

Bach DUNEDIN CONSORT
JOHN BUTT
Magnificat
CHRISTMAS CANTATA 63

Reconstruction of Bach's first Christmas Vespers in Leipzig

Bach Magnificat

in E flat major, BWV 243a and Cantata, BWV 63, within
a reconstruction of J.S. Bach's first Christmas in Leipzig:
Vespers in the Nikolaikirche, 25 December 1723

Dunedin Consort
John Butt

Julia Doyle *soprano*
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For the full liturgy of the reconstruction of J.S. Bach's first Christmas in Leipzig, please see pages 12-13.
Additional content is available for download from www.linnrecords.com/recording-bach-magnificat.aspx
for free.

Giovanni Gabrieli

- ① Motet: Hodie Christus natus
est a8 2:54

Johann Sebastian Bach

- ② Organ Prelude: Gott, durch
deine Güte, BWV 600 1:00

Cantata: Christen, ätztet diesen Tag, BWV 63

- ③ Chorus: Christen, ätztet
diesen Tag 5:21
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⑤ Aria: Gott, du hast es wohl
gefüget 7:26
⑥ Recit: So kehret sich
nun heut 0:49
⑦ Aria: Ruft und fleht den
Himmel an 3:43
⑧ Recit: Verdoppelt euch
demnach 1:02
⑨ Chorus: Höchster, schau in
Gnaden an 6:54

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hoch, BWV 606 0:42
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Vom Himmel hoch† 2:58

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Magnificat, BWV 733 3:43

Magnificat in E flat major, BWV 243a

- ⑬ Magnificat 2:55
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⑮ *Vom Himmel hoch* 1:30
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⑰ Omnes generationes 1:21
⑱ Quia fecit 1:43
⑲ *Freut euch und jubiliert* 1:20
⑳ Et misericordia 3:30
㉑ Fecit potentiam 1:56
㉒ *Gloria in excelsis Deo!* 1:06
㉓ Deposuit potentes 2:01
㉔ Esurientes implevit bonis 3:18
㉕ *Virga Jesse* 2:58
㉖ Suscepit Israel 2:03
㉗ Sicut locutus est 1:24
㉘ Gloria 2:16

㉙ Organ Prelude: Puer natus
in Bethlehem, BWV 603 1:36
㉚ Congregational Chorale:
Puer natus in Bethlehem† 2:43

Total Disc Time: 78 minutes

¹From Gottfried Vopelius's *Neu Leipziger
Gesangbuch* (1682)

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The Adoration of the Shepherds (1646) by Rembrandt Harmenszoon van Rijn,
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Dunedin Consort/David Lee (motet and congregational chorales)

J.S. Bach's First Christmas in Leipzig: Vespers in the Nikolaikirche, 25 December 1723

J.S. Bach's first Christmas at Leipzig came during one of his most frenetic years for composition and performance, the Cantor having produced one large cantata (sometimes two) per week since his first service, on 30 May 1723. Not all the music for the Christmas service was completely new; indeed, it is likely that only the four 'Laudes' – traditional seasonal verses inserted between movements of the E flat Magnificat – were freshly composed that December. Nevertheless, Bach clearly went out of his way to prepare the most impressive music he could, so as to create an appropriate range of moods to aid the congregation's meditation on the themes of the season. Given the recent closure of the Leipzig opera, there must have been many in the town who were craving music in the newest styles, and – even in a society in which it was almost impossible to dissent from religious belief – it is very likely that they would have relished the purely musical experience the Cantor's liturgies afforded.

Lutheran Vespers followed the model of the Roman office in centring on the canticle of the Magnificat (Mary's song on visiting her cousin Elizabeth, Luke 1:46–55). However, rather than the sequence of psalms of the Catholic tradition, the canticle would often be preceded by an appropriate cantata, normally the same one that had been performed in the morning service that day. In between, in typically Lutheran fashion, came the sermon as the central axis of the liturgy. Beyond this, the symmetrical service was fleshed out with motets and congregational chorales. It thus presented the three main types of church music in use at the time: chorales from the Lutheran tradition; motets, usually drawn from Erhard Bodenschatz's two-volume collection *Florilegium portense* (1618 and 1621), which therefore reflected the late Renaissance polyphonic tradition; and sumptuous music in the newest Italianate styles. In many instances, this modern music also contained references to motet and chorale styles, so that it presented a synthesis of much of the known musical past. Beyond this, there was the requirement for the organist to provide preludes to each of the chorales and musical pieces, as well as to accompany the congregation in appropriately festive style.

Cantata: Christen, ätzet diesen Tag, BWV 63

This cantata was written almost a decade before Bach's arrival in Leipzig, most likely for Christmas 1714 in Weimar. Its lavish orchestration (including Bach's only use of four trumpets) implies a much bigger venue than the Weimar court chapel: perhaps the main parish church or even a performance beyond the town. Although the text does not relate the events of the Christmas story, it does provide a deep meditation on the implications of the 'ray of grace' emanating from the crib (opening chorus). The first recitative contemplates the way in which the promised redeemer arrives, despite human sin, with the ensuing duet expanding on the way God has well disposed the wonderful event. The central recitative provides the axis, exactly as does the sermon for the service as a whole: it makes the theological point about the coming of Jesus turning suffering into salvation and grace, thus restoring our freedom. The second half of the cantata mirrors the first, beginning with another duet, this time inviting Christians to 'the dance'.

That image is extremely interesting, given that many other Protestant movements condemned dancing. In fact, the type of dance, 'Reihen' ('round-dance'), is the one that Luther himself claimed we could expect to encounter in heaven, so it would have come with strong connotations of expectation and joy. This is reinforced by the final two movements, which look forward to the end times ('climbing joyfully to heaven'); the closing chorus, yet another piece in dance style, implores the almighty to find our sounds agreeable.

It is not difficult to see why Bach saw this cantata as such an appropriate companion for his more recent Magnificat. The opening movement celebrates the play between its three main instrumental choirs and the four singers (luxuriously supported by ripienists in the choruses); together they create an enormously compelling call to celebration and establish the dance-like style that influences so many of the movements. Moreover, the first duet, accompanied by a plaintive solo oboe, makes an ideal analogue to the 'Quia respexit' of the Magnificat and demonstrates in its very order and leisurely expansion the sense of the events being 'wohl gefüget' ('well disposed'). Perhaps the most surprising piece is the closing chorus, which begins in the rhythm of a gavotte. It goes on to cover a far broader range of note values than is common in Bach, the brilliant instrumental interlude almost bursting beyond the framework established in the opening strain.

Later there is a strong reference to motet style, which is in turn transformed into a highly expressive Adagio section alluding to the torments of Satan, torments that we implore may never happen. The tightly packed contrasts and moods of the entire cantata, and this closing chorus in particular, are typical of Bach's earlier vocal works, but they still find an obvious resonance with the newer Magnificat setting.

Magnificat in E flat major, BWV 243a

Bach had to perform a concerted setting of the Magnificat at Vespers (together with the service to celebrate the Visitation of Mary) several times a year. Indeed, it seems that he compiled a significant repertory of Magnificat settings by several composers to fulfil this purpose; his own Latin Magnificat is merely the most substantial of these. The first, E flat version was, according to the research of Andreas Glöckner, most likely written for the Visitation service on 2 July 1723 (little more than a month after Bach's first service at Leipzig). The connection with Christmas of the same year is established by the fact that the manuscript includes indications for four Christmas interpolations to be performed at specific points within the sequence of movements. Given that these pieces are appended at the end of the manuscript, it is clear that the Magnificat was first designed as a self-standing piece.

Some ten years later, possibly again for the Visitation service (which, in 1733 coincided with the end of the period of mourning for Elector Friedrich Augustus I), Bach produced a new version of the Magnificat, transposed down a semitone to D major. This version is the more well known, but there are several elements of the early version that were lost in the process of re-writing. Recorders, rather than the transverse flutes of the later version, accompany the 'Esurientes'; a trumpet, rather than oboe, played the *tonus peregrinus* melody of the 'Suscepit Israel', and, at certain points in the earlier version, the harmonies are rather more pungent (e.g. the fermata chord just before the end of the chorus 'Omnes generationes'). The difference in key also affects the layout of the string parts, in particular; this is most noticeable in the 'Deposuit potentes', where the opening scale is an octave lower in the violins and the open G string (the key note for this aria), the lowest note of the violin, is suitably employed. The triplet passages that appear three times between the block chord passages of the 'Gloria' were originally written without the sustained continuo notes that Bach added to the later version. These latter undoubtedly

make the passages easier to sing, but the early version is arguably more exciting in the way that the vocalists are encouraged to direct their lines towards the next tutti passages.

The Magnificat – in whichever version - is one of Bach's most vivid choral works. It contains such dramatic devices as the chilling harmonic depiction of the word 'imagination' ('mente') in the line 'he hath scattered the proud in the imagination of their hearts', and with its rapid alternation of choruses and arias (without da capos) it is also remarkably compact. The word painting is reminiscent of Bach's very early cantatas, with sometimes startling changes of affect: for instance the dramatic interjection 'Omnes generationes' at the end of the 'Quia respexit'. The return of the opening music for the 'Sicut erat in principio' ('As it was in the beginning') suggests that Bach was aware of a familiar pun in seventeenth-century Vesper settings.

The four Christmas interpolations seem specifically to have been a Leipzig custom. These so-called *Laudes* are settings of seasonal German and Latin hymns. Following the practice of Bach's predecessor, Johann Kuhnau, each hymn tells a part of the Christmas story and is interleaved with the movements of the Magnificat. This mixing of texts – Latin and German, narrative allusion and a traditional canticle – did cause disquiet in some theological circles, and it is not certain how long the practice lasted after Bach's first years at Leipzig. The first hymn, 'Vom Himmel hoch', relates the shepherds' encounter with the angels. This is written in traditional Lutheran motet style with the lines of the original chorale providing the basic melodic material of the lower voices. Learned though it might be, the music creates a joyful effect, the close imitation between parts alluding to the descending angelic host; its clashing fragments are rather reminiscent of bells sounding together and across one another. The next interpolation concerns the message relayed by the angels: 'Freut euch und jubiliert'. This is in a lighter, dance-like style highly reminiscent of the 'Et exsultavit' of the Magnificat itself: thus Bach makes a musical connection between the rejoicing of Mary's spirit in the canticle and the rejoicing ordained by the angels. The third piece concerns the singing of the heavenly host, with the traditional text 'Gloria in excelsis Deo!'. This is a rustic and celebratory piece, almost crude in some respects, and contrasting very markedly with the 'Fecit potentiam' fugue that immediately precedes it. The final interpolation is based on a Latin hymn relating to Mary and Joseph expressing their joy at the holy birth. This is set, not surprisingly, as a

duet for soprano and bass, an amiable gigue that encourages effervescent coloratura. The last part of this is missing in Bach's autograph, but the outlines are provided by a later version of the same piece in another Christmas work, Cantata 110 (we have largely used Alfred Dürr's completion, with a couple of modifications).

One thing that is striking about these four pieces when they are heard as a group is the stylistic variety that Bach sets out to achieve: on the one hand, two kinds of choral piece, one in the older, imitative style and the other in a more modern homophonic idiom; on the other hand, two types of dance, one a modern minuet ('Freut euch') and the last a more traditional gigue. This contrasting of styles and pairing of historical elements seems typical of Bach's increasingly emerging encyclopaedic tendencies. It also balances the variety of styles in the Magnificat itself, from a dramatic 'rage' aria ('Deposuit potentes') to the subtle parody of galant inanities in the 'Esurientes'; from the dance-like 'Et exsultavit' to the supremely expressive 'Quia respexit'. The choruses are characterized by the modern, celebratory idiom of the opening (and closing chorus), virtuoso fugue in the 'Fecit potentiam' and 'old-style' fugue in 'Sicut locutus est' (appropriate for 'as he promised to our forefathers').

Recreating the Performance of 25 December 1723

The presence of the four *Laudes* immediately brings up the question of how the extended version of the canticle worked in its original context (indeed, it could be argued that the interpolations somewhat distort the epigrammatic structure of the Magnificat if it is heard only as an isolated piece). Moreover, some of these movements (e.g. 'Vom Himmel hoch' and especially 'Gloria in excelsis Deo!') seem to have been written in an idiom that is slightly crude in comparison with Bach's 'normal' style, thus raising the question of the sort of amateur singing that they might perhaps have evoked. But the sources for Bach's Leipzig liturgy are relatively clear, at least in terms of the order of events (the sexton of the time, Johann Christoph Rost, left detailed notes), so the remaining parts of the afternoon Vesper liturgy can be reconstructed with reasonable plausibility.

For the opening of the service, the most obvious motet for Christmas Day from Bodenschatz's collection is Giovanni Gabrieli's eight-part *Hodie Christus natus est*. This would have been sung by the first 'Cantorey' of the Thomasschule, which (according to

the recent researches of Michael Maul) comprised by statute the eight most specialized singers from the school body. This system was set up in precisely the period when Bodenschatz's collection was compiled, at the outset of the seventeenth century (during the cantorate of Seth Calvisius): it must have been designed specifically with double-choir motets in mind. In keeping with Bach's known motet practice, such late Renaissance pieces would have been supplemented with a continuo bass line that doubled whichever was the lowest voice at any given time. The same eight singers would have been responsible for the other specialized music in the service (although whether they all participated in all the cantata choruses is another question). Sources for Bach's Christmas music in general tend to have a greater number of 'ripieno' parts (i.e. those that double the four main voices in choruses) than is usual in the other surviving sources, and the performing parts for Cantata, BWV 63 are among those that show evidence of this. It is therefore by no means beyond the realms of possibility that Bach may have used two singers to a part in the Magnificat choruses too, at least on Christmas Day. However, the canticle is very unusual in being set for five voices (a scoring it shares with only the Mass in B minor, the cantata version of the Gloria, BWV 191, and the motet *Jesu, meine Freude*), so Bach would have had to find two extra sopranos if he did indeed wish to double every voice.

One of the intriguing aspects of the E flat Magnificat is its very key, which is highly unusual for a work with trumpets. Unfortunately, no original parts survive for either version of the piece, so it is impossible to judge precisely the pitch standards that might have been used. However, there is some evidence from the surviving parts of Cantata, BWV 63 that in 1723 it was performed at the lower 'Tief-Kammerton', which Bach had been accustomed to at the Cöthen court (and which it has in common with several other pieces of the early Leipzig years). This was the fashionable French court pitch, somewhere in the region of A=392 (and thus roughly a whole tone below modern concert pitch of A=440, and a semitone below what is often incorrectly assumed to be the 'standard' Baroque pitch of A=415, the 'Kammerton' that soon became Bach's norm for Leipzig). It might be, then, that Bach composed the Magnificat in E flat (very soon after leaving Cöthen) in order to combine strings and woodwind playing at A=392 with trumpets playing in their 'home' key of D at A=415. If this was indeed the case, the two

versions of the Magnificat would have been at the same sounding pitch, the latter version designed for a time when the *Tief-Kammerton* instruments were no longer available, or when Bach was fully reconciled to using the higher *Kammerton* pitch standard. Either way, the lower pitch offers an opportunity to explore the rich sonorities that the heavier string gauges and the slightly larger woodwind instruments afford.

One aspect of Bach's church performance that is usually obscured by concert presentation is the use of the organ to set the scene and style for each musical number. In the case of chorales, the many preludes that Bach himself wrote provide an obvious selection of suitable pieces, provided the key is suitable. For motets, cantatas and canticles, the prelude may have been an improvised piece in free style or something based on an appropriate chorale (these preludes are played by John Butt on this recording). The Magnificat, in particular, offers an excellent opportunity to use Bach's superb fugal prelude on the Magnificat tone, the *tonus peregrinus*, which is played on the trumpet in the 'Suscepit Israel'.

The congregational chorales for this recording are sourced from the *Neu leipziger Gesangbuch*, compiled by Gottfried Vopelius in 1682, which was the basis for several later editions and other hymnbooks that were used in the main churches of the town. The first edition is unique in providing printed harmonizations of the music, and it is likely that many would have learned both the melodies and the harmonies during their time at school in Leipzig. Our specially recruited 'congregation' therefore sings some verses in unison and others in full harmony. For this recording, Stephen Farr not only plays the preludes for these chorales, but also improvises organ accompaniments in the styles of the period (one cue here is Bach's early organ chorale settings, which in some cases could have functioned as accompaniments as well as preludes). These range from the improvisation of flourishes between each line of the chorale (as in Georg Kauffmann's 1733 organ-chorale publication *Harmonische Seelenlust*) to the improvisation of divisions (i.e. fast notes) within the accompaniment itself, in a style that seems to have been practised throughout the seventeenth and early eighteenth centuries.

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Reconstruction of J.S. Bach's First Christmas Vespers in Leipzig

Johann Sebastian Bach

Organ Prelude: Vom Himmel kam, BWV 607*

Giovanni Gabrieli

Motet: Hodie Christus natus est a8

J.S. Bach

Organ Prelude: Gott, durch deine Güte, BWV 600

Cantata: Christen, ätzt diesen Tag, BWV 63

Chorus: Christen, ätzt diesen Tag

Recit: O selger Tag!

Aria: Gott, du hast es wohl gefüget

Recit: So kehret sich nun heut

Aria: Ruft und fleht den Himmel an

Recit: Verdoppelt euch demnach

Chorus: Höchster, schau in Gnaden an

Organ Prelude: Vom Himmel hoch, BWV 606

Congregational Chorale: Vom Himmel hoch*

Organ Prelude: Der Tag, der ist so freudenreich, BWV 605*

Congregational Pulpit Hymn: Ein Kindelein so loebelich**

Organ Prelude: Fuga sopra il Magnificat, BWV 733

Magnificat in E flat major, BWV 243a

Magnificat

Et exsultavit

Vom Himmel hoch

Quia respexit

Omnes generationes

Quia fecit

Freut euch und jubiliert

Et misericordia

Fecit potentiam

Gloria in excelsis Deo!

Deposuit potentes

Esurientes implevit bonis

Virga Jesse

Suscepit Israel

Sicut locutus est

Gloria

Responsory, Collect, Blessing, Response to Blessing*

Organ Prelude: Puer natus in Bethlehem, BWV 603

Congregational Chorale: Puer natus in Bethlehem†

*These tracks are available as a free download from
www.linnrecords.com/recording-bach-magnificat.aspx

†From Gottfried Vopelius's *Neu leipziger Gesangbuch* (1682)

As with our 2012 recording of Bach's John Passion, the reconstruction of the Christmas liturgy would have been impossible without the generous help of Prof. Robin Leaver, whose knowledge of the liturgical sources and chorales of Bach's time was invaluable.



Photograph by Dunedin Consort

TEXTS AND TRANSLATIONS

Giovanni Gabrieli

① **Motet: Hodie Christus natus est a8**

Text: Magnificat antiphon for Second Vespers at Christmas

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

Today is Christ born:
today the Saviour has appeared:
today on earth the angels sing,
the archangels rejoice:
today the righteous exult, saying:
Glory to God in the highest,
and on earth peace to men
of good will.

Johann Sebastian Bach

Cantata: Christen, ätztet diesen Tag, BWV 63

Text: Johann Michael Heineccius (1674–1722)

Translation: S.A. Henry (b. 1955)

③ **Chorus**

Christen, ätztet diesen Tag
In Metall und Marmorsteine!
Kommt und eilt mit mir zur Krippen
Und erweist mit frohen Lippen
Euren Dank und eure Pflicht;
Denn der Strahl, so da einbricht,
Zeigt sich euch zum Gnadenscheine.

Christians, etch this day
in bronze and in stones of marble!
Come rush with me to the manger
and show forth with joyful lips
your thanks and what you owe;
for the light which here breaks forth
shows unto you the ray of grace.

④ **Recitativo (alto)**

O selger Tag! o ungemeines Heute,
An dem das Heil der Welt,
Der Schilo, den Gott schon im Paradies
Dem menschlichen Geschlecht verhiess,
Nunmehr so vollkommen dargestellt
Und suchet Israel von der Gefangenschaft und
Sklavenketten
Des Satans zu erretten.
Du liebster Gott, was sind wir arme doch?
Ein abgefallnes Volk, so dich verlassen;
Und dennoch willst du uns nicht hassen;
Denn eh wir sollen noch nach dem Verdienst zu
Boden liegen,
Eh muss die Gottheit sich bequemen,
Die menschliche Natur an sich zu nehmen
Und auf der Erden
Im Hirtenstall zu einem Kinde werden.
O unbegreifliches, doch seliges Verfügen!

⑤ **Aria (soprano and bass)**

Gott, du hast es wohl gefüget,
Was uns itzo widerfährt.
Drum lasst uns auf ihn stets trauen
Und auf seine Gnade bauen,
Denn er hat uns dies beschert,
Was uns ewig nun vergnüget.

⑥ **Recitativo (tenor)**

So kehret sich nun heut
Das bange Leid,

O blessed day! This day, so rare,
on which the salvation of the world,
that hero whom God in Paradise
to mankind had pledged,
from this time forth is perfectly revealed
and seeks to free Israel from the
prison and chains
of Satan.

O dearest God, what are we wretches then?
A fallen people, who have forsaken you;
and yet you will not hate us;
for no sooner do we,
according to our merit, lie prostrate,
than the deity must require itself
to take on human nature
and on the earth,
in a shepherd's stall, become a child.
O unknowable, yet blessed outcome!

O God, you have disposed well
what has now happened to us.

Let us then forever trust in him
and rely upon his grace.
For he has bestowed upon us
what shall now always rejoice us.

So today is now changed
the grievous suffering,

Mit welchem Israel geängstet und beladen,
In lauter Heil und Gnaden.
Der Löw' aus Davids Stamme ist erschienen,
Sein Bogen ist gespannt, das Schwert ist schon
gewetzt,
Womit er uns in vor'ge Freiheit setzt.

⑦ **Aria (alto and tenor)**

Ruft und fleht den Himmel an,
Kommt, ihr Christen, kommt zum Reichen,
Ihr sollt euch ob dem erfreuen,
Was Gott hat anheut getan!
Da uns seine Huld gepflegt
Und mit so viel Heil beleget,
Dass man nicht g'nug danken kann.

⑧ **Recitativo (bass)**

Verdoppelt euch demnach, ihr heissen
Andachtsflammen,
Und schlagt in Demut brünstiglich zusammen!
Steigt fröhlich himmelan
Und danket Gott vor dies, was er getan!

⑨ **Chorus**

Höchster, schau in Gnaden an
Diese Glut gebückter Seelen!
Lass den Dank, den wir dir bringen,
Angenehme vor dir klingen,
Lass uns stets in Segen gehn,
Aber/Lass es niemals nicht geschehn,
Dass uns der Satan möge quälen

with which Israel has been troubled and burdened,
into nothing but salvation and grace.
The lion of the branch of David has appeared,
his bow is bent, his sword is
sharpened,
with which he restores our former freedom.

Call and cry to heaven,
come, Christians, to the round-dance,
you should rejoice
over that which God has done today!
For such grace has he provided
and so much salvation brought,
that we cannot be thankful enough.

Redouble yourselves then, you ardent
flames of devotion,
and come together in fervent humility!
Climbing joyfully to heaven,
let us thank God for all that he has done!

Highest, look with grace
upon the warmth of reverent souls!
Let the thanks that we bring you
sound agreeable in your ear,
may we ever walk in blessing,
while may it never come to pass
that we undergo the torments of Satan.

® **Congregational Chorale: Vom Himmel hoch**

Melody: from Joseph Klug's *Gesambuch* (Wittenberg, 2nd edn 1535)

Text: Martin Luther (1483–1546), from *Neu leipziger Gesangbuch*

Translation: Catherine Winkworth (1827–1878)

Vom Himmel hoch, da komm ich her,
Ich bring' euch gute neue Maehr,
Der guten Maehr bring' ich soviel,
Davon ich sing'n und sagen will.

Euch ist ein Kindlein heut' gebor'n
Von einer Jungfrau auserkor'n,
Ein Kindelein so zart und fein,
Das soll eur Freud und Wonne sein.

Es ist der Herr Christ, unser Gott,
Der will euch fuehr'n aus aller Noth,
Er will eu'r Heiland selber sein,
Von allen Suenden machen rein.

Lob, Ehr sei Gott im hoechsten Thron,
Der uns schenkt seinen ein'gen Sohn.
Des freuen sich der Engel Schaar
Und singen uns solch's neues Jahr.

From heaven above to earth I come,
To bear good news to every home;
Glad tidings of great joy I bring,
Whereof I now will say and sing.

To you, this night, is born a child
Of Mary, chosen mother mild;
This tender child of lowly birth,
Shall be the joy of all your earth.

'Tis Christ our God, who far on high
Had heard your sad and bitter cry;
Himself will your salvation be,
Himself from sin will make you free.

Glory to God in highest heaven,
Who unto man his son hath given,
While angels sing, with pious mirth,
A glad new year to all the earth.

Ein Kindelein so loebelich
Congregational Pulpit Hymn:

Melody: fourteenth century

Text: fifteenth century [v.2 of 'Der Tag, der ist so freudendreich']

Translation: Arthur T. Russell (1806–1874)

(This track is available for download free of charge from
www.linnrecords.com/recording-bach-magnificat.aspx)

Ein Kindelein so loebelich
Ist uns gebohren heute,
Von einer Jungfrau sauberlich
Zu Trost uns armen Leute
Wär uns das Kindelein nicht geboren
So wärn wir allzumal verlorn,
Das Heil ist unser aller.
Eia, du süßer Jesu Christ,
Dass du Mensch geboren bist,
Behüt uns für der Hölle.

A wondrous child, the virgin-born,
Now to us is given,
Who for his poor that meekly mourn,
Comfort brings from heaven.
But for this blessed infant's birth,
Despair had overspread the earth:
He is our salvation.
For thine incarnation, we,
Jesu! owe ourselves to thee, –
Saved from condemnation.

Magnificat in E flat major, BWV 243a

Text: Luke 1:46–55

⑬ Chorus

Magnificat anima mea Dominum.

My soul doth magnify the Lord :

⑭ Aria (soprano II)

Et exultavit spiritus meus in
Deo salutari meo

and my spirit hath rejoiced in
God my saviour.

⑮ Chorus

Vom Himmel hoch, da komm ich her,
Ich bring euch gute neue Mär;
Der guten Mär bring ich so viel,
Davon ich sing'n und sagen will.

From heaven above to earth I come,
To bear good news to every home;
Glad tidings of great joy I bring,
Whereof I now will say and sing.

⑯ Aria (soprano I)

Quia respexit humilitatem
ancillae suae.
Ecce enim ex hoc beatam me dicent

For he hath regarded : the lowliness of his
handmaiden.
For behold, from henceforth :

⑰ Chorus

omnes generationes

all generations shall call me blessed.

⑱ Aria (bass)

Quia fecit mihi magna, qui potens est,
et sanctum nomen eius.

For he that is mighty hath magnified me :
and holy is his name.

⑲ Chorus

Freut euch und jubiliert;
Zu Bethlehem gefunden wird

Rejoice and celebrate;
in Bethlehem will be found

Das herzeliebe Jesulein,
Das soll euer Freud und Wonne sein.

⑩ **Duet (alto and tenor)**

Et misericordia a progenie in progenies,
timentibus eum.

⑪ **Chorus**

Fecit potentiam in brachio suo,
dispersit superbos mente
cordis sui.

⑫ **Chorus**

Gloria in excelsis Deo!
Et in terra pax hominibus bona voluntas!
(Luke 2:14)

⑬ **Aria (tenor)**

Deposuit potentes de sede
et exaltavit humiles.

⑭ **Aria (alto)**

Esurientes implevit bonis,
et divites dimisit inanes.

⑮ **Duet (soprano I and bass)**

Virga Jesse floruit,
Emmanuel noster apparuit;
Induit carnem hominis,
Fit puer delectabilis.
Alleluja.

the dearest Jesus child,
and he will be your joy and delight.

And his mercy is on them that fear him :
throughout all generations.

He hath shewed strength with his arm :
he hath scattered the proud in the imagination
of their hearts.

Glory to God in the highest!
And on earth peace, good will towards men.

He hath put down the mighty from their seat :
and hath exalted the humble and meek.

He hath filled the hungry with good things :
and the rich he hath sent empty away.

The branch of Jesse has blossomed,
our Emmanuel has appeared;
he has assumed mortal flesh
to become a delightful boy.
Alleluia.

⑥ Terzet (soprano I & II and alto)

Suscepit Israel puerum suum recordatus
misericordie suae.

He remembering his mercy hath holpen his
servant Israel :

⑦ Chorus

Sicut locutus est ad patres nostros, Abraham et
semini eius in saecula.

as he promised to our forefathers, Abraham and
his seed for ever.

⑧ Chorus

Gloria Patri et Filio
et Spiritui Sancto,
sicut erat in principio et nunc
et in saecula saeculorum.
Amen.

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.

Responsory, Collect, Blessing and Response to Blessing

(This track is available for download free of charge from
www.linnrecords.com/recording-bach-magnificat.aspx)

Pastor

Dominus vobiscum.

Priest

The Lord be with you.

Gemeinde

Et cum spiritu tuo.

Congregation

And with thy spirit.

Pastor

Ein Kind ist uns geboren. Alleluja.

Priest

Unto us a child is born. Alleluia.

Gemeinde

Ein Sohn ist uns gegeben. Alleluja.

Congregation

Unto us a son is given. Alleluia.

Pastor

Da, quaesumus, omnipotens Deus, ut qui
nova incarnate Verbi tui luce perfundimur,
hoc in nostro resplendeat opera, quod per
fidem fulget in mente, per eundem
Dominum nostrum Jesum Christum,
Filium tuum, qui tecum vivit et regnat
in unitate Spiritus Sancti Deus,
per omnia secula saeculorum.

Gemeinde

Amen.

Gott sey uns gnädig und barmherzig
und geb uns seinen gottlichen Segen.

Er lasse uns sein Antlitz leuchten,
daß wir auf Erden erkennen seine Wege.

Es segne uns Gott, unser Gott,
es segne uns Gott und geb uns seinen Frieden.

® Congregational Chorale: Puer natus in Bethlehem

Melody: *Piae cantiones* (Greifswald, 1582)

Text: fourteenth century

Translation: Hamilton M. MacGill (1807–1880)

Puer natus in Bethlehem,
Unde gaudet Jerusalem.
Halleluja.

Priest

Grant, we beseech thee, almighty God, that, as
we are filled with the new light of thy incarnate word,
so may we reflect in our action that which
faith shines in our mind, through the same,
our Lord Jesus Christ,
thy son, who liveth and reigneth with thee
in the unity of the Holy Spirit, one God,
world without end.

Congregation

Amen.

God be gracious and merciful unto us
and give us his holy blessing.

May he let his face shine upon us,
so that we may know his ways upon earth.

May God, our own God, bless us,
may God bless us and give us his peace.

A child is born in Bethlehem,
Exult for joy, Jerusalem!
Alleluia.

Hie liegtes in dem Krippelein,
Ohn Ende ist die Herrschaft sein.
Halleluja.

Cognovit bos et asinus
Quod puer erat Dominus.
Laetamini in Domino.

Die König aus Saba kamen dar,
Gold, Wenrauch, Myrrhen, bracht'n sie dar.
Halleluja.

Laudetur sancta Trinitas,
Deo dicamus gratias.
Halleluja.

Lo he who reigns above the skies,
There in a manger lowly, lies.
Alleluia.

The ox and ass in neighbouring stall,
See in that child the Lord of all.
Rejoice in the Lord.

And kingly pilgrims, long foretold,
From east bring incense, myrrh and gold.
Alleluia.

And to the holy one in three,
Give praise and thanks eternally.
Alleluia.

DUNEDIN CONSORT

John Butt *director, organ & harpsichord*

GABRIELI MOTET

Chorus 1

Joanne Lunn *soprano*
Clare Wilkinson *alto*
Nicholas Mulroy *tenor*
Matthew Brook *bass*

Stephen Farr *organ continuo*
Sarah McMahon *cello*
Bill Hunt *violone*

Chorus 2

Julia Doyle
Katie Schofield
Malcolm Bennett
Dominic Barberi

CANTATA 63

Concertists

Joanne Lunn *soprano*
Clare Wilkinson *alto*
Nicholas Mulroy *tenor*
Matthew Brook *bass*

Ripienists

Julia Doyle
Katie Schofield
Malcolm Bennett
Dominic Barberi

MAGNIFICAT

Concertists

Julia Doyle *soprano I*
Joanne Lunn *soprano II*
Clare Wilkinson *alto*
Nicholas Mulroy *tenor*
Matthew Brook *bass*

Ripienists

Emily Mitchell
Claire Evans
Katie Schofield
Malcolm Bennett
Dominic Barberi

ORCHESTRA

Violin I

Cecilia Bernardini
Sarah Bevan Baker

Violin II

Huw Daniel
Sijie Chen

Viola

Alfonso Leal del Ojo

Cello

Sarah McMahon

Violone

Bill Hunt

Oboe

Alex Bellamy
Frances Norbury
Leo Duarte

Bassoon

Peter Whelan

Recorder

Pamela Thorby
Frances Norbury

Trumpet

Paul Sharp
Simon Munday
Michael Harrison
Brendan Musk

Timpani

Alan Emslie

Organ

Greyfriars Kirk (Peter Collins, 1990):
preludes and choral accompaniments

John Butt (preludes BWV 600, 607 & 733)

Stephen Farr (continuo, improvised
chorale accompaniments and preludes
BWV 603, 605, 606)

Keyboard Technician

David Wright

Orchestra Pitch: a' = 392Hz

(temperament: Werkmeister III)

Language Coach

Margarethe Macpherson



Photograph by Dunedin Consort



John Butt

John Butt is Gardiner Professor of Music at the University of Glasgow and musical director of Edinburgh's Dunedin Consort.

As an undergraduate at Cambridge University, he held the office of organ scholar at King's College. Continuing as a graduate student working on the music of Bach, he received his PhD in 1987. He was subsequently a lecturer at the University of Aberdeen and a Fellow of Magdalene College, Cambridge, before joining the faculty at UC Berkeley in 1989 as University Organist and Professor of Music. In autumn 1997 he returned to Cambridge as a University Lecturer and Fellow of King's College, and in October 2001 he took up his current post at Glasgow. His books have been published by Cambridge University Press: they include *Bach Interpretation* (1990), a handbook on Bach's Mass in B minor (1991) and *Music Education and the Art of Performance in the German Baroque* (1994). Marking a new tack, *Playing with History* (2002) examined the broad culture of historically informed performance and attempted to explain and justify it as a contemporary phenomenon. Butt is also editor or joint editor of both the Cambridge and Oxford Companions to Bach and of the *Cambridge History of Seventeenth-Century Music* (2005). His book on Bach's Passions, *Bach's Dialogue with Modernity*, was published in 2010, and explores the ways in which Bach's Passion settings relate to some of the broader concepts of modernity, such as subjectivity and time consciousness.

Butt's conducting engagements with the Dunedin Consort have included major Baroque repertory and several new commissions. He has been guest conductor with the Orchestra of the Age of Enlightenment, English Concert, Irish Baroque Orchestra, Philharmonia Baroque Orchestra, Royal Academy of Music Bach Cantata Series, Scottish Chamber Orchestra, Portland Baroque Orchestra and Stavanger Symphony Orchestra. Butt also continues to be active as a solo organist and harpsichordist: eleven recordings on organ, harpsichord and clavichord have been released by Harmonia Mundi, and most recently Linn issued his account of *Das wohltemperierte Klavier* by Bach. As conductor or organist

he has performed throughout the world, including recent trips to Germany, France, Poland, Israel, South Korea, Canada, Belgium, Holland and the Irish Republic.

In 2003 Butt was elected to the Fellowship of the Royal Society of Edinburgh and received the Dent Medal of the Royal Musical Association. That year his book *Playing with History* was shortlisted for the British Academy's annual book prize. In 2006 he was elected Fellow of the British Academy and began a two-year Leverhulme Major Research Fellowship for his research on Bach's Passions. He has recently served on the Council of the Arts and Humanities Research Council. In January 2011 he became the fifth recipient of the Royal Academy of Music/Kohn Foundation's Bach Prize, for his work on the performance and scholarship of Bach. In 2013 Butt was awarded the medal of the Royal College of Organists and appointed OBE for his services to music in Scotland.

Dunedin Consort

Dunedin Consort takes its name from Edinburgh's castle (Din Eidyn) and, like that famous landmark, has great cultural significance in Scotland's capital city and beyond. Under the musical direction of John Butt, Dunedin Consort has consolidated its existing strength in the Baroque repertoire, winning the 2008 Midem Baroque Award and the 2007 *Gramophone* Baroque Vocal Award for its recording of the original Dublin version of Handel's *Messiah*.

Dunedin Consort has appeared at music festivals in Scotland (including the Edinburgh International, Lammermuir and East Neuk Festivals), Canada, Italy, Spain, Ireland, Germany, Belgium, Israel and France, broadcasts frequently on BBC Radio 3 and BBC Scotland, and enjoys a close relationship with Linn.

Their 2008 releases of Bach's *Matthew Passion* (last performing version, c.1742) and Handel's *Acis and Galatea* (original Cannons performing version, 1718) both received many plaudits, including a *Gramophone* Award nomination for *Acis and Galatea*. In 2010 the ensemble's recording of Bach's Mass in B minor (Breitkopf & Härtel edition by Joshua Rifkin, 2006) won critical acclaim, while 2012 saw a fitting sequel to *Acis and Galatea* with the release of Handel's first English oratorio, *Esther*.

In 2013 came two further Bach recordings on Linn: the *John Passion* (reconstruction of Bach's Passion liturgy) was 'Recording of the Month' in both *Gramophone* and *BBC Music Magazine*, and the Brandenburg Concertos were nominated for a *Gramophone* Award in 2014. That year also saw the release of Mozart's *Requiem*. This unique attempt to reimagine the original performance – using a new scholarly edition by David Black and the same forces as would have been heard at the work's likely first performance, at Mozart's own Requiem Mass in Vienna – won Dunedin Consort its second *Gramophone* Award (Choral category) and was also nominated for a 2015 American GRAMMY® Award.



Photograph by David Barbour

Julia Doyle *soprano*

Born and educated in Lancaster, Julia Doyle was a choral scholar at Cambridge, where she read Social and Political Sciences. She made her professional debuts in *Messiah* with the King's Consort at Cadogan Hall and with the Britten Sinfonia at St John's, Smith Square. While maintaining a strong relationship with both those groups, she has performed around the world with many other leading European ensembles, with whom she is particularly in demand as a specialist in Baroque repertoire.

Among the conductors Doyle has worked with are Frieder Bernius, Sir John Eliot Gardiner, Matthew Halls, Philippe Herreweghe, Nicholas Kraemer, Juanjo Mena, Sir Roger Norrington, Gianandrea Noseda and Trevor Pinnock. Highlights of an increasingly international career have included appearances with the BBC Philharmonic, Royal Philharmonic, RTE Symphony, Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra, London Handel Orchestra, London Festival of the Baroque, B'Rock, English Concert, Leeds Festival Chorus, City of London Choir, London Bach Society, Royal Choral Society, Retrospect Ensemble, The Sixteen, Collegium Vocale, J.S. Bach Stiftung, Netherlands Bach Society, Concert Lorrain, Bayerische Rundfunk, Kammerchor Stuttgart, Seville Baroque Orchestra, Australian Chamber Orchestra, Tafelmusik and Music of the Baroque.



Photograph by Raphaëlle Photography

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 OAE, 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®.



Photograph by Andrew Redpath

Clare Wilkinson *mezzo-soprano*

Clare Wilkinson makes music with solo and ensemble accompanists of different shapes and sizes: lute, viols, vocal consort and Baroque orchestra. She is particularly passionate about Bach, and has recorded his works widely with the Bach Players, Dunedin Consort, Kölner Akademie, Taverner Players and others. She has sung all Bach's major works for Sir John Eliot Gardiner; appears with the Feinstein Ensemble at their annual Bach Weekend; and is a regular guest of numerous other Baroque orchestras around the world. Equally at home with viols, Wilkinson has worked with the Rose Consort of Viols since her teenage years and has explored a wide-ranging repertoire, from Byrd to Tan Dun, with Fretwork. Among works written for her voice with viols, she has premiered at the Wigmore Hall pieces by Duncan Druce, John Joubert and her father, Stephen Wilkinson.

On stage, Wilkinson has appeared as Venus in Monteverdi's *Ballo dell'ingrate* (BBC Proms), as Galatea (London Handel Festival), as Amore in Gluck's *Orfeo* (Ministry of Operatic Affairs) and in I Fagiolini's 'secret theatre' project *The Full Monteverdi*. She has also staged Bach's motets as part of GOTCompany's critically acclaimed show *Death Actually* at the Spitalfields Festival.

Wilkinson's CDs have won consistent praise and a number of *Gramophone* Awards. Please visit www.clare-wilkinson.com



Photograph by Marco Borggreve

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, OAE 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 CDs with the OAE, the King's Consort and I Fagiolini.



Photograph by Raphaëlle Photography

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 OAE, 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 Richard Shymansky

Congregational Chorales

The following joined members of the Dunedin Consort in singing the congregational chorales:

Ursula Altmeyer
Margaret Anderson
Michael Anderson
Anne Backhouse
Angus Bethune
Anthony Birch
Mary Birch
Fiona Bisset
Mel Cadman
David Cleiff
Alison Cooper
Margaret Crankshaw
Kay Crawford
Clare Doig
Myra Ebner
Margaret Ferguson Burns
Ann Firth
Joe Gatherer
David Gould

Hilary Graham
Catriona Hillhouse
Russell Hillhouse
Andrew Kerr
Morag Kerr
Susanna Kerr
Mary Lee
Susie Lendrum
Lin Li
Gillian Limb
Caitlin Loynd
Janet McClelland
Janet Macdonald
Alison McIlveen
Donald Mackay
Paul McKay
Aileen MacKenzie
Ruth Mackie
Elaine McLeod

Eileen Maguire
Sally Mair
Joan Mowat
Anthony Mudge
Moirá Murray
Hilary Patrick
Georgie Robertson
Catherine Rowley-Williams
Christina Scott
Phillip Scott
Ruth Sharp
Alexandra Spooner
Peter Sutherland
Ros Sutherland
Lorraine Trayner
Jennie Turnbull
Patricia Wallace

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Leonard Esakowitz

Paul Ewing

Geraldine Gammell

John & Mary Gillies

Robin Harding

Sachi Hatakaneda

Sir Russell Hillhouse

Gabriele Kuhn

Christine Lessels

Elspeth MacArthur

Gavin McEwan

Colin Mumford

Prof D & Mrs T Parker

Hilary Patrick

Dr Michael & Mrs Nora

Radcliffe

Matthew & Anne Richards

Sir Muir & Lady Russell

Barry Sealey

The Hon Lady Anne Smith

Quentin Thompson

Elizabeth Turcan

Alastair Weatherston

Raymond W Williamson

Reverend Dr Dennis Wood

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Patrons	Professor Neil Mackie CBE FRSE Sir John Shaw CBE FRSE
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Production	David Lee
Administrator	Vicky Fraser
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Photograph by Dunedin Consort

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CKD 469



Dunedin Consort
Mozart: Requiem
Reconstruction of first
performance



Dunedin Consort
J.S. Bach: Mass in B minor
Breitkopf & Härtel Edition,
edited by J. Rifkin, 2006



Dunedin Consort
J.S. Bach: John Passion
Reconstruction of
Bach's Passion Liturgy



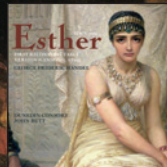
Dunedin Consort
J.S. Bach: Matthew Passion
Last Performing Version,
c.1742



Dunedin Consort
Handel: Messiah
Dublin Version, 1742



Dunedin Consort
Handel: Acis & Galatea
Original Cannons
Performing Version,
1718



Dunedin Consort
Handel: Esther
First Reconstructable
Version (Cannons),
1720



Dunedin Consort
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