



Bach Christmas Oratorio

DUNEDIN CONSORT
JOHN BUTT

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Cantatas 1, 3 and 6

Mary Bevan *soprano*

Clare Wilkinson *mezzo-soprano*

Nicholas Mulroy *tenor*

Matthew Brook *bass-baritone*

Cantatas 2, 4 and 5

Joanne Lunn *soprano*

Ciara Hendrick *mezzo-soprano*

Thomas Hobbs *tenor*

Konstantin Wolff *bass-baritone*

Disc 1

First Festival Day in Christmas

Cantata 1

①	Chorus: Jauchzet, frohlocket, auf, preiset die Tage	7:51
②	Evangelist: Es begab sich aber zu der Zeit	1:25
③	Recit: Nun wird mein liebster Bräutigam	0:59
④	Aria: Bereite dich, Zion, mit zärtlichen Trieben	5:05
⑤	Chorale: Wie soll ich dich empfangen	1:10
⑥	Evangelist: Und sie gebar ihren ersten Sohn	0:27
⑦	Chorale and Recit: Er ist auf Erden kommen arm – Wer will die Liebe recht erhöhn	2:48
⑧	Aria: Großer Herr, o starker König	4:24
⑨	Chorale: Ach mein herzliebes Jesulein	1:11

Second Festival Day in Christmas

Cantata 2

⑩	Sinfonia	4:56
⑪	Evangelist: Und es waren Hirten in derselben Gegend	0:39
⑫	Chorale: Brich an, o schönes Morgenlicht	1:08
⑬	Evangelist and Angel: Und der Engel sprach zu ihnen – Fürchtet euch nicht	0:46
⑭	Recit: Was Gott dem Abraham verheißen	0:40
⑮	Aria: Frohe Hirten, eilt, ach eilet	3:20
⑯	Evangelist: Und das habt zum Zeichen	0:19
⑰	Chorale: Schaut hin, dort liegt im finstern Stall	0:38
⑱	Recit: So geht denn hin, ihr Hirten, geht	0:53
⑲	Aria: Schlafe, mein Liebster, genieße der Ruh	9:00
⑳	Evangelist: Und alsobald war da bei dem Engel	0:12
㉑	Chorus of Angels: Ehre sei Gott in der Höhe	2:41
㉒	Recit: So recht, ihr Engel, jauchzt und singet	0:22
㉓	Chorale: Wir singen dir in deinem Heer	1:16

Third Festival Day in Christmas

Cantata 3

24	Chorus: Herrscher des Himmels, erhöere das Lallen	1:55
25	Evangelist: Und da die Engel von ihnen gen Himmel fuhren	0:08
26	Chorus of Shepherds: Lasset uns nun gehen gen Bethlehem	0:44
27	Recit: Er hat sein Volk getröst'	0:40
28	Chorale: Dies hat er alles uns getan	0:45
29	Aria: Herr, dein Mitleid, dein Erbarmen	7:31
30	Evangelist: Und sie kamen eilend	1:18
31	Aria: Schließe, mein Herze, dies selige Wunder	5:17
32	Recit: Ja, ja, mein Herz soll es bewahren	0:28
33	Chorale: Ich will dich mit Fleiß bewahren	0:52
34	Evangelist: Und die Hirten kehrten wieder um	0:21
35	Chorale: Seid froh dieweil	0:45
36	Chorus da capo: Herrscher des Himmels, erhöere das Lallen.....	2:02

Disc 2

Festival of the Circumcision of Christ

Cantata 4

1	Chorus: Fallt mit Danken, fallt mit Loben	5:40
2	Evangelist: Und da acht Tage um waren	0:31
3	Recit and Chorale: Immanuel, o süßes Wort! - Jesu, du mein liebstes Leben	2:31
4	Aria: Flößt, mein Heiland, flößt dein Namen	4:56
5	Recit and Chorale: Wohlan, dein Name soll allein - Jesu, meine Freud und Wonne	1:33
6	Aria: Ich will nur dir zu Ehren leben	4:26
7	Chorale: Jesus richte mein Beginnen	1:47

Sunday after New Year

Cantata 5

⑧	Chorus: Ehre sei dir, Gott, gesungen	6:25
⑨	Evangelist: Da Jesus geboren war zu Bethlehem	0:23
⑩	Chorus of Wise Men and Recit: Wo ist der neugeborne König? – Sucht ihn in meiner Brust ..	1:49
⑪	Chorale: Dein Glanz all Finsternis verzehrt	0:48
⑫	Aria: Erleucht auch meine finstre Sinnen	4:00
⑬	Evangelist: Da das der König Herodes hörte	0:12
⑭	Recit: Warum wollt ihr erschrecken?	0:32
⑮	Evangelist: Und ließ versammeln alle Hohepriester	1:21
⑯	Aria: Ach, wenn wird die Zeit erscheinen?	5:17
⑰	Recit: Mein Liebster herrscht schon	0:29
⑱	Chorale: Zwar ist solche Herzensstube	0:51

Festival of Epiphany

Cantata 6

⑲	Chorus: Herr, wenn die stolzen Feinde schnauben	4:47
⑳	Evangelist and Herod: Da berief Herodes – Ziehet hin und forschet fleißig	0:45
㉑	Recit: Du Falscher, suche nur den Herrn zu fällen	1:01
㉒	Aria: Nur ein Wink von seinen Händen	3:40
㉓	Evangelist: Als sie nun den König gehöret hatten	1:19
㉔	Chorale: Ich steh an deiner Krippen hier	1:05
㉕	Evangelist: Und Gott befahl ihnen im Traum	0:26
㉖	Recit: So geht! Genug, mein Schatz geht nicht von hier	1:56
㉗	Aria: Nun mögt ihr stolzen Feinde schrecken	3:58
㉘	Recit: Was will der Höllen Schrecken nun	0:42
㉙	Chorale: Nun seid ihr wohl gerochen.....	3:13

Total Running Time: 141 minutes

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Christmas Oratorio

J.S. Bach's cantatas for every Sunday and feast day of the church year were closely associated with the texts of the readings at the main morning service, and would provide a commentary and reflection on the scripture in question. To many, music had the potential to inspire a depth of emotional engagement as no other art could. Inspired by Luther's supreme regard for both music and preaching, the cantata provided a focal point in the service that in turn led directly to the sermon. The six cantatas that make up the cycle that is the Christmas Oratorio are no exception to this pattern. Each cantata was first performed separately for the six successive celebrations during Christmas of 1734–5. The printed libretto produced so that the Leipzig congregations could read the text in advance shows that the cycle began with the performance of Part 1 in both main churches (the Thomaskirche and the Nikolaikirche) on Christmas Day, with Part 2 performed twice on St Stephen's day; Part 3 was performed on 27 December (St John's Day) and Part 4 on 1 January in both churches to celebrate the feast of the Circumcision (coinciding with New Year); Part 5 was heard on the following day (the first Sunday after New Year) and Part 6 on 6 January, in both churches, for the feast of Epiphany.

While much of the Biblical text in ordinary cantatas is presented in short quotations or paraphrased in modern poetry, the Christmas Oratorio is so called by virtue of its presentation of the Gospel narrative of the Nativity (Luke 2:1–21 and Matthew 2:1–12), something that renders the work analogous to other familiar oratorios based directly on biblical stories. Daniel Melamed's recent work suggests that Bach found the precedent for a cyclic work performed over several days in recent Passion cycles rather than in any piece designed specifically for Christmas. Although none of the Christmas festivals singly permitted a piece much longer than a standard cantata (and, in Leipzig, Passions could only be performed on Good Friday), the range of possible services at Christmas meant that an oratorio could be constructed as six discrete cantatas that together would cover the entire narrative. It may be then that Bach was largely responsible for adapting the multi-part

Passion genre for Christmas, although there are obvious precedents for single-occasion settings of the Christmas narrative, such as those by Heinrich Schütz and the former Leipzig cantor Thomas Schelle.

If the biblical story of the Christmas Oratorio is compared with that of either of Bach's two surviving Passions, it is immediately obvious that the Christmas narrative is far shorter and rather less detailed: there is none of the remarkable range and development of specific characters that is so striking in the Passion narratives. Given that the period 1734–5 contained six feasts between Christmas and Epiphany, Bach had to spread the Christmas narrative relatively thinly, so that for instance the story of Herod and the visit of the Magi is divided between Parts 5 and 6. This meant that he had to find ways to compensate for the relative lack of dramatic action (although he does make the most of the more spectacular events, such as the angels' chorus 'Ehre sei Gott' in Part 2). One strategy was to create a different spiritual theme for each cantata, largely through the meditative arias and recitatives (which thus supplemented the biblical text). For example, Part 1 focuses on the spiritual marriage between the believer and the coming saviour, together with his ultimate kingship (thus developing the vivid image of the triumphant Jesus in Revelation); Part 4 concentrates on the implications of the naming of Jesus and on the many predicates and feelings that his name might carry for the believer; Part 6 concentrates on the inevitable defeat of those who dare oppose the truth brought by Jesus.

Another, complementary strategy was to give a scenic, almost pictorial character to each of the six parts. Part 1 obviously excels in its brilliant orchestration, notably in what is one of the most rousing openings to any of Bach's works. Part 2, with its large complement of oboes and flutes, emphasizes the rural characteristics of the shepherds' life. The opening Sinfonia provides a delightful and subtle tableau that seems to capture the very dimensions of the pastoral space, with a dialogue between strings and oboes projected across the performing area. This sonority returns for the closing chorale, thus giving the entire cantata an obvious pastoral framework. Against this cold but comforting scene the exhilaration of

the angels' song is given tremendous relief. Part 3, dealing with the shepherds' resolve to go to Bethlehem and then to spread the word, emphasizes their humility, which is matched by the boundless love and compassion of Jesus. The second aria, with its solo violin obbligato, models the inner cultivation of faith, just as Mary's inward contemplation contrasts with the shepherds' outward proclamation. The opening (and closing) chorus provides a framing device that expresses our humble and incoherent expressions of praise (we are all, seemingly, like the shepherds), which are to be received benevolently by the ruler of heaven.

Part 4 cultivates the most elegant, courtly atmosphere: it opens and closes with suave, dance-like music, characteristically coloured by a pair of horns (those most courtly – and expensive – of instruments, associated as they are with the hunt). The emotional high points are provided by recitatives that combine chorale verses expressing the deepest spiritual affection with the direct address to Jesus in the added recitative text. The two arias provide contrasting vignettes. First is a delightful echo aria, where the answer to the question of security and comfort in Christ is seemingly seeded in the shape of the musical phrases, the godly and natural orders working in indissoluble harmony. The second aria, one of the most exhilarating quartets that Bach ever wrote (two violins, tenor and continuo), focuses on the strength and resolve offered by the meditation on Jesus' name. Although the last two parts together cover the story of Herod and the Magi, they each cultivate different characteristics: Part 5 focuses on images of light, derived from the star that led the wise men, together with emotions of expectation and the lifting of the darkest spirits; Part 6 returns to something of the brilliance of the opening part, but now coupled with a defiant sense of victory over the forces of darkness. A remarkable contrast is provided by its soprano aria, an unusual courtly dance (containing some of the characteristics of the polonaise) that likens the spiritual ruler to an autocratic ruler who only has to wave his hand or speak one word to defeat any feeble human opposition.

Since Advent was a season of penitence, sumptuous church music was not performed then in the Leipzig churches, so Bach had several weeks to prepare six cantatas for Christmas. When he had first arrived in the city over ten years earlier, in 1723, he composed

at a frenetic rate, producing one cantata every week for at least three years. However, by the 1730s he seems to have settled down to a much more leisurely rate of composition (though one that was still remarkable by modern standards). Moreover, he often reused earlier music – not necessarily to save time, but probably as part of a continuing project of perfecting his musical oeuvre. The Christmas Oratorio is largely adapted from four secular cantatas that Bach had composed in 1733–4. *Laßt uns sorgen, laßt uns wachen*, BWV 213, was performed on 5 September 1733 to celebrate the birthday of the crown prince, Friedrich Christian of Saxony. The music for all the choruses (except the last) and arias was reused in the Christmas Oratorio: one piece in each of Parts 1–3 and three in Part 4. *Tönet, ihr Pauken! Erschallet, Trompeten!*, BWV 214, was written for the birthday of Maria Josepha, Electress of Saxony and now (owing to her husband's recent election to the throne) Queen of Poland, on 7 December 1733. Like BWV 213, this was performed by the Collegium Musicum, which Bach had been directing in regular coffee-house concerts since 1729. He reused four movements in the Christmas Oratorio, one each in Parts 2 and 3 and two in Part 1. The first movement of Part 1, with its opening timpani solo and trumpet fanfares, clearly fits the original text more precisely ('Sound your drums, blow your trumpets'), although it is hardly inappropriate as a more general expression of Christian praise. *Preise dein Glücke, gesegnetes Sachsen*, BWV 215, celebrated the first anniversary of the accession of Augustus II as Elector of Saxony and (soon thereafter) King of Poland, and was first performed on 5 October 1734 in the market place in Leipzig, in the presence of the royal family. Politically, this may well have marked the high point of Bach's entire career, since he was soon to earn the prestigious royal title that he placed before all others on official documents. Cantata 215 provides a single movement for the Christmas Oratorio, the bass aria of Part 5. The fourth cantata parodied in the Christmas Oratorio is known only from incomplete instrumental parts (BWV 248a); it provides much of the music for Part 6. It seems that Bach used virtually every movement of this piece, since the recycled instrumental parts show very little alteration (some have suggested that the missing earlier piece may – uniquely among the sources for this oratorio – have been another sacred work).

The recitatives, which propel much of the Christmas narrative, and the twelve chorales, which provide appropriate commentary from the standard Lutheran literature, obviously did not belong to the predominantly secular models; most were presumably composed or (in the case of the chorales) arranged specifically for the Christmas Oratorio. Only five movements remain unaccounted for in earlier works, and it is possible that even some of these may come from pieces subsequently lost. Certainly the topical pastoral Sinfonia to Part 2 seems to be freshly composed, as also is much of the expressive alto aria with violin obbligato from Part 3 (given that it is derived from an abandoned sketch for Cantata 215). Most uplifting among the newly composed movements is the opening chorus of Part 5, the dance-like 'Ehre sei dir Gott' (which thus contrasts with the similar opening line in Part 2, as expressed by the angels, 'Ehre sei Gott').

Lest it may be thought that Bach was lazy or even sacrilegious in converting music originally conceived for earthly royalty to sacred purposes, it should be remembered that royalty was still often accorded a God-given authority in Bach's age: it was seen as being a major part of the hierarchical system of authority in which God functioned as the apex. In other words, Bach's belief in the divine right of monarchs was probably of a piece with his belief and trust in God. Indeed, when many sought to challenge the absolute authority of the monarch in Bach's environment, Bach very clearly sided with the royalist party, his faithfulness to the royal office even overriding the fact that the electors of Saxony in his time were Catholic and not Lutheran. The three surviving secular models for the Christmas Oratorio celebrate royal birthdays or newly acquired royal authority, so Bach doubtless saw a direct analogy with the celebration of the birth of Jesus. Much of the text and music of the resulting oratorio points to the figure of Jesus as supremely 'royal'.

Nevertheless, the contrast between the texts for which this music was written and some of the new texts can be quite striking. While the fact that the bass aria from Part 1, which celebrates Jesus as a mighty male sovereign, was originally addressed to a queen and thus perhaps complicates certain modern assumptions about 'male' music, there are other cases where the implied sense of the music is virtually reversed. The first aria, 'Bereite dich, Zion',

is based on some of the sensual imagery of the Song of Songs, and views the coming of Jesus almost as that of a lover. The original from Cantata 213, however, expressed Hercules' defiance of worldly pleasure and is therefore profoundly anti-sensual. Moreover, the alto aria of Part 2, that archetypal lullaby for the infant Jesus, was originally a seduction aria sung by Pleasure in an attempt to encourage the young Hercules to leave Virtue and follow the path of worldly desire, shedding all inhibitions. These reversals may point to the fact that Bach's listeners in the 1730s found meaning through the context and the counterpoint of music and text rather than through any 'fixed' musical meaning. It may also be that Bach developed arias of this kind as self-contained in their internal cohesion and gestural content. Perhaps the development of a more independent musical world meant that such music was more capable of lending authority, emotional content and complexity to a broad range of texts, precisely because it was not so tightly bound to any one of them.

The theologian Robin Leaver notes that Bach links the Christmas celebration with Passion music and theology in the last three parts. First, in Part 4, the bass recitatives (which frame the central soprano aria) are meditations on the name of Jesus, combined with the Passiontide chorale 'Jesu, du mein liebstes Leben'. Therefore they specifically associate the first shedding of the blood of Christ (his circumcision) with that of the crucifixion. In Part 5 the Magi ask 'Where is the newborn King of the Jews?' to music that is strongly reminiscent of some of the *turba* choruses in Bach's Passions (it has been suggested that this chorus may derive from the lost *Mark Passion*, BWV 247). The finale of Part 6 is a sumptuous setting of the melody 'Herzlich tut mich verlangen', the so-called Passion Chorale; furthermore, that melody has already been heard, as the first chorale of Part 1. Leaver suggests that the fact that this is both the first and the last chorale of the entire cycle could be taken to emphasize the very purpose of Christmas as celebrating the Incarnation, which would eventually lead to crucifixion, atonement and resurrection. Other scholars, however, point out that the melody was regularly used outside the Passion context and that it is only our own familiarity with the *Matthew Passion* (which in general far surpasses that of Bach's own congregation in the mid-1730s) that makes the Passiontide connection appear particularly significant.

Ultimately though, the fact that Bach most likely found his inspiration for the structure of the work in cyclic Passion settings means that he is unlikely to have ignored the implications of the Passion narrative at Christmas.

When the music of the Christmas Oratorio is compared with that of the earlier narrative oratorios (principally the great Passion settings) it often seems to present a considerably lighter style. Obviously, much of this relates to the difference in subject matter, but it also reflects the new stylistic direction that Bach had embarked upon in the early 1730s. He seems to have made a conscious effort to integrate elements from the more modern *galant* idioms, characterized by graceful, strongly phrased melodies (as for instance in the alto lullaby from Part 2 and the duet for soprano and bass from Part 3), and lighter, folk-inspired idioms (particularly in Part 2). Also notable is the fact that the trumpet writing is of uncommon virtuosity. It was undoubtedly inspired by the renowned skills of the Leipzig city trumpeter Gottfried Reiche, who in the context of the homage music for the Saxon royal family would have been an important musical ambassador for the city. Unfortunately, Reiche's efforts in playing for the royal celebrations on 5 October 1734 (when BWV 215 was performed), together with the effects of torch smoke, proved catastrophic for his health, and he died the following day. The return of the trumpet movements from the secular cantatas in the guise of the Christmas Oratorio only a few months later must thus have struck a particularly melancholy note in Leipzig.

Approaches to Performance

The musical text of the Christmas Oratorio is very clearly documented in the surviving score and original performance parts. The only slight complication is that Bach's original parts, together with several more copies, were used by the great Bach revivalist Carl Friedrich Zelter for his Berlin Singakademie in the early nineteenth century, but Zelter's markings (such as his transposition of the very first choral entry up an octave) are very clearly identified.

It seems that Bach was careful not to over-stretch the complement of performers. He has the full team of trumpets and timpani only in Parts 1, 3 and 6 (and only uses flutes together with this team in Part 1, which is also the only cantata to contain a bassoon part); he confines the full four-part oboe choir to Part 2 and horns to Part 4; while Part 5 uses the smallest range of instruments, just strings and oboes. By Bach's own testimony, in a famous document of 1730, singers and instrumentalists had to share roles from week to week, and his references for pupils and apprentices point to a remarkable versatility on the part of his young pupils and students, together with the professional *Stadtpeiffer*. For each of the six sections there are only four vocal parts (plus the extra voice of the echo soprano in Part 4), with no indications of vocal doubling. Recent work by Michael Maul has shown definitively that Bach's first choir (the 'Cantorey') for the Leipzig churches was set at eight singers by statutes that stretched back at least a century (it is also matched in statutes for many similar establishments), though consistency in this matter was already severely eroded by Bach's time. As Bach wrote in 1730, the eight-part group was absolutely essential for the performance of double-choir motets; but a complement of more singers would help mitigate the effects of sickness and the co-option of singers to instrumental duties. In short, then, Bach could have performed the Christmas Oratorio with eight singers as his chorus throughout, even though the existing parts (which seem complete in themselves) contain no indication of doubling. Given the secular origins of much of the music (originally performed by Bach's student-led Collegium Musicum), it seems very likely that Bach would have devoted particular attention to the single-voice texture of a great part of the choral writing (there are several places where a single voice is profiled for a while, such as in the opening chorus of Part 3, in which each successive voice entry handles

a different part of the text). On the other hand, Christmastide seems to be the time of year when Bach often did add ripienists to the texture (see, for instance, Cantatas 63 and 110). The adding of ripieno parts to sections of the Christmas Oratorio would therefore certainly not have sounded inappropriate in Bach's Leipzig, even if there is no evidence for it in the parts.

The solution I devised for this recording, then, is one that is based on a range of historical possibilities; it is intended to provide both consistency and variety, but without necessarily corresponding directly with what Bach actually did. First, I have assumed a corpus of eight 'expert' singers who shared out the unusually protracted task of singing six cantatas over the short period between Christmas and Epiphany. Therefore, one group of four sings three of the parts (Parts 1, 3 and 6) and the other group the remainder (Parts 2, 4 and 5). For the three parts with trumpets (Parts 1, 3 and 6) I have added ripienists to the choruses and chorales (sometimes differentiating between tutti and solo when the texture seems to call for it, just as Bach seems to have done when he provided ripieno parts). While these four ripienists may have been chosen from the 'redundant' quartet, I have assumed that such singers were more likely to have been 'apprentices' working towards membership of the principal choir (and it is likely that some of members of each 'principal' quartet were playing instruments in at least some of the services). I have therefore used a different set of singers for the ripienists in Parts 1, 3 and 6.

The aim then is to try and present the range of choral scoring that Bach seems to have used, from doubled vocal lines through to single lines for parts 2, 4 and 5. This approach is definitely not meant to provide the model for all possible performances of this work, but rather to realize something of the implications of Bach's performing conditions and decisions, in which the vocal complement is perhaps closer to operatic, multi-solo practice than to a modern, blended 'choir'.

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TEXTS AND TRANSLATIONS

Christmas Oratorio, BWV 248

Reprinted from Michael Marissen's *Bach's Oratorios: The Parallel German–English Texts, with Annotations* (New York: Oxford University Press, 2008).

Disc 1

Am 1. Heiligen Weihnachts-Feiertage Cantata 1

① Chorus

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 Recitativo (Evangelist: tenor)

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,

First Festival Day in Christmas Cantata 1

Shout, exult, arise, praise the days [of Christmas],
glorify what the Most High this day has done!
Leave off faintheartedness, ban lamenting;
break forth into song, full of shouting and rejoicing!
Serve the Most High with glorious choirs;
let us revere the ruler's name!

But it happened at that time that a commandment went out from the Emperor Augustus that all the [Roman] world be appraised. And everyone [from Judea] went, that he might have himself appraised, each one to his [ancestral] city. Then Joseph too made out to go up from Galilee, from the city of Nazareth, into the Jewish region to the city of David, which is called Bethlehem, this, because he was of the house and lineage of David,

die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.

so that he might have himself appraised with Mary, his betrothed wife, who was pregnant. And while they were there, the time came that she should give birth.

③ **Recitativo (alto)**

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erde
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!

Now will my most beloved bridegroom,
now will the champion from the tribe of David –
for the consolation, for the salvation of the earth –
at last be born.
Now will the star out of Jacob shine;
its stream of light is already breaking forth.
Arise, Zion, and forsake weeping now;
your well-being ascends on high!

④ **Aria (alto)**

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!

Make yourself ready, Zion, with tender desires,
to see the Most Handsome, the Most Beloved, soon at
 your side!
This day your cheeks
must sparkle much lovelier;
hurry on, to love the Bridegroom most ardently!

⑤ **Chorale**

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,

How shall I receive you,
and how shall I meet you,
O desire of all the world,
O decoration of my soul?
O Jesus; Jesus, set
the torch next to me yourself,

Damit, was dich ergötze,
Mir kund und wissend sei.

so that whatever brings you enjoyment
may be manifest and known to me.

⑥ **Recitativo (Evangelist)**

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

And she gave birth to her firstborn son and wrapped
him in bands of cloth and laid him in a manger, for they
otherwise had no space in the lodgings.

⑦ **Chorale (soprano) and Recitativo (bass)**

Er ist auf Erden kommen arm,

Wer will die Liebe recht erhöhn,

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.

He has come to earth poor;

Who will properly extol the love

that our Saviour feels for us?

That he might have mercy on us;

indeed, who is capable of perceiving it,

how human suffering moves him?

And might make [us] rich, in heaven,

The Son of the Most High comes into the world

because its salvation pleases him so well

And [might make us] equal to his dear angels.

that he himself wants to be born as man.

Lord have mercy.

⑧ **Aria (bass)**

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.

Great Lord, O mighty King,

most beloved Saviour, oh how little

do you regard the earth's splendour!

He, who upholds the entire world,

[who] has created its splendour and adornment,

must sleep in harsh mangers.

⑨ **Chorale**

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

Am 2. Heiligen Weihnachts-Feiertage
Cantata 2

⑩ **Sinfonia**

⑪ **Recitativo (Evangelist)**

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 **Chorale**

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 Friede bringen!

O my beloved little Jesus,
make for yourself a perfectly soft little bed,
to rest in the shrine of my heart,
that I may never forget you!

Second Festival Day in Christmas
Cantata 2

And there were in the same vicinity shepherds in the
field, by the live-stock pens; they guarded their flocks
by night. And look, the Angel of the Lord approached
them, and the radiance of the Lord lit up around them,
and they were very afraid.

Break out, O lovely morning light,
and let heaven dawn!
You shepherd folk, do not be alarmed;
for the angels tell you
that this weak little boy
shall be our comfort and joy,
[shall] vanquish Satan, too,
and finally bring peace!

③ **Recitativo (Evangelist)**

Und der Engel sprach zu ihnen:

Angel (soprano)

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.

And the angel said to them:

Fear not! Look, I announce to you great joy, which will come to all people; for to you this day is born in the city of David the Saviour, who is Christ, the Lord.

④ **Recitativo (bass)**

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 erfüllt wissen.

What God had pledged to Abraham,
he now lets be shown to the chorus of shepherds
as fulfilled.
About all of this a shepherd [Abraham]
had to hear from God beforehand;
and now also a shepherd has to be the first to come to
know the deed –
what he [God] at that time had promised –
as fulfilled.

⑤ **Aria (tenor)**

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!

Joyful shepherds, hurry, oh hurry,
before you tarry too long;
hurry, to see the pleasing child!
Go, the joy is all too lovely;
seek to gain the refinement [of this child];
go and refresh your hearts and minds!

⑩ **Recitativo (Evangelist)**

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

And take this for a sign: you will find the child wrapped
in bands of cloth and lying in a manger.

⑪ **Chorale**

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

Look there, yonder in the dark stall lies
he whose lordship ranges all over [to the ends of the
earth].
Where once an ox sought food,
there now rests the Virgin's child.

⑫ **Recitativo (bass)**

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:

So go forth, then, you shepherds; go,
that you may see the marvel!
And should you find the Son of the Most High
lying in a harsh manger,
then sing for him by his cradle –
in a sweet tone
and with united choir –
this lullaby:

⑬ **Aria (alto)**

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

Sleep, my Most Beloved, enjoy your rest,
awake after this for the flourishing of all!
Refresh your breast,
feel the delight
[there, in your rest], where we gladden our hearts!

⑩ **Recitativo (Evangelist)**

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

And immediately there was with the angel the multitude of the heavenly legions, praising God and saying:

⑪ **Chorus of Angels**

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

May honour be to God on high, and peace on earth, and to humankind [God's] great pleasure.

⑫ **Recitativo (bass)**

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

Quite right, you angels: shout and sing
that for us this day has prospered so beautifully!
Arise then! We will join with you in song;
it can gladden us just like you.

⑬ **Chorale**

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

We sing to you, amid your host,
with all our power, 'laud, praise and honour',
that you, O long-desired guest,
have now presented yourself.

Am 3. Heiligen Weihnachts-Feiertage
Cantata 3

Third Festival Day in Christmas
Cantata 3

⑭ **Chorus**

Herrscher des Himmels, erhöere das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,

Ruler of heaven, give heed to our babble,
let our feeble songs please you,
when your Zion extols you with psalms!
Hear the exultant praises of our hearts,

Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

when we now show you reverence
because our welfare stands fast!

⑤ **Recitativo (Evangelist)**

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

And when the angels went away from them into heaven,
the shepherds said to one another:

⑥ **Chorus of Shepherds**

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

Let us go, now, into Bethlehem and see what the story is
that is taking place there, which the Lord has made
known to us.

⑦ **Recitativo (bass)**

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

He has comforted his people,
he has redeemed his Israel,
sent salvation out of Zion,
and ended our suffering.
Look, shepherds, this he has done;
go, you will come upon this!

⑧ **Chorale**

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

All this he has done for us
to show his great love;
for this let all of Christendom be glad
and thank him for this in eternity.
Lord have mercy!

㉞ **Aria (soprano and bass)**

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

Lord, your compassion, your mercy
comforts us and makes us free.
Your pleasing favour and love,
your wondrous desires,
make your fatherly faithfulness
new again.

㉟ **Recitativo (Evangelist)**

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.

And they came in a hurry and found both Mary and Joseph, and also the child lying in the manger. But when they had seen it, they spread the word that had been told to them of this child. And all who met with it were surprised at the account that the shepherds had told them. But Mary kept all these words and pondered them in her heart.

㊱ **Aria (alto)**

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

My heart, include this blessed marvel
steadfastly in your faith!
Let this marvel, [let all] the Godly deeds,
be ever at hand for the strengthening
of your weak faith!

㊲ **Recitativo (alto)**

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

Yes, yes, my heart should safeguard
what it at this pleasing time,
for its [eternal] blessedness,
has experienced as sure proof.

③ **Chorale**

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.

I will safeguard you [in my heart and memory] with
diligence;
I will
here [in this life] live to you;
to you will I retreat;
with you will I at last hover,
full of joy,
time no longer,
there in the afterlife.

④ **Recitativo (Evangelist)**

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

And the shepherds went back again, praising and
lauding God for all that they had seen and heard, just as
had been told to them.

⑤ **Chorale**

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.

Be joyful meanwhile
that your Salvation
has been born here [on earth] as God and also as man,
he who is
the Lord and Christ,
in the city of David, chosen of many [cities].

⑥ **Chorus da capo**

Herrscher des Himmels, erhöre das Lallen...

Ruler of heaven, give heed to our babble...

Disc 2

Aufs Fest der Beschneidung Christi Cantata 4

① **Chorus**

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 **Recitativo (Evangelist)**

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 **Recitativo (bass) and Chorale (soprano)**

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.

Festival of the Circumcision of Christ Cantata 4

Bow with thanksgiving, bow with praises
before the Most High's throne of grace!
God's Son
is willing to become the earth's
Saviour and redeemer;
God's Son
dampens the enemies' fury and rage.

And as eight days were up, when the child would be
circumcised, his name was called Jesus, [the name he]
was called by the angel, before he was conceived in
the womb.

Emmanuel, O sweet word!
My Jesus is called my refuge,
my Jesus is called my life.
My Jesus has submitted himself to me;
my Jesus shall evermore, to me,
hover before my eyes.
My Jesus is called my delight,
my Jesus refreshes heart and breast.

*Jesu, du mein liebstes Leben,
Meiner Seelen Bräutigam,*
Komm! Ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen.

*Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!*
Ach, so nimm mich zu dir!
Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Seh ich dir sehlichst 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 **Aria (soprano and echo)**

Flößt, mein Heiland, flößt dein Namen
Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein; (Nein!)
[Nein, du sagst ja selber: (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!)
[Ja, du Heiland sprichst selbst: (Ja!)]

*Jesus, you, my most beloved life,
my soul's bridegroom,*
Come! With delight I will embrace you,
my heart shall never leave you.
*you who have given his own self for me
on the beam of the bitter cross!*
Oh, take me to you!
Even in dying shall you be to me
the most beloved of all;
in need, danger and affliction
I gaze after you most ardently.
How in the end might death [be able to] scare me
with fright?
My Jesus! When I die,
I know that then I will not be ruined.
Your name, inscribed within me,
has driven out the fear of death.

Is it, my Saviour, is it [true] that your name instils
even the very tiniest seed
of that stark horror [of the Day of Judgement]?
No, you yourself say: No (No!).
[No, you yourself say: (No!)]
Now shall I shy away from having to die?
No, your sweet word is there!
Or shall I rejoice?
Yes, you yourself, Saviour, declare: Yes (Yes!).
[Yes, you yourself, Saviour, declare: (Yes!)]

⑤ **Recitativo (bass) and Chorale (soprano)**

Wohlan, dein Name soll allein

In meinem Herzen sein!

Jesu, meine Freud und Wonne,

Meine Hoffnung, Schatz und Teil,

So will ich dich entzückt nennen,

Wenn Brust und Herz zu dir vor Liebe brennen.

Mein Erlösung, Schmuck und Heil,

Doch, Liebster, sage mir:

Wie rühm ich dich, wie dank ich dir?

Hirt und König, Licht und Sonne,

Ach! wie soll ich würdiglich,

Mein Herr Jesu, preisen dich?

⑥ **Aria (tenor)**

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 **Chorale**

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!

Well then, your name alone shall

be in my heart!

Jesus, my joy and gladness,

my hope, treasure, and portion,

These are what I, in a trance, will call you,

when [my] breast and heart burn with love for you.

my redemption, adornment and salvation,

But tell me, Most Beloved:

How may I glorify you, how may I thank you?

shepherd and king, light and sun,

oh! how shall I worthily

praise you, my Lord Jesus?

For honour I will live only to you;

my Saviour, give me power and courage,

that my heart will do it right zealously!

Strengthen me

to exalt your grace worthily

and with thanksgiving!

May Jesus direct my embarking;

may Jesus remain with me ever;

may Jesus bridle my inclinations;

may Jesus alone be my desire;

may Jesus be in the plans I devise;

Jesus, let me not waver!

Am Sonntage nach dem Neuen Jahr

Cantata 5

⑧ **Chorus**

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 **Recitativo (Evangelist)**

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 **Chorus of Wise Men**

Wo ist der neugeborne König der Jüden?

Recitativo (alto)

Sucht ihn in meiner Brust,
Hier wohnt er, mir und ihm zur Lust!

Wise Men

Wir haben seinen Stern gesehen im Morgenlande und
sind kommen, ihn anzubeten.

Alto

Wohl euch, die ihr dies Licht gesehen,
Es ist zu eurem Heil geschehen!

Sunday after New Year

Cantata 5

May honour, God, be sung to you,
may laud and thanks be extended to you.
All the world exalts you,
because our well-being pleases you,
because today
the wish of all of us has come true,
because your blessing gladdens us so splendidly.

When Jesus was born at Bethlehem in the Jewish region
at the time of King Herod, look: there came the wise
men of the Orient to Jerusalem, saying:

Where is the newborn King of the Jews?

Seek him in my breast;
here he dwells, to my delight and his!

We have seen his star in the Orient and have come to
worship him.

Well for you, you who have seen this light;
it has taken place for your salvation!

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!

⑩ **Chorale**

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!

⑩ **Aria (bass)**

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.

⑩ **Recitativo (Evangelist)**

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

You, my Saviour, you are the light
that shall shine also to the gentiles,
and they [these gentiles, the wise men], they do not
know you yet,
[even now] as they already want to revere you.
How bright, how clear must not your luminosity be,
beloved Jesus!

Your luster consumes all darkness,
turns the murky night into light.
Lead us along your pathways,
that we may see your face
and glorious light
eternally!

Light up, too, my dark inclinations,
light up my heart
with the clear luminosity of your streams of light!
Your word shall be the brightest candle to me
in all my works;
this will let the soul embark on nothing evil.

When Herod the King heard that, he was alarmed, and
with him all of Jerusalem.

④ **Recitativo (alto)**

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.

⑤ **Recitativo (Evangelist)**

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 kleinest unter den
Fürsten Juda; denn aus dir soll mir kommen der Herzog,
der über mein Volk Israel ein Herr sei.

⑥ **Aria (soprano, alto and tenor)**

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

⑦ **Recitativo (alto)**

Mein Liebster herrscht schon.
Ein Herz, das seine Herrschaft liebet

Why would you all want to be alarmed?
Can the presence of my Jesus arouse such fear in you?
Oh! should you not
rather be glad about that,
because he promises through it
to renew the welfare of humankind.

And [Herod] had all the chief priests and scripture
experts among the people gather, and inquired of them,
where [the] Christ was expected to be born. And they
told him: 'At Bethlehem in the Jewish region; for so it
stands written by the prophet, "And you Bethlehem in
the Jewish region are by no means the smallest among
the princes of Judah; for out of you shall come to me the
leader who would be a ruler over my people Israel."'

Oh, when will the time appear?
Oh, when shall the consolation of his own [saved
people] come?
Silence! he really is already here!
Jesus, oh then come to me!

My Most Beloved already rules.
A heart that loves his Lordship,

Und sich ihm ganz zu eigen gibet,
Ist meines Jesu Thron.

⑧ **Chorale**

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

Am Feste der Offenbarung Christi
Cantata 6

⑨ **Chorus**

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.

⑩ **Recitativo (Evangelist)**

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

and gives itself to him completely for his own,
is [to be] my Jesus' throne.

True, such a heart-cellar [for Jesus to dwell in] is
certainly no choice hall of princes,
but rather a dark pit;
yet, as soon as your grace-filled stream of light
flashes in this same [pit],
it will seem full of sunlight.

Festival of Epiphany
Cantata 6

Lord, when our insolent enemies snort,
then grant that we in steadfast faith
will look to your strength and salvation!
We want to put our trust in you alone,
so that we can escape
the enemy's sharp claws unharmed.

Then Herod convened the wise men secretly and sought
with diligence to learn from them when the star might have
appeared. And [he] directed them to Bethlehem, saying:

Herod (bass)

Zieh hin und forschet fleißig nach dem Kindlein, und wenn ihr's findet, sagt mir's wieder, daß ich auch komme und es anbet.

Set out and search diligently for the little child, and when you find him, report this to me, so that I, too, may come and worship him.

① **Recitativo (soprano)**

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.

You deceitful one, just try to bring down the Lord;
use all your deceitful cunning
to have it in for the Saviour;
he, whose power no human comprehends,
remains nonetheless in safe hands.
Your heart, your deceitful heart,
with all its cunning, is already very well known
to the Son of the Most High, whom you seek to overthrow.

② **Aria (soprano)**

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.

Just one signal from his hands
overthrows the feeble strength of humankind.
Here all power is mocked!
The Most High has to utter just one word
to put a stop to the insolence of his enemies.
Oh, then the plans of mortals
will have to be immediately cut short.

③ **Recitativo (Evangelist)**

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

Having heard the king, then, they set out. And look: the star that they had seen in the Orient went forth before them, until, having come [to Bethlehem], it settled over [the place] where the little child was. When they saw

hoch erfreuet und gingen in das Haus und funden das
Kindlein mit Maria, seiner Mutter, und fielen nieder und
beteten es an und täten ihre Schätze auf und schenkten
ihm Gold, Weihrauch und Myrrhen.

④ **Chorale**

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 dir's wohlgefallen!

⑤ **Recitativo (Evangelist)**

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.

⑥ **Recitativo (tenor)**

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

the star, they became exceedingly glad and went into the
house and found the little child with Mary his mother, and
bowed down and worshipped it, and opened their treasures,
and presented gold, frankincense and myrrh.

Here I stand at your manger,
O little Jesus, my Life;
I come to bring and give to you
what you have granted me.
Take this, it is my spirit and inclination,
heart, soul and courage; take this all,
and let it please you greatly!

And God commanded them in a dream that they should not
direct themselves back to Herod, and [they] set off by another
way back to their country.

So go! [It is] enough that my Treasure will not go from here;
he stays with me;
I will also not let him [depart] from me.
His arm will embrace me out of love
with gentle desire
and greatest tenderness;
he shall remain my bridegroom;
I will entrust breast and heart to him.
I know for certain that he loves me;
my heart also loves him deeply

Und wird ihn ewig ehren.
Was könnte mich nun für ein Feind
Bei solchem Glück versehren!
Du, Jesu, bist und bleibst mein Freund;
Und werd ich ängstlich zu dir flehn:
Herr, hilf!, so laß mich Hülfe sehn!

② **Aria (tenor)**

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.

③ **Recitativo (soprano, alto, tenor and bass)**

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

④ **Chorale**

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.

and will honour him eternally.
Now, at such good fortune, how could any enemy
harm me!
You, Jesus, are and remain my friend;
and if I anxiously beseech you:
'Lord, save [me]!', then let me see salvation!

Now you insolent enemies might horrify;
[yet] how could you arouse any fear in me?
My Treasure, my Refuge is here with me!
You do still like to feign being fierce;
just [go ahead and] threaten to bring me down completely;
but look! my Saviour dwells here.

What will the horrors of hell intend now,
what will World and Sin intend to do to us,
since we rest in Jesus' hands!

Now you all are well avenged
on your band of enemies,
for Christ has broken apart
what was against you.
Death, devil, sin and hell
are completely diminished;
the human family
has its place with God.



Photograph by Dunedin Consort

Photograph by David Barbour



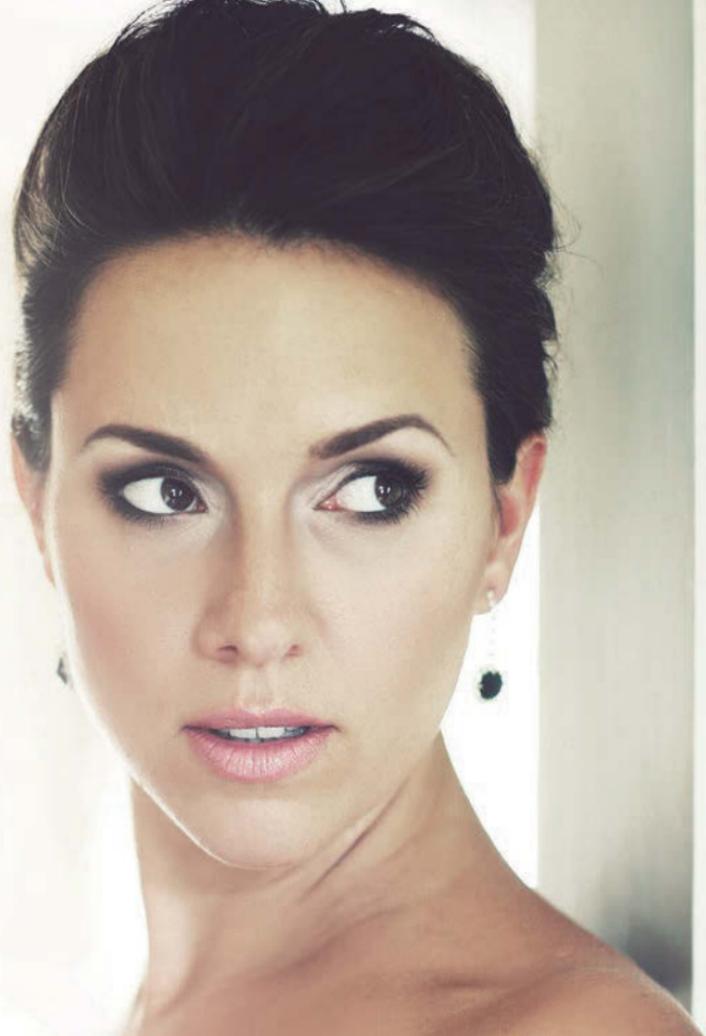
John Butt

John Butt is Gardiner Professor of Music at the University of Glasgow, musical director of Edinburgh's Dunedin Consort, and winner of two *Gramophone* Awards. His career as both musician and scholar centres on music of the seventeenth and eighteenth centuries, but he is also concerned with the implications of the past in our present culture. The author of five monographs, Butt has written extensively on Bach, the Baroque, the historical performance revival and issues of modernity. His discography includes eleven recordings on organ and harpsichord for Harmonia Mundi (France) and, more recently, thirteen recordings for Linn. Highlights as conductor of the Dunedin Consort include his award-winning accounts of Handel's *Messiah* and Mozart's Requiem (which was also nominated for a GRAMMY® Award) as well as recordings of Bach's Passions, Mass in B minor, Magnificat and Brandenburg Concertos and Handel's *Acis and Galatea* and *Esther*. His recording of Bach's violin concertos with the Dunedin Consort's leader, Cecilia Bernardini, was released in March 2016.

Butt appears regularly as guest conductor with such ensembles as the Scottish Chamber Orchestra, Aurora, English Concert, Stavanger Symphony, Portland Baroque Orchestra, Irish Baroque Orchestra, Ars Lyrica and Orchestra of the Eighteenth Century. In late 2015 he was appointed a principal artist with the Orchestra of the Age of Enlightenment.

Butt is a fellow of both the British Academy and the Royal Society of Edinburgh and a recipient of the Royal Musical Association's Dent Medal and the Royal Academy of Music/Kohn Foundation's Bach Prize. In 2013 he was awarded the medal of the Royal College of Organists and appointed OBE.

Photograph by Victoria Cadisch



Mary Bevan *soprano*

Mary Bevan is one of Britain's top emerging artists. She has received acclaim from critics and audiences for her outstanding performances and is currently a Harewood Artist at English National Opera and an Associate of the Royal Academy of Music. In 2014 she was awarded the UK Critics' Circle Award for Exceptional Young Talent in music. Recent operatic engagements include the title role in Rossi's *Orfeo* for the Royal Opera House at Shakespeare's Globe; Yum-Yum in *The Mikado*, Susanna in *Le nozze di Figaro* and Rebecca in Nico Muhly's *Two Boys*, all for ENO; Elvira in Rossini's *L'italiana in Algeri* at Garsington Opera; La Musica and Euridice in Monteverdi's *Orfeo* with the ROH at the Roundhouse; Barbarina in *Le nozze di Figaro* at the ROH; and David Bruce's *The Firework Maker's Daughter* with the Opera Group, Opera North and ROH2.

In concert Bevan has recently performed Silandra in Cesti's *Oronthea* with La Nuova Musica, Bach cantatas with the Dunedin Consort, Baroque programmes with the Academy of Ancient Music and Orchestra of the Age of Enlightenment, and Fauré's Requiem with the Real Orquesta Sinfónica de Sevilla and Philharmonia Orchestra. She has previously sung Mozart's Requiem with the English Chamber Orchestra, Maxwell Davies's *Caroline Mathilde* suite at the BBC Proms, Mendelssohn's *Hymn of Praise* with the City of Birmingham Symphony Orchestra, Stravinsky's *Pulcinella* with the Prague Philharmonia and Handel's *Messiah* with the English Concert. A dedicated recitalist, she has appeared at the Oxford Lieder Festival and the Wigmore Hall.

Bevan's recordings include Ludwig Thuille and Mendelssohn songs for Champs Hill Records, Handel's *The Triumph of Time and Truth* and *Ode for St Cecilia's Day* with Ludus Baroque, Vaughan Williams's *Pastoral Symphony* and Schubert's *Rosamunde* with the BBC Philharmonic Orchestra, and Patrick Hadley's *Fen and Flood* with the Bournemouth Symphony Orchestra.

Photograph by Andrew Redpath



Joanne Lunn soprano

Joanne Lunn studied at the Royal College of Music, where she was awarded the prestigious Tagore Gold Medal. She has performed with the Orchestra of the Age of Enlightenment, Monteverdi Choir & Orchestra, Academy of Ancient Music, Musiciens du Louvre, Concerto Köln, Bach Collegium Japan, Akademie für alte Musik (Berlin) and many other such ensembles, and appeared at the Conservatoire Royal (Brussels), Tchaikovsky Concert Hall (Moscow), Sage Gateshead, St Paul's Cathedral, Halle Handel Festival and BBC Proms. Her repertoire takes in Bach's Passions and oratorios and the B minor Mass; Haydn's major Masses and *The Creation*; Handel's *Messiah*, *Saul* and *L'Allegro, il Penseroso ed il Moderato*; and Purcell's *Dido and Aeneas*, Fauré's Requiem, Mozart's C minor Mass, Mahler's Fourth Symphony and Zelenka's *Missa votiva*.

Lunn's extensive discography includes Vivaldi's *Laudate pueri* with the King's Consort; Bach cantatas and Haydn Masses with Sir John Eliot Gardiner; John Rutter's *Mass of the Children* conducted by the composer (with whom she has also recorded Handel's *Messiah*); and Bach's Easter Oratorio with Frieder Bernius, motets with the Hilliard Ensemble, and 'Wedding' Cantata with Bach Collegium Japan.

With the Dunedin Consort and John Butt on Linn, Lunn has previously recorded Bach's *John Passion*, which was nominated for a *Gramophone Award*, and Mozart's Requiem, which won a *Gramophone Award* and was also nominated for a GRAMMY® Award.

Photograph by Marco Borggreve



Clare Wilkinson *mezzo-soprano*

Clare Wilkinson makes music with soloists and ensembles of different shapes and sizes – lute, Baroque orchestra, consort of viols, vocal consort – and loves them all.

Wilkinson is particularly sought after for her interpretations of Bach, whose works she has performed widely with Sir John Eliot Gardiner. She has also recorded the *Matthew* and *John Passions* with the Dunedin Consort, the *Trauer-Musik* for Prince Leopold with Andrew Parrott, and the *Mark Passion* with the Kölner Akademie.

Equally passionate about consort music, Wilkinson works with the lutenist Jacob Heringman, the Rose Consort of Viols and Fretwork in repertoire ranging from Byrd to Tan Dun, and several composers have written for her in this combination. She is a member of the vocal consort I Fagiolini, and she also has her own group, Courtiers of Grace.

Wilkinson has recorded numerous critically acclaimed albums, most recently Bach's *Magnificat* with the Dunedin Consort; *Mynstrelles with Straunge Sounds* with the Rose Consort of Viols; and *Divine Madness*, an exploration of melancholy in Dowland and Sufi literature, with lute and oud. Several of her recordings have won *Gramophone Awards*. She lives in the woods in Flanders with her conductor husband.

Please visit www.clare-wilkinson.com and www.courtiersofgrace.com

Photograph by Christina Raphaelle



Ciara Hendrick *mezzo-soprano*

Ciara Hendrick studied at the Guildhall School of Music and Drama and Strasbourg Opera Studio. Specializing in early music, Hendrick was selected as one of the Early Opera Company's Emerging Singers and named one of Göttingen's Rising Stars. Notable appearances include Fortuna and Valetto in *The Coronation of Poppea* (Opera North, Laurence Cummings), La Messaggera in *L'Orfeo* (I Fagiolini), *Médée furieuse* (Early Opera Company, music by Bernier and Charpentier), Aréthuse in Charpentier's *Actéon* (Early Opera Company), Hermia in *The Fairy Queen* (conducted by Christian Curnyn), Daniel in Handel's *Susanna* (Göttingen Handel Festival, Laurence Cummings) and her harpsichord debut at the Handel House in *The Devil to Pay on Brook Street* (Laurence Cummings).

Hendrick is much in demand as a recitalist: recent highlights include appearances with Le Concert d'Astrée, Repicco, Solomon's Knot and La Nuova Musica. Among her recordings are Venus in Pepusch's *Venus and Adonis* (Harmonious Society of Tickle-Fiddle Gentlemen), Juno in Daniel Purcell's *The Judgement of Paris* (Spiritato) and a world premiere recording of music by Lotti (Syred Consort).

Photograph by Raphaëlle Photography



Nicholas Mulroy *tenor*

Born in Liverpool, Nicholas Mulroy studied at Clare College, Cambridge, and the Royal Academy of Music. He regularly appears with leading early-music ensembles throughout Europe, including the Monteverdi Choir, Musiciens du Louvre, Concert d'Astrée, Gabrieli Consort, Orchestra of the Age of Enlightenment and Dunedin Consort. He has sung with the Royal Scottish National, English Chamber, BBC Philharmonic, Hallé, Melbourne Symphony, Australian Chamber, Copenhagen Philharmonic, Wrocław Philharmonic and Brussels Philharmonic Orchestras and the Britten Sinfonia, Staatskapelle Dresden and Auckland Philharmonia. He has appeared at the BBC Proms and the Edinburgh, Spitalfields, Three Choirs and Salzburg Festivals. He has also enjoyed collaborations with Laurence Cummings, Sir Colin Davis, Nicholas Kraemer, Stephen Layton, Nicholas McGegan, Trevor Pinnock and Jordi Savall.

On stage, Mulroy has worked with the Opéra de Paris (Palais Garnier), Glyndebourne Festival Opera (and Tour), Opéra Comique Paris, Théâtre Capitole de Toulouse and Opéra de Lille. As a recitalist, he has sung Britten canticles and Schubert Lieder at the Wigmore Hall. Closely associated with the music of Monteverdi, Bach and Handel, he has made numerous recordings with the Dunedin Consort and John Butt for Linn, as well as recordings with the OAE, the King's Consort and I Fagiolini.

Photograph by Benjamin Ealovega



Thomas Hobbs *tenor*

Thomas Hobbs appears with many leading Baroque and other early-music ensembles throughout Europe and the US as a soloist in key works from the sixteenth, seventeenth and eighteenth centuries. He works frequently with, among others, Philippe Herreweghe and Collegium Vocale Gent and Raphaël Pichon and his Ensemble Pygmalion.

Recent performances include concerts with the Tonkünstler-Orchester, Tonhalle Orchester Zürich, Choir of King's College, Cambridge, Concert Lorrain, Ensemble Pygmalion, Academy of Ancient Music, Ex Cathedra, Nederlandse Bachvereniging and Australian Chamber Orchestra. Recent operatic roles include Ferrando in Mozart's *Così fan tutte* (Oxford Philomusica), Telemachus in *The Return of Ulysses* (English National Opera) and Apollo and Shepherd in Monteverdi's *Orfeo* (Richard Egarr and the AAM).

Hobbs's extensive discography includes Bach's B minor Mass with Collegium Vocale Gent and the Dunedin Consort, Bach's motets, Leipzig cantatas and Christmas Oratorio with CVG, Handel's *Acis and Galatea* and *Esther* with the Dunedin Consort, Beethoven's Mass in C with the Stuttgart Kammerchor, Handel's Chandos Anthems with the Orchestra of the Age of Enlightenment and Mozart's Requiem with the Dunedin Consort.

Current and future engagements include further tours with CVG and concerts with the Nederlandse Bachvereniging, Ensemble Cantatio, Ensemble Pygmalion, Gli Angeli Geneve, Ensemble laVerdi and the OAE.

Photograph by Richard Shymansky



Matthew Brook *bass-baritone*

Matthew Brook has appeared as a soloist throughout Europe, Australia, North and South America and the Far East. He has worked extensively with such conductors as Harry Christophers, Sir Mark Elder, Sir John Eliot Gardiner, Richard Hickox, Paul McCreesh, Sir Charles Mackerras and Christophe Rousset, and appeared with such orchestras and ensembles as the Philharmonia, London Symphony, St Petersburg Philharmonic, Royal Philharmonic, Hallé and Melbourne Symphony; the Orchestra of the Age of Enlightenment, English Baroque Soloists, Freiburg Baroque, Gabrieli Consort & Players, Talens Lyriques, Orchestre National de Lille, Orchestre de Chambre de Paris, Orchestre des Champs-Élysées and Tonhalle-Orchester, Zurich; and the Sixteen, Soi Deo Gloria and Collegium Vocale Gent.

Brook's discography includes Gilbert and Sullivan's *Trial by Jury* (Counsel) and Sullivan's *Ivanhoe* (Friar Tuck) with the BBC National Orchestra of Wales; Handel's *Jephtha* (Zebul) with the Sixteen and *Ariodante* (Re di Scozia) with Il Complesso Barocco; and Bach's Christmas Oratorio with the OAE. With the Dunedin Consort on Linn he has recorded Handel's *Messiah* and Mozart's Requiem (both of which won *Gramophone Awards*), Bach's *Matthew Passion* and B minor Mass, and Handel's *Acis and Galatea* and *Esther*.

Photograph by Marco Borggreve



Konstantin Wolff *bass-baritone*

Konstantin Wolff studied with Donald Litaker at the Hochschule für Musik, Karlsruhe, and won first prize in the Mendelssohn Competition in 2004.

Wolff made his debut in 2005 at the Opéra de Lyon as Mercurio in *L'incoronazione di Poppea* and took part in William Christie's academy Le Jardin des Voix. Since then he has sung a varied repertoire in opera houses such as the Opéra National de Montpellier, Theater an der Wien, La Monnaie in Brussels, Festspielhaus in Baden-Baden, Oper Zürich and Volksoper Wien, in roles including Figaro and the Count in *Le nozze di Figaro*, Don Alfonso in *Così fan Tutte*, Zoroastro in *Orlando*, Masetto in *Don Giovanni*, the Speaker in *Die Zauberflöte*, Achilla in *Giulio Cesare* and L'Abbé in *Gesualdo* by Marc-André Dalbavie.

Wolff has sung and recorded Bach's *Matthew Passion* with the Akademie für Alte Musik Berlin and worked with such other leading Baroque ensembles as the Freiburger Barockorchester, Les Musiciens du Louvre and Les Arts Florissants. He has also appeared with such orchestras as the Mahler Chamber Orchestra, Berliner Philharmoniker, Gewandhausorchester Leipzig, Orchestre Philharmonique du Luxembourg and Deutsches Symphonie-Orchester Berlin. His concert repertoire includes the oratorios of Handel and Bach, Haydn's *Schöpfung* and *Jahreszeiten*, Beethoven's Symphony No. 9 and Mendelssohn's *Paulus* as well as the Requiems of Mozart, Brahms, Dvořák and Fauré and Mahler's *Wunderhornlieder*.

Photograph by David Barbour



Dunedin Consort

The Dunedin Consort was founded in 1995 and is named after Din Eidyn, the ancient Celtic name of Edinburgh Castle.

Under the musical direction of John Butt, the Dunedin Consort has established itself as the leading Scottish Baroque ensemble, performing at the nation's major festivals and in Belgium, Canada, Denmark, France, Germany, Holland, Ireland, Israel, Italy and Spain. In addition to performing Baroque and Classical repertoire and researching specific historical-performance projects, the ensemble has commissioned and performed works by numerous contemporary composers, including Sally Beamish, Peter Nelson, William Sweeney and Errollyn Wallen.

The Dunedin Consort broadcasts frequently on BBC Radio 3 and BBC Scotland, and its discography includes the original Dublin version of Handel's *Messiah*, which won the 2008 Midem Baroque Award and the 2007 *Gramophone* Baroque Vocal Award; Bach's *Matthew Passion* (last performing version, c.1742); Handel's *Acis and Galatea* (original Cannons performing version, 1718), which was nominated for a *Gramophone* Award in 2008; Bach's Mass in B minor (Breitkopf & Härtel edition by Joshua Rifkin, 2006); Handel's first English oratorio, *Esther*; Bach's *John Passion* (reconstruction of Bach's Passion liturgy), which was nominated as 'Recording of the Year' in both *Gramophone* and *BBC Music Magazine*; and, more recently, David Black's new edition of Mozart's Requiem, which won a 2015 *Gramophone* Award, and Bach's violin concertos with Cecilia Bernardini.

Dunedin Consort

John Butt *director and harpsichord*

Orchestra

Violin I

Cecilia Bernardini *leader*
Sarah Bevan Baker

Violin II

Huw Daniel
Tuomo Suni

Viola

Alfonso Leal del Ojo

Cello

Jonathan Manson

Violone

Bill Hunt

Oboe

Alex Bellamy
Frances Norbury

Oboe da caccia

Oonagh Lee
Karen Gibbard

Flute

Katy Bircher
Graham O'Sullivan

Bassoon

Peter Whelan

Horns

Anneke Scott
Joe Walters

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Paul Sharp
Simon Munday
Matthew Wells

Timpani

Alan Emslie

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Keyboard Technician

Keith McGowan

Language Coach

Margarethe Macpherson

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Rachel Redmond *soprano*
(Echo in Cantata 4)
Katie Schofield *alto*

Malcolm Bennett *tenor*
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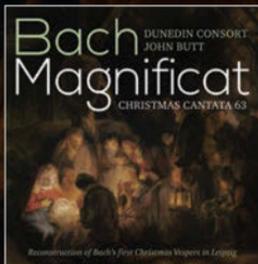
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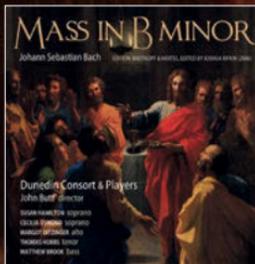


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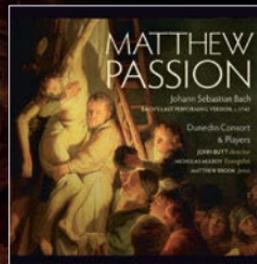
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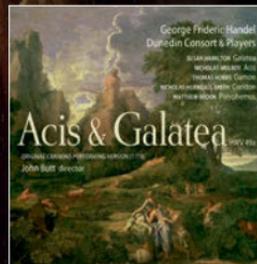
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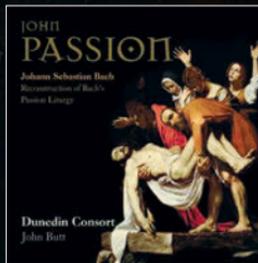
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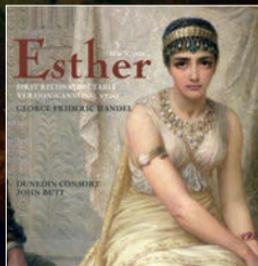
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Original Cannons Performing
Version, 1718



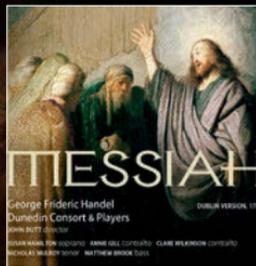
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