

M **Cuesta**
Master Chorale

Thomas Davies, conductor

Johann Sebastian Bach
Christmas Oratorio



Performing Arts Center, San Luis Obispo
December 18

❖ 2004 ❖

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Dear Friends,

On behalf of the members of the Cuesta Master Chorale, I want to thank you for attending tonight's performance. In this very busy time of the year, we all need some time to sit back and not feel rushed. I hope this beautiful music by the world's greatest composer will do this for you. Bach's setting of and reflections on the Christmas story are truly inspirational. We hope that this performance will be a welcome addition to your season of "peace on earth."

Thomas Davies

Conductor

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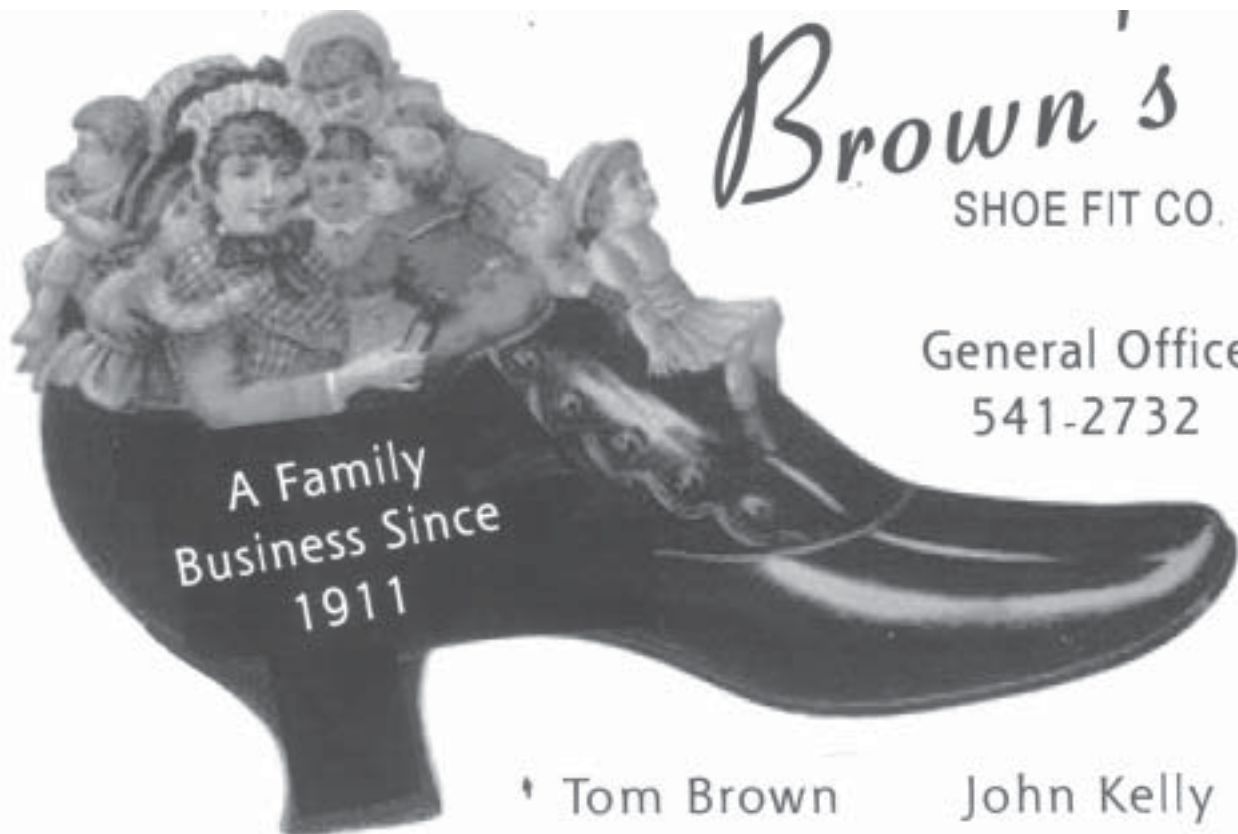
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GUEST ARTISTS

Maura Janton Cock, soprano, is an adjunct instructor of voice at Valparaiso University, Indiana. She earned her bachelor of music degree at the University of Arizona and her master of arts degree at Minnesota State University Moorhead. She has appeared as soloist with the Arizona Chamber Choir, the Concordia College Orchestra, the Moorhead State University Orchestra, the Fargo-Moorhead Symphony and the Tucson Symphony. Ms. Cock worked extensively with Robert Shaw and the Robert Shaw Festival Singers as both soloist and chorus member and continues to work with Helmuth Rilling at the Oregon Bach Festival. Recent engagements include performances with the Michigan Bach Collegium and the Bach Chamber Choir and Orchestra of Rockford. She is a member of the National Association of Teachers of Singing.

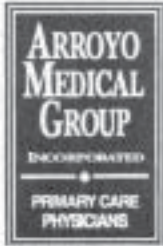


Well-known to local audiences, mezzo-soprano **Susan Azaret Davies** enjoys a dual career as a singer and a pianist. She has appeared as vocal soloist in the Dunn Memorial 2004 Concert Series in Santa Barbara, the Mozart Festival, the Ohlone Masterworks 2002 Concert Series in Fremont and with the Ramo de Flores Vocal Quartet in Morelia, Mexico. As a pianist, she has performed most recently with soprano Maria Jette and violinist Kathy Lenski in a 2003 Mozart Festival recital, as a soloist with the Cal Poly Symphony and in a faculty recital at Idyllwild Summer Arts 2004. In 2001 she made her Carnegie Hall debut in a trio recital. Ms. Davies holds bachelor and master of music degrees in piano and piano accompanying from USC. She teaches piano at Cal Poly, accompanies the Cuesta Master Chorale and is choir director and organist at St. Paul's Catholic Church in Pismo Beach.

Tenor **Christopher Cock** is director of choral and vocal activities at Valparaiso University, where he holds the Duesenberg Chair in Lutheran Music. As a solo artist, Cock's extensive range and communicative performances have established him as a premier lyric tenor. For numerous seasons he has appeared as a guest artist with the Oregon Bach Festival, led by German conductor Helmuth Rilling. In recent years he has sung with the Florida Orchestra, the Los Angeles Master Chorale, the Miami Bach Society, the American Sinfonietta, the Grand Rapids Symphony and the Seattle Chamber Singers (with Orchestra Seattle). He frequently appeared as a soloist with Maestro Robert Shaw and the Robert Shaw Festival Singers. His performances with the Festival Singers can be heard on recordings released by Telarc International, including "Francis Poulenc: Mass and Motets," "Amazing Grace: American Hymns and Spirituals," "Songs of Angels," and "O Magnum Mysterium."



Hailed by critics as possessing a "resplendent voice" and "rich, burnished sound" with "formidable skill" and a "commanding grace and strength," bass-baritone **Peter Van De Graaff** has sung to great acclaim throughout the world. Mr. Van De Graaff has made a specialty of the baroque repertoire and has appeared as a soloist with the San Luis Obispo Mozart Festival, Costa Rica International Music Festival, Chicago's Music of the Baroque, Grand Teton Music Festival, St. Louis Early Music Festival and many other festivals and concert series throughout the country. He and his soprano wife have been responsible for the modern premieres of several early 18th-century chamber operas called *intermezzi*. His recordings include Menotti's *The Medium*, Vorisek's Mass in B-flat and Mozart duets and arias, all on the Cedille label.



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PROGRAM NOTES

IN THE SUMMER OF 2004, the U.S. Department of Labor issued a news release, reporting that the average worker changed jobs ten times between the ages of 18 and 38. In comparison, Johann Sebastian Bach seems like a piker, having served in merely seven different posts by the time he was 38. That seventh job, however, was one of Germany's most prestigious positions: the cantorate of the Thomasschule in the city of Leipzig. Arguably, this position was the equivalent of two or three ordinary jobs since the cantor was expected to teach Latin as well as music to the Thomasschule schoolboys, in addition to organizing all the music for the city's four principal churches *and* for any other civic occasion required by the town authorities. The cantor also served as musical director for the Leipzig university.

Bach was not the first choice for the position, however. The Leipzig officials were delighted to offer the job to the applicant who was most famous at the time, Georg Philipp Telemann (even though he refused to teach Latin)—but when Telemann's previous employers in Hamburg offered him a competitive salary increase, he turned down the cantorate in Leipzig. Next, the town council offered the job to Christoph Graupner, but he withdrew from the running when he was offered more money in Darmstadt. The council looked at the remaining applicants with dismay, and one councilman, Herr Platz, made the now-notorious observation that since the best men could not be hired, the council must make do with a mediocre candidate.

Thus Bach came to Leipzig in 1723, and it is little wonder that his subsequent dealings with the town officials were often stormy and contentious. This episode reminds us, however, that even though Bach has one of

the most widely recognized musical names today, he enjoyed much less prestige during his lifetime. Nevertheless, he applied himself to his duties diligently, producing (among many other works) a new sacred cantata for each Sunday and holy day throughout the year for several years in a row. In fact, he generated five yearly cycles, with each cycle comprising approximately 60 cantatas—or some 300 sacred cantatas in all. Various other works appeared from time to time: several Passions (*St. John, St. Matthew, St. Luke, St. Mark*), the *Magnificat*, the B-minor Mass and numerous instrumental and secular pieces.



AMID THIS FLURRY came a set of six cantatas that collectively are called the *Christmas Oratorio*, for they were performed over the Christmas season during 1734 and early 1735; the first was sung on Christmas Day and the last coincided with Epiphany (January 6). This 2-week period was regarded as a single festival, and although some scholars argue that Bach did not view the cantatas as a set, others disagree. They point to the fact that Bach published all six of them together, calling the publication the “Oratorio that was Performed Musically during the Holy Christmas [Season] . . . in Leipzig.” The

six cantatas all feature an Evangelist, who serves as the narrator for the Christmas story, and all the individual movements were numbered sequentially. The central harmony of each cantata complements its neighbors, also suggesting that these were parts of a large-scale plan; moreover, Bach reused a chorale melody introduced during the first cantata (“Wie soll ich dich empfangen”) as the main tune for the elaborate closing number of the sixth cantata (now with the words “Nun seid ihr wohl gerochen”).

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This particular recurring melody may startle some listeners since it is the chorale “O Haupt voll Blut und Wunden” (“O Sacred Head, Now Wounded”)—a tune that is now often known as the “Passion chorale” because of its frequent use in works that describe the Passion, or crucifixion, of Christ. The melody (originally from a love song) is attributed to Hans Leo Hassler, and it would have been immediately recognizable to Bach’s 18th-century audiences. It might seem a bit morbid to close this oratorio with a melody foreshadowing the doom of the newborn, mortal Christ, but it may reflect the attitude that life and death are closely intertwined, as well as the awareness that Christ’s birth was greeted with joy *because* he was to be the Savior, and the Passion was therefore his inexorable destiny.



Leipzig: the courtyard of the St. Thomas Church, showing, just to the left of the church, the St. Thomas School in which Bach lived from 1723 to his death in 1750.

This chorale melody is not the only instance of Bach’s tendency to borrow material, however. Modern listeners (well aware of copyright issues) sometimes fidget uncomfortably when confronted with Bach’s frequent recycling, but it is important to remember that Bach was merely conforming to baroque custom. In fact, in contrast to the practice of Handel and many other contemporary composers, Bach borrowed primarily from *himself*. Moreover, it has been suggested that Bach may not have looked at this as “borrowing,” but rather as a way of giving seldom-heard music a better chance to shine (much as a person might give away a little-worn but special garment so that someone else could benefit from it).

In this way, three earlier secular cantatas by Bach were given new life in the *Christmas Oratorio*. The first of these had been performed about 15 months before the oratorio; titled *Hercules auf dem Scheidewege*, it celebrated the 11th birthday of Prince Friedrich Christian. About 3 months later came *Tönet, ihr Pauken! Erschallet, Trompeten!*, a birthday tribute to the Saxon Electress Maria Josepha. The third cantata, *Preise dein Glücke, gesegnetes Sachsen*, honored the anniversary of August III’s election as King of Poland. All three of these works had ably served their original purpose, but by adapting their various highlights, Bach could give his melodies wider circulation as well as employ them for greater devotional purposes.

The festive nature of the original cantatas certainly united the general atmosphere of rejoicing that surrounded Christ’s birth. It seems just as fitting to hear timpani and brass at the beginning of the oratorio while the choir sings “Jauchzet, frohlocket, auf, preiset die Tage” (“Celebrate, rejoice, rise up, praise the days”) as it had when the birthday cantata ordered, “Sound, you drums!” and “Resound, trumpets!” A tender,

lullaby-like tune for the 11-year-old prince’s birthday was easily adapted as Mary’s song to her infant, “Schlafe, mein Liebster, genieße der Ruh” (“Sleep, my dearest, enjoy your rest”). Many other movements from the secular cantatas transferred into the oratorio structure with ease.

In spite of the numerous adaptations, Bach composed most of the music for the oratorio from scratch, including the lovely “pastoral symphony” that opens the second cantata. He uses the tenor Evangelist to narrate the story of Christ’s birth, as related in the gospels of St. Luke and St. Matthew. Surrounding this narration are various recitatives, solo arias, choruses and chorales; these numbers allow their singers to emulate the search of the shepherds and the wise men, to rejoice in the guise of the heavenly host and to meditate on the unfolding events. The flamboyant choruses, elaborate arias and demanding orchestral writing show Bach’s complete mastery of his art, and more than one modern writer has marveled at the outstandingly capable performance forces Bach seems to have had at his disposal (or had helped to train).

DESPITE THIS EVIDENT TALENT, many surviving historical documents make it clear that Bach’s dealings in Leipzig were far from peaceful. A 1996 episode of “A Prairie Home Companion” presented a fanciful skit that depicted Bach’s frustration with this town that didn’t appreciate him. During the play, as Bach struggles to compose the *Christmas Oratorio*, his wife, Anna Magdalena, tries to reassure him, saying, “It’s going to be a magnificent oratorio. People will want to hear it over and over, every Christmas. For hundreds of years. Jack, this oratorio is like a jobs program for musicians. Singers, violinists, harpsichordists—they’ll get work from this oratorio and be able to support their



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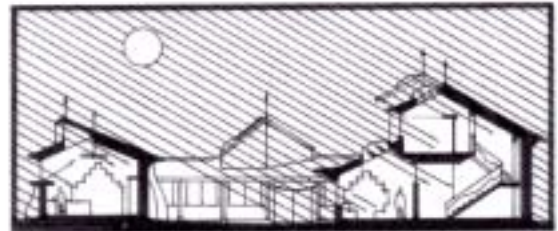


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Susan Mullen
Daphne Myers
Kimberly Nico
Margie Noble-Englund
Lynne Robinett
Debora Schwartz
Juliette Weston
Judy Wooten
Sidney Willson Young

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Lyn Baker

Madelyn Bedig-Williams
Marnie Burkhardt
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Weihnachts-Oratorium

Part I

Weihnachtstag

1. Jauchzet, frohlocket, auf, preiset die Tage
2. Es begab sich aber zu der Zeit
3. Nun wird mein liebster Bräutigam
4. Bereite dich, Zion
5. Wie soll ich dich empfangen
6. Und sie gebar ihren ersten Sohn
7. Er ist auf Erden kommen arm
8. Großer Herr, o starker König
9. Ach mein herzliebes Jesulein

Christmas Day

Exult, rejoice; get up, bless the days
And it came to pass at the time
Now will my beloved bridegroom
Prepare yourself, Zion
How shall I receive Thee
And she gave birth to her firstborn son
He came to earth poor
Great Lord, O mighty King
Oh, my dearly beloved little Jesus

Part II

Am 2. Weihnachtstag

10. Sinfonia
11. Und es waren Hirten in derselben Gegend
12. Brich an, o schönes Morgenlicht
13. Und der Engel sprach zu ihnen
14. Was Gott dem Abraham verheißen
15. Frohe Hirten, eilt, ach eilet
16. Und das habt zum Zeichen
17. Schaut hin, dort liegt im finstern Stall
18. So geht denn hin, ihr Hirten, geht
19. Schlafe, mein Liebster, genieße der Ruh
20. Und alsobald war da bei dem Engel
21. Ehre sei Gott in der Höhe
22. So recht, Ihr Engel, jauchzt und singet
23. Wir singen dir in deinem Heer

Second Day of Christmas

Sinfonia

And there were shepherds in the same region
Break forth, O beauteous dawn's light
And the angel said to them
What God promised Abraham
Joyful shepherds, haste, oh, hasten
And this shall be a sign to you
Look there, he lies in a dark stall
So go there, you shepherds, go
Sleep, my Dearest, enjoy Thy rest
And suddenly there was with the angel
Glory be to God on high
Quite rightly, you angels, rejoice and sing
We sing to Thee in Thy host

INTERMISSION

Part III

Am 3. Weihnachtstag

24. Herrscher des Himmels, erhöere das Lallen
25. Und da die Engel von ihnen gen Himmel fuhren
26. Lasset uns nun gehen gen Bethlehem
27. Er hat sein Volk getröst'
28. Dies hat er alles uns getan
29. Herr, dein Mitleid, dein Erbarmen
30. Und sie kamen eilend
31. Schließe, mein Herze, dies selige Wunder
32. Ja, ja, mein Herz soll es bewahren
33. Ich will dich mit Fleiß bewahren
34. Und die Hirten kehrten wieder um
35. Seid froh dieweil

Third Day of Christmas

Ruler of Heaven, hear our stammer
And when the angels went away from them to heaven
Let us now go to Bethlehem
He comforted His people
He did all of this for us
Lord, Thy compassion, Thy mercy
And they came hurriedly
My heart, lock this blessed miracle
Yes, yes, my heart shall preserve it
I will diligently guard Thee
And the shepherds returned again
Be glad the while

Part IV

Am Fest der Beschneidung Christi

36. Fallt mit Danken, fällt mit Loben
37. Und da acht Tage um waren
38. Immanuel, o süßes Wort
39. Flößt, mein Heiland, flößt dein Namen
40. Wohlan, dein Name soll allein
41. Ich will nur dir zu Ehren leben
42. Jesus richte mein Beginnen

Feast of the Circumcision of Christ

- Fall down with thanks, fall down with praise
And when eight days had come to an end
Immanuel, O sweet word
My Saviour, does Thy name instil
Come, Thy name alone
I will live only to your glory
May Jesus direct my beginning

INTERMISSION

Part V

Am Sonntag nach Neujahr

43. Ehre sei dir, Gott, gesungen
44. Da Jesus geboren war zu Bethlehem
45. Wo ist der neugeborne König der Juden
46. Dein Glanz all Finsternis verzehrt
47. Erleucht auch meine finstre Sinnen
48. Da das der König Herodes hörte
49. Warum wollt ihr erschrecken?
50. Und ließ versammeln alle Hohepriester
51. Ach, wenn wird die Zeit erscheinen
52. Mein Liebster herrschet schon
53. Zwar ist solche Herzensstube

Sunday after New Year

- Glory be sung to Thee, God
When Jesus was born in Bethlehem
Where is the newborn king of the Jews
Thy radiance consumes all darkness
Enlighten, too, my dark mind
When King Herod heard this
Why are you frightened?
And he gathered all the high priests
Oh, when will the time appear
My beloved already rules
A heart's chamber such as this

Part VI

Am Epiphaniastag

54. Herr, wenn die stolzen Feinde schnauben
55. Da berief Herodes die Weisen heimlich
56. Du Falscher, suche nur den Herrn zu fällen
57. Nur ein Wink von seinen Händen
58. Als sie nun den König gehöret hatten
59. Ich steh an deiner Krippen hier
60. Und Gott befahl ihnen im Traum
61. So geht! Genug, mein Schatz geht nicht von hier
62. Nun mögt ihr stolzen Feinde schrecken
63. Was will der Höllen Schrecken nun
64. Nun seid ihr wohl gerochen

Feast of the Epiphany

- Lord, if the arrogant foes puff and snort
Then Herod secretly called the wise men
You deceiver, you seek only to bring the Lord down
Only a wave of his hands
When they had heard the king
I stand here beside Thy manger
And God ordered them in a dream
Now go! Enough, my treasure isn't going from here
Now may you boastful enemies be afraid
What then of hell's terrors?
Now perhaps you have smelled them

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TRANSLATION

Part I

1. Chorus

Exult, rejoice; get up, bless the days;
celebrate what the Highest has done today!
Set aside fear, banish lamentation,
strike up a song full of joy and mirth!
Serve the Highest with glorious choirs,
let us honor the name of the Lord!

2. Recit. (T) Evangelist

And it came to pass at the time that a
decree from the Emperor Augustus went
out that all the world should be assessed.
And everyone went to be assessed, each
one to his own city. And Joseph also went
from Galilee, from the city of Nazareth, into
the land of Judea to David's city, which is
called Bethlehem, because he was of the
house and lineage of David, to be
assessed with Mary, his espoused wife,
who was pregnant. And while they were
there, the time came for her to be delivered.

3. Recit. (A)

Now my beloved Bridegroom, now the
hero of David's line shall at last be born
for the solace and salvation of earth. Now
the star from Jacob will shine; its radiance
is breaking through already.
Get up, Zion, and abandon weeping now;
your well-being mounts on high!

4. Aria (A)

Prepare yourself, Zion, with tender desire,
to behold the fairest, the dearest with you
soon!
Your cheeks must shine much more
beautifully today; hasten to love the
Bridegroom most ardently.

5. Chorale

How shall I receive Thee and how shall I
respond to Thee?
Oh, desired of all the world, oh, my soul's
adornment!
O Jesus, Jesus, put the flame in me
Thyself, so that what pleases Thee may be
made known to me.

6. Recit. (T) Evangelist

And she gave birth to her firstborn son and
wrapped him in swaddling cloths and laid
him in a manger, for there was no other
room in the inn.

7. (S) and Recit. (B)

He came to earth poor,
Who can really increase the love our
Savior feels for us?
for he pities us;
Yes, who could see how mankind's
suffering moves Him?
make us rich in heaven,
The Highest's Son comes into the world
because its salvation pleases Him so
much,
and his beloved angels equally.

that he Himself will be born as a man.
Lord have mercy on us!

8. Aria (B)

Great Lord, O mighty King, dearest Savior,
O how little Thou regardest earthly pomp!
He who maintains the whole world, creates
its ornament and splendor, must sleep in a
hard manger.

9. Chorale

Oh, my dearly beloved little Jesus,
make Thyself a clean, soft little bed
in which to rest in my heart's shrine,
that I may never forget Thee!

Part II

10. Sinfonia

11. Recit. (T) Evangelist

And there were shepherds in the same
region, in the field near their sheepfolds,
keeping watch over their flocks by night.
And, lo, the angel of the Lord appeared to
them, and the glory of the Lord shone round
about them, and they were sore afraid.

12. Chorale

Break forth, O beauteous early morning
light, and let the heavens dawn! You
shepherd folk, be not afraid, because the
angel tells you that this weak little boy shall
be our comfort and joy, and at the same
time conquer Satan and bring peace at last!

13. Recit. (T, S) Evangelist, Angel (Evangelist)

And the angel said to them:

(Angel)

Be not afraid, behold, I proclaim to you
news of great joy, which will happen to all
people. For to you today in the city of
David, the Savior, who is Christ, the Lord,
was born.

14. Recit. (B)

That which God promised Abraham, He
now lets be revealed to the shepherd choir,
fulfilled. A shepherd had to learn all this
before from God; and now also a
shepherd must first know the feat, which
He then promised, accomplished.

15. Aria (T)

Joyful shepherds, haste, oh, hasten, lest
you tarry too long; haste to see the lovely
babe! Go, the joy is too fair. Try to gain
grace; go and refresh heart and mind.

16. Recit. (T) Evangelist

And this shall be a sign to you: You will
find the babe wrapped in swaddling cloths
and lying in a manger.

17. Chorale (S, A, T, B)

Look there, he lies in a dark stall, the One
who has dominion over all. Where before
an ox sought food, the Virgin's child now
rests.

18. Recit. (B)

So go there, you shepherds, go, that you
may see this miracle; and when you find the
Highest's Son lying in a hard manger, then,
by his cradle, in a sweet tone and with the
whole choir, sing Him this song to sleep!

19. Aria (A)

Sleep, my dearest, enjoy Thy rest; wake
after this with vigor! Refresh Thy heart, feel
the pleasure where we gladden our hearts.

20. Recit. (T) Evangelist

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

21. Chorus (S, A, T, B) Choir of Angels

Glory be to God on high and peace on
earth, goodwill to men.

22. Recit. (B)

Quite rightly, you angels, rejoice and sing
that things are turning out so successfully
for us today. Get up then! We'll join our
voices to yours for we can rejoice just as
you.

23. Chorale (S, A, T, B)

We sing to Thee in Thy host with all our
strength: praise, glory and honor, that Thou,
O long-desired guest, hast now appeared.

Part III

24. Chorus (S, A, T, B)

Ruler of heaven, hear our stammer; let our
feeble singing please Thee when Thy Zion
exalts Thee with psalms!
Hear our hearts' exultant praise, as we now
render our reverence before Thee, because
our well-being is assured!

25. Recit. (T) Evangelist

And when the angels went away from them
to heaven, the shepherds said among
themselves:

26. Chorus (S, A, T, B) The Shepherds

Let us now go to Bethlehem and see the
event that has taken place there, which the
Lord proclaimed to us.

27. Recit. (B)

He comforted His people, He saved His
Israel, sent help from Zion and ended our
suffering. See, shepherds, He did this;
Go, this is what you will find.

28. Chorale (S, A, T, B)
He did all of this for us to declare His great love, for which all Christendom shall rejoice and thank Him for it to eternity. Lord have mercy on us!

29. Aria (S, B)
Lord, Thy compassion, Thy mercy, comforts us and sets us free. Thy gracious favor and love, Thy wondrous desire make Thy faithfulness to the Father new again.

30. Recit. (T) Evangelist
And they came hurriedly and found both Mary and Joseph, and the babe lying in the manger. When they had seen it, they spread abroad the saying which was told them concerning this child. And all who heard it wondered at the things that the shepherds had told them. But Mary kept all these words and pondered them in her heart.

31. Aria (A)
My heart, lock this blessed miracle firmly within your faith! May this miracle, the divine acts, always be the strength of your weak faith!

32. Recit. (A)
Yes, yes, my heart shall preserve it—what it experiences to its bliss at this sweet time—as certain evidence,

33. Chorale (S, A, T, B)
I will diligently guard Thee,
I will live for Thee here;
I will depart with Thee.
I will soar with Thee at last, filled with joy, time without end, there in the other life.

34. Recit. (T) Evangelist
And the shepherds returned again, glorifying and praising God for everything that they had seen and heard, as it was told to them.

35. Chorale (S, A, T, B)
Be glad the while that your salvation is born here, a god and also a man: He, who is the Lord and Christ, in David's city, chosen out of many.

da capo No. 24 Chorus

Part IV

36. Chorus
Fall down with thanks, fall down with praise before the Highest's throne of grace!
God's son will become the earth's savior and redeemer; God's son extinguishes the evil one's rage and fury.

37. Recit. (T) Evangelist
And when eight days had come to an end, that the child should be circumcised, his name was then called Jesus, which he was named by the angel before he was conceived in the womb.

38. Recit. (B) and (S)
Immanuel, O sweet word!
My Jesus is my treasure; my Jesus is my life.

My Jesus has given Himself to me; my Jesus shall constantly move before my eyes.

My Jesus is my delight; my Jesus revives spirit and heart. Jesus, my dearest life, my soul's bridegroom, that Thou gavest Thyself for me on the bitter trunk of the cross!

Come! I will embrace Thee with joy; my heart shall never leave Thee; oh, then take me to Thee!

Even in death Thou shalt be the dearest of all to me; in distress, danger and trouble I longingly look to Thee.

What was that horror that death frightened me with of late?

My Jesus, when I die, I know that I shall not perish. Thy name is written within me; it has expelled the terror of death.

39. Aria (S)
My Savior, does Thy name instil even the smallest grain of that intense terror?
No, Thou Thyself sayest no. (No!)
Shall I then fear death?
No, Thy sweet word is there!
Or shall I rejoice?
Yes, Savior, Thou Thyself sayest yes. (Yes!)

40. Recit. (B) and Chorale (S)
Come, Thy name alone shall be in my heart!
So I will delight to speak of Thee when spirit and heart burn with love for Thee.
But, Beloved, tell me: How do I honor Thee, how do I thank Thee?

Jesus, my joy and rapture, my hope, treasure and portion, my redemption, adornment and salvation, shepherd and king, light and sun; oh, how shall I worthily praise Thee, my Lord Jesus?

41. Aria (T)
I will live only to glorify Thee; my Savior, give me strength and courage that my heart may do so right zealously. Strengthen me that I may worthily and with gratitude extol Thy kindness!

42. Chorale (S, A, T, B)
May Jesus direct my beginning,
may Jesus always stay by me,
may Jesus restrain my inclinations,
may Jesus be my sole desire,
may Jesus be in my thoughts;
Jesus, let me never falter.

Part V

43. Chorus (S, A, T, B)
Glory be sung to Thee, O God.
May praise and thanks be prepared for Thee.

All the world extols Thee because our well-being pleases Thee, because our every wish is fulfilled this day, because Thy blessing so gloriously delights us.

44. Recit. (T) Evangelist
When Jesus was born in Bethlehem in the land of Judea at the time of Herod the

king, behold, there came the wise men from the East to Jerusalem, saying:

45. Chorus (S, A, T, B) The Wise Men; Recit. (A)
Where is the newborn king of the Jews?
Seek him within my breast,
He dwells here for my delight and his!
We saw his star in the east and have come to worship him.

Blessed are you, who have seen this light; it came to pass for your salvation!
My Savior, Thou art the light that shall also shine on the heathen; they still do not know Thee, but they already want to honor Thee. Beloved Jesus, how pure, how bright must be Thy glory!

46. Chorale (S, A, T, B)
Thy radiance consumes all darkness, transforms the gloomy night to daylight. Lead us in Thy ways that we may eternally behold Thy countenance and magnificent light.

47. Aria (B)
Enlighten, too, my dark mind; illuminate my heart with Thy beams' clear brilliance! Thy word shall be the brightest candle to me in all my undertakings; it shall keep my soul from commencing anything evil.

48. Recit. (T) Evangelist
When King Herod heard this, he was frightened and all Jerusalem with him.

49. Recit. (A)
Why are you frightened? Can my Jesus' presence awake such fear in you? Oh, should you not rather rejoice about it, because through it He promises to restore mankind's well-being?

50. Recit. (T) Evangelist
And he gathered all the high priests and scribes among the people and inquired of them where Christ was supposed to be born. And they told him: "In Bethlehem in Judea; for thus is it written by the prophet: 'And you, Bethlehem, in the land of Judea are in no way the least among the princes of Judah; for from you shall come to me the ruler, who shall be a master over my people Israel.'"

51. Aria (S, A, T)
Oh, when will that time appear?
Oh, when will his people's comfort come?
Hush, he is surely already here!

Oh, Jesus, then come to me!

52. Recit. (A)
My beloved already rules.
A heart that loves His power, and gives itself to Him entirely for His own, is my Jesus' throne.

53. Chorale (S, A, T, B)
A heart's chamber such as this is certainly no fine royal hall, on the contrary, a dark pit; yet, as soon as Thy favor's beam merely gleams in it, it will appear to be full of sunshine.

Part VI

54. Chorus

Lord, if arrogant foes puff and snort, then let us in firm faith look to Thy strength and aid!
We will rely on Thee alone; thus we can safely escape the clutches of the evil one.

55. Recit. (T, B) Evangelist, Herod (Evangelist)

Then Herod secretly summoned the wise men and deliberately learned from them when the star had appeared. And he sent them to Bethlehem and said:

(Herod)

Go and search diligently for the little child, and when you find him, tell me again, that I may also come and worship him.

56. Recit. (S)

You deceiver, you seek only the Lord's destruction, use every base trick to waylay the Savior; He, whose strength no man can gauge, nevertheless remains in safe hand. Your heart, your deceitful heart along with all its cunning, is already well-known to the Highest's Son, whom you desire to ruin.

57. Aria (S)

A mere wave of his hands brings down feeble human might. Here all power will be derided! The Highest only has to speak one word to put an end to his enemies'

pride; oh, thus must mortals' thoughts change at once.

58. Recit. (T) Evangelist

When they had heard the king, they departed. And lo, the star that they had seen in the East went before them until it came and stopped over where the little child was. When they saw the star, they were very glad and went into the house and found the little child with Mary, his mother, and fell down and worshipped him and opened their treasures and gave him gold, incense, and myrrh.

59. Chorale (S, A, T, B)

I stand by Thy manger here, O little Jesus, my life; I come, bring and give Thee what Thou hast given me.
Take it, it is my spirit and mind, heart, soul and courage; take them all, and let it be to Thy pleasure!

60. Recit. (T) Evangelist

And God ordered them in a dream that they should not return to Herod, and they went back to their country another way.

61. Recit. (T)

Go then! Enough! My treasure is not going away from here; he is staying here with me, nor will I ever let him leave me.
Out of love, with gentle desire and greatest tenderness, his arm will enfold me.

He shall remain my bridegroom.
I shall pledge him heart and spirit.
I know for sure he loves me; my heart, too, loves him ardently and will honor him for ever.

With such good fortune, what kind of enemy could then injure me?
Thou, Jesus, art and shalt remain my friend; and if I anxiously implore Thee: "Lord, help!" then let help appear.

62. Aria (T)

Now you boastful enemies may be afraid; what fright can you awaken in me?
My love, my treasure is here with me. You may still appear to be fierce, threaten to bring me down completely, but look, my Savior dwells here!

63. Recit. (S, A, T, B)

What then of hell's terrors?
What will world and sin do to us when we rest in Jesus' hands?

64. Chorale

Now perhaps you have smelled your enemy host nearby, but Christ has destroyed all that was against you. Death, devil, sin and hell are completely weakened; the human race now has its place with God.

Translation by Carilyn Anderson



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