

THE TORONTO CONSORT | 50

2022-2023 Season:
A Golden Anniversary Celebration



PRAETORIUS CHRISTMAS VESPERS

DEC 9 & 10 (8 PM)

DEC 10 (2 PM)

Artistic Direction
by David Fallis

BMO



2022-2023
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PROGRAM

The music on tonight's program is by Michael Praetorius (1571-1621) except where noted.

Opening Chorale: Geborn ist Gottes Söhnelein
(Please see next page)

Psalm: Jauchzet dem Herren Heinrich Schütz (1585-1672)

Ten Commandments: O Herr, das sind die deinen Gebot

Credo: Wir gläuben all an einen Gott

Lord's Prayer: Vater unser

Pavane de Spaigne

Hymnum de tempore: Quem pastores laudavere

Ballet des Amazones

Antiphon: Christum unsern Heiland

Magnificat Part I: Meine Seele erhebt den Herrn

Carol: Ein Kind geboren zu Bethlehem

Magnificat Part II: Denn er hat grosse Ding an mir getan

Carol: Freut euch ihr lieben Christen

Magnificat Part III: Er stösset die Gewaltigen vom Stuhl

Carol: Von Himmel hoch Praetorius & J. H. Schein (1586-1630)

Magnificat Part IV: Wie er geredt hat unsern Vätern

Carol: Joseph lieber, Joseph mein Johann Walther (1496-1570)

Collect: Der Herr sei mit euch

Blessing: Benedicamus Domino

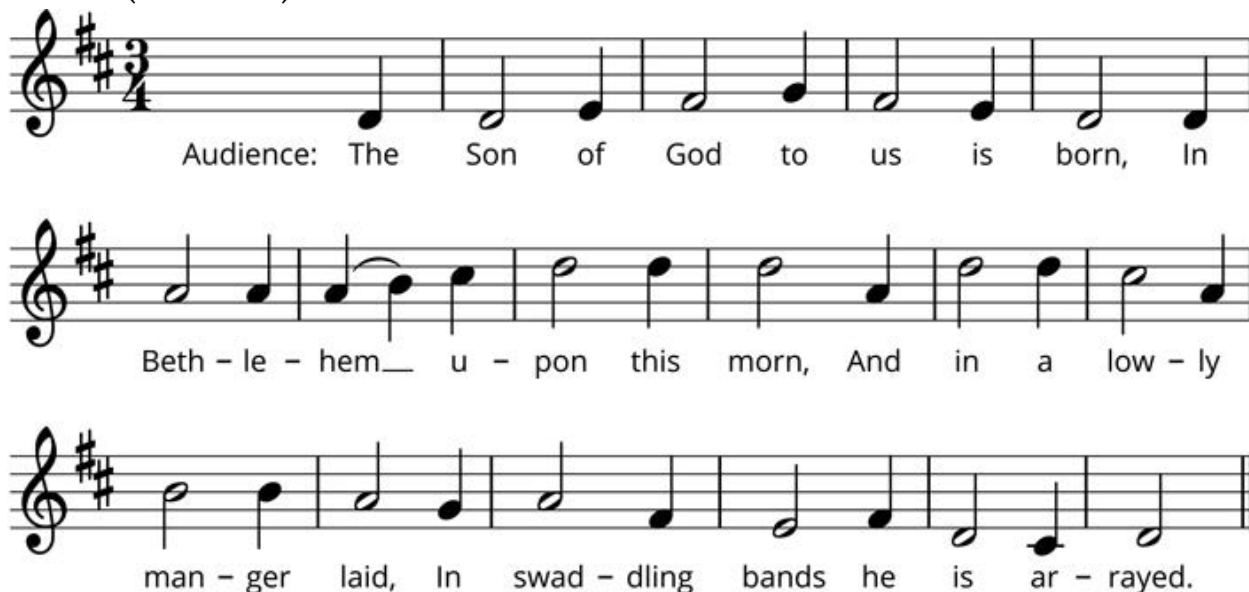
Closing Chorale: In dulci jubilo Praetorius & Walther

(Please see next page)

OPENING CHORALE

Verse 1 (Soloists): *Geborn ist Gottes Söhnelein...*

Verse 2 (Audience):



Audience: The Son of God to us is born, In
Beth - le - hem_ u - pon this morn, And in a low - ly
man - ger laid, In swad - dling bands he is ar - rayed.

Verse 3 (Soloists): *Darüber lasst uns...*

Verse 7 (Soloists): *Nun lasst uns...*

Verse 4 (Audience):

Verse 8 (Audience):

**Therefore let us be merry all,
And make for him a cradle small,
Which is within our heart enshrined,
That he therein sweet rest may find.**

**Now sing we and rejoice also
With them that play *in organo*,
And with the singers *in choro*,
*Benedicamus Domino!***

Verse 5 (Soloists): *Ruh sanfte...*

Verse 6 (Audience):

**Oh, softly rest, thou dearest boy,
My infant sweet, my chiefest joy,
My only comfort, babe most bright,
My winsome child, my heart's delight.**

CLOSING CHORALE

Verse 1 (Audience):



Audience: *In dul - ci ju - bi - lo,* _____ Let songs and glad - ness



flow! _____ All our joy re - cli - neth _____ *In prae-se - pi -*



o, _____ And like the sun he shi - neth *Ma - tris in gre - mi -*



o. _____ *Al - pha es et O!* _____ *Al - pha es et O!* _____

Verse 2 (Soloists): *O Jesu parvule nach dir...*

Verse 3 (Audience):

O Jesu parvule,
I yearn for thee alway!
Comfort me and stay me,
O Puer optime;
By thy great love I pray thee,
O Princeps Glorïae,
Trahe me post te,
Trahe me post te!

Verse 4 (Soloists): *O patris caritas...*

Verse 5 (Audience):

Ubi sunt gaudia,
More deep than heaven's are?
In heav'n are angels singing
Nova cantica,
In heav'n the bells are ringing
In Regis curia.
O that we were there!
O that we were there!

Verse 6 (Soloists): *In dulci jubilo...*

Tonight's Performers are:

CONDUCTOR:

David Fallis*

SINGERS

SOPRANOS:

Vania Chan

Michele DeBoer*

Katherine Hill*

Teresa Mahon

ALTOS:

Rebecca Claborn

Rebecca Cuddy

TENORS:

Cory Knight*

Nicholas Nicolaidis

Bud Roach

BASSES:

Matthew Li

Bryan Martin

John Pepper*

PLAYERS

Violin: Geneviève Gilardeau

Viola I: Patrick Jordan

Viola II: Brandon Chui

Cello: Felix Deak

Double bass: Alison Mackay

Recorder: Alison Melville*

Cornetto: Kiri Tollaksen

Sackbut I: David Martin

Sackbut II: Peter Christensen

Sackbut III: Trevor Dix

Theorbo: Lucas Harris

Theorbo: Esteban La Rotta*

Dulcian: Dominic Teresi

Organ: Paul Jenkins*

WITH

Toronto Chamber Choir

Lucas Harris, Artistic Director

**denotes Toronto Consort Artistic Associate*

Visit TorontoConsort.org for biographies
and to learn more about the cast.

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SPECIAL THANKS

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PROGRAM NOTES



Michael Praetorius Vespers for Christmas

Michael Praetorius is one of the most prolific and influential composers of the early German Baroque. There is some uncertainty about his birth date – contemporary sources suggest from as early as 1569 to as late as 1572 – but the most generally accepted date is February 15, 1571. He died on February 15, 1621, at the height of his powers, on his fiftieth birthday. During his lifetime he published an astonishing amount of music in a wide range of styles, from the simplest of chorale settings to the most complex polychoral masterpieces, and many of his compositions are still used in churches today.

His *Polyhymnia Caduceatrix et Panegyrica* (named after Polyhymnia, the muse of sacred poetry) is the largest and most important collection of Lutheran church music of the period. Published in 1619, it appeared after a period of six years during which Praetorius published his extensive three-volume theoretical treatise *Syntagma Musicum* but no music. This break in the chronology of Praetorius' compositions is particularly notable because earlier, from 1605 to 1613 while he was both *Kapellmeister* and court organist to Duke Heinrich Julius of Brunswick-Wolfenbüttel, Praetorius produced sixteen volumes of music, sometimes four in a single year. But with the

death of Heinrich Julius in 1613, Praetorius lost a supportive patron of music, and for the next few years, while retaining his posts at Brunswick-Wolfenbüttel, he travelled to and worked in a variety of north German cities, most notably **Dresden**, at the court of the Elector of Saxony.

Dresden was a leading centre of the most innovative Baroque musical techniques being developed at the time in Italy, and Praetorius would have come into contact with many Italian musicians and heard firsthand many newly-composed Italian works there. *Polyhymnia Caduceatrix* has been compared to **Claudio Monteverdi's** volume of sacred music published in 1610 (containing the famous *Vespers of 1610*) in terms of both its variety and significance; the apt comparison also extends to the new Baroque musical techniques and forms of expression found in both volumes.

No work in *Polyhymnia Caduceatrix* displays these innovative techniques better than the last piece in the collection, a large-scale setting of the German Magnificat "Meine Seel erhebt den Herren". Here, in one of **Praetorius' most important masterworks**, one encounters all the wonderful new musical techniques which up until 1619 had not appeared in his music: masterful use of madrigalian word-painting; virtuoso ornamentation in the vocal writing;

colourful use of a large basso continuo group; echo effects; elaborate instrumental ritornellos; contrasting vocal and instrumental forces, combined and recombined in seemingly infinite variety. And like Monteverdi's *Vespers of 1610*, "Meine Seel" is also distinguished by a brilliant treatment of **pre-existent plainsong** material, in this case the so-called *tonus peregrinus*, a reciting tone to which the Magnificat was often chanted in Lutheran services. This simple melody can be found in one guise or another throughout "Meine Seel", from the charming opening treble duet to the spectacular finale of "Und von Ewigkeit zu Ewigkeit, Amen". "Meine Seel" does indeed compare favourably with Monteverdi's brilliant and justly renowned music.

Although the word *vespers* derives from the Latin *vesper*, meaning evening, by the time of the early Baroque, *vespers* was the name given to the afternoon service of the church, and in both Catholic and Lutheran rites, the musical centrepiece of vespers was the singing of the Magnificat. But while the Lutheran mass retained almost all of the elements of its Catholic predecessor, significant changes occurred to the makeup of the reformed vespers service. To determine the form of the Lutheran vespers service in Praetorius' time, we have

consulted various north German "Instructions to Churches" or ***Kirchenordnungen*** from the late 16th and early 17th centuries. While it is fair to say that regional variants are found more often in vespers services than in the morning mass, certain common elements are discernible.

The most important factor affecting the vespers service was the fact that Sunday afternoons in the Lutheran tradition were centred on the instruction of young people learning their **catechism**. According to most of the *Kirchenordnungen* consulted, the catechism students gathered at one o'clock to examine and learn the essential elements of the faith, with special emphasis on the psalms, **the Lord's Prayer, the Creed and the Ten Commandments**. At two p.m. the vespers service began, with the young people being joined by the wider congregation. Where the Catholic vespers service contains five psalms and the Magnificat as its main musical elements, the 17th-century Lutheran vespers reduces the psalms to one or two, retains the Magnificat, but adds pieces the young people had been studying in the hour before, namely the Lord's Prayer, the Creed and the Ten Commandments. These last occur, with the reading for the day and a psalm, at the beginning of the service. Then follows a seasonal hymn, a sermon, the singing of the Magnificat (sometimes in German,



sometimes in Latin), the collect of the day, and finally the blessing *Benedicamus Domino*.

Today's performance reconstructs a possible vespers service for Christmas as it might have sounded in a large north German church in the early 17th century. A number of important performance-practice issues have been addressed, as suggested by Praetorius' writings and contemporary tradition.

In *Megalynodia Sionia* Praetorius publishes a number of Magnificat settings with German carols or **hymns inserted at various points** into the Magnificat. A further carol follows at the end. As he explains elsewhere, this is to allow the "best-loved German songs" to be sung in the vespers service, a practice which was most common at Christmas time, but which Praetorius suggests could be used on any important feast day. He recommends that only one or two verses of the hymn be sung, and provides a wide selection of the kind of pieces appropriate for insertion.

This practice of adding music into the Magnificat was widespread and long-lasting. (There is a version of J. S. Bach's *Magnificat* with Christmas-carol insertions.) In the early 17th century, whole volumes of Christmas music were published in which the bulk of the examples were deemed suitable for insertion

into the Magnificat at Yuletide. Some scholars have suggested that the practice arose because the pageants at the crib required non-liturgical excuses for more carols, and it is true that some of the most commonly found insertions, such as "Joseph lieber" and "Von Himmel hoch", centre on the Christ child at the manger. For this performance we have selected our interpolations from among Praetorius' many suggestions, being guided by his advice of an upper limit of two verses per carol, except in the case of "Ein Kind geboren" where we have followed the example of his "Magnificat super Ecce Maria" in which he inserts a number of verses of "Geborn ist Gottes Söhnelein" with each successive verse employing an added voice. "Meine Seel" is divided by Praetorius into four parts, allowing for easy and logical insertion points.

Although the *Kirchenordnungen* seem to suggest that vespers normally ended with the blessing, at the end of our service we have added "In dulci jubilo", one of Praetorius' recommendations for music which can "be sung and used at the place of the Benedicamus and for the going forth". The opening verse of this famous chorale is one of many examples of music by Praetorius marked "ad aequales" in which three treble voices are accompanied by a bassetto part. Following



Praetorius' suggestion elsewhere in *Polyhymnia Caduceatrix*, we accompany the three trebles with a curtal playing down the octave.

In undertaking this reconstruction, while we make no claim that this is an actual service of worship, we wanted to incorporate into the music-making the aspect of **congregational participation**, so essential to the reformed tradition. This means two things. First, we are joined by the Toronto Chamber Choir, participating as the German congregation, and singing where a 17th-century congregation would have joined in. Musically, it has been fascinating to experience the added richness of male congregation members singing the melody down an octave, especially in the context of elaborate polyphonic settings such as the final verse of the Creed, or Johann Hermann Schein's arrangement of "Von Himmel hoch". In all of the Magnificat insertions, and in the chorales sung elsewhere in the service, we have employed **Wechselgesang**, the practice of alternating verses of a hymn between the congregation singing in unison to the accompaniment of the organ (*choraliter*) and the assembled professional musicians performing more elaborate versions (*figuraliter*), sometimes ending with a version which combines both methods, that is, with a clear unaltered melody in the top part, and

contrapuntal complexity in the other parts.

Secondly, we would like **you the audience** to take part in this "exchange" during two well-known 17th-century Christmas carols. In each one, the musicians onstage and the audience will sing alternate verses. (Incidentally, you will be singing in English, the musicians in German or Latin; but this too is very much in the spirit of the 17th century, when often the congregation sang in the vernacular, and the choir sang in Latin.)

Both *Wechselgesang* and the interpolations into the Magnificat provide the congregation with opportunities to participate in the music-making of the more highly trained musicians. In the history of sacred music there has always existed a tension, not easily resolved, between the desire for musical participation by the assembled worshippers and the abilities and aspirations of the professional musicians. In a 17th-century Lutheran vespers service, on a feast day such as Christmas blessed with many familiar and beloved hymns, a balance and integration of these competing desires is achieved which has not often been matched elsewhere in the history of music.

David Fallis



TEXTS & TRANSLATIONS



GEBORN IST GOTTES SÖHNELEIN

1. *(Soloists)*

Geborn ist Gottes Söhnelein,
zu Bethlehem ein Kindelein,
und liegt in einem Krippelein,
gewunden arm in Windelein.

2. *(All)*

The Son of God to us is born
In Bethlehem upon this morn,
And in a lowly manger laid,
In swaddling bands he is arrayed.

3. *(Soloists)*

Darüber lasst uns fröhlich sein
und machen ihm ein Wiegelein,
nämlichen unsers Herzens Schrein,
dass er darinne Ruhe fein.

4. *(All)*

Therefore let us be merry all,
And make for Him a cradle small,
Which is within our heart enshrined,
That He therein sweet rest may find.

5. *(Soloists)*

Ruh sanfte, ruh, o liebstes Kind,
mein einig Freud, mein Herzenskind,
mein schönstes Kind, mein einig Trost,
mein süßes Kind, mein höchste Lust.

6. *(All)*

O softly rest, thou dearest boy,
My infant sweet, my chiefest joy,
My only comfort, babe most bright,
My winsome child, my heart's delight.

7. *(Soloists)*

Nun lasst uns singen und sein froh,
mit den Spielern in Organo,
und mit den Sängern in Choro,
benedicamus Domino.

8. *(All)*

Now sing we and rejoice also
With them that play *in organo*,
And with the singers *in choro*,
Benedicamus Domino.

JAUCHZET DEM HERREN

Jauchzet dem Herren, alle Welt!
Dienet dem Herren mit Freuden;
kommt vor sein Angesicht mit Frohlocken.
Erkennt, daß der Herre Gott ist.
Er hat uns gemacht und nicht wir selbst
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben;
danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich,
und seine Gnade währet ewig,
und seine Wahrheit für und für.
Ehre sei dem Vater, und dem Sohn,
und auch dem heiligen Geiste.
Wie es war im Anfang, jetzt und immerdar,
und von Ewigkeit zu Ewigkeit. Amen.

Praise the Lord, all the earth!
Serve the Lord with joy;
come before his presence with thanksgiving.
Know that the Lord is God.
It is he that made us, and not we ourselves
to be his people and the sheep of his fields.
Enter into his gates with thanks,
into his courts with praise;
thank him, praise his name.
For the Lord is gracious
and his mercy lasts always
and his truth for ever and ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, now and always,
and from eternity to eternity. Amen.

DIE ZEHEN GEBOT

1. O Herr, das sind die deinen Gebot:
Du sollst gläuben an einen Gott;
du sollst nicht schwörn bei seinem Nam;
den Feiertag sollst du heilgen schon.
Kyrieleis.

2. Dein Vat'r und Mutter haben in Ehrn,
so wird dir Gott dein Tag hier mehrn;
du sollst nicht töten auch nicht stehl'n,
kein falsch Gezeugnis nicht verhehl'n.
Kyrieleis.

3. Deins Nächsten Gemahl nicht begeh'r,
noch seines Guts, sagt uns die Lehr,
und alles was dein Nächster hat;
das lehren uns die zehn Gebot.
Kyrieleis.

1. O Lord, these are your commands:
you shall believe in one God;
you shall not swear in His name;
keep the sabbath holy.
Lord, have mercy.

2. Honour your mother and father
and God will increase your days here;
you shall not kill, nor steal,
nor bear false witness;
Lord, have mercy.

3. Do not covet your neighbour's spouse,
nor his goods, the teachings tell us,
nor anything that belongs to him;
all this the ten commandments teach us.
Lord, have mercy.

CREDO

Wir gläuben all an einen Gott,
Schöpfer Himmels und der Erden,
Der sich zum Vater geben hat,
Daß wir seine Kinder werden.
Er will uns allzeit ernähren,
Leib und Seel auch wohl bewahren.
Allem Unfall will er wehren,
Kein Leid soll uns widerfahren.
Er sorget für uns, hüt und wacht,
Es steht alles in seiner Macht.

Wir gläuben auch an Jesum Christ,
Seinen Sohn und unsern Herren,
Der ewig bei dem Vater ist,
Gleicher Gott von Macht und Ehren.
Von Maria, der Jungfrauen,
Ist ein wahrer Mensch geboren
Durch den Heiligen Geist im Glauben,
Für uns, die wir warn verloren,
Am Kreuz gestorben und vom Tod
Wieder auferstanden durch Gott.

Wir gläuben an den Heiligen Geist,
Gott mit Vater und dem Sohne,
Der aller Blöden Tröster heit

We all believe in one God,
Creator of heaven and earth,
who has acted as a father,
that we might be his children.
He will always support us,
also well guard body and soul.
He will shield us from all mishap,
no harm shall befall us.
He cares for us, guards and protects us;
everything is within his power.

We also believe in Jesus Christ,
his Son and our Lord,
who is forever beside the Father,
likewise God of might and glory.
From Mary, the Virgin,
a real man is born
through the Holy Ghost in faith;
for us, who were lost,
he died on the Cross, and through God
rose again from death.

We believe in the Holy Ghost,
God with the Father and the Son,
who is called comforter of all the foolish

Und mit Gaben zieret schöne.
Die ganze Christenheit auf Erden
Hält in einem Sinn gar eben.
Hier all Sünd vergeben werden,
Das Fleisch soll auch wiederleben.
Nach diesem Elend ist bereit'
Uns ein Leben in Ewigkeit.

Amen.

VATER UNSER

Vater unser in dem Himmel,
dein Nam werd geheilget,
dein Reich komm,
dein Will gescheh
auf Erden wie im Himmel.
Unser täglich Brot gib uns heut,
und vergib uns unser Schuld,
wie wir unser Schuldigern vergeben.
Und führ uns nicht in Versuchung
sondern erlöse uns von dem Bösen.
Denn dein ist das Reich,
und die Kraft, und die Herrlichkeit
in Ewigkeit. Amen.

QUEM PASTORES LAUDAVERE

1. Quem pastores laudavere
quibus angeli dixere
Absit vobis iam timere,
natus est rex gloriae.
2. Ad quem Magi ambulabant,
aurum, thus, myrrham portabant,
immolabant haec sincere
leonis victoriae.

Chorus

Nunc angelorum gloria
hominibus resplenduit in mundo,
novi partus gaudia:
virgo mater produxit,
et sol verus in tenebris illuxit.
Christus natus hodie ex virgine;
sine virilis semine est natus rex.

and adorns them with beauteous gifts.
He holds all Christendom on earth
quite evenly in one spirit;
here all sins are forgiven,
flesh shall also live again.
After this misery, a life
is prepared for us in eternity.

Amen.

Our father, who art in heaven,
hallowed be thy name,
thy kingdom come,
thy will be done
on earth as it is in heaven.
Give us this day our daily bread,
and forgive us our debts
as we forgive our debtors.
And lead us not into temptation
but deliver us from evil.
For thine is the kingdom,
the power and the glory,
forever and ever. Amen.

1. He whom the shepherds praised,
to whom the angels proclaimed:
Henceforth, fear no more!
To you is born the king of glory.
2. To him the wise men came,
bringing gold, incense and myrrh,
and offered these things sincerely
to the lion of victory.

Chorus

Now the glory of the angels
shines forth for men on earth,
joyful news of a newborn:
a virgin mother has borne a child
and the true sun illuminates the darkness.
Christ is born today of a virgin;
without the seed of a man he is born king.

3. Exultemus cum Maria
in coelesti Hierarchia,
natum premant voce pia
dulci cum melodia.

4. Christo Regi Deo nato,
per Mariam nobis dato,
merito resonant vere,
laus, honor et gloria.

Chorus

Pastores palam dicite
in Bethlehem quem genuit Maria.
Laus honor et gloria
sit Deo in excelsis,
hominibus pax bonae voluntatis.
Sion lauda Dominum cum plausibus,
salvatorem hominum in saecula.

ANTIPHON

Christum unsern Heiland,
ewigen Gott, Marien Sohn,
preisen wir in Ewigkeit. Amen.

MAGNIFICAT, PART I

Meine Seel erhebt den Herren
und mein Geist freuet sich Gottes
meines Heilandes.
Denn er hat die Niedrigkeit
seiner Maget angesehen.
Sieh von nun an
werden mich selig preisen
alle Kinds Kind.

EIN KIND GEBORN

1. Ein Kind geboren zu Bethlehem,
des freuet sich Jerusalem. Alleluja!
2. Hier liegt es in dem Krippelein;
ohn Ende ist die Herrschaft sein.
Alleluja!
3. Das Öchslein und das Eselein
erkannten Gott den Herren sein. Alleluja!
4. Die König aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachtens dar.
Alleluja!
5. Für solche gnadenreiche Zeit
sei Gott gelobt in Ewigkeit.
Alleluja!

MAGNIFICAT, PART II

Denn er hat grosse Ding an mir getan
der da mächtig ist,

3. Let us rejoice with Mary
in the hierarchy of heaven,
where reverent voices praise
the newborn in sweet song.

4. To Christ, born king and God,
granted us through Mary,
let praise, honour and glory
truly and deservedly resound.

Chorus

Shepherds, say openly
whom Mary brought forth in Bethlehem.
Praise, honour, and glory
be to God in the highest,
peace to men of good will.
Zion, with handclapping praise the Lord,
mankind's saviour for ever.

Christ our Saviour,
eternal God, Mary's Son,
let us praise eternally. Amen.

My soul doth magnify the Lord,
and my spirit hath rejoiced
in God my saviour.
For he hath regarded the lowliness
of his hand-maiden.
For behold, from henceforth
all generations shall call me
blessed.

A boy is born in Bethlehem,
whence Jerusalem rejoices. Alleluia!

Here lies in the little crib
he whose reign is without end.
Alleluia!

The ox and the little donkey
recognise God Almighty. Alleluia!

The kings came there from Sheba
bringing gold, incense and myrrh.
Alleluia!

For this time of such grace,
God be praised in eternity.
Alleluia!

For he that is mighty hath
magnified me,

und des Name heilig ist.
Und seine Barmherzigkeit
währet immer für und für,
bei denen die ihn fürchten.
Er übet Gewalt mit seinem Arm,
und zerstreuet die hoffärtig sind
ihres Herzens Sinn.

and holy is his name.
And his mercy
is on them that fear him
throughout all generations.
He hath showed strength with his
arm: he hath scattered the proud
in the imagination of their hearts.

FREUT EUCH IHR LIEBEN CHRISTEN

1. Freut euch ihr lieben Christen,
freut euch von Herzen sehr.
Euch ist geboren Christus,
recht gute neue Mär,
es singen uns die Engel
aus Gottes hohem Thron,
gar lieblich tun sie singen,
fürwahr ein süßen Ton.
2. Tod, Teufel, Sünd und Hölle
haben den Sieg verlorn.
Das Kindlein tut sie fällen,
ganz nichts gilt jetzt ihr Zorn.
Ihr Macht die ist gekränket,
dar ist kein Zweifel an;
Das Kindlein tut sie fällen,
das sei euch kund getan.

1. Rejoice dear Christians,
from the bottom of your hearts.
Christ is born for you,
which is such good news.
The angels from God's high throne
sing this news for us.
How sweetly indeed do they sing it
with a lovely tone!
2. Death, the devil,
sin and hell have lost:
the child cuts them down;
their wrath is of no avail.
Their power is gone,
of that there is no doubt;
the child cuts them down,
let this be made known.

MAGNIFICAT, PART III

Er stösset die Gewaltigen vom Stuhl
und erhebt die Niedrigen.
Die Hungrigen füllet er mit Gütern,
und lässt die Reichen leer.
Er gedenket der Barmherzigkeit
und hilft seinem Diener Israel auf.

He hath put down the mighty from their
seat, and hath exalted the humble and
meek. He hath filled the hungry with
good things; and the rich he hath sent
empty away. He remembering his mercy
hath holpen his servant Israel.

VON HIMMEL HOCH

1. Von Himmel hoch da komm ich her,
ich bring euch gute neue Mär,
der guten Mär bring ich so viel,
davon ich singn und sagen will.
2. Lob, Ehr sei Gott im höchsten Thron,
der uns schenkt seinen eingen Sohn,
des freuen sich der Engel Schar,
und singen uns solchs neues Jahr.

From heaven high I come hither,
bringing you good news;
so much good news do I bring
that of it I speak and sing.
Praise and glory be to God on his highest throne,
who bestows on us his only Son,
at which the host of angels rejoices
and sings to us of such a new year.

MAGNIFICAT, PART IV

Wie er gerecht hat unsern Vätern
Abraham und seinem Samen ewiglich.
Ehr sei Gott dem Vater und dem Sohn
und dem heiligen Geiste.

Wie es war von Anfang,
jetzt und immerdar,
und von Ewigkeit zu Ewigkeit. Amen.

JOSEPH LIEBER

1. Joseph lieber, Joseph mein,
hilf mir wiegen mein Kindelein;
Gott, der wird dein Löhner sein
im Himmelreich,
der Jungfrau Kind Maria.

Eia, eia. Virgo Deum genuit,
quem divina voluit clementia.
Omnes nunc concinite,
nato Regi psallite,
voce pia dicite:
Sit gloria Christo nostro infantulo.
Hodie apparuit in Israel
quem praedixit Gabriel
est natus Rex.

2. Süßer Jesu auserkorn,
weisst wohl dass wir war'n verlorn,
stille deines Vaters Zorn.
Dich hat geboren die reine Magd Maria.
Eia, Eia...

COLLECT

Der Herr sei mit euch.
Und mit deinem Geiste.
Herr Gott, himmlischer Vater,
wir danken deiner grossen Gnad
und barmherzigkeit das du deinen eingebornen
Sohn Jhesum Christ
in unser Fleisch hast kommen lassen und uns
dadurch von Sünden, von des Teufels Gewalt und
von ewigen Tode geholfen. Wir bitten dich
herzlich, erleuchte uns durch dein heiliges Wort
und Geist, das wir dafür danken unser lebenslang

As he promised to our forefathers,
Abraham and his seed, forever.
Glory be to the Father and the Son,
and to the Holy Ghost.
As it was in the beginning,
is now and ever shall be:
world without end. Amen.

1. Joseph dearest, Joseph mine,
help me cradle my little child;
God the son of the virgin Mary
will be your reward in heaven.

Eia, eia. A virgin bears God,
for divine mercy wills it.
All come together now
to praise your newborn king,
and say with reverent voices:
Glory be to our Christ child.
Today appears in Israel
as foretold by Gabriel
the one born to be king.

2. Sweet Jesus one and only,
you know well that we were lost,
but your father's anger is calmed.
The pure maid Mary bore you.
Eia, Eia...

The Lord be with you.
And with thy spirit.
Lord God, heavenly father,
we give thanks for thy great grace
and mercy, that thou didst let thine only
son Jesus Christ
come into our flesh and thereby hast saved
us from sins, from the devil's power and from
eternal death. We heartily pray thee,
enlighten us through thy holy word and spirit,
that we therefore may be thankful all our lives,

und uns in allen Anfechtungen
damit trösten und ewig selig werden. Amen.

BENEDICAMUS IN FESTO NATIVITATIS CHRISTI

Benedicamus aeterno Regi,
dignanti pro nobis nasci,
de virgineo procedenti utero
tanquam Sponsus de thalamo,
aeterno Domino.

IN DULCI JUBILO

1. (All)

In dulci jubilo, (With sweet rejoicing)

Let songs and gladness flow!

All our joy reclineth

In praesepio, (in a manger)

And like the sun he shineth

Matris in gremio. (in his mother's lap)

Alpha es et O! (you are alpha and omega!)

2. (Soloists)

O Jesu parvule,

nach dir ist mir so weh,

tröst mir mein Gemüte,

o puer optime,

durch alle deine Güte,

o princeps gloriae,

trahe me post te!

3. (All)

O Jesu parvule, (O infant Jesus)

I yearn for thee alway!

Comfort me and stay me,

O Puer optime; (O best of boys)

By thy great love I pray thee,

O Princeps Gloriae, (O prince of glory)

Trahe me post te! (take me with you!)

and in all conflicts might therewith
be comforted and ever blessed. Amen.

Let us bless the everlasting king,
who deigned to be born for us,
coming forth from the virgin's womb
like a bridegroom from the bedchamber,
the everlasting Lord.

4. (Soloists)

O Patris Caritas! (*Oh the Father's love!*)

o Nati Lenitas! (*Oh the Son's mildness!*)

Wie wärn all verloren, (*We would all have been lost*)

per nostra Crimina, (*through our sins;*)

so hat er uns erworben (*but he earned us*)

Coelorum Gaudia. (*the joys of heaven.*)

Eia, wärn wir da! (*O that we were there!*)

5. (All)

Ubi sunt gaudia (Where are joys)

More deep than heaven's are?

In heav'n are angels singing

Nova cantica, (new songs)

In heav'n the bells are ringing

In Regis curia. (in the courts of the king)

O that we were there!

6. (Soloists)

In dulci Jubilo

nun singet und seid froh!

Unsers Herzens Wonne

leit in Praesepio,

und leuchtet als die Sonne

Matris in Gremio.

Alpha es et O!

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