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# ON BYRD'S WINGS

*William Byrd and his Circle*



Dorothee Miels • Magdalene Harer  
Boreas Quartett Bremen • Hathor Consort



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Magdalene Harer *soprano*

### **Boreas Quartett Bremen**

Jin-Ju Baek

Elisabeth Champollion

Julia Fritz

Luise Manske

### **Hathor Consort**

Romina Lischka *treble & bass viola da gamba*

Liam Fennelly *alto viola da gamba*

Irene Klein *tenor viola da gamba*

Liam Byrne *bass viola da gamba*

Ryosuke Sakamoto *lute*

**William Byrd** (~1543-1623)  
Have mercy upon me, O God 3:42

**Henry Lawes** (1595-1662)  
A Dialogue on a Kisse 2:49

**William Byrd**  
Christe qui lux es (III, à 4) 1:16

**Thomas Campion** (1567-1620)  
The Fairie Queene Proserpina 3:41

**Robert Johnson** (ca. 1485-1560)  
Satyr's Dance 2:30

**Thomas Tomkins** (1572-1656)  
Pavan (à 5) 3:54

**Thomas Simpson** (1582-1628)  
Galliard (à 5) 1:49

**William Byrd**  
Who made thee, Hob,  
forsake the plough? 1:12  
Triumph with  
pleasant melody 3:12  
Christe qui lux es (II, à 4) 3:00  
Sermone blando (à 4) 2:00  
O Lord, how vain 6:16  
In Nomine (à 5) 2:38  
Fantasia (à 6) 4:42  
From virgin's womb 6:42

**Thomas Simpson**  
Suite from Taffel-Consort  
Paduan 5:01  
Courante 1:21  
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**Orlando Gibbons** (1583-1625)  
See, see, the word  
is incarnate 6:14



### **On Byrd's Wings – Music of England's Golden Age**

There is a persistent belief in music history that England produced only two truly significant composers: Henry Purcell and Benjamin Britten. But can this be true? What about the Golden Age of British art and culture under the reigns of Elizabeth I and James I? Was it not a golden age of poetry, music and theatre, led by the singular oeuvre of Shakespeare? Did English composers not develop a particular musical language before a host of Italian and German musicians made their fortune in London? Has it not been precisely this island existence that has made development of music in England unique, whilst also preventing far-reaching reception on the continent?

Among the many musical personalities of the Tudor period, William Byrd is pre-eminent. His influence on contemporaries and successors was immense, not least because he composed unmatched works for all genres that were established in England at the time: Catholic and Protestant sacred works, madrigals, a wealth of keyboard pieces, consort music and consort songs. The fact that he was Catholic should have been an obstacle to his career, but his skill as a composer apparently protected him. In 1622, the English poet and writer Henry Peacham praised the eighty-year-old Byrd, “our Phoenix Master”, as unsurpassed, especially in his sacred works. Four centuries later, we rejoice in recordings like these, which enable the composer to rise phoenix-like from the ashes, showing how his music – and that of his successors and pupils – can still touch us today.

### **Cupboards full of viols and English consort music**

In 1575, William Byrd, together with his teacher Thomas Tallis, was granted the sole privilege by Elizabeth I for printing music in England, enabling many of his works to be disseminated widely. His publications included several collections containing psalm settings, sonnets, pastorals or *Songs of Sadness and Pitie* (also highlighting the English fashion for the melancholy). Byrd casually juxtaposes sacred and secular forms, as well as sophisticated and more popular idioms. His *Songs of Sundrie Natures* of 1589 contain the carol *From virgin's womb* and its jubilant chorus *Rejoice, Rejoice* as well as the dance-like pastoral dialogue *Who made thee, Hob, forsake the plough?* about a young man's yearning for his young lady, as yet unattained. The six-part setting of *Have mercy upon me, O God*, published in 1611, uses two verses from the penitential 51<sup>st</sup> “Miserere” psalm. Byrd sets them to music as a haunting supplication, alternating between solos and choruses. Not printed during his lifetime were the consort songs *Triumph with pleasant melody*, a dialogue between Christ and the sinful soul, and *O Lord, how vain*, which is set in standard consort song format with three verses and refrain, as opposed to the through-composed madrigal, which was also very popular in England at that time. The common thread running through all these diverse vocal works is that they are intended for the same clientele: well-off English music lovers who had more than just a lute in their cupboards and enjoyed enriching their everyday lives by engaging in domestic music-making, akin to what Samuel Pepys would describe a few decades later in his famous diaries. The sacred pieces are just as suitable for domestic devotion as they are for use in the private chapels of the aristocracy.

The English consort is a speciality of the island kingdom, significantly advancing the development of independent ensemble music during the latter part of the sixteenth century. It existed in various formations: the “broken consort”, which originated in the theatre, with the original instrumentation of treble viol, flute, bass viol, lute, cittern and pandora, and the “whole consort”, in which instruments of a single family conjure up a distinctly homogeneous sound. In England, these tended to be viols. In well-heeled homes it was fashionable to own a complete set, a “chest” of viols, usually six instruments, for domestic music-making. Recorders were also common. Numerous manuscript collections and prints attest to the popularity of consort music from 1588 onwards. Alongside purely instrumental forms – In nomines, fantasies, dances and variations – there was the special vocal genre of the consort song, a specifically English form developed in the theatre, which established itself alongside the madrigal and the lute song, and in which the uppermost of the polyphonic parts is sung. William Byrd was its most important representative. On the other hand, Thomas Campion’s *The Fairie Queene Proserpina* represents the “ayre”, the English lute song which was possibly even more popular.

Orlando Gibbons was forty years younger than Byrd, but survived him only by a brief period. If, as is generally assumed, he was a pupil of Byrd, he was probably the most gifted. The offspring of a musical dynasty, he was a chorister at King’s College, Cambridge, became a member of the Chapel Royal at the age of twenty, then chapel organist to the new king, Doctor of Music at Cambridge in 1623 and organist at Westminster Abbey – a veritable dream career abruptly ended by death, just weeks after he had played at the funeral of his employer, James I, at Westminster Abbey. *See, see, the word is incarnate* is a consort anthem with supple melodies and haunting text treatment in the solo passages, in which the shift towards the early baroque style already becomes apparent. As in Byrd’s *Have mercy upon me, O God*, in this recording the lower parts of the choral sections are performed instrumentally, following the practice of the consort song. English music has finally arrived in the early baroque period with the composer and countertenor Henry Lawes. In *A Dialogue on a Kisse*, a charming dalliance on the nature of the kiss, words have now taken the sceptre over music – and Henry Purcell’s music is already within earshot.

## Fantasies and dances

William Byrd’s imitative mastery is also evident in his instrumental music. The six-part fantasia from the 1680s is constructed in various sections that merge into one another in a manner typical of the genre, initially in a serious style, but then increasingly with dance and song-like elements, culminating in the last section in a cheerful galliard. Byrd also uses acceleration in his five-part In nomine. Unlike in the free fantasy, the writing here is determined by plainchant, whose melody can be heard in the alto part in long note values, with the other four parts weaving around it in imitative adornment. Despite referring to a sacred piece, such In nomine fantasies are pure chamber music: another specifically English form of composition that appears only sporadically on the European mainland.

The frequent appearances of dances such as the pavane and the galliard are typical of old English consort music. The pavane was perfectly suited for the renaissance court ceremonial: courtiers were able to present themselves solemnly in their splendid robes, at a moderate tempo and with a simple sequence of steps. The pavane by Byrd’s

pupil Thomas Tomkins follows the usual tripartite scheme (with modified repetitions of each section), the textures reminiscent of the madrigals of the late Italian renaissance and the harmonic idiom becoming increasingly exquisite during the course of the piece. The solemn pavane is often followed by a sprightly galliard. During Byrd's lifetime, this leaping dance was exceedingly popular: it is said of Elizabeth I that she began her day's work by dancing several galliards.

Just as French and Italian musical practices rubbed off on English musicians, English music occasionally found its way onto the mainland. A lovely example of the latter was the violinist and viol player Thomas Simpson. In the Bückeburg court orchestra, he and his English colleagues formed an "English music" consort. This small group of court musicians apparently held a privileged – and thus envied – position. At any rate, German audiences were receptive towards the innovations from England, and over time they were adapted to fit regional requirements in terms of voices and instrumentation. During Simpson's time at Bückeburg, in 1621 the dance volume *Taffel Consort – erster Theil* was printed in Hamburg. This is a collection of "all sorts of new and amusing musical things", which the Englishman Thomas Simpson had "compiled, produced and publicised with special diligence". The fifty four-part dances were written not only by Simpson himself, but also by English composers such as Peter Philips and John Dowland, as well as some German musician colleagues at the Bückeburg court chapel.

The life of the composer Robert Johnson represents the closely intertwined relationship of music, dance and drama during England's Golden Age. Music conjures up special moods in Shakespeare's plays, and it is an essential component in the courtly masques. Robert Johnson encountered William Shakespeare's theatre company at an early age, when he was an apprentice in the house of the art-loving couple George Carey and Elizabeth Spencer, who supported John Dowland and also Shakespeare's theatre company. Perhaps Robert Johnson was already working for the "King's Men" as a teenager; he certainly did so regularly later on. The fact that he composed the original music for *The Tempest* has today earned him the sobriquet of "Shakespeare's lutenist". Robert Johnson was a lutenist at the court of James I as a member of the royal "Private Musick". He was also Prince Henry's lute teacher. It was for this prince that Shakespeare's colleague Ben Jonson conceived the magnificent masque *Oberon, the Faery Prince*, which was performed on New Year's Day in 1611 in the Banqueting Hall of Whitehall Palace. One of Robert Johnson's contributions was the *Satyr's Dance*, which is performed in joyful anticipation of the arrival of the benevolent fairy prince Oberon (alias Prince Henry). Since satyrs are wild, Johnson combines diverse dance rhythms at close quarters. These are enthusiastically taken up by the musicians here: such exuberant music and the ensemble's lively music-making would surely have pleased Shakespeare as well.

Text: Nike Keisinger

Translation: Viola Scheffel

## DOROTHEE MIELDS

As clear as a bell and angelic: these are attributes that come to mind when listening to Dorothee Miels' voice. Straightforward and without fuss, she has sung her way into the front row of European baroque sopranos. Yet her voice, in its clarity and purity, never seems ascetically boyish (there are such angels too!), but always filled with sensual warmth.

She has performed and recorded Bach cantatas, the Christmas Oratorio and the two great Passions with early music specialists such as Philippe Herreweghe and Collegium Vocale Gent, and the ensembles of the J.S. Bach Foundation under Rudolf Lutz. In addition to Bach, Dorothee Miels is also an enthusiastic advocate for other baroque composers such as Graupner, Telemann, Purcell, Handel, Schütz and Monteverdi, as well as renaissance music, notably in her Basevi Codex project together with the Boreas Quartett Bremen.

She has a close musical partnership with the lauten compagney Berlin, with whom she has presented thematic programmes featuring English baroque music and Monteverdi as well as music reflecting war events from 1618 to 1918.

Dorothee Miels is also involved in contemporary music, for example at the Munich Biennale and with the Klangforum Wien. She also enjoys performing chamber music with instrumentalists such as Stefan Temmingh, Hille Perl, Tobias Koch and the Salagon Quartet.

## MAGDALENE HARER

Magdalene Harer sings – with her soul, her charm and her humour, with all the warmth of her voice. She sings as she laughs and tells stories: directly from the heart, with clear speech and authentic charisma. She navigates the great roles of baroque and classical oratorios, which she performs internationally, with gripping clarity. In Europe, Israel, the USA and Canada she reaches people with the beauty of her soprano voice and the immediacy of her message: concert audiences in large halls and small churches, and also her fellow musicians in the Freiburg Baroque Orchestra, the Bach Academy Stuttgart, Concerto Köln, the Academy for Early Music Berlin and the Munich Chamber Orchestra.

Playing the trumpet and violin with great passion in both orchestral and chamber ensembles until her student days laid the foundation for Magdalene Harer's high level of understanding when working with instrumentalists.

For ten years she shaped the sound of the solo vocal ensemble Cantus Cölln, relishing musical journeys through their repertoire and across Europe under the direction of the conductor and early music specialist Konrad Junghänel. The love of choral singing that has accompanied her throughout her life continues in her collaborations with various vocal ensembles.

# BOREAS QUARTETT BREMEN

Since its inception in 2008, the Boreas Quartett Bremen has dedicated itself to the core repertoire of the recorder quartet: music from the renaissance and the modern era. The ensemble possesses a collection of over 40 recorders in various models and sizes, including a twelve-piece renaissance consort by Peter van der Poel, built after original instruments of the sixteenth century.

Jin-Ju Baek, Elisabeth Champollion, Julia Fritz and Luise Manske are scholarship holders of the Deutscher Musikwettbewerb and received the Saarländischer Rundfunk's Early Music Advancement Prize. In 2023, the quartet released premiere recordings of the composer Markus Schönewolf combined with early baroque works by Alessandro Poglietti (aud 97.784). The 2021 released album *Basevi Codex* (aud 97.783), recorded with soprano Dorothee Miels, was awarded the International Classical Music Award (ICMA) in the category Early Music.

Concert tours have taken the Boreas Quartet Bremen to festivals like the Musikfest Bremen, MDR-Musiksommer, Tage Alter Musik Saarbrücken, Boston Early Music Festival and Music Before 1800 New York (USA), Musica Antica Urbino (Italy), Taiwan International Recorder Festival, Concentus Moraviae (Czech Republic), baroque muerz (Austria) and AMUZ Antwerp (Belgium).

# HATHOR CONSORT

The Hathor Consort, which takes its name from the Egyptian mother goddess, was formed by Romina Lischka in 2012. Under her artistic direction, this string ensemble is dedicated to performing music from the Renaissance and Baroque centered around the viola da gamba. Simultaneously, the group is also interested in exploring new expressive possibilities of the refined, European chamber music repertoire in multidisciplinary and intercultural concert forms where early music from other cultures combine with modern music, world music and dance.

Their CDs have been awarded with Diapason d'or, Klara's 10 and Cecilia award. *Dhrupad Fantasia*, the consort's first intercultural project, combines the oldest form of North Indian classical music (the "dhrupad") with music from 16<sup>th</sup> century England where compositional and improvisatory elements from both musical traditions are connected.

With its multi-faceted programming, the Hathor Consort has been invited to numerous festivals and concert halls throughout Europe, including the Vienna Konzerthaus, National Philharmonic Warsaw, Bozar Brussel, London's Wigmore Hall, Kölner Philharmonie, Essen Philharmonic, Utrecht Early Music Festival, MA Festival Brugge, Musikfestspiele Potsdam Sanssouci, Opéra de Rouen, Muziekcentrum De Bijloke Gent and the York Early Music Festival.



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### **Have mercy upon me, O God**

Have mercy upon me, O God, after thy great goodness.  
According to the multitude of thy mercies wipe away mine offences.  
Wash me clean from my wickedness, and purge me from my sin.  
Amen.

### **A dialogue on a Kisse**

*SHE:* Among thy fancies tell me this,  
What is the thing we call a kiss?

*HE:* I shall resolve you what it is:  
It is a creature born and bred  
Betwixt the lips all cherry red,  
By love and warm desires fed.

*BOTH:* And makes more sweet the bridal bed.  
It is an active flame that flies  
First to the babies of the eyes,  
And charms it there with lullabyes.  
And stills the bride too when she cries.  
Then to the chin, the cheek, the ear  
It frisks, it flies, now here, now there.  
'Tis now far off, and now 'tis near:  
'Tis here and there and ev'rywhere.

*SHE:* Has it a voicing virtue?

*HE:* Yes.

*SHE:* How speaks it then?

*HE:* Do you but this,  
Part your join'd lips, then speak the kiss.

*BOTH:* And this Love's sweetest language is.

*SHE:* Has it a body?

*HE:* Aye, and wings  
With thousand various colourings.

*BOTH:* And as it flies it sweetly sings,  
Love honey yields but never stings.

### **Gott, sei mir gnädig**

Gott, sei mir gnädig nach deiner Güte,  
Und tilge meine Sünden nach deiner großen Barmherzigkeit.  
Wasche mich rein von meiner Missetat, und reinige mich von meiner Sünde.  
Amen.

### **Ein Dialog über einen Kuss**

*SIE:* In deinen lustvollen Launen sag mir eins:  
Was ist das, das wir Kuss nennen?

*ER:* Ich erklär' dir, was das ist:  
Das ist ein Wesen, das zwischen  
Den kirschroten Lippen wächst,  
Von Liebe und warmer Begierde gefüttert.

*BEIDE:* Und es macht das Brautbett süßer.  
Es ist eine rege Flamme, die zuerst  
Zu den Augensternen fliegt,  
Um sie mit Wiegenliedern zu bezaubern.  
Und es stillt auch die Braut, wenn sie weint und stöhnt.  
Dann zum Kinn, zur Wange, zum Ohr  
Flitzt und fliegt es, hierhin, dahin.  
Jetzt weit weg, und jetzt ganz nah:  
Hier und da und überall.

*SIE:* Hat es eine Stimme?

*ER:* Ja.

*SIE:* Wie spricht es dann?

*ER:* Mach einfach so:  
Öffne deine geschlossenen Lippen, dann sprich den Kuss.

*BEIDE:* Und das ist die süßeste Sprache der Liebe.

*SIE:* Hat es einen Körper?

*ER:* Ja, und Flügel  
Mit tausend verschiedenen Farben.

*BEIDE:* Und wenn es fliegt, singt es so süß.  
Die Liebe gibt Honig, sticht aber nie.

### **The Fairie Queene Proserpina**

Hark, all you ladies that do sleep!  
 The fairy-queen Proserpina  
 Bids you awake and pity them that weep.  
 You may do in the dark  
 What the day doth forbid.  
 Fear not the dogs that bark,  
 Night will have all hid.

But if you let your lovers moan,  
 The fairy-queen Proserpina  
 Will send abroad her fairies every one,  
 That shall pinch black and blue  
 Your white hands and fair arms,  
 That did not kindly rue  
 Your paramours' harms.

In myrtle arbours on the downs  
 The fairy-queen Proserpina,  
 This night by moonshine leading merry rounds,  
 Holds a watch with sweet love,  
 Down the dale, up the hill;  
 No plaints or groans may move  
 Their holy vigil.

All you that will hold watch with love,  
 The fairy-queen Proserpina  
 Will make you fairer than Diana's dove.  
 Roses red, lilies white,  
 And the clear damask hue,  
 Shall on your cheeks alight.  
 Love will adorn you.

All you that love, or loved before,  
 The fairy-queen Proserpina  
 Bids you increase that loving humour more.  
 They that have not yet fed  
 On delight amorous,  
 She vows that they shall lead  
 Apes in Avernus'.

### **Die Feenkönigin Proserpina**

*Horcht, ihr schlafende Damen!  
 Die Feenkönigin Proserpina  
 Bittet euch: Wacht auf und habt Mitleid mit denen, die weinen.  
 Im Dunkeln dürft ihr tun,  
 Was der Tag euch verbietet.  
 Fürchtet euch nicht vor bellenden Hunden;  
 Die Nacht wird alles im Verborgenen lassen.*

*Aber falls ihr eure Geliebten stöhnen lasst, sendet  
 Die Feenkönigin Proserpina  
 Alle ihre Feen aus.  
 Sie werden eure weißen Hände und schönen Arme  
 Mit blauen Flecken überziehen,  
 Da jene kein wohlwollendes Mitleid  
 Für die Schmerzen eurer Liebhaber hatten.*

*In den Myrtenwäldern der Hügelländer dreht  
 Die Feenkönigin Proserpina  
 In dieser Nacht im Mondschein ihre fröhlichen Runden.  
 Sie hält Wache mit dem süßen Amor,  
 Das Tal herunter, den Hügel hinauf.  
 Weder Klage noch Kummer können  
 Ihre heilige Nachtwache stören.*

*Ihr alle, die ihr mit Amor wacht:  
 Die Feenkönigin Proserpina  
 Wird euch schöner machen als Dianas Taube.  
 Der Rosen Rot, der Lilien Weiß  
 Und die klare hellrosa Farbe  
 Lassen sich an euren Wangen nieder.  
 Die Liebe wird euch schmücken.*

*Ihr alle, die ihr liebt, oder geliebt habt:  
 Die Feenkönigin Proserpina  
 Bittet euch: Verstärkt das Liebes-Treiben wie ihr könnt.  
 All jenen, die noch nicht  
 Von der Liebe gekostet haben,  
 Schwört sie, dass sie in der Hölle  
 Affen führen' werden.*

### Who made thee Hob

Who made thee Hob forsake the plough, and fall in love?  
 Sweet beauty which hath power to bow the gods above,  
 What, dost thou serve a shepherdess?  
 Ay, such as hath no peer I guess.  
 What is her name who bears thy heart within her breast?  
 Sylvana fair of high desert whom I love best,  
 Oh Hob, I fear she looks too high,  
 Yet love I must or else I die.

### Triumph with pleasant melody

CHRIST: Triumph, with pleasant melody show forth thy cheerful mind;  
 Let pining cares within thy breast no place of harbour find.  
 Awake! Awake shake off thy drowsy dreams and foolish fancies all.  
 Rejoice with him, I say rejoice, that friendly doth thee call.

SINNER: What unacquainted cheerful voice is this that I do hear,  
 Which bids me triumph and rejoice that erst was drench'd in fear?

CHRIST: It is the voice of Christ thy friend that  
 dièd for thy sake,  
 Who for to work thy woes an end thy shape did on him take:  
 And whereby Adam's grievous guilt thou wast condemn'd to die,  
 The precious blood that I have spilt saves thee eternally.  
 Wherefore rejoice, I say rejoice.

SINNER: My faults O Christ I do confess, and do thy mercy crave.

CHRIST: Myself am come to wash thy sin and eke thy soul to save.

SINNER: Let then the brightness of thy birth the clouds of sin expel.

CHRIST: I am the only means to bring thy damnèd soul from hell.

SINNER: Then shall my tongue for ever sing due praises to thy name.

CHRIST: I nought require but that thou be still thankful for the same.

SINNER: To thee the Father and the Sprite of Grace be praise for aye;

BOTH: Sing and rejoice, and God above do magnify always.

### Wer hat dich, Hob

Wer hat dich, Hob, dazu gebracht, den Pflug zu verlassen und dich zu verlieben?  
 Süße Schönheit, vor deren Macht sich die Götter im Himmel verneigen.  
 Was, dienst du einer Hirtin?  
 Ja, eine, die ihresgleichen sucht, behaupte ich.  
 Wie heißt diejenige, die dein Herz in ihrer Brust trägt?  
 Sylvana, schön und würdig, die mir am liebsten ist.  
 O Hob, ich fürchte, dass sie zu erhaben scheint.  
 Doch ich muss lieben, sonst sterbe ich.

### Triumphiere mit angenehmer Melodie

CHRISTUS: *Triumphiere, mit angenehmer Melodie bezeuge deinen fröhlichen Geist;  
 Lass brennende Sorgen in deiner Brust keine Zuflucht finden.  
 Wach auf! Wach auf, schüttle schläfrige Träume und wirre Gedanken ab.  
 Jauchze, sag' ich dir, jauchze mit ihm, der freundlich dir zuruft.*

SÜNDER: *Welche unbekannte, fröhliche Stimme ist das, die ich nun höre,  
 Die mich nun triumphieren und jauchzen heißt, der ich einst von Ängsten war geplagt?*

CHRISTUS: *Es ist die Stimme Christi, deines  
 Freundes, der für dich starb,  
 Der, um deinem Leid ein Ende zu setzen, deine Gestalt annahm:  
 Und obwohl durch Adams schwere Schuld du zum Tode verurteilt warst,  
 Rettet dich auf ewig das teure Blut, das ich vergoss.  
 Deshalb jauchze, sage ich dir, jauchze.*

SÜNDER: *Meine Fehler bekenne ich, O Christus, und ich erflehe dein Erbarmen.*

CHRISTUS: *Ich selbst bin gekommen, deine Sünde zu tilgen und deine Seele zu retten.*

SÜNDER: *Dann lass' das strahlende Licht deiner Geburt die Wolken der Sünde vertreiben.*

CHRISTUS: *Nur ich alleine kann deine verdammte Seele vor der Hölle retten.*

SÜNDER: *Dann singe meine Zunge deinem Namen ewig Lobpreis.*

CHRISTUS: *Ich verlange nichts, außer dass du dafür dankbar bleibst.*

SÜNDER: *Du, der Vater und der Heilige Geist seien gelobet für und für;*

BEIDE: *Singet und jauchzet, erhebt den Herrn in Ewigkeit.*

**○ Lord, how vain**

○ Lord, how vain are all our frail delights;  
 How mix'd with sour the sweet of our desire;  
 How subject oft to Fortune's subtle slights;  
 How soon consum'd like snow against the fire.  
 Sith in this life our pleasures all be vain,  
 ○ Lord, grant me that I may them disdain.

How fair in show where need doth force to wish;  
 How much they loathe when heart hath them at will;  
 How things possess'd do seem not worth a rish (rush),  
 Where greedy minds for more do covet still.  
 Sith in this life our pleasures all be vain,  
 ○ Lord, grant me that I may them disdain.

What prince so great as doth not seem to want;  
 What man so rich but still doth covet more;  
 To whom so large was ever Fortune's grant  
 As for to have a quiet mind in store.  
 Sith in this life our pleasures all be vain  
 ○ Lord, grant me that I may them disdain.

**○ Herr, wie vergeblich**

*O Herr, wie vergeblich sind all unsere nichtigen Freuden,  
 Wie ist mit Bitternis vermischt die Süße unseres Begehrens;  
 Wie oft unterliegen sie Fortunas subtilen Schlichen,  
 Wie schnell vergehen sie, wie Schnee im Feuer.  
 Da all unsere Freuden in diesem Leben vergebens sind,  
 O Herr, gewähre mir, sie zu verachten.*

*Wie schön ist's anzuschauen, wo innerer Drang zum Begehren zwingt;  
 Wie hasst man jene Freuden aber, wenn das Herz ohn' Maß über sie verfügt;  
 Wie scheinen Dinge des Besitzes wertlos,  
 Wenn gierige Geister gleichwohl immer mehr erstreben.  
 Da all unsere Freuden in diesem Leben vergebens sind,  
 O Herr, gewähre mir, sie zu verachten.*

*Welcher Fürst ist denn so mächtig, dass er ohn' Verlangen scheint;  
 Welcher Mann so reich, doch immer noch begehret mehr;  
 An wen war Fortunas Geschenk je so groß,  
 Dass es sogar einen ruhigen Sinn enthielt?  
 Da all unsere Freuden in diesem Leben vergebens sind,  
 O Herr, gewähre mir, sie zu verachten.*

**From virgin's womb**

From Virgin's womb this day did spring  
 The precious seed that saved man,  
 This day let man rejoice and sweetly sing  
 Since on this day salvation first began,  
 This day did Christ man's soul from death remove  
 With glorious saints to dwell in heaven above.  
 Rejoice, rejoice, with heart and voice,  
 In Christ his birth this day rejoice.

This day to man came pledge of perfect peace,  
 This day to man came love and unity,  
 This day man's grief began for to surcease,  
 This day did man receive a remedy  
 For each offence and every deadly sin  
 With guilty heart that erst he wandered in.

○ sing unto this glittering glorious king,  
 ○ praise his name let every living thing,  
 Let heart and voice like bells of silver ring  
 The comfort that this day to man doth bring,  
 Let Lute, let Shalm, with sound of sweet delight  
 These joys of Christ his birth this day recite.

**Vom Mutterleib der Jungfrau**

Vom Mutterleib der Jungfrau ist heute entsprungen  
 Der kostbare Samen, der die Menschheit gerettet hat.  
 Heute soll die Menschheit frohlocken und lieblich singen,  
 Denn heute hat die Erlösung begonnen.  
 Heute hat Christus die menschliche Seele vom Tod befreit,  
 Um mit den verherrlichten Heiligen im Himmel zu wohnen.  
 Frohlocket, frohlocket, mit Herz und Stimme,  
 Frohlocket heute über die Geburt Christi.

Heute kam zu der Menschheit die Verheißung eines perfekten Friedens,  
 Heute kam zu der Menschheit Liebe und Verbundenheit,  
 Heute begann das Leid der Menschheit abzuklingen,  
 Heute erhielt die Menschheit ein Heilmittel  
 Gegen jede Verfehlung und jede Todsünde,  
 In die sie sich einst mit schuldigem Herzen verirrt.

○ singet diesem strahlend herrlichen König,  
 Alles, was atmet, lobe seinen Namen,  
 Lasst Herz und Stimme wie silberne Glocken  
 Den Trost, den dieser Tag der Menschheit bringt, erschallen;  
 Lasst Laute, lasst Schalmei, mit süßklingender Wonne  
 Die Freuden der Geburt Christi heute vortragen.

### See, see the word is incarnate

See, see the word is incarnate; God is made man in the womb of a Virgin.  
Shepherds rejoice, wise men adore and angels sing  
“Glory be to God on high: peace on earth, good will towards men.”

The law is cancelled,  
Jews and Gentiles converted by the preaching of glad tidings of salvation.  
The blind have sight and cripples have their motion;  
Diseases cured, the dead are raised, and miracles are wrought.  
Let us welcome such a guest with Hosanna.

The Paschal Lamb is offered, Christ Jesus made a sacrifice for sin.  
The earth quakes, the sun is darkened, the powers of hell are shaken;  
And lo, he is risen up in victory.  
Sing Alleluia.

See, O see the fresh wounds, the gored blood,  
The prick of thorns, the print of nails.  
And in the sight of multitudes a glorious ascension.

When now he sits on God's right hand  
Where all the choir of heaven all jointly sing:  
Glory be to the Lamb that sitteth on the throne.  
Let us continue our wonted note with Hosanna:  
Blessed be He that cometh in the name of the Lord;  
With Alleluia, we triumph in victory,  
The serpent's head is bruised, Christ's kingdom exalted,  
And heaven laid open to sinners.  
Amen.

### Sehet, sehet, das Wort ist Fleisch geworden

Sehet, sehet, das Wort ist Fleisch geworden;  
Gott wurde Mensch im Mutterleib einer Jungfrau.  
Die Hirten jauchzen, die Weisen beten an und die Engel singen:  
Ehre sei Gott in der Höhe und Friede auf Erden bei den Menschen seines Wohlgefallens.

Das Gesetz ist aufgehoben,  
Die Juden und Heiden sind durch die Verkündigung der frohen Botschaft bekehrt.  
Die Blinden sehen und die Lahmen gehen;  
Krankheiten werden geheilt, die Toten stehen auf, und Wunder werden vollbracht.  
Lasst uns solch einen Gast mit Hosianna willkommen heißen.

Das Osterlamm ist geopfert, Jesus Christus brachte sich als Opfer dar für die Sünde.  
Die Erde bebt, die Sonne verliert ihren Schein, die Kräfte der Hölle werden erschüttert;  
Und sehet, er ist siegreich auferstanden.  
Singet Halleluja.

Sehet, O sehet die frischen Wunden, das geronnene Blut,  
Die Stiche der Dornen, die Spuren der Nägel.  
Und vor den Augen der Menge eine glorreiche Himmelfahrt.

Jetzt, da er zur rechten Hand Gottes sitzt,  
Wo der ganze himmlische Chor zusammen singt:  
Ehre sei dem Lamm, das auf dem Thron sitzt;  
Lasst uns unser gewohntes Lied mit Hosianna weitersingen:  
Gelobt sei, der da kommt im Namen des Herrn;  
Mit Halleluja triumphieren wir siegreich,  
Der Kopf der Schlange ist zerschmettert, das Königreich Christi ist verherrlicht,  
Und der Himmel für die Sünder geöffnet.  
Amen.

Übersetzung der Liedtexte: Amy Shen und Robert Selinger

<sup>1</sup> The lines “...they shall lead / Apes in Avernus” refer to a proverbial punishment for women who remained unmarried until death; in the Tudor period, this expression often appeared as “lead apes in hell”. The name “Avernus” originally referred to the entrance to the underworld and later came to be used for the underworld itself.

<sup>1</sup> Der englische Liedtext „...they shall lead / Apes in Avernus“ bezieht sich auf eine sprichwörtliche Strafe für Frauen, die bis zum Tode unverheiratet blieben; diese Redewendung aus der Tudorzeit taucht häufiger als „lead apes in hell“ (Affen in der Hölle führen) auf. „Avernus“ bezeichnet den Eingang zur Hölle oder stellvertretend die Hölle selbst.

audite

recording: December 5-9, 2022  
recording location:  
St. Cosmas and Damian Church, Lunsen  
recording producer / mastering / editing:  
Dipl.-Tonmeister Simon Böckenhoff  
recording engineer / editing:  
Dipl.-Tonmeister Justus Beyer  
executive producer:  
Dipl.-Tonmeister Ludger Böckenhoff  
recording format: PCM 96 kHz, 24 bit  
photos:  
Dorothee Miels (p. 2 no. 1); Harald Hoffmann  
Magdalene Harer (p. 2 no. 2); Christian Palm  
Romina Lischka (p. 2 no. 3); Marisa Vranjes  
Boreas Quartett Bremen; Christian Palm  
Hathor Consort; Robbrecht Desmet  
art direction and design: AB•Design



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YOUTUBE

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Funded by the Minister of State for  
Culture and Media as part of the  
NEUSTART KULTUR initiative.



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info@audite.de  
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