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This performance was recorded at St. Mark’s Episcopal Church on Capitol Hill, Washington, DC, in November 2020.
Celebrate the season

with

Margaret Owens, oboe, recorder
Anna Marsh, bassoon
Paula Maust, organ
Risa Browder, violin, violin piccolo
Nina Falk, viola
John Moran, cello

Crossley Hawn, soprano
P. Lucy McVeigh, alto
Robert Petillo, tenor
Edmund Milly, bass

Wachet auf a 4
Three Bransles doubles – Spagnoletta – Philov instruments
In dulci jubilo
Es ist ein Ros entsprungen
Pavane de Spaigne – Three Volte instruments
En natus est Emmanuel

A Virgin Unspotted
Sweet was the Song the Virgin Sung
Greensleeves
Divisions on Greensleeves instruments
Remember O Thou Man
Bethlehem

Wachet auf a 2
From Cantata BWV 140, Wachet auf
Recitativo: Er kommt, er kommt
Duetto: Wenn kommst du mein Heil
Chorale: Zion hört
Recitativo: So geh herein zu mir
Duetto: Mein Freund ist mein
Chorale: Gloria sei dir gesungen

Michael Praetorius
Praetorius
Praetorius
Praetorius
Praetorius

William Billings
Anonymous
Traditional
Anonymous
Thomass Ravenscroft
Billings

Johann Sebastian Bach
Engaging Washington-area audiences since 1977, Folger Consort is the early music ensemble-in-residence at the Folger Shakespeare Library. Founding Artistic Directors Robert Eisenstein and Christopher Kendall create programs that offer opportunities to discover and enjoy music from the medieval, Renaissance, and Baroque periods. Whether presenting concerts in the Folger’s Elizabethan-styled theater, or in other beautiful and historic venues such as St. Mark’s Church and Washington National Cathedral, Folger Consort continues its tradition of bringing renowned guest artists to Washington, DC to join in its “early music chamber society.” Learn more at folger.edu/consort.

Robert Eisenstein
Artistic Director
Eisenstein is a founding member and program director of the Folger Consort. In addition to his work with the Consort, he is the director of the Five College Early Music Program in Massachusetts, where he teaches music history, performs regularly on viola da gamba, violin, and medieval fiddle, and coordinates and directs student performances of medieval, Renaissance, and Baroque music. He is an active participant in Five College Medieval Studies and served as Music Director for the Five College Opera Project production of Francesca Caccini’s La liberazione di Ruggiero. He has a particular interest in the use of computer technology in the service of music and enjoys teaching a course called Fun with Music and Technology at Mount Holyoke College. Eisenstein is the recipient of Early Music America’s Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a college early music ensemble.

Christopher Kendall
Artistic Director
Kendall is founder of the Folger Consort. He served from 2005-2015 as dean of the University of Michigan School of Music, Theatre & Dance, where he was responsible for establishing the University of Michigan Gershwin Initiative, for re-instituting international touring, for the funding and design of a $30M expansion/renovation of the music building, and for launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, DC, in addition to his work with Folger Consort, since 1975 he has been Artistic Director and conductor of the
GUEST ARTISTS

Risa Browder
Violin, Violin Piccolo
Browder studied at Oberlin Conservatory, the Royal College of Music in London, and the Schola Cantorum in Basel, Switzerland. She has performed with the Academy of Ancient Music, the English Concert, London Classical Players, Les Musiciens du Louvre, Smithsonian Chamber Orchestra, Washington Bach Consort, the National Cathedral Baroque Orchestra, and the Bach Sinfonia, and with chamber ensembles London Baroque, the Purcell Quartet, and REBEL. She co-directs Modern Musick, in residency at Georgetown University; is the orchestra director at H-B Woodlawn Secondary Program; and is the co-director of the Baltimore Baroque Band. She plays a violin made by Jacob Stainer in 1641.

Nina Falk
Viola
A former member of the Baltimore Symphony, Falk plays with the Bach Choir of Bethlehem, Opera Lafayette, and the Cantate Chamber Singers. She is a founding member of the Arcovoce Chamber Ensemble, and founder and director of A Musical Heart which brings live music to the bedside of hospice patients. Falk studied at the Juilliard Preparatory Division, Oberlin Conservatory, and on a Fulbright fellowship in London and Rome.

Crossley Hawn
Soprano
Back for her sixth engagement with Folger Consort, Hawn has also served as guest soloist with The City Choir of Washington, Cathedral Choral Society, Choralis, Chatham Baroque, Cathedra, The Reston Chorale, Maryland Choral Society, and Maryland Summer Chorus. She was the winner of the 2018 Choralis Young Artist Competition. She is a member of Eya: Ensemble for Medieval Music, an award-winning female trio. Hawn has also appeared with ensembles including Washington Bach Consort, Cathedra, The Thirteen, Chantry, Bridge, and the U.S. Air Force Singing Sergeants. Numerous roles include Dido/Dido and Aeneas, Susanna/Le Nozze di Figaro, Adele/Die Fledermaus, and Serpina/La Serva Padrona for which she was honored in DC Metro Theater Arts: Best of 2016. Other highlights include singing David Lang’s the little match girl passion with the composer in attendance, performing in chamber choirs for two popes, serving as cantor at Justice Scalia’s funeral, and singing Defiant Requiem in Budapest and at the Lincoln Center. She is an Artist Director of Bridge, a professional vocal chamber ensemble specializing in new works for voices and early music. www.crossleyhawn.com
Anna Marsh  
**Bassoon**

A Baroque wind specialist, Marsh is interested principally in the double reed family, though she also performs on the Renaissance and Baroque recorder. Originally from Tacoma, WA, she appears regularly with Opera Lafayette, Tempesta di Mare, Ensemble Caprice (Montreal), Opera Atelier (Toronto), Tafelmusik (Toronto), Washington Bach Consort, and Pacific Music Works (Seattle), among others. She has been the featured soloist with the Foundling Orchestra with Marion Verbruggen, Arion Orchestre Baroque, The Buxtehude Consort, The Dryden Ensemble, the Boulder Bach Festival, New York State Baroque, the Indiana University Baroque Orchestra, and others. She co-directs Ensemble Lipzodes and has taught at festivals and master classes at the Eastman School of Music, Los Angeles Music and Art School, the Amherst Early Music, and Hawaii Performing Arts Festivals and the Albuquerque, San Francisco Early Music Society, Rocky Ridge Music Center, and Western Double Reed Workshop. Marsh studied music and German studies at Mt. Holyoke College, The Thornton School of Music at the University of Southern California, and holds a Doctor of Music from the Jacobs School of Music at Indiana University.

Paula Maust  
**Organ**

Maust is a co-director of both Burning River Baroque and Musica Spira and is dedicated to edgy concert programming and lectures connecting Baroque music to current social issues including the #MeToo movement, women’s empowerment, refugees, and climate change. This season’s projects include *The Ugly Virtuosa* and *A Mad, Burning Desire*. Other recent collaborations include performances with the Philadelphia Orchestra, Tempesta di Mare, Washington Bach Consort, Modern Musick, the Handel Choir of Baltimore, Third Practice, and the Virginia Symphony. Maust is a faculty member at the University of Maryland, Baltimore County, where she teaches harpsichord, organ, music theory, keyboard skills, and music history courses. She also teaches music theory and aural skills at the Johns Hopkins University. An advocate for conducting dramatic early modern works from the keyboard, she directed a program of Baroque opera scenes in collaboration with UMBC’s Collegium Musicum and Opera Workshop and was the assistant music director for Purcell’s *Dido & Aeneas* and *The Fairy-Queen* with the Peabody Institute’s historical performance department. Maust recently completed a DMA in harpsichord at Peabody, where she was the recipient of the Dean’s DMA fellowship.

P. Lucy McVeigh  
**Alto**

An avid interpreter of early and contemporary music, McVeigh is the newest member of the Soldier’s Chorus of the U. S. Army Field Band and has already enjoyed performing and recording a wide variety of classical and pop music with her colleagues. She is most passionate about bringing new music to life. She works extensively with Boston-based sound artist Jenny Olivia Johnson; she travelled to the Banff Center in Alberta to record Johnson’s opera *The After Time*, and she is the featured vocalist on Johnson’s GRAMMY-
nominated record *Sylvia Songs*, as well as several other albums. In addition to her work with the Soldier’s Chorus, McVeigh enjoys positions with the choir of the Basilica of the National Shrine of the Immaculate Conception, Washington Bach Consort, Washington National Cathedral Choir, Cathedra, and The Thirteen.

**Edmund Milly**  
*Bass*

Milly has recently shared the stage with the likes of BaRock Band, the Charleston Symphony, Bach Akademie Charlotte, the Oregon Bach Festival, the American Classical Orchestra, Cantata Profana, and the Academy of Sacred Drama and has also been heard internationally on BBC and CBC. Equally well adapted to working within an ensemble, he enjoys contributing his voice to the U.S. Army Chorus, the Choir of Trinity Wall Street, Mark Morris Dance Group, Clarion Choir, and Spire Chamber Ensemble. Milly is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music.

**John Moran**  
*Cello*

Moran plays with REBEL and Washington Bach Consort, and he co-directs Modern Musick, in residence at Georgetown University. He teaches viola da gamba and Baroque cello at the Peabody Conservatory, where, with Risa Browder, he co-directs the Baltimore Baroque Band. In 2018 *Early Music America* recognized Moran and Browder as joint recipients of the Thomas Binkley Prize Award “for outstanding achievement in performance and scholarship by the director of a university early music ensemble.” Moran studied performance at the Oberlin Conservatory and the Schola Cantorum Basiliensis, and musicology at King’s College London.

**Margaret Owens**  
*Oboe, Recorder*

Owens has appeared with many of North America’s Baroque ensembles, including American Bach Soloists, Apollo’s Fire, Ars Lyrica, Chatham Baroque, Folger Consort, Handel and Haydn Society, Mercury Baroque, Opera Lafayette, Tafelmusik, Tempesta di Mare, and Washington Bach Consort. She is a member of the chamber music groups REBEL and Kleine Kammermusik (founding member), whose 2017 debut album, *Fanfare and Filigree*, has received critical acclaim. Summers see her onstage at the Charlotte Bach Festival, the Staunton Music Festival, and the Amherst Early Music Festival, where she is on faculty. Owens earned degrees in oboe performance at the University of North Carolina at Greensboro, the Manhattan School of Music, and the City University of New York. She is on faculty in the historical performance institutes of Indiana University’s Jacobs School of Music and the Peabody Conservatory of Johns Hopkins University.
Robert Petillo  
Tenor
Well known in the DC area as a Baroque specialist, Petillo is frequently heard with ensembles and choral societies on the East coast, including the Folger Consort. His concertizing has taken him across the country as well as to Germany, Italy, and England. Graduate studies on the music of Georg Telemann led to his collaborating on editions and performances of his unpublished sacred cantatas, many of them modern premieres. He served 32 years as a first tenor in the U.S. Army Chorus and was a part of many historic events and thousands of performances nationwide. With degrees from Rutgers University and the University of Maryland, he retains a lifelong love of learning in multiple disciplines, including art and the intersection of art and music with mathematics. Since retiring from the Army, he enjoys more opportunities to visit art exhibits and museums, and to accompany his mathematician wife to math conferences.

We look forward each year to festive evenings with audiences at our holiday concerts, and we miss being with you now. However, we are pleased—thanks to the efforts of our audio engineer, videographer, St. Mark’s, and especially our Folger staff—to have gathered a small group of musicians together in one space to present you with this program of wonderful and joy-filled seasonal music.

—Robert Eisenstein and Christopher Kendall

St. Mark’s Episcopal Church + Capitol Hill
St. Mark’s is very pleased to host Folger Consort’s 2020 holiday concert. Music has always been an integral part of the life of the parish. St. Mark’s strives to be a center for worship, education, the arts, and social action, especially in this time of reduced budgets for arts programs and great need for justice and nonviolence.

Learn more about St. Mark’s and its mission to serve God and the people of this neighborhood at stmarks.net.
If one has any familiarity at all with late Renaissance and early Baroque Christmas music, it will be with the works of the great theorist and composer Michael Praetorius (1571-1621). This is not surprising; he wrote over 1,000 works, mostly based on Protestant hymns and the Latin liturgy of the Lutheran church.

Praetorius was born in Creuzburg an der Werra, near Eisenach, probably in 1571. Throughout his busy life spent performing, teaching, and supervising organ construction all over northern Germany, he always remembered his birthplace, invariably signing his name as M.P.C., or Michael Praetorius of Creuzburg. His father, also named Michael, worked with Martin Luther's favorite musical collaborator, Johann Walter, at the Lateinschule at Torgau. Our Michael Praetorius studied at the same school as a boy with Michael Voigt, who replaced Walther as Kantor after his death. For a composer who concentrated on Lutheran church music for his entire career, this direct link to the beginnings of the tradition must have been a tremendous influence and inspiration. And as we will see, the tradition continues unbroken to the music of J.S. Bach.

Praetorius was one of the most versatile musicians of his day, writing a variety of settings ranging from two parts to giant Venetian-style polychoral pieces in staggering numbers. In his Syntagma Musicum, a publication of 1612 which also contains theoretical writings and valuable information on the instruments in use during his time, he took 28 pages to give a list of all the works he had published and was planning to publish in the future. Some of these are lost or only partially completed. He planned a series of eight books of secular music, of which we only have one, the wonderful collection of French dances he called Terpsichore. It is interesting that we are indebted to a German church musician for the only large surviving collection of French dances from the early 17th century, but there is no doubt that many of the tunes are the ones that were heard at court in Paris. In the collection, Praetorius is careful to give credit to the French court violinist and composer Pierre-Francisque Caroubel. In 1610 Caroubel spent some time at the court of the Duke of Brunswick at Wolfenbüttel, where he met Praetorius. Caroubel gave the encyclopedic German composer a sizeable portion of the French court band's music, and together they arranged over 80 of the dances which later appeared in Terpsichore.

The hymn settings are incredibly varied and creative, as you will hear. This appealing music has always been popular with modern audiences and for good reason. The two- and three-part settings from the 1610 volume of Musae Sioniae are in the style of 16th-century German bicinia and tricinia and do not specify or require instruments, although they certainly are effective performed in combinations of voices and instruments or simply as instrumental pieces. On the other hand, there are grand pieces in eight or twelve or even more parts, some with instrumental ritornelli and florid virtuoso figurations for soloists that are more daring and more modern than anything else composed in Germany during this period. We have limited ourselves for this performance to a few of the most popular and engaging settings for smaller forces, including Es ist ein Ros entsprungen, still found in hymnals today. But lovely hymns are at the root of all of this music, and to modern ears make all of Praetorius's sonorous music seem, as indeed it is, an amazingly unified body of work by this
almost entirely self-taught musician. Praetorius was a wealthy man when he died. The sermon read at his funeral stated that he “often regretted that he never took holy orders,” and this son and grandson of Lutheran theologians left most of his money to set up a foundation for the poor. His initials, for him, also stood for “Mihi Patria Caelum,” Latin for “My Father in Heaven.”

We frame our group of English and American Christmas music with two works by the Massachusetts composer William Billings. A tanner by trade, Billings had little formal education of any kind, and musically he was primarily self-taught. Billings began to teach choral singing in 1769 and remained in Boston for most of his life. His 1770 publication The New-England Psalm Singer was the first published collection of American music, and the first by one composer. The frontispiece was engraved by Paul Revere. Billings’s most popular song book, The Singing Master’s Assistant, was first published in 1778 and went through four editions before 1790. Billings was well-known throughout the Colonies before the revolution, but possibly due to the patriotic nature of many of his anthems, he reached the height of his fame during the Revolutionary War. A Philadelphia critic, with perhaps a little exaggeration, called him “the rival of Handel” during the 1780s. Another writer, William Bentley, although regretting Billings’s “inferior excellence,” nonetheless thought that “he may justly be considered as the father of our New England music.” Although when listening to his music it does not always seem to be the case, Billings certainly had a solid grasp of the rules of composition and theory as understood in Europe. Although his printed instructions on music were straightforward and based for the most part on English sources, he regarded his own compositions as something different. As he himself said in The New-England Psalm Singer, “I don’t think myself confin’d to any Rules for Composition... it is best for every Composer to be his own Carver.” He later wrote that “when fancy gets upon the wing, she seems to despise all form, and scorns to be confined or limited by any formal prescriptions whatsoever.” At any rate, it is strong, honest, and very appealing music that Billings left us, and very American, too.

Our 17th-century English offerings commence with an old song still in the Anglican hymnal, Sweet was the Song the Virgin Sung. We present it in a consort song setting from around 1600. We follow this with a couple of settings of Greensleeves, a tune that appears under various names in John Playford’s country dance books but is likely much older. It was a popular tune in the 17th century to use for broadside ballads, but we present it here in a three-part arrangement with, of course, the Christmas words. That is followed by some variations on the melody from The Division Violin, published by Playford in 1684. Thomas Ravenscroft was a theorist and it must be admitted a composer of no great originality, but his reworkings of popular music in his three publications of 1609-11 called Pammelia, Deuteromelia, and Melismata, subtitled Musickall Phancies Fitting the Court, Citie, and Countrey Humours, are charming indeed. This collection is a rich source of the less sophisticated music of the early 17th century, including rounds, simple part-songs, and some country dances. Ravenscroft’s books are part of a long English tradition of part-songs going back at least to the reign of Henry VIII. They are called freemen’s songs, catches, and later in the 17th century, glees. Remember, O Thou Man is a great example of the rather dark, minor mode type of English carol.
Johann Sebastian Bach was, of course, a rare genius whose art summed up and surpassed the achievements of his age. Famous in his own day as a great performer (Telemann and Handel were regarded as far better and more forward-looking composers), we see today in his music a perfect balance of intellect, beauty, and emotion rare in music or in any art. Bach was not an innovator. He drew upon the techniques and styles of his predecessors and contemporaries to forge his own unique and supremely powerful style, although late in his career he demonstrated his familiarity with the simpler, lighter textures of the *galant* precursors to emerging classical style. It is well known that Bach was above all a church musician and a genuinely religious man. For him, even secular music was composed for the glory of God. His complete mastery is obvious in the great passions, cantatas, organ works, and late abstract works like the *Musical Offering* and the *Art of the Fugue*, but it is no less present in his instrumental chamber music and the few orchestral works of his we have: the *French Ouvertures* (Orchestral Suites) and the *Brandenburg Concertos*.

We need to remember, and perhaps marvel at, the fact that in spite of the transcendent nature of Bach’s art, he was above all a practical craftsman, producing music at the bequest of his employers, be they civic or church administrators, or as in his earlier days at the court of Cöthen, princes. Bach was appointed *Thomas kantor* in Leipzig in 1723, with responsibility for providing the music for St. Thomas and three other churches in the city, as well as training and supervising the choirboys and instructing them in Latin. He was essentially a municipal employee who reported to the city council, which he regarded as “penny-pinching.” He often complained that he did not have the resources to hire all the musicians he would have wanted, so perhaps our vastly trimmed down cantata would have seemed familiar to him.

Bach’s cantata BWV 140, *Wachet auf, ruft uns die Stimme*, is one of his most popular. It was composed, like all of Bach’s church cantatas (which he called simply “the music for church on Sunday”), for a specific Sunday in the liturgical calendar. This one is for the 27th Sunday after Trinity, a day that owing to the moveable days in the church calendar only occurred twice during Bach’s time in Leipzig. Scholars have determined therefore that it was first performed on November 25th, 1731. When it does occur, the 27th Sunday after Trinity is the last Sunday before Advent, the beginning of the liturgical year, and Bach responded with typical brilliance and profundity to the occasion. The readings for church that Sunday include the parable of the wise and foolish virgins from Matthew 25:1-13, and Bach framed this work with the 1599 chorale by Phillip Nicolai *Wachet auf, ruft uns die Stimme*, which is based closely on the text in Matthew. The structure of the cantata is symmetrical, with the first stanza of Nicolai’s hymn presented in the opening movement, followed by a recitative and duet aria. The second stanza of the hymn is next, after which there is another recitative (this one accompanied by strings) and duet pair, followed by the famous chorale setting of the final stanza of Nicolai’s hymn. The texts of the recitatives and duets are by an anonymous poet and frequently cite the *Song of Songs*, in this case alluding to

*The hymn in the first publication, 1599*
Jesus as the bridegroom of the Soul (standing for all Christians). The work is scored for soprano, alto, tenor, and bass, and a lot of instruments: horn, two oboes, taille (tenor oboe), violin piccolo, two violins, viola, and continuo (organ, cello, bassoon). Our initial plan, of course, was to present this cantata in its entirety with the complete scoring. Surprisingly, for the drastically reduced forces we are able to assemble for this pandemic performance, it is actually possible to present all of the cantata except for the opening chorale movement. It will not be as colorful and the last chorale will not be as full as it should be with all the instruments doubling the vocal parts, but all of Bach's music will be there. We are delighted to share this moving and celebratory work with you.

Driven by our need and desire to keep our performers and production team as safe as possible during the current COVID-19 pandemic, we replace Bach's first movement—which is scored for an expansive orchestra, chorus, and solo soprano—with a charming and intricate duo setting of the chorale by Praetorius. What you will miss in this performance is an amazing, even for Bach, tour de force. The soprano, doubled by horn, sings the chorale melody as a cantus firmus. In double-dotted rhythms, the winds and strings play what would have been immediately recognized as French ouverture style (to symbolize the opening of the liturgical year). The first oboe and first violin trade excited syncopated figures to represent eager anticipation of Advent and Christmas. To top it off, while all this is going on, the alto, tenor, and bass engage in fugues under the chorale melody! While the setting by Praetorius lacks the grandeur of its Bach counterpart, the two acapella voices performing alone in the empty nave of St. Mark's poignantly set the stage for the joyful performance of the remainder of Bach's cantata that follows.

We pick up with Bach's music with the first recitative (for tenor) quoting the Song of Songs and announcing that the Bridegroom is coming and telling Zion's daughters to make ready. The following duet is for soprano (the Soul) and bass (Jesus, who is always a bass in Bach's music) with an obligato part for the violin piccolo (tuned a minor third above a regular violin). The violin piccolo in graceful arabesques seems to describe the flickering light of the lamps at the bridal feast. It is a love duet that wouldn't be out of place in an opera. Bach never did compose an opera, simply because he was never asked to do so. But many have remarked that his cantatas and passions are his dramatic music.

The central movement of the cantata, the second verse of Nicholai's hymn, features one of Bach's most famous and beautiful melodies simply scored for the viola and violins in unison accompanying the chorale melody sung by the tenor. This movement, with its balanced phrases, simple harmony, and soft phrase endings shows Bach to be far from the old fuddy-duddy some of his contemporaries thought he was. Actually he was quite current with the new galant style of the 1720s and 30s that helped lead to the development of classical style a little later.

The next recitative, sung by the bass (Jesus), is accompanied by the strings. This texture is reserved in Baroque opera for the most dramatic moments, and this one is dramatic—the embrace of the bride and the bridegroom, the Soul and Jesus. While the original Song of Songs text ends with "my right hand will embrace you," the anonymous German changes this to "my right hand will kiss you." Bach, in a wonderful musical gesture, has the accompanying instruments play little separate eighth note kisses. The following duet, again for the Soul and Jesus, is appropriately celebratory and features the oboe as the obligato instrument. In form it
In dulci jubilo
In sweet rejoicing
Nun singet und seid froh;
Now sing and be merry;
Unsers Herzen Wonne
Our heart’s joy
Leit in praesepio
Lies in a manger
Und leuchtet als die Sonne
And shines like the sun
Matris in gremio.
At his mother’s breast.
Alpha es et O.
You are alpha and omega.

O Jesu parvule,
O little Jesus,
Nach dir is mir so weh;
I so long for you;
Tröst mir mein Gemüte,
Comfort me,
O puer optime;
Miraculous boy;
Durch alle deine Güte,
In your goodness,
O princeps gloriae,
O Prince of Glory,
Trahe me post te.
Draw me after you.

O Patris charitas,
O love of the Father,
O nati lenitas;
O mildness of the Son;
Wir wären all verloren
We were all lost
Per nostra crimina,
Through our sins,
So hat er uns erworben
But he won for us
Coelorum gaudia.
The joys of heaven.
Eya wären wir da!
Oh that we were there!

Ubi sunt gaudia?
Where is joy to be found?
Nirgends mehr denn da.
Nowhere more than there.
Da die Engel singen
There the angels sing
Nova cantica
New songs,
Und die Schellen klingen
And the bells ring out
In Regis curia.
At the court of the King.
Eya wären wir da!
Oh that we were there!

Texts are provided for your enjoyment; occasionally verses are omitted in performance.

Wachet auf
Sleepers Wake text on page 16

In dulci jubilo: texts and translations
Es ist ein Ros entsprungen
Es ist ein Ros entsprungen
aus einer Wurzel zart,
wie uns die Alten sunge:
von Jesse kam die Art
und hat ein Blümlein bracht
mitten im kalten Winter,
wohl zu der halben Nacht.

Das Roslein, das ich meine,
davon Jesaias sagt,
hat uns gebracht alleine
Marie, die reine Magd.
Aus Gottes ewgem Rat
hat sie ein Kind geboren,
welches uns selig macht.

Das Blümlein so kleine
das duftet uns so süs;
mit seinem hellen Scheine
verteib's die Finsternis.
Wahr Mensch und wahrer Gott,
hilft uns aus allem Leide,
rettet von Sünd und Tod.

En natus est Emmanuel
En natus est Emmanuel,
Dominus
Quem praedixit Gabriel,
Dominus
Salvator noster est.

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

Haec lux est orta hodie,
Dominus
Ex Maria virgine,
Dominus
Salvator noster est.

A rose has sprung
from a gentle root,
as the ancients sang to us:
from Jesse came the lineage
and has a flow'ret brought
amidst the cold winter,
indeed, at midnight.

The roselet that I mean,
of which Isaiah spoke,
has been brought to us alone
by Mary, the pure maid.
Out of God's eternal counsel
she has borne a child,
which makes us blessed.

The little flower so small
smells to us so sweet;
with its bright light
it dispels the darkness.
True man and true God,
it helps us from all pain,
rescues us from sin and death.

To us is born Emmanuel,
Lord
As foretold by Gabriel,
Lord
Who is our Savior.

Here lies in the manger,
Lord
The admirable boy,
Lord
Who is our Savior.

This light is born today,
Lord
Of the Virgin Mary,
Lord
Who is our Savior.
A Virgin Unspotted
A Virgin unspotted, ye prophet foretold,
Should bring forth a savior, which now we behold.
To be our Redeemer from death, hell, and sin,
Which Adam’s transgression involved us in.
Then let us be merry, put sorrow away.
Our Savior Christ Jesus was born on this day.

Through Bethlehem city in Jewry it was,
That Joseph and Mary together did pass.
And for to be taxed when thither they came,
Since Caesar Augustus commanded the same.
Then let us be merry, put sorrow away.
Our Savior Christ Jesus was born on this day.

But Mary’s full time being come as we find,
She brought forth her firstborn to save all mankind.
The inn being full for this heavenly guest,
No place there was found to lay him to rest.
Then let us be merry, put sorrow away.
Our Savior Christ Jesus was born on this day.

Sweet was the Song the Virgin Sung
Sweet was the song the Virgin sung,
When she to Bethlem Juda came.
She was deliver’d of her Son,
That blessed Jesus hath to name.
Lulla, lulla, lullaby, sweet babe, quoth she.
My Son and eke a Savior born
Which hath vouchsafes from on high
To visit us that were forlorn.
Lulla, lulla, lullaby, sweet babe, quoth she
And rock’d him featly on her knee.

Greensleeves
The old year now away is fled,
The new year it is entered.
Then let us all our sins down tread,
And joyfully all appear.
Let’s merry be this holiday,
And let us run with sport and play,
Hang sorrow cast care away:
God send us a merry new year!

And now let all the company,
In friendly manner all agree.
For we are here welcome all may see,
Unto this jolly good cheer.
I thank my master and my dame,
The which are founders of the same,
To eat and drink now is no shame:
God send us a happy new year!

Come lads and lasses one and all,
Daw, Gib, and Mak, Mary, and Coll.
Let’s cut the meat and drink to all,
For welcome you need not fear.
Good fortune to my master send,
And to my dame which is our friend,
Lord bless us, and now we end:
God send us a happy new year!
Remember O Thou Man
Remember O thou man,
Thy time is spent:
How thou art dead and gone,
And I did what I can,
Therefore repent!

Remember God's goodness,
O thou man,
And his promise made!
How he sent his son, doubtless,
Our sins for to redress:
Be not afraid!

The angels all did sing,
O thou man,
Upon the shepherd's hill;
Praises to our heav'nly King,
And peace to man living
With a good will.

Bethlehem
While shepherds watch'd their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.

Wachet auf (Sleepers Wake)

1.
Wachet auf, ruft uns die Stimme,
der Wächter sehr hoch auf der Zinne,
wach auf, du Stadt Jerusalem.
Mitternacht heißt diese Stunde,
sie rufen uns mit hellem Munde,
wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräut'gam kommt,
steht auf, die Lampen nehmt,
Alleluia! Macht euch bereit
zu der Hochzeit,
 ihr müsset ihm entgegen gehn.

2.
Er kommt, er kommt,
der Bräut’gam kommt,
 ihr Töchter Zions, kommt heraus,
Sein Ausgang eilet aus der Höhe
in euer Mutter Haus.
Der Bräut’gam kommt, der einen Rehe
und jungen Hirschen gleich
auf denen Hügeln springt
und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch,
den Bräut’gam zu empfangen;
dort, sehet, kommt er hergegangen.

3.
Wenn kömmst du, mein Heil?
- Ich komme, dein Teil.

1. Awake, calls the voice to us
of the watchmen high up in the tower;
awake, you city of Jerusalem.
midnight the hour is named;
they call to us with bright voices,
where are you, wise virgins?
Indeed, the Bridegroom comes;
rise up and take your lamps,
Alleluia! Make yourselves ready
for the wedding,
you must go to meet Him.

2. He comes, He comes,
the Bridegroom comes,
O Zion’s daughters, come out,
his course runs from the heights
into your mother’s house.
The Bridegroom comes, who like a roe
and young stag
leaps upon the hills;
to you He brings the wedding feast.
Rise up, take heart,
to embrace the Bridegroom;
there, look, He comes this way.

3. When will You come, my Savior?
- I come, as your portion.
Ich warte mit brennenden Öle.
Eröffne den Saal
- Ich öffne den Saal
zum himmlischen Mahl.
Komm, Jesu.
- Ich komme, komm, liebliche Seele.

I wait with burning oil.
Now open the hall
- I open the hall
for the heavenly meal.
Come, Jesus!
- I come, come, lovely soul!

4. Zion hört die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.
Ihr Freund kommt von Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
 ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werte Kron',
Herr Jesu, Gottes Sohn,
Hosanna!
Wir folgen all zum Freudensaal
und halten mit das Abendmahl.

4. Zion hears the watchmen sing,
hers heart leaps for joy within her,
she wakens and hastily arises.
Her glorious Friend comes from heaven,
strong in mercy, powerful in truth,
her light becomes bright, her star rises.
Now come, precious crown,
Lord Jesus, the Son of God!
Hosannah!
We all follow to the hall of joy
and hold the evening meal together.

5. So geh herein zu mir,
 du mir erwählte Braut!
Ich habe mich mit dir
von Ewigkeit vertraut.
Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Sigel setzen,
und dein betrübtes Aug’ ergötzen.
Vergiß, O Seele, nun die Angst, den Schmerz,
den du erdulden müssen;
auf meiner Linken sollst du ruhn,
und meine Rechte soll dich küssen.

5. So come in to Me,
you My chosen bride!
I have to you
eternally betrothed Myself.
I will set you upon My heart,
upon My arm as a seal,
and delight your troubled eye.
Forget, O soul, now the fear, the pain
which you have had to suffer;
upon My left hand you shall rest,
and My right hand shall kiss you.

6. Mein Freund ist mein,
- und ich bin dein,
die Liebe soll nichts scheiden.
Ich will mit dir
- du sollst mit mir
im Himmels Rosen weiden,
da Freude die Fülle, da Wonne wird sein.

6. My Friend is mine,
- and I am yours,
love will never part us.
I will with You
- you will with Me
graze among heaven’s roses,
where complete joy and delight will be.

7. Gloria sei dir gesungen,
mit Menschen- und englischen Zungen,
mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten,
an deiner Stadt sind wir Konsorten
der Engel hoch um deine Thron.
Kein Aug’ hat je gespürt,
kein Ohr hat je gehört
solche Freude, des sind wir froh,
io,io, ewig in dulci jubilo.

7. Let Gloria be sung to You,
with mortal and angelic tongues,
with harps and even with cymbals.
Of twelve pearls the portals are made,
In Your city we are companions
Of the angels high around Your throne.
No eye has ever perceived,
no ear has ever heard
such joy, as our happiness,
io, io, eternally in dulci jubilo!
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23
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SPECIAL ACKNOWLEDGEMENTS: James Rostron and St. Mark’s Episcopal Church on Capitol
  Hill, Ernesto Molina and St. Mark’s Players, Joshua Ford, Jeff Kempskie, Jason Loewith, Mount
  Holyoke College, Beatrix Weber, and Joe Leffson at Train Printing.

With Additional Thanks to the Security, Facilities, and Operations Staff of the Folger Shakespeare
  Library.