anonymous

Conditor alme siderum,
Aeterna lux
credentium
Christe, redemptor omnium,
Exaudi preces
supplicum.

Creator of the stars of night,
thy people's everlasting
light,
Jesu, Redeemer, save us all,
and hear Thy servants
when they call.

Qui condolens
interitu
Mortis periret
saeculum,
Salvasti mundum languidum,
Donans reis
remedium:

Thou, grieving that the
ancient curse
should doom to death a
universe,
hast found the medicine,
full of grace,
to save and heal a ruined
race.

Vergente mundi
vespere,
Uti sponsus de
thalamo,
Egressus
honestissima
Virginis matris clausula:

Thou cam'st, the
Bridegroom of the bride,
as drew the world to
evening-tide;
proceeding from a virgin
shrine,
the spotless victim all divine.

Cujus forti
potentiae
Genu curvantur
omnia,
Caelestia,
terrestrial,
Mutu fatentur
subdita.

At whose dread name,
majestic now,
all knees must bend, all
hearts must bow;
and things celestial Thee
shall own,
and things terrestrial,
Lord alone.

Te deprecamur
agiae,
Venture judex
saeculi,
Conserva nos in
tempore
Hostis a telo perfidi.

O Thou whose coming is
with dread
to judge and doom the
quick and dead,
preserve us, while we
dwell below,
from every insult of the foe.

Laus, honor, virtus,
gloria
Deo Patri et
Filio,
Sancto simul
Paraclito,
In saeculorum saecula.

To God the Father, God
the Son,
and God the Spirit, Three
in One,
laud, honour, might, and
glory be
from age to age eternally.

John Taverner (c.1490-1545)

Audivi vocem de caelo I heard a voice from heaven

Liturgical text

Audivi vocem de caelo
venientem:
Venite omnes virgines
sapientissimae;
Oleum recondite in vasis
vestris, dum sponsus
advenit.
Media nocte clamor factus
est.
Ecce sponsus
venit.

I heard a voice from
heaven saying:
Come, all you wise
virgins;
lay up the oil in your
vessels when the
bridegroom cometh.
At midnight there was a
cry made:
Behold the bridegroom
cometh.

Heinrich Schütz (1585-1672)

O lieber Herre Gott O dear Lord God from *Geistliche*

Chormusic Op. 11
(pub. 1648)

O lieber Herre Gott, wecke uns
auf, dass wir bereit sein, wenn
dein Sohn kömmt, ihn mit
Freuden zu empfangen und dir
mit reinem Herzen zu dienen,
durch denselbigen deinen
lieben Sohn Jesum Christum,
unsern Herren, Amen.

O dear Lord God, wake us
up, so that we are
ready, when your Son
comes, to receive him
with joy and to serve
you with a pure heart,
by the same, thy
beloved Son Jesus
Christ, our Lord, Amen.

William Byrd (c.1540-1623)

Laetentur coeli Let the heavens be glad

(pub. 1589)

Liturgical text

Gloria Patri et Filio et
Spiritu Sancto. Sicut
erat in principio et nunc
et semper, et in saecula
saeculorum,
amen.
Jubilare montes laudem, quia
Dominus noster veniet, et
pauperum suorum
miserebitur.
Laetentur coeli, et exultet
terra.
Orietur in diebus tuis
justitia et abundantia
pacis.

Glory be to the Father and to
the Son and to the Holy
Ghost. As it was in the
beginning, is now, and
ever shall be, world
without end, amen.
Let the mountains be joyful
with praise, because our
Lord will come, and will
show mercy to his poor.
Let the heavens be glad and
let the earth rejoice.
In your days, justice and
abundance of peace
shall arise.

The obedience of Mary

Sebastián de Vivanco (c.1551-1622)

Ave Maria

Liturgical text

Ave Maria, gratia plena,
Dominus tecum;

Benedicta tu in
mulieribus,

Et benedictus fructus ventris
tui, Jesus.

Sancta Maria, Regina
Caeli,

O Mater Dei, dulcis et
pia,

Ora pro nobis peccatoribus,
Ut cum electis te videamus.
Alleluia.

Hail Mary

Hail Mary, full of grace,
the Lord is with thee;

blessed art thou among
women,

and blessed is the fruit of
thy womb, Jesus.

Holy Mary, Queen of
heaven,

O Mother of God, sweet
and merciful,

pray for us sinners,
that with the elect we may
gaze upon thee. Alleluia.

Anon

There is no rose (c.1420)

Anonymous

There is no rose of such virtue
As is the rose that bare Jesu;
Alleluia.

For in this rose contained was
Heaven and earth in little space;
Res miranda.

By that rose we may well see
That he is God in persons three,
Pari forma.

The angels sungen the shepherds to:
Gloria in excelsis Deo:
Gaudeamus.

Leave we all this worldly mirth,
And follow we this joyful birth;
Transeamus..

Joannes Eccard (1553-1611)

Übers Gebirg Maria

geht (pub. 1585)

Ludwig Helmbolt

Übers Gebirg Maria
geht

Zu ihrer Bas Elisabeth.

Sie grüsst die Freundin, die
vom Geist

Freudig bewegt Maria preist

Und sie des Herren Mutter
nennt;

Maria ward fröhlich und
sang:

Mein Seel den Herrn erhebet,

Mein Geist sich Gottes freuet;
Er ist mein Heiland, fürchtet
ihn,

Er will allzeit barmherzig
sein.

Was bleiben immer wir
daheim?

Lasst uns auch aufs Gebirge
gehn,

Da eins dem andern spreche
zu,

Des Geistes Gruss das Herz
auftu,

Davon es freudig werd und
spring,

Der Mund in wahrem
Glauben sing.

Mein Seel den Herrn
erhebet ...

Maria walks across the mountains

Maria walks across the
mountains

to her cousin Elizabeth.

She greets the friend
who, joyfully moved

by the Spirit, praises her,
and calls her Mother of
the Lord;

Maria became full of joy
and sang:

My soul magnifies the
Lord,

my spirit rejoices in God;
He is my saviour, to be
feared,

He shall always be
merciful.

Why ever are we staying
home?

Let us, too, go to the
mountains,

where we encourage
each other,

and the Spirit's greetings
open the heart,

to grow joyful and
excited,

and the mouth sings in
true faith:

My soul magnifies the
Lord ...

The joy of the angels

Tomás Luis de Victoria (1548-1611)

O magnum mysterium
(1592)

Liturgical text

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

O great mystery

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

Mateo Flecha (1481-1553)

El jubilate

<i>Jubilate Deo omnis terra</i>	<i>O be Joyful in the Lord, all ye lands.</i>
<i>Cantate et exultate, et psallite.</i>	<i>Sing, rejoice, and praise.</i>
Mil plaçeres acá estén, amen.	A thousand pleasures be here, amen.
Y ansí lo digo yo	And this way I say it.
Por el Niño que nació esta niche en Belén	Because of the baby that is born tonight in Bethlehem,
iOh, gran bien, por quien se diría:	oh greatest good, for whom it would be said:
Para mí me lo querria, madre mía.	for myself He would want it, Mother,
¿Por dó veniste, bien tal?	from where did such good come?
Por la Virgen preservada, La qual dijo en su llegada al peccado original:	For the preserved Virgin, who on her birth said to the original sin:
'Poltrón françoy, lasáme andaré Que soy infantina del bel maridare'.	'French fool, let me go for I am a child of the good marriage.'
El diablo que lo oyó, se temió	The devil, who heard this, was afraid,
Por que no pudo creer	since he could not believe that,
Que lo que mujer perdió Lo cobremos por mujer.	that which the woman lost, we could reclaim it from a woman.
(iQue sí puede ser, señor bachiller!)	(Yes, you can do so, Sir Knight!)
iOh, qué bonita canción!	Oh what a beautiful song!
'Mejor le fuera el mal año, al tacaño, al tacaño,	'The bad year was better for the crafty,
Yaún a quantos con él son de la ro ro ro rón	and as many as there are are with him, tralala
Que es un bella coladrón".	for he is a hairy great thief, tralala.'
En la ciudad de la Gloria Dó los serafines son En medio de todos ellos Cayó un pícaro baylón, De la ro ro ro rón.	In the city of Glory where the seraphs are, in the middle of them all a dancing swindler fell off, tralala.
El banastón me espanta, Que traga con su garganta Los padres primeros.	The glutton, which swallows down his throat the new parents, frightens me.
iOh, grosseros!	Oh fools!
¿No veis que la Virgen santa	Can you not see that the holy Virgin
Dixo contra Lucifer:	said to Lucifer:
'Non fay el cavaller, non fay tal villanía	'Good Knight, do not do such villainy,
Que fillola me soy de Dios de Abrán,	as I am the daughter of the God of Abraham,
Señor de la jerarchía.	supreme Lord.
iL'anima mía!	My soul!

El maldito replicó: 'iNunca más paporreó! Assí, assí, icuerpo de nos! Aquí veré yo como bailaréis vos a la giringonça'. 'iSaltar y baylar con voces y grita! iY vos renegar, ser piente maldita! La Virgen bendita os hará baylar a la giringonça. Et ipsa conteret caput tuum, alleluia.	The damned one replied: 'Never again will I eat up! Yes, by my body, here I will see how you dance the tralala.' 'Jump and dance, with big voices and an uproar! And to repudiate you, you damned snake! The blessed Virgin will make you dance to the tralala. And she will bruise your head, alleluia.
--	---

Michael Praetorius (c.1571-1621)

Ein Kind geboren zu Bethlehem (pub. 1607) <i>Anonymous, trans. Cyriacus Spangenberg</i>	A child is born in Bethlehem
Ein Kind geboren zu Bethlehem Des freuet sich Jerusalem, Alleluia!	A Child is born in Bethlehem, the Joy of all Jerusalem. Alleluia!
Hier liegt es in dem Krippelein, Ohn' Ende ist der Herrschaft sein, Alleluia!	The Child who in the manger lies, forever reigns above the skies. Alleluia!
Das Öchslein und das Eselein Erkannten Gott den Herren Sein. Alleluia!	The ox and donkey bring Him laud, for well they know the Lord their God. Alleluia!
Die König aus Saba kamen dar Gold, Weihrauch, Myrrhen brachten's dar. Alleluia!	The eastern kings have journeyed there, gold, frankincense, and myrrh they bear. Alleluia!
Sein Mutter ist die reine Magd, Die ohn ein Mann geboren hat. Alleluia!	His mother is the virgin maid, who gave Him birth with no man's aid. Alleluia!
Die Schlang ihn nicht vergiften kunnt, Ist worden unser Blut ohn Sünd. Alleluia!	The Serpent could not poison Him, He's joined our race, yet without sin. Alleluia!

Er ist uns gar gleich nach dem Fleisch	As to the flesh He is our kin,
Der Sünden nach ist'r uns nicht gleich.	and yet unlike us as to sin.
Alleluia!	Alleluia!
Damit er uns ihm machet gleich	Like unto Him we thus are wrought,
Und wiederbrächt in Gottes Reich.	and back into God's kingdom brought.
Alleluia!	Alleluia!
Für solche gnadenreiche Zeit	For such a season, rich in grace,
Sei Gott gelobt in Ewigkeit.	to God forevermore be praised!
Alleluia!	Alleluia!
Lob sei der heil'g'n Dreifaltigkeit	Praise to the Holy Trinity,
Von nun an bis in Ewigkeit.	from now unto eternity!
Alleluia!	Alleluia!

Interval

The eagerness of the shepherds

Jacobus Clemens non Papa (c.1510-1555)

Pastores quidnam vidistis (1554) <i>Liturgical text</i>	Shepherds, tell us, what have you seen?
Pastores quidnam vidistis? Annunciate nobis in terris quis apparuit. Natum vidimus, et choros angelorum collaudantes Dominum et dicentes: Gloria in altissimis Deo, et in terra pax hominibus bonae voluntatis.	Shepherds, tell us, what have you seen upon earth? We have seen the newborn babe and choirs of angels praising the Lord together and saying: 'Glory to God in the highest, and on earth peace to men of good will.'

Claudio Monteverdi (1567-1643)

Rutilante in nocte SV86 (pub. 1603)

Aquilino Coppini

Rutilante in nocte, Exultant laeti angelorum chori	In the glowing night, the joyful choirs of angels rejoice,
Cantantes gloriam Infantis nati.	singing the glory of the newborn child;
Ecce Angelorum ad	Behold, at the song of the angels
Eum cantum sonorum,	singing to him,
Tremunt pastores et greges errantes	the shepherds and the errant sheep tremble

Et maturare fugam.	and run in a crowd, fleeing in haste;
In cava antra parant glaciali,	in hollowed caves they appear frozen,
Stupefacti pavore;	stunned with fear.
Sed Angelorum chori Cantant: Pastores, ite ad pupulum,	But the choirs of angels sing, 'Shepherds, go to the little child,
Dominum vestrum,	your Lord;
Ite et adorate	go, and adore
Salvatorem qui nunc natus est vobis.	the saviour who has been born for you.'

Richard Dering (c.1580-1630)

Quem vidistis (pub. 1618) **Whom did you see?** *Anonymous*

Quem vidistis, pastores, dicite, annuntiate nobis, in terris quis apparuit? Natum vidimus et choros angelorum collaudantes Dominum, Alleluia.	Whom did you see, shepherds, say, tell us: who has appeared on earth? The new-born we saw and choirs of angels praising the Lord, alleluia!
---	---

The perseverance of the Wise Men

Luca Marenzio (1553-1599)

Tribus miraculis (pub. 1585) **This holy day** *Liturgical text*

Tribus miraculis ornatum, diem sanctum colimus:	We observe this holy day, ornamented with three miracles:
Hodie stella Magos duxit ad praesepeum:	today a star led the Magi to the manger;
Hodie vinum ex aqua factum est ad nuptias:	today wine was made from water at the wedding;
Hodie in Jordane a Joanne Christus baptizari voluit,	today in the Jordan Christ desired to be baptised by John,
Ut salvaret nos, Alleluia.	so that He might save us, Alleluia.

Francisco Guerrero (1528-1599)

A un niño llorando

(pub. 1589)

Anonymous

A un niño llorando al hielo
Van tres Reyes a adorar
Porque el niño puede dar
Reinos, vida, gloria y
cielo.
Nace con tanta
bajeza
Aunque es poderoso
Rey
Porque nos da cielo
ley
Abatimento y pobreza.
Por eo llorando al hielo
Van tres Reyes a adorar
Porque el niño puede dar
Reinos, vida, gloria y
cielo.

To a crying child

Three kings go to adore
a child crying in the cold,
because the child can give
kingdoms, life, glory and
heaven.
He is born with such
lowliness
although he is a powerful
king,
because he is giving us
through his law
humbleness and poverty.
To him crying in the cold,
three kings go to adore him,
because the child can give
kingdoms, life, glory and
heaven.

John Sheppard (c.1515-1558)

Reges Tharsis

(pub. c.1575)

Liturgical text

Reges Tharsis et insulae
munera offerent,
Reges Arabum et Saba
dona Domino Deo
adducent.
Et adorabunt eum omnes
reges omnes gentes
servient ei.
...Reges Arabum et Saba
dona Domino Deo
adducent.
Gloria Patri et Filio
et Spiritui
Sancto
...Domino Deo adducent.

The kings of Tharsis

The kings of Tharsis and
the isle offer their gifts,
the kings of Arabia and
Sheba bring gifts to the
Lord God.
And all the kings worship
him, all peoples bow
before him.
...the kings of Arabia and
Sheba bring gifts to the
Lord God.
Glory be to the Father
and to the Son and to
the Holy Ghost...
...bring gifts to the Lord God.

The peace of the Christ Child

Giovanni Pierluigi da Palestrina

(c.1525-1594)

Senex puerum

portabat (pub. 1569)

Liturgical text

Senex puerum
portabat:
Puer autem senem
regebat:

An old man carried the child

An old man carried the
child,
yet the child ruled the old
man.

Quem virgo
peperit,
Et post partum virgo
permansit:
Ipsam quem genuit, adoravit.

Him whom the virgin had
borne
- after which she remained
for ever a virgin -
she herself worshipped.

Hodie beata Virgo
Maria
Puerum Jesum presentavit in
templo,
Et Simeon, repletus Spiritu
Sancto,
Accipit eum in ulnas suas,
Et benedixit Deum in
aeternum.

Today the Blessed Virgin
Mary
presented the child Jesus
in the temple
and Simeon, full of the
Holy Spirit,
took Him in his arms,
and blessed God for
evermore.

Joannes Eccard

Maria wallt zum Heiligtum

Maria wallt zum Heiligtum
und bringt ihr Kindlein
dar,
Das schaut der greise
Simeon, wie ihm
verheissen war.
Da nimmt er Jesum in den Arm
und singt im Geiste froh:

Mary made a pilgrimage to the temple

Mary made a pilgrimage
to the temple and
brought her child there,
who was seen by the
aged Simeon, as the
prophets had foretold.
Simeon took Jesus in his
arms, and joyfully sang:

Nun fahr' ich hin mit Freud,
Dich, Heiland, sah ich
heut,
Du Trost von Israel, das Licht
der Welt.

Now I go forth with joy,
for today I have seen You,
Saviour,
comfort of Israel, light of
the World.

Hilf nun, du liebster Jesu Christ,
dass wir zu jeder Frist
An dir wie auch der Simeon
all uns're Freude han
Und kommt die Zeit,
sanft schlafen ein
und also singen
froh:

O dear Jesus, grant now
that we at all times
find all our joy in Thee,
just as Simeon did,
and that, when the time
comes, we pass away
gently and thus sing
gladly:

Nun fahr' ich hin mit Freud,
Dich, Heiland, sah ich
heut,
Du Trost von Israel, das Licht
der Welt.

Now I go forth with joy,
for today I have seen You,
Saviour,
comfort of Israel, light of
the World.

William Byrd

Nunc dimittis from *The Great Service* (by 1606)

Liturgical text

Lord, now lettest thou thy servant depart in peace:
According to thy word. For mine eyes have seen: thy
salvation;
Which thou hast prepared: before the face of all people;
To be a light to lighten the Gentiles: and the glory of thy
people Israel.

Orlande de Lassus (c.1530-1594)

Resonet in Laudibus Let praises resound

(pub. 1569)

Anonymous

Resonet in laudibus Cum jucundis plausibus Sion cum fidelibus: Apparuit quem genuit Maria.	Let praises resound with joyous acclaim: to Sion's faithful the child born of Mary has appeared.
--	--

Sunt impleta quae predixit Gabriel. Eia, eia, Virgo Deum genuit Quem divina voluit clementia.	What Gabriel foretold has been fulfilled. Eia, a Virgin bore God, as the divine mercy willed.
---	---

Hodie apparuit in Israel: Per Mariam virginem est natus Rex. Magnum nomen Domini Emmanuel Quod annuntiatum est per Gabriel.	Today He has appeared in Israel: from the Virgin Mary is born a King. Great is the name of the Lord Emmanuel, as was announced by Gabriel.
--	---