

Cantate 32 Advent

Good afternoon and welcome to CANTATE. My name is Lynn Bauman, and I'm coming to you from our studios in Alexandria, LA. I am glad to be back once again as your host for this program devoted to the world of sacred music, both choral and instrumental. If you are enjoying these programs of sacred music, please call or email Radio Maria and let them know. You may phone 888-408-0201 or email [cgs@radiomaria.org](mailto:cds@radiomaria.org). You may also listen at any time to one or all of the Cantate broadcasts and view scripts and texts of all the music played by visiting www.radiomaria.us/cantate.

Nun komm, der Heiden Heiland (*Now come, Saviour of the gentiles*) is a Lutheran [chorale](#) of 1524 with words written by [Martin Luther](#), based on [Veni, redemptor gentium](#) by [Saint Ambrose](#). The chorale was used as the prominent hymn for the first Sunday of [Advent](#) for centuries. It was used widely in organ settings by Protestant baroque composers. It is now best known as the base for [Johann Sebastian Bach's chorale cantata Nun komm, der Heiden Heiland, BWV 62](#). This chorale continues in modern usage, both in liturgically oriented Christian hymnals and as the [cantus firmus](#) for organ compositions. Listen to this Chorale in Bach's setting from The Orgelbuchlein played by Bernard Foccroulle.

Track 1 (1:22) *Nun komm, der Heiden Heiland*, Bernard Foccroulle

The Vespers hymn *Conditor alme siderum* dates to the 7th Century. It spans all salvation history, from creation to the end of time when the entire created order will be redeemed and caught up in the life of the Trinity. This hymn is well suited for Advent because it alludes to both Christ's coming at Christmas for our salvation, and to His return in final glory

Next, we hear the choir of All Saints Church, Margaret Street in London, sing the ancient hymn "Creator of the Stars of Night"

Creator of the stars of night,
Thy people's everlasting light,
Jesu, Redeemer, save us all,
And hear Thy servants when they call.

Thou, grieving that the ancient curse
Should doom to death a universe,
Hast found the medicine, full of grace,
To save and heal a ruined race.

Thou cam'st, the Bridegroom of the bride,
As drew the world to evening-tide;
Proceeding from a virgin shrine,
The spotless Victim all divine.

At Whose dread Name, majestic now,
All knees must bend, all hearts must bow;
And things celestial Thee shall own,
And things terrestrial, Lord alone.

O Thou Whose coming is with dread
To judge and doom the quick and dead,
Preserve us, while we dwell below,
From every insult of the foe.

To God the Father, God the Son,
And God the Spirit, Three in One,
Laud, honor, might, and glory be
From age to age eternally.

Track 2 (1:52) *Creator of the Stars of Night*, Choir of All Saints, Margaret St., London

Since their first, self-titled debut CD in 1993, Irish mixed-voice choral ensemble Anuna has created an additional four excellent CDs in their quest to explore their Celtic heritage and develop and discover their own sound. Their connection with Riverdance, which began with the recording of their hit "Cloudsong," exposed millions to the group's music. "Essential" is right there with the group's program, haunting, surreal soundscapes. There are 19 songs, many of our favorites are pieces written by groups founder Michael McGlynn, the moody "The Wild Song," "Wind on Sea," the soaring "Kyrie," "Blackthorn," "Victimae," the sublime "Pie Jesu" and "Hymn to the Virgin," which we will hear now.

Lyrics:

English Translation:

Canemus in omni die concinnantes uarie	<i>Let us sing together each day</i>
Conclamantes Deo dignum ymnum Sancte Marie	<i>Crying aloud to God a hymn that is worthy of Saint Mary</i>
Bis per chorum hinc et inde conlaudemus Mariam	<i>Twice on alternating sides, let us praise together the Virgin</i>
Ut uox pulset omnem aurem per laudem uicariam Sante Marie, Sancte Marie	<i>So that there will be continuous sound on the ear Saint Mary, Saint Mary</i>
Maria de tribu Iuda Summi Mater Domini Oportunam dedit curam egrotanti homini Gabriel aduexit Verbum sinu prius Paterno Quod conceptum et susceptum in utero materno Sante Marie, Sancte Marie meritum Imploramus dignissimum	<i>Mary of the line of Judah, mother of God Gave ailing man a great care Gabriel placed the Word in the mother's womb Which came from the breast of the Father Saint Mary, noble Saint Mary We beseech you</i>
Ut mereamur solium habitare altissimum	<i>That we may be worthy to ascend the highest throne</i>
Hec est summa hec est sancta uirgo uenerabilis Que ex fide non recessit sed exstetit stabilis Huic matri nec inuenta ante nec post similis Nec de prole fuit plane humane originis Sante Marie, Sancte Marie meritum Imploramus dignissimum	<i>This is the great, the holiest worthy Virgin Who has held fast in faith and not turned away</i> — — <i>Saint Mary, noble Saint Mary We beseech you</i>
Ut mereamur solium habitare altissimum	<i>That we may be worthy to ascend the highest throne</i>
Sante Marie...	<i>Saint Mary...</i>

Track 3 (4:13) *Hymn to the Virgin*, Anuna

This is the record of John is a [verse anthem](#) written by [Orlando Gibbons](#) (1583 - 1625).

The anthem is a characteristic [Anglican](#)-style composition of the period and is based on a text from the [Gospel of John](#) in the [Authorized Version](#). 'John' (whose [record](#) is being told) refers to [John the Baptist](#).

The anthem is usually performed with [organ](#) and consort of voices. The piece is divided into three sections, each beginning with a verse for solo [countertenor](#) followed by a full section, echoing words of the verse.

The original text, from which the verse is derived, follows.

- 1 This is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him, Who art thou? And he confessed and denied not, and said plainly, I am not the Christ.
- 2 And they asked him, What art thou then? (Art thou Elias? *repeated x1*) And he said, I am not. (Art thou the prophet? *repeated x1*) And he answered, No.
- 3 Then said they unto him, What art thou? that we may give an answer unto them that sent us. What sayest thou of thyself? And he said, I am the voice of him that crieth in the wilderness, (Make straight the way of the Lord *repeated x2*)

Track 4 (3:58) *This is the Record of John*, Choir of St. Mary's Cambridge

The Dale Warland Singers make their debut on Gothic with a beautiful new Christmas CD, featuring imaginative arrangements of carols from around the world. The sound is incomparable. 21 songs, from "Il est nŽ, le divin enfant," "The Virgin's Cradle Hymn," "Susanni" and the Swedish carol "Prepare the Way," to the Latvian carol "Ai, nama mamina," the Medieval carol "The Friendly Beasts," the Canadian "Huron Carol" and the Basque "Gabriel's Message." A special, rare Christmas gift of beautiful music from around the world. Listen to the the Swedish carol, "Prepare the Way" from the CD Christmas with the Dale Warland Singers.

Track 5 (3:06) *Prepare the Way*, Dale Warland Singers

In 1968, John Eliot Gardiner formed the Monteverdi Orchestra. Almost ten years later, the [English Baroque Soloists](#) - formed from members of the Monteverdi Orchestra - made their debut at the 1977 Innsbruck Festival of Early Music performing [Georg Frideric Handel](#)'s *Acis and Galatea* on period instruments.

John Eliot Gardiner holds an honorary doctorate from the University of Lyons and was named "Officier dans l'Ordre des Arts et des Lettres" (1988) and "Commander of the British Empire" (1990). In 1992 he was made an honorary member of King's College, London and the Royal Academy of Music.

John Eliot Gardiner received a knighthood from Queen Elizabeth II at the June Birthday Honours in 1998.

In celebration of the 250th anniversary of Johann Sebastian Bach's death in 2000, John Eliot Gardiner, the Monteverdi Choir and the English Baroque Soloists undertook the biggest baroque project of any music ensemble to date – the Bach Cantata Pilgrimage – performing all one hundred and ninety-eight of Bach's sacred cantatas in over sixty churches throughout Europe on the Sundays and feast days for which they were intended.

In 2010 the English Baroque Soloists toured Europe with Bach's Mass in B Minor and Monteverdi's *Vespers* of 1610, together with the Monteverdi Choir and John Eliot Gardiner. On their own, they will also perform Bach *Brandenburg Concertos* and *Orchestral Suites* in Germany and at two Proms concerts in London. They will end this year with a series Advent Cantatas concerts to celebrate the 10th anniversary of the Bach Cantatas Pilgrimage. Listen now uninterupted to the Advent portion of Handel's *Messiah* as performed by the English Baroque Soloists, Sir John Elliot Gardner, directing.

Track 6 (2:55) Overture

Track 7 (2:20) *Comfort Ye My People*, Anthony Rolfe-Johnson, soloist

Track 8 (3:11) *Every Valley*, Anthony Rolfe-Johnson, soloist

Track 9 (2:40) *And the Glory of the Lord*, Chorus

Track 10 (1:19) *Thus Saith the Lord*, Robert Hale, soloist

Track 11 (4:19) *But Who May Abide*, Charles Brett, soloist

Track 12 (2:18) *And He Shall Purify the Sons of Levi*, Chorus

Track 13 (0:28) *And Behold, A Virgin Shall Conceive*, Catherin Robbin, soloist

Track 14 (5:35) *O Thou That Tellest Good Tidings to Zion*, Catherine Robbin, soloist & Chorus

Track 15 (1:46) *For Behold, Darkness Shall Cover the Earth*, Robert Hale, soloist

Track 16 (3:50) *The People That Walked in Darkness*, Robert Hale, soloist

Track 17 (4:02) *For Unto Us is Born*, Chorus

For most Europeans, Vladimir Horowitz had remained for many years an American legend. Then in 1982 he returned to London to give his first concerts there in over 28 years and in 1985 traveled to Milan and Paris for his first recitals on the continent in over 30 years. In autumn 1985 Horowitz re-established contact with Hamburg, where his international career began in 1926, by announcing that Deutsche Grammophon was his new recording partner.

Born in Kiev on 1 October 1904, Horowitz had already made a name for himself in Russia before he turned 20. His fame began to spread when he left Russia for Germany in 1925 and was immediately recognized as a sensational new talent, resulting in appearances in England and France. 1928 marked his American debut, 1940 his emigration to the U.S.A. and 1945 his acquisition of American citizenship, He became known as the most virtuosic of all virtuosos, and each concert was an event of unprecedented significance.

THE STEINWAY LEGENDS GRAND EDITION Steinway & Sons, for over 150 years the maker of the world's finest

pianos and the symbol of quality and excellence to generations, joined forces with Universal Classics, home to history's greatest pianists on the Deutsche Grammophon, Decca and Philips labels, to present the Steinway Legends Grand Edition, an impressive box that holds all 10 Steinway Legends packages in the series in a unique "Steinway Series D" Piano Box. Boxed set includes the complete Steinway Legends series on 20 compact discs plus a special bonus CD. Listen as Horowitz plays Bach's setting of Nun komm der Heiden Heiland. A piano transcription by Busoni

Track 18 (4:56) *Nun komm der heiden heiland*, Vladimir Horowitz

Thank you for listening again today and I hope you've enjoyed this edition of Cantate. I leave you with this prayer:

In the name of the Father, Son and Holy Spirit: Amen.

O God, whom saints and angels delight to worship in Heaven: Be ever present with your servants who seek through art and music to perfect the praises offered by your people on earth; and grant to them even now glimpses of your beauty, and make them worthy at length to behold it unveiled for evermore; through Jesus Christ our Lord. *Amen.*