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A Message from the Executive Director



Dear Friends,

With these performances of Bach's *Christmas Oratorio*, we enter into one of our favorite times of the year, when music is ever present and the season of goodwill is all around. The nativity has been depicted by countless composers over many centuries, particularly during the Renaissance and Baroque periods. Bringing you these six cantatas by Bach in the run-up to the Christmas festival—all in one evening—sets the scene for the festive season ahead. We trust you will be well and truly in the season's spirit when our Holiday Brass and Choral concerts occur in December.

As we approach the end of another successful year, I am grateful to our entire community for your generosity and for supporting our concerts so enthusiastically. We are heading into Chicago neighborhoods with increasing frequency. On December 18, we are delighted to partner with the National Museum of Mexican Art in Pilsen and Classical Music WFMT 98.7 Radio for "*Serenísima Una Noche*"—*A Baroque Christmas*, which we are presenting as a live radio broadcast between 12-1 pm. We hope you enjoy this celebration of Mexican and South American Baroque music and Spanish, Italian, and Portuguese pieces.

Other highlights this year included our debut at Fourth Presbyterian Church in downtown Chicago with a special candlelight concert, our return to the Ravinia Music Festival, and the triumphant opening of this season with Haydn's *Creation* and the historic *Chicago Water Music* on the Chicago River. We also celebrated a worldwide commercial release: the first American recording of Handel's final masterpiece, *Jephtha* (if you haven't done so already, you can purchase a copy in the lobby). Our annual October gala at the Fairmont Chicago, "A Musical Feast," also met all goals, giving us invaluable resources for this year's concerts, community, and education work.

As proud as I am of our accomplishments, I am most thankful for you, our devoted audience. None of this would be possible without you and the support of the foundations that invest in us each year.

Thank you. Have a wonderful Thanksgiving!

A handwritten signature in black ink that reads "Declan P. McGovern". The signature is written in a cursive, flowing style.

Declan McGovern
Executive Director

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Saturday, December 14 @ 7:00 pm

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Sunday, December 15 @ 2:00 pm

Alice Millar Chapel | 1870 Sheridan Rd | Evanston, IL 60208



One of Chicago's greatest holiday traditions, audiences flock to hear the thrilling renditions of Händel's *Messiah* by the Apollo Chorus. This year we are proud to announce a quartet of internationally-acclaimed soloists, including soprano Josefien Stoppelenburg, mezzo-soprano Kayleigh Decker, tenor Martin Luther Clark, and bass-baritone Stephen Clark.

FOR MORE INFORMATION AND TO PURCHASE TICKETS,
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Meet our Brilliant Board of Directors!

This season, we're going behind the scenes to highlight the brilliant individuals who help Music of the Baroque thrive.



A member of the board since 2013, **Helen Marlborough** taught English literature for many years at DePaul University. Her interest in music can be traced to her high school years, during which she played flute and piccolo. “I turned to Baroque music around the same time,” she continues. “My friends and I shared a well-worn LP recording of Bach’s Little Fugue in G Minor.” Although Helen’s flute playing was somewhat eclipsed by her love of Shakespeare, she and her husband Harry were thrilled to discover Music of the Baroque. “The organization is a real gift to Chicago,” she enthuses. “Serving on the board is a real delight. Not only have I gained new insights into the world of performance and supported first-class music, but I’ve also found new friends who share my enthusiasm.”



Stan Ferguson was first drawn to Music of the Baroque’s presentation of major choral works, particularly Bach and Handel. “I never really played an instrument growing up,” he says. “But I was very active in choral groups. Although my music tastes evolved over the years, I never lost my passion for Baroque choral singing. I even made it a goal to listen to every one of Bach’s cantatas. It took me nearly 3 years, but I loved every moment.” Stan has served as both chairman and treasurer at various points in his 25 years on the board, drawing on his experience as general counsel for USG. “My affiliation with Music of the Baroque has been one of the most rewarding of my life,” Stan concludes. “It’s a great feeling to experience a world-class concert and feel as if you played a role in presenting such beautiful music despite never singing or playing a note.”

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Sunday, November 24, 2024, 7:30 PM

North Shore Center for the Performing Arts, Skokie

Monday, November 25, 2024, 7:30 PM

Symphony Center, Chicago

Christmas Oratorio, BWV 248

Johann Sebastian Bach

(1685-1750)

Part I: For the First Day of Christmas

Part II: For the Second Day of Christmas

Part III: For the Third Day of Christmas

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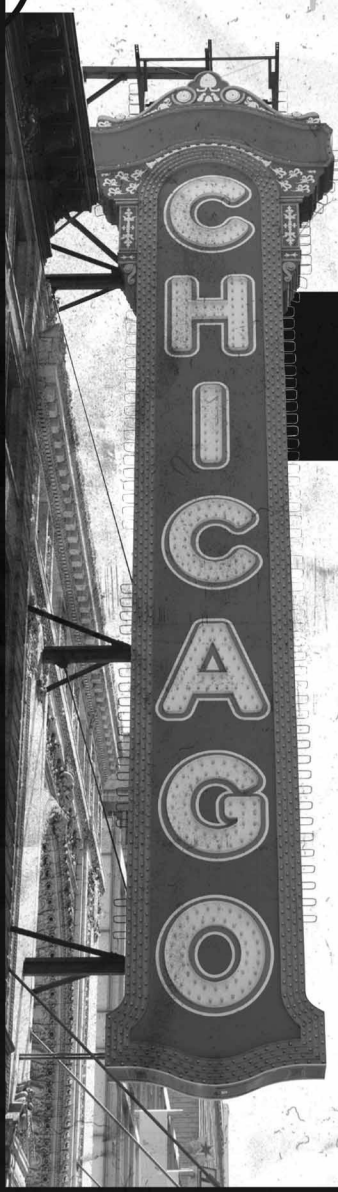
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Part VI: For the Feast of Epiphany



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Biographies



Acclaimed British conductor **Jane Glover**, named Dame Commander of the Order of the British Empire in the 2021 New Year's Honours, has been Music of the Baroque's music director since 2002 and was recently named Principal Guest Conductor of the Fort Worth Symphony. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991. From 2009

until 2016, she was Director of Opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor. She was recently Visiting Professor of Opera at the University of Oxford, her alma mater.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons, she has appeared with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Minnesota Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St. Luke's, the Bamberg Symphony, and the Maggio Musicale Fiorentino. She has worked with the period-instrument orchestras Philharmonia Baroque and the Handel & Haydn Society. She has also made frequent appearances at the BBC Proms.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera; Royal Opera, Covent Garden; English National Opera; Glyndebourne; the Berlin Staatsoper; Glimmerglass Opera; New York City Opera; Opera National de Bordeaux; Opera Australia; Chicago Opera Theater; Opera National du Rhin; Opera Theatre of Saint Louis; Luminato; Teatro Real, Madrid; Royal Danish Opera; Teatro La Fenice; and Detroit Opera. A Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s, and her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera; *Alcina* with Washington Opera; *L'elisir d'amore* and *The Magic Flute* for Houston Grand Opera; *Medea* for Opera Omaha; *Così fan tutte* for Lyric Opera of Kansas City; *The Turn of the Screw*, *Jephtha*, and *Lucio Silla* in Bordeaux; *The Rape of Lucretia*, *A Midsummer Night's Dream*, *Così fan tutte*, *The Marriage of Figaro*, and *Don Giovanni* at the Aspen Music Festival; Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard; *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis; *Orfeo ed Euridice* (Gluck) in Lisbon; *Albert Herring* with Chicago Opera Theater; and *Xerxes* with Detroit Opera. The many operas she conducted while Director of Opera at the Royal Academy of Music include *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* This past season she returned to the Houston Grand Opera and Cincinnati Opera to conduct productions of *Don Giovanni*.

Future and recent concert engagements include her returns to the Philadelphia Orchestra, the Cleveland Orchestra (both at Severance Hall as well as the Blossom Music Festival), the Houston Symphony, the Orchestra of St. Luke's (at Carnegie Hall), the St. Louis Symphony, Houston Symphony, San Francisco Symphony, and the London Mozart Players. She made her debuts with the Chicago Symphony Orchestra, Montreal's Orchestre Métropolitain, and Maggio Musicale Fiorentino. This past season included debuts with the Baltimore Symphony and the Helsinki Philharmonic, as well as returns to the New York Philharmonic and the Cincinnati, Toronto, and Fort Worth symphonies. This season features a return to the Chicago Symphony Orchestra, and debuts with the Oregon Symphony and with Camerata Salzburg to conduct the Mozart Requiem.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and various recordings with the London Philharmonic, the Royal Philharmonic, Trinity Church (Wall Street), and the BBC Singers. She is the author of the critically acclaimed books *Mozart's Women*, *Handel in London*, and *Mozart in Italy*. She holds a personal professorship at the University of London, is a Fellow of the Royal College of Music, an Honorary Member of the Royal Academy of Music, and the holder of several honorary degrees. In 2020, she was awarded the Royal Philharmonic Society's Gamechanger Award for her work in breaking new ground for other female conductors.



Soprano **Yulia Van Doren** has thoughtfully cultivated a unique career as one of the foremost concert singers of her generation. Particularly recognized for her work in Baroque repertoire, she has been presented as a guest artist by a majority of the premiere North American orchestras and festivals and is featured on two Grammy-nominated opera recordings with the Boston Early Music Festival. She last appeared with Music of the Baroque in April 2022.

Yulia Van Doren has sung leading roles in a variety of diverse repertoire, including the world premiere of Shostakovich's *Orango* with the Los Angeles Philharmonic, directed by Peter Sellars and released on Deutsche Grammophon; the modern revival of Monsigny's *Le Roi et le fermier* at Opera de Versailles, the Kennedy Center, and Lincoln Center; Alessandro Scarlatti's rarely-performed opera *Tigrane* at Opera de Nice; Monteverdi concerts in Venice with Sir John Eliot Gardiner; Handel's *Acis and Galatea* in Macau with Akademie für Alte Musik Berlin, and at the Royal Concertgebouw Amsterdam; eclectic 20th-century repertoire as the featured soprano of the 2013 Ojai Music Festival; several world premieres at Carnegie Hall; and nationally televised performances at the Cartagena International Music Festival with soprano Dawn Upshaw, a cherished career mentor. She has been a soloist for choreographer Mark Morris since 2007, singing many national and international performances with his dance company.

Yulia Van Doren is also the founder of a holistic wellness brand that is an innovator in its genre and the author of three award-winning international bestsellers, with over a quarter-million copies sold in eight translations. She is currently developing a project related to the intersection of music, science, and holistic healing.



Mezzo-soprano **Emily Fons** is impressing audiences and critics alike through her remarkable versatility as an interpreter of music ranging from Baroque to modern composers. These performances mark her debut with Music of the Baroque.

This season, Emily Fons appears as Irene in Haymarket Opera Company's production of Handel's *Tamerlano* and as Donna Elvira in *Don Giovanni* with Madison Opera; she returns to Haymarket Opera Company next year to sing the role of Mandane in Vinci's *Artaserse*, which will also be recorded commercially. Last season, she sang Nicklausse/The Muse in *Les Contes d'Hoffmann* in her Palm Beach Opera debut and appeared in concert with the Madison Opera.

Other recent highlights include returns to the Canadian Opera Company for her celebrated Cherubino in *Le nozze di Figaro*, the New Orleans Opera for Hansel in *Hansel and Gretel*, and the San Diego Opera for the world premiere of Nicolas Reveles' *Ghosts*. She also made her Cincinnati Opera debut as Rosina in *Il barbiere di Siviglia*.

Previously, Emily Fons made her role debut as Ariodante with the Göttingen Handel Festival in a concert marking the company's centennial. She was also seen as Medoro in a virtual presentation of Handel's *Orlando* with Haymarket Opera Company and sang her first Orfeo in *Orfeo ed Euridice* with Inland Northwest Opera. She returned to Japan for the role of Orlofsky in *Die Fledermaus* with the Seiji Ozawa Music Academy and to the Seattle Opera as Cherubino in *Le nozze di Figaro* before appearing as Rosina in *Il barbiere di Siviglia* with the Santa Fe Opera.



Acclaimed for the clarity and beauty of his singing and dynamic stage presence, British tenor **Gwilym Bowen** studied at Trinity College, Cambridge, and London's Royal Academy of Music. He performs internationally with orchestras and ensembles of the highest caliber throughout the UK, Europe, and further afield in Australia and the US, as well as on the operatic stage. He last appeared with Music of the Baroque in April 2023.

Engagements during the 2024-25 season include Piso in Keiser's *Octavia* with Lautten Compagny, Berlin; First Soldier/Lucano in

L'incoronazione di Poppea at The Grange Festival; Bach cantatas with accentus and Insula Orchestra; the St. John Passion with Polyphony; *Bach, the Universe and Everything: Soul Music* with Orchestra of the Age of Enlightenment; Britten's Serenade for Tenor, Horn, and Strings with Orchestra di Padova e del Veneto; Handel's *Alexander's Feast* at Three Choirs Festival; *Messiah* with Oslo Cathedral Choir and The Sixteen; Mendelssohn's *Elijah* with Heidelberg Philharmonic Orchestra; and Monteverdi's 1610 Vespers on tour with Solomon's Knot and Finnish Baroque Orchestra.

Gwilym Bowen's recordings include Bach's Mass in B Minor with Orchestra of the Age of Enlightenment (Hyperion); the St. John Passion with De Nederlandse Bachvereniging (All of Bach); Petrus in Handel's Brockes-Passion with Academy of Ancient Music (AAM) and Concerto Copenhagen (cpo); and Dussek's *Messe solemnelle* (AAM).



In the 2024-25 season, American bass-baritone **Michael Sumuel**, lauded as having “vocals that are smooth and ingratiating” (*Daily Camera*), returns to the Metropolitan Opera to sing the title role in *Le nozze di Figaro*; sings his first performances of Porgy in *Porgy and Bess* with Washington National Opera; and appears as Sharpless in *Madama Butterfly* with the Canadian Opera Company and LA Opera. He last appeared with Music of the Baroque in September 2023.

An accomplished and in-demand concert artist, Michael Sumuel made his debut with the Chicago Symphony Orchestra under the baton of Nicholas Kraemer in Mozart's *Coronation Mass*; and performs the Fauré Requiem with the San Francisco Symphony; the Mozart Requiem with Camerata Salzburg and Dame Jane Glover; and Handel's *Messiah* with Jonathan Cohen and the Houston Symphony.

Operatic highlights include appearances with the Metropolitan Opera (Reginald, *X: The Life and Times of Malcolm X* and Belcore, *L'elisir d'amore*); San Francisco Opera (Figaro, *Le nozze di Figaro*; Escamillo, *Carmen*; and Elviro, *Xerxes*); Lyric Opera of Chicago (Masetto, *Don Giovanni*); Houston Grand Opera (Belcore; Sharpless; Marcello, *La bohème*; Papageno, *Die Zauberflöte*; and Frank, *Die Fledermaus*); Glyndebourne Festival Opera (Sharpless; Junius, *The Rape of Lucretia*; Theseus, *A Midsummer Night's Dream*); Norwegian National Opera (Alidoro, *La cenerentola* and Escamillo); Seattle Opera (Figaro and Leporello, *Don Giovanni*); Detroit Opera (Forester, *The Cunning Little Vixen* and Elviro); Santa Fe Opera (Escamillo); and LA Opera (Jesus, the St. Matthew Passion).



Andrew Megill is recognized as one of America's leading choral conductors, admired for his passionate artistry and unusually wide-ranging repertoire, which extends from early music to newly composed works. His performances have been praised for their "power, subtlety, and nuance" and "profound spirituality" (*Le Devoir*, Montreal). He was named chorus director in April 2022.

Andrew Megill frequently leads North America's finest professional choirs. He is the conductor of the Montreal Symphony Orchestra Chorus and Artistic Advisor and Director of Choral Activities for the Carmel Bach Festival. Recent highlights include guest conductor for the Thirteen in Washington, D.C., and the Choir of Trinity Wall Street in Manhattan. He also collaborates with the world's leading orchestras, including the Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony Orchestra, National Symphony, and the New York Philharmonic for conductors such as Pierre Boulez, Charles Dutoit, Joseph Flummerfelt, Rafael Frühbeck de Burgos, Alan Gilbert, Neeme Järvi, Zdenek Macal, Kurt Masur, Zubin Mehta, Kent Nagano, John Nelson, Rafael Payare, and Julius Rudel. An accomplished orchestral conductor, he has led the Spoleto Festival Orchestra, I Musici de Montréal Chamber Orchestra, and Bang on a Can All-Stars.

Andrew Megill is particularly admired for his performances of Baroque choral works. He regularly collaborates with leaders in the field of historically informed performance, including Masaaki Suzuki, Ton Koopman, Bruno Weil, Andrea Marcon, Herve Niquet, and Paul McCreesh. He has conducted many period-instrument orchestras and has led Bach festivals at the University of Illinois, Westminster Choir College, the University of Missouri-Kansas City, and in Ireland at the Dublin Institute of Technology.

Andrew Megill previously served as Music Director of the Masterwork Chorus and Orchestra (with whom he frequently performed in Carnegie and Avery Fisher Halls) and Chorusmaster for the Spoleto Festival USA. He has been a guest artist with the Yale Institute of Sacred Music, TENET vocal ensemble, the Juilliard Opera Center, and Emmanuel Music (Boston). He also served as interim choirmaster for Trinity Church (Wall Street) in Manhattan.

Andrew Megill is the Arthur L. Rice, Jr., Professor in Music and Director of Choral Organizations at the Bienen School of Music at Northwestern University. He previously served as the Suzanne and William Allen Distinguished Professor of Music and Director of Choral Activities at the University of Illinois (Urbana-Champaign); before moving to Illinois, he taught at Westminster Choir College for over 20 years. Recordings of choirs conducted or prepared by him may be heard on the Decca, EMI, Canteloupe, Naxos, Albany, and CBC labels.

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Program Notes

From Christmas Day to Epiphany, the churches in 18th-century Leipzig were filled with music, and as town cantor, Johann Sebastian Bach was responsible for every work heard by its citizens. Were Leipzig listeners aware of the extent of Bach's talent? Perhaps not, but the quality and variety of the music they experienced must have made an impression. Between December 1723 and January 1724—Bach's first year in Leipzig—he composed (or revised) the first version of the Magnificat, a Sanctus, and six cantatas. And it was for this very same set of feast days in 1734, 11 years later, that he produced the *Christmas Oratorio*.

Unlike late Baroque oratorios like Handel's *Messiah*—a large-scale, unified work intended for the theater—Bach's *Christmas Oratorio* consists of six separate cantatas written to be performed between the Gospel and the sermon on different feast days during the Christmas celebration. The cantatas were performed not only on different days but also in different locations. As the booklet printed for use by the Leipzig congregation in 1734 indicates, Parts I, II, IV, and VI of the *Christmas Oratorio* were performed twice, at both the Thomaskirche and the Nikolaikirche, while Parts III and V were heard only at the latter.

If the *Christmas Oratorio* was written for six separate services, is it anachronistic to present the work as a unified piece? Although it was never performed this way in his time, there are several indications that Bach may have conceived the piece as a single entity. The Evangelist's narration, taken from Luke 2:1–21 and Matthew 2:1–12, weaves together all six cantatas, from the ordering of the census in the first to the visit of the Wise Men in the sixth. Bach begins and ends the work in D Major (returning to the key in Part III as well), implying large-scale form with the use of recurring tonality. He also uses instrumentation to create dramatic contrast throughout. Parts I, III, and VI use festive trumpets, flutes, and oboes, while the other cantatas display more subdued instrumental color. And as Bach's 19th-century biographer Philipp Spitta asserts, to think of the *Christmas Oratorio* as six independent cantatas conflicts with the way the church thought of the Christmas season: "The church itself regarded the whole period till Twelfth Night—from Christmas Day, that is, till the Epiphany—which had been held as a feast even in heathen Germany—as one festival season of which the Birth of Christ was the central idea...Thus, irrespective of the fact that the six portions of the *Christmas Oratorio* deal with a progressive series of events, they must be held, according to church views, to constitute a whole."

Structurally, each part of the *Christmas Oratorio* stays close to the form of the cantatas Bach provided for every Sunday service, opening with a choral movement (with the exception of Part II, which begins with the *Sinfonia pastorale*), continuing with an alternation of recitatives and arias, and ending with a traditional Lutheran chorale. The Evangelist's Gospel narrative anchors the libretto, while the arias and choral movements reflect on the events with newly written text provided by Christian Friederich Henrici (who, under the *nom de plume* Picander, also created the libretto for the St. Matthew Passion).

Interestingly, Bach set much of Henrici's poetry to previously composed music, a feature of the work that has mystified many. Scholar Christoph Wolff has a simple explanation for this reuse of material. Pointing out that most of the pieces Bach wrote for specific occasions contained topical references that negated any possibility of repeat performances, Wolff concludes, "His reuse of his own composition was motivated not by any intention of cutting corners—that is, turning to existing music out of convenience—but by rescuing important material for a more durable purpose."

One example of this is heard at the very beginning of the *Christmas Oratorio*, in which Bach strikes the perfect celebratory mood with the jubilant choral movement, "Jauchzet, frohlocket" (Rejoice, exult). This movement comes from the cantata "Tönet, ihr Pauken!" (Sound, ye drums!), BWV 214, first performed on December 8, 1733, in honor of the Princess Electress of Saxony and Queen of Poland. To Bach, reusing music written for another birthday to celebrate Christ's nativity likely made perfect sense. Similarly, Bach recycles a lullaby from the secular cantata *Hercules at the Crossroads*, BWV 213, for the Part IV *Christmas Oratorio* chorus "Fallt mit Danken, fallt mit Loben."

Over the centuries, some Bach aficionados have found the composer's musical recycling problematic—especially in light of its secular origins—and have proposed that the *Christmas Oratorio* predated these secular works, but had simply not yet been performed. Perhaps the distinction between secular and sacred in Bach's music is ultimately somewhat artificial, however. Bach was a devout Lutheran whose "whole mode of expression was built on true church feeling," as Spitta suggests. And he had complete faith in music's ability to communicate the most profound human emotions. In repurposing compositions written for civic occasions in one of his greatest religious works, Bach successfully merged the realities of his job with his unwavering belief in the power of his art.

Text and Translation

Erster Teil des Oratoriums

Chorus

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

Recitative/Evangelist (Luke 2:1-6)

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

Recitative

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids
Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.

First Part/For the First Day of Christmas

Rejoice, exult, arise,
praise the day,
Extol what the Almighty this day
has done!
Leave all cares behind, banish
complaining,
Raise your voices in
joy and mirth!
Serve the Almighty with
glorious choruses,
Let us glorify the name
of the Lord!

And it came to pass in those days,
that there went out a decree from
Caesar Augustus that all the world
should be taxed. And all went to be
taxed, everyone into his own city.
And Joseph also went up from
Galilee, out of the city of Nazareth,
into Judaea, unto the city of David,
which is called Bethlehem; because
he was of the house and lineage of
David: to be taxed with Mary his
espoused wife, being great with
child. And so it was, that, while they
were there, the days were
accomplished that she should be
delivered.

Now my beloved bridegroom,
Now the hero from David's
lineage
As earth's redeeming comfort
At last will be born.

Nun wird der Stern aus Jakob
scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das
Weinen,
Dein Wohl steigt hoch empor!

Aria

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!

Chorus

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

Recitative/Evangelist (Luke 2:7)

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.

Chorale

Er ist auf Erden kommen arm,
Daß er unser sich erbarm,
Und in dem Himmel mache reich,
Und seinen lieben Engeln
gleich.
Kyrieleis!

Now will the star of Jacob shine
bright,
Its beams already break forth.
Arise, Zion, and abandon thy
weeping,
Your fortune soars aloft!

Prepare thyself, Zion, with tender
affection,
The fairest, the dearest, soon to
behold!
Your countenance
Must shine much more brightly
today,
Make haste with ardor to love the
bridegroom!

How shall I receive thee
And how shall I meet thee?
O all the world's longing,
O jewel of my soul!
O Jesus, Jesus, set
Thy torch out for me,
That I might know and understand
What delights thee!

And she brought forth her first-
born son, and wrapped him in
swaddling clothes, and laid him in
a manger; because there was no
room for them in the inn.

He entered the world poor
That he might take pity on us,
To make us rich in Heaven
And equal even to his beloved
angels.
Kyrie eleison!

Recitative

Wer will die Liebe recht erhöh,
 Die unser Heiland vor uns hegt?
 Ja, wer vermag es einzusehen,
 Wie ihn der Menschen Leid
 bewegt?
 Des Höchsten Sohn kömmt in die
 Welt,
 Weil ihm ihr Heil so wohl gefällt,
 So will er selbst als Mensch
 geboren werden.

Who will surpass the love
 That the Savior has for us?
 Yes, who can ever understand
 How humankind's affliction moves
 him?
 The Almighty's Son comes into the
 world
 For its salvation pleases him well.
 So he himself will be born as a
 man.

Aria

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,
 Dearest Savior, O how little
 Thou heed all earthly pomp!
 He who upholds the whole world,
 That created all its splendor and
 glory,
 Must sleep in a hard manger.

Chorale

Ach mein herzliebes Jesulein,
 Mach dir ein rein sanft Bettelein,

 Zu ruhn in meines Herzens
 Schrein,
 Daß ich nimmer vergesse dein!

Ah, little Jesus, my darling,
 Make yourself a clean, soft little
 bed
 To rest in my heart's shrine,

 That I might never forget thee!

Zweiter Teil des Oratoriums**Second Part/For the Second Day
of Christmas****Sinfonia****Recitative/Evangelist
(Luke 2:8–9)**

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.

And there were in the same
 country shepherds abiding in the
 field, keeping watch over their flock
 by night. And, lo, the angel of the
 Lord came upon them, and the
 glory of the Lord shone round
 about them: and they were sore
 afraid.

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!

Break forth, O lovely morning light,
And bring day to the heavens!
You shepherds, be not afraid,
For the angel says unto you
That this weak infant child
Shall be our comfort and our joy,
Shall vanquish Satan
And bring peace at last!

Recitative/Evangelist (Luke 2:10–11)

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

And the angel said unto them:
Fear not: for, behold, I bring you
good tidings of great joy, which
shall be to all people. For unto you
is born this day in the city of David
a Savior, which is
Christ the Lord.

Recitative

Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor

What God promised Abraham,
He has now to the shepherds' choir
Revealed and proven.
All this was once made known by
God
Unto a shepherd.
And now a shepherd must also be
the first
To know that what once was
promised has now been fulfilled.

Von Gott erfahren müssen.
Und nun muß auch ein Hirt
die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

Aria

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!

Happy shepherds, haste,
oh, hasten,
Lest too long you tarry,
Haste, the gracious child to visit!
Go, so great the joy,
Seek to win his grace,
Go and delight your hearts and
senses!

Recitative/Evangelist**(Luke 2:12)**

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

And this shall be a sign unto you:
Ye shall find the babe wrapped in
swaddling clothes, lying in a
manger.

Chorale

Schaut hin, dort liegt im finstern
Stall,
Des Herrschaft gehet überall!

Look there, in a dark stable lies

He whose power reaches
everywhere!

Da Speise vormals sucht ein
Rind,
Da ruhet itzt der Jungfrau'n Kind.

Where once the cattle sought their
food,
Now lies the Virgin's child.

Recitative

So geht denn hin,
ihr Hirten, geht,
Daß ihr das Wunder seht:
Und findet ihr des Höchsten Sohn

So go then there,
you shepherds, go,
That you may see this wonder:
And when you find the Almighty's
Son

In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

Lying in an austere manger,
Sing to him beside his cradle
In sweetest tones
And with united voices
This tender lullaby!

Aria

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 darling,
enjoy your rest,
Wake tomorrow to flourish in
splendor!
Console your heart,
Take your delight,
Where we our heart's joy have
taken!

Recitative/Evangelist**(Luke 2:13–14)**

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

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

Chorus

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

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

Recitative

So recht, ihr Engel, jauchzt und
singet,
Daß es uns heut so schön gelinget!

Yea, you angels, exult and sing,

That this day so greatly we are
blessed!

Auf denn! wir stimmen mit euch ein,

Lift up your voices! We too shall
sing,

Uns kann es so wie euch erfreun.

We may rejoice as well as you.

Chorale

Wir singen dir in deinem Heer
Aus aller Kraft, Lob, Preis und Ehr,

We sing to thee amidst thy host
With all our strength, laud, fame,
and praise,

Daß du, o lang gewünschter Gast,
Dich nunmehr eingestellet hast.

That thou, O long-awaited guest,
Have now at last arrived.

Dritter Teil des Oratoriums**Third Part/For the Third Day of Christmas****Chorus**

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

Ruler of heaven, hearken to the
murmur,
Let our faint song please thee,

When thy Zion with psalms exalts
thee!

Hear the heart's jubilant praises,

When we now do render honor
unto thee,

For our salvation stands strong and
secure!

Recitative/Evangelist**(Luke 2:15)**

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

And it came to pass, as the angels
were gone away from them into
heaven, the shepherds said one to
another:

Chorus

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

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

Recitative

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 brought his people hope,
He has his Israel redeemed,
His help from Zion he has sent us
And put an end to our affliction.
See, shepherds, this he has done;
Go, and you shall behold it!

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;
Thus all Christendom rejoices
And thanks him for all eternity.
Kyrie eleison!

Aria: Duet

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, thy mercy, thy forgiveness,
Comforts us and sets us free.
Thy most gracious love and favor,
Thy most wonderful affection
Here make thy paternal love
Ever new.

Recitative/Evangelist (Luke 2:16–19)

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 with haste, and
found Mary and Joseph, and the
babe lying in a manger. And when
they had seen it, they made known
abroad the saying which was told
them concerning this child. And all
they that heard it wondered at
those things which were told them
by the shepherds. But Mary kept
all these things, and pondered
them in her heart.

Aria

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

Lock up, my heart, this most
blessed wonder
Close within your trust!
Let this wonder, these godly
works,
Forever be a strength
To thy weak faith!

Recitative

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

Yes, yes, my heart shall preserve
What, in this wonderful time,
To its blessedness
It has learned as certain proof.

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 steadfastly cherish thee,
Here will I
Live for thee,
With thee I will depart,
With thee at last I will soar,
Filled with joy
Without end,
Even unto the new life.

**Recitative/Evangelist
(Luke 2:20)**

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

And the shepherds returned,
glorifying and praising God for all
the things that they had heard and
seen, as it was told unto them.

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.

And now be joyful,
That your deliverance,
Is here born to you as God and as
man,
He, who is
The Lord and Christ
In David's city, chosen from
among many.

Chorus (Reprise)

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

Ruler of heaven, hearken to the
murmur,
Let our faint song please thee,
When thy Zion with psalms exalts
thee!
Hear the heart's jubilant praises,
When we now do render honor
unto thee,
For our salvation stands strong and
secure!

INTERMISSION

Vierter Teil des Oratoriums

Fourth Part/For the Feast of the Circumcision of Christ

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.

Fall and thank him, fall and praise
him at the Highest's throne of
grace! God's own Son will on earth
be the Savior and Redeemer;
God's own Son stanches our foe's
great wrath and fury.

Recitative/Evangelist (Luke 2:21)

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.

And when eight days were
accomplished for the circumcising
of the child, his name was called
Jesus, which was so named by the
angel before he was conceived in
the womb.

Recitative with Chorale

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.

Immanuel, O sweet word!
My Jesus is my refuge,
My Jesus is my life.
My Jesus has given himself to me,
My Jesus shall evermore
Be present before my eyes.
My Jesus is all my joy,
My Jesus soothes my heart and
breast.

Soprano

Jesu, du mein liebstes Leben,
Meiner Seelen Bräutigam,
Der du dich vor mich gegeben

An des bittern Kreuzes Stamm!

Bass

Komm! Ich will dich mit Lust
umfassen,
Mein Herze soll dich nimmer
lassen,

Ach! So nimm mich zu dir!

Recitative

Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Seh ich dir sehnlichst nach.

Was jagte mir zuletzt der Tod für
Grauen ein?

Mein Jesus! Wenn ich sterbe,
So weiß ich, daß ich nicht
verderbe.

Dein Name steht in mir
geschrieben,
Der hat des Todes Furcht
vertrieben.

Aria

Flößt, mein Heiland, flößt dein
Namen

Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
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!

Recitative with Chorale**Bass**

Wohlan, dein Name soll allein
In meinem Herzen sein!
So will ich dich entzückt nennen,

Jesus, thou, my life beloved,
The bridegroom of my soul,
Thou who has sacrificed thyself for
me,
Upon the cross's bitter tree!

Come! I would embrace thee with
joy,
My heart will never leave thee.

Ah! Then take me unto thee!

Even unto death thou shalt be
My most dearly beloved;
In distress, peril, and affliction
I'll look and yearn for thee.
How deeply have I been haunted by
death's terrors?

My Jesus! When I die,
I now know that I shall never
perish.
Thy name is engraved within me,

It has banished the fear of death.

Does thy name, my Savior, infuse

Even the smallest kernel
With that harsh terror?
No, thou thyself has said, "No!"
Shall I now dread to die?
No, thy gentle word is there!
Or should I feel rejoicing?
Yes, O Savior, thou has said, "Yes!"

Verily, thy name alone
Shall be in my heart.
So I shall call thee blessed

Wenn Brust und Herz zu dir vor
Liebe brennen.
Doch, Liebster, sage mir:
Wie rühm ich dich, wie dank ich
dir?

Soprano

Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,
Mein Erlösung, Schmuck und Heil,

Hirt und König, Licht und Sonne,
Ach! wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?

Aria

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!

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,
Jesus, lasse mich nicht wanken!

Fünfter Teil des Oratoriums

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.

When heart and soul burn with love
for thee.
But, dear Jesus, tell me:
How shall I glorify and thank
thee?

Jesus, my joy and my delight,
My hope, treasure, and my share,
My redemption, crown, and
salvation,
Shepherd and king, light and sun!
Ah, how shall I worthily,
My Jesus, sing thy praises?

I would live only to honor thee;
My Savior, give me strength of will,

That my heart might diligently do
so!
Strengthen me
In a way that's worthy
To uphold thy grace!

Jesus, direct my beginning,
Jesus, be always by my side,
Jesus, restrain my senses,
Jesus, be thou alone my desire,
Jesus, be in my thoughts,
Jesus, let me never waver.

Fifth Part/For the Sunday After New Year

Let thy honor be sung, O God,
Praise and thanks be unto thee,
All the world exalts thee,
For thou desirest our good,
For today
Is our every wish accomplished,
For us thy favor brings such
splendid joy.

**Recitative/Evangelist
(Matthew 2:1)**

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.

Now when Jesus was born in
Bethlehem of Judaea in
the days of Herod the king, behold,
there came wise men
from the east to
Jerusalem, saying,

**Chorus (Matthew 2:1) and
Recitative (Wise Men)**

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

Where is he that is born King of the
Jews?
Seek him within my breast,
He dwells here, to mine and his
delight!
We have seen his star in
the east, and are come to worship
him.
Bless ye, who have this light now
witnessed,
It shines for your salvation!
My Savior, thou, thou art that light
That shall shine also unto the
nations,
And they that do not yet know thee
Have even come to worship thee.
How bright, how clear thy light,
Beloved Jesus, must surely be!

Chorale

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

Thy light all darkness does
consume,
The gloomy night to day
transforms.
Lead us upon thy ways,
That we thy face
And glorious light
May eternally behold!

Recitative/Evangelist

(Matthew 2:3)

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

When Herod the king had heard
[these things], he was troubled,
and all Jerusalem with him.

Recitative

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.

Why are you afraid?
Can my dear Jesus's presence
Awaken such fear in you?
O! You should rather
Instead be moved with joy,
For he thereby has pledged
To renew humankind's
salvation.

Recitative/Evangelist

(Matthew 2:4–6)

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

And when he had gathered all the
chief priests and scribes of the
people together, he demanded of
them where Christ should
be born. And they said unto him,
In Bethlehem of Judaea: for thus it
is written by the prophet, and thou
Bethlehem, [in] the land of Juda,
art not the least among the princes
of Juda: for out of thee shall come
a Governor, that shall rule my
people Israel.

Aria: Trio

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

Ah, when will the time come?

Ah, when will the comforter of his
people come?
Hush, he is already here!

Jesus, ah, then come to me!

Recitative

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

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

My beloved already reigns.
A heart that loves his rule

And gives itself to him entirely
Is my Jesus's throne.

Chorale

Zwar ist solche Herzensstube

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

Though in truth my heart's poor
lodging

Is no lovely royal hall,
But rather a dreary chamber;
When the ray of thy mercy
Therein but merely blinks,
It seems as though it is filled with
sunlight.

Sechster Teil des Oratoriums

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.

Sixth Part/For the Feast of Epiphany

Lord, when the proud foe prowls,
Help us to keep our faith unshaken
And to look to thy might and help!
We shall trust in thee alone,
So from the foe's sharp claws
We shall escape unscathed.

Recitative (Matthew 2:7-8)

Da berief Herodes die Weisen
heimlich und erlernet mit Fleiß von
ihnen, wenn der Stern erschienen
wäre?

Und weiset sie gen Bethlehem
und sprach:

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

Then Herod, when he had secretly
called the wise men, enquired of
them diligently what time the star
appeared.

And he sent them to Bethlehem,
and said,

Go and search diligently for the
young child; and when ye have
found [him], bring me word again,
that I may come and worship him
also.

Recitative

Du Falscher, suche nur den Herrn
zu fällen,
Nimm alle falsche List,

Thou liar, thou seeks but to
destroy the Lord,
Thou uses every deceitful cunning

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.

Aria

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.

Recitative/Evangelist (Matthew 2:9–11)

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

To waylay the Savior;
But he, whose power no person
can measure,
Remains in safest hands.
Thy heart, thy false heart is
indeed,
For all its cunning, fully known
Unto the Almighty's Son,
whom thou seeks to destroy.

Only a gesture from his hands
Overthrows the might of feeble
man.
Here is all dominion mocked!
A single word spoken by the
Almighty
Reduces his enemies' pride to
naught.
O, unto these things forthwith
All mortal thoughts should turn.

When they had heard the king,
they departed; and, lo, the star,
which they saw in the east, went
before them, till it came and stood
over where the young child was.
When they saw the star, they
rejoiced with exceeding great joy.
And when they were come into the
house, they saw the young child
with Mary his mother, and fell
down, and worshipped him: and
when they had opened their
treasures, they presented unto him
gifts; gold, and frankincense, and
myrrh.

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 dirs wohlgefallen!

I stand here beside thy manger
bed,

O little Jesus, my life,

I come to bring and give to thee

What thou to me has given.

Take all! Take my spirit,

sense,

Heart, soul, and mind, receive

them all,

And may they be pleasant unto

thee!

Recitative/Evangelist

(Matthew 2:12)

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.

And being warned of God in a
dream that they should not return
to Herod, they departed into their
own country another way.

Recitative

So geht! Genug, mein Schatz geht
nicht von hier,

Er bleibt da bei mir,

Ich will ihn auch nicht von mir
lassen.

Sein Arm wird mich aus Lieb
Mit sanftmutsvollem Trieb
Und größter Zärtlichkeit umfassen;

Er soll mein Bräutigam verbleiben,
Ich will ihm Brust und Herz
verschreiben.

Ich weiß gewiss, er liebet mich,
Mein Herz liebt ihn auch inniglich
Und wird ihn ewig ehren.

Was könnte mich nun für ein Feind
Bei solchem Glück versehren!

Du, Jesu, bist und bleibst mein
Freund;

Und werd ich ängstlich zu dir flehn:
Herr, hilf!, so lass mich Hülfe
sehnen!

Go then, enough—my treasure
does not go from here,

He remains here with me

And I shall not let him go.

In his love, his arm
With soft affection's warmth
And deepest tenderness embraces
me;

He shall remain my bridegroom,
I shall pledge him my heart and
soul.

I know full well that he loves me,
My heart also deeply loves him
And shall always honor him.

What harm then could any foe
Do unto me amidst such fortune?

You, Jesus, are and ever will be
my friend;

And if in fear I cry to thee:

Lord, help!, let me thy help
behold!

Aria

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.

Now ye, boastful foes, be
frightened;
What fear can you arouse in me?

My beloved, my refuge is beside
me.
You may frown upon me as you
will,
Yea, threaten to destroy me totally,

But see! My Savior dwells with me!

Recitative

Was will der Höllen Schrecken nun,
Was will uns Welt und Sünde tun,

Da wir in Jesu Händen ruhn?

What now are the terrors of Hell,
What harm can world and sin do to
us,
Since we rest in God's hands?

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.

Now are you well avenged
Upon your hostile host,
For Christ has shattered
The evil that opposed thee.
Death, devil, sin, and hell,
All have lost their power;
The generation of humankind
Has its place with God.

 RAVINIA

WINTER WEEKEND

DECEMBER 6 - 8



6

WASSAIL! An Irish-American Christmas

Apollo's Fire



7

SUNDAY MORNING PUT-ON

Andrew Bird Trio



8

A VERY BRASSY CHRISTMAS

The Rodney Marsalis Philadelphia Big Brass



HOLIDAY DINING

Make reservations in the Park View Restaurant to enjoy cozy winter dining—Ravinia will be decked out for the holidays to welcome your celebration with friends or family!

FESTIVE MARKET

Ravinia will open before these December performances with free entry for visitors to browse The Festival Shop's holiday market, toast to the season from a warm drink bar, and enjoy festive photo ops around the park.



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9501 Skokie Boulevard | Skokie, IL 60077
Administrative Phone (847) 679-9501
Box Office Phone (847) 673-6300
NorthShoreCenter.org

Administrative Office Hours | Monday - Friday: 9:00 a.m.–5:00 p.m.

Box Office Hours | Tuesday - Saturday: 11:00 a.m. - 5:00 p.m. or until curtain;
Sunday - Monday: Open two hours prior to curtain (summer hours may vary)

VenuWorks manages the North Shore Center for the Performing Arts in Skokie

| | |
|-----------------------------------|--------------------------------------------------------------------------------------------------------------------|
| Executive Director..... | Lynn Cannon |
| Manager of Concerts..... | Merrill Miller |
| Technical Director..... | Jake Reich |
| Senior Technical Staff..... | Eric Brown, Taylor Fitzgerald, Charlotte Rathke, Allie Stotter, Jay Stoutenborough, Jack Whittle |
| Box Office Manager..... | Anna Zbilut |
| Assistant Box Office Manager..... | Paul Adams |
| Box Office Staff..... | Samantha dela Cruz, Carly Rice (supervisors) Lisa Coleman-Mueller, Myra Levin, Emily Nicoletti, Leslie Short |
| Business Manager..... | Steph Shryock |
| Office Manager..... | Carolyn Adams |
| Sales & Event Manager..... | Christopher Pepsnik |
| House Managers..... | Laura Levine, Jimmy Mann, Jazmin Sylvers |
| Operations Staff..... | Louis Leblanc, Luis Narvaez, Hector Perez, Michael Vance, Sergio Vicente |
| Reception..... | Marc Harshbarger, Kaurryne Lev |
| Ushers..... | Saints, Volunteers for the Performing Arts. For information, call (773) 529-5510 |

THE NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE opened in 1996 and operates as part of the Village of Skokie’s plan to provide cultural, and educational programs, benefiting the citizens of Skokie and the surrounding communities.

IN CONSIDERATION OF OTHER PATRONS

- Latecomers will be seated at the discretion of management.
- Please turn off your cell phones and refrain from using them during the show. They are distracting to the performers and your fellow audience members.
- The North Shore Center now features T-COIL (a hearing assistance telecoil loop system) in both spaces, which allows venue patrons with T-coil enabled hearing aids and cochlear implants to receive enhanced radio frequency audio broadcasts of all theatre performances directly to their individual hearing aid device.
- The Center also has a ListenTech RF assistive listening system available for all shows on a first come/first served basis. We ask that patrons using these devices please leave a driver’s license, state ID card or credit card with the House Manager until the device is returned at the end of the performance.
- Lost and Found: please call (847) 679-9501 ext. 3202 for lost items.



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**The Wizard of Oz
 in Concert
 NOV 29-DEC 1**

**Vienna Boys Choir:
 Christmas in Vienna
 NOV 30**

**A Chanticleer
 Christmas
 DEC 10**

**Elf in Concert
 DEC 13-15**

**Merry, Merry
 Chicago!
 DEC 18-23**



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Tuesday, Sep 17, 7:30PM

Harris Theater

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Inventive Baroque orchestral music at its best

Sunday, Oct 27, 7:30PM

North Shore Center

Monday, Oct 28, 7:30PM

Harris Theater

BACH'S CHRISTMAS ORATORIO

One of Bach's greatest choral masterpieces

Sunday, Nov 24, 7:30PM

North Shore Center

Monday, Nov 25, 7:30PM

Symphony Center

HOLIDAY BRASS & CHORAL CONCERTS

Inspiring music in beautiful spaces

Thursday, Dec 19, 7:30PM

Grace Lutheran Church

Friday, Dec 20, 7:30PM

St. Michael Church

Saturday, Dec 21, 2PM

Saints Faith, Hope, & Charity Catholic Church

Sunday, Dec 22, 2PM

Alice Millar Chapel

MINKOWSKI CONDUCTS

Mozart's *Jupiter* Symphony plus
Rameau & Handel

Saturday, Jan 25, 7:30PM

Harris Theater

Sunday, Jan 26, 3PM

North Shore Center

HANDEL'S THEODORA

A touching story of love and the fight for
religious freedom

Sunday, Mar 2, 7:30PM

North Shore Center

Monday, Mar 3, 7:30PM

Harris Theater

MOZART & HIS MENTORS

Imogen Cooper plays Mozart's
Piano Concerto No. 13

Sunday, Apr 6, 7:30PM

North Shore Center

Monday, Apr 7, 7:30PM

Harris Theater

CELESTIAL VOICES

Choral gems by Palestrina, Monteverdi,
Byrd, Bach, & more

Sunday, May 11, 7:30PM

Saints Faith, Hope, & Charity Catholic Church

Monday, May 12, 7:30PM

Fourth Presbyterian Church



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