



tallis vocalis

the little match girl! passion



Illustration by Sophie Perot

the little match girl passion 「賣火柴的小女孩受難曲」

Tallis Vocalis 塔利斯合唱團

Christopher Watson *conductor* 克里斯多夫·華生 指揮

15 October 2016 7:30pm

St. Andrew's Church 聖安德烈堂

Programme 曲目

Giovanna Pierluigi da Palestrina (c.1525–1594)	<i>Pater noster</i>
Giovanna Pierluigi da Palestrina	<i>Stabat Mater</i>
Jacobus Gallus (1550–1591)	<i>Pater noster</i>
Jacobus Gallus	<i>St. John Passion</i>

– 15 minutes interval –

David Lang (b. 1957)

the little match girl passion (for chorus)

帕萊斯特里
帕萊斯特里
加路斯
加路斯

《聖母悼歌》
《主禱文》
《主禱文》
《約翰受難曲》

– 十五分鐘中場休息 –

大衛·朗

《賣火柴的小女孩受難曲》（合唱版）



TALLIS VOCALIS

Tallis Vocalis is Hong Kong's first vocal ensemble dedicated to the performance of early and Renaissance music. Founded in 2013 by local choral enthusiast Raymond Choi, the ensemble gathers 20 of the territory's best choral singers. The group's repertoire focuses on the great Renaissance polyphony of the 15th and 16th centuries, with the occasional foray into early Baroque and contemporary music. The ensemble presented its inaugural concert in November 2014 with British conductor Andrew Griffiths (*Stile Antico*) in a programme of English Renaissance music. Since then they have collaborated with British conductors Christopher Watson in 2015 and Geoffrey Webber in 2016.



Raymond Choi

Founder, Chairman & CEO

Local choral enthusiast Raymond Choi founded Tallis Vocalis in 2013 out of a lifelong love for Renaissance polyphony. He is also the Chairman and CEO of the group.

Before founding Tallis Vocalis, Raymond Choi was Chairman of the Hong Kong Bach Choir from 2004 to 2014. Under his dedicated leadership, the Bach Choir cemented its place as the leading classical chorus in Hong Kong. He was responsible for the choir's innovative programming, which mixed the popular repertoire with numerous Asian and local premieres. He has collaborated with local and overseas musicians, singers, chorus masters, conductors and organisations and has led the choir to concerts in Macao and Shanghai.

Apart from his role as an arts administrator, Raymond is also an experienced chorister and sings as a bass with Tallis Vocalis. He has also sung with choirs in Hong Kong and the UK such as the Hong Kong Bach Choir, Hong Kong Philharmonic Chorus, the Philharmonia Chorus (UK) and the London Philharmonic Choir, under Lorin Maazel, Vladimir Jurowski, Elisha Inbal, Marin Alsop, Stephen Cleobury, Nicholas Cleobury, Helmuth Rilling and Jerome Hoberman. He has recently participated in the Tallis Scholars Summer School under Peter Phillips, director of the Tallis Scholars.



Bethan Clark

Rehearsal Leader (Palestrina & Gallus)

Hailing from the UK, Bethan Clark has spent 17 years living and working in Hong Kong. In 2002 she founded Katterwall, a company dedicated to everything vocal, including the popular Kassia Women's Choir (2003-2016). She is a qualified secondary school music teacher, has lectured in Musical Theatre at the Hong Kong Academy for Performing Arts and presented for RTHK Radio 4.

As conductor, chorus master and vocal coach, she has worked with many groups and organisations including: The Cecilian Singers, Hong Kong Youth Arts Festival, Hong Kong Bach Chamber Choir, Hong Kong Bach Choir, Tallis Vocalis, HSBC Staff Choir, Inventum Women's Choir and St. John's Evensong Choir. In 2014-15, she prepared singers for three performances in New York's Lincoln Center and Carnegie Hall and in March this year she was invited to be the Choral Director of FOBISIA's Choral Festival in Jeju, Korea. She is currently extending into the corporate field, running 'Leadership through Conducting' workshops for management trainees.

In 2010 she directed the sold-out Hong Kong premiere of Jason Robert Brown's musical *Songs for a New World* and in 2014 she produced and directed the well-received *Anthem for Doomed Youth* marking the centenary of the start of WWI. In 2011 Bethan was the first person in Hong Kong to become a Licentiate of the Royal Schools of Music (L.R.S.M) in Choral Conducting, which she achieved with Distinction.

Her website is www.bethanclark.com.



William Chung
Rehearsal Leader (Lang)

William Wai-Leung Chung, baritone, choir conductor, and music teacher, holds an MMus in choral conducting from the Michigan State University, and a BA in Music from the University of Hong Kong. He studied conducting with Rolf Beck, Stephen Coker, David Rayl, Jonathan Reed, Helmuth Rilling, and Sandra Snow, and voice with Peter Lightfoot and Lan Rao. He began his career as the conductor of the Hong Kong Polytechnic University Students' Union Choir and was the conductor of the Greeners' Sound, and instructor of the Hong Kong Treble Choir. He now teaches music at St. Stephen's

College, and conducts the Hong Kong Polytechnic University Students' Union Choir.

William was granted graduate assistantship during his study at Michigan State University. At the University of Hong Kong, he was given the Helen Moore-Williams Music Prize, Hong Kong Children's Choir Scholarship, and the Bernard van Zuiden Music prize, in recognition of his outstanding academic performance and contribution in vocal and choral arts during his study. He was awarded the best conductor in the 2012 Busan Choral Festival and Competition while leading the Greeners' Sound attaining a bronze prize in the classical mixed voice category. The Greeners' Sound also attained a championship in the 65th Hong Kong Schools' Music Festival and Gold (A) Award in the 2013 Hong Kong International Youth and Children's Choir Festival under William's conductorship.

As a singer he had performed abroad with the World Youth Choir in China, Belgium, the Netherlands, Germany and France. He currently is a member of Tallis Vocalis and occasionally performs as a freelance singer.



Christopher Watson
Conductor

Christopher Watson lives in Oxford and enjoys a varied life as a soloist, choral conductor and consort singer.

He has given many performances of the Evangelist role in Bach's Passions including in the Cathedral of the Madeleine at Salt Lake City, Merton College Oxford, Christ Church Oxford, Canterbury Cathedral and the Philharmonie in Berlin, and has worked as soloist for Paul Hillier, Paul McCreech, Philippe Herreweghe, Trevor Pinnock and with the CBSO, Le Concert Lorrain and The Lautten Compagny.

He is the longest-standing tenor in The Tallis Scholars, having made more than 500 appearances with the group. In 2007 he made his debut at Carnegie Hall in New York with Theatre of Voices and Paul Hillier, giving the world premiere of David Lang's Pulitzer Prize-winning *the little match girl passion*, their recording of which won a Grammy Award in 2009. He has performed *the little match girl passion* all over the world, including the Perth Festival in Australia and the Festival Internacional Cervantino in Guanajuato in Mexico.

He returned to Carnegie Hall with Theatre of Voices in February 2015 to perform Stockhausen's *Stimmung*. He has made more than 100 recordings, including Schütz's *Resurrection History* with Ars Nova Copenhagen, Lassus's motets and *Penitential Psalms* with Philippe Herreweghe, the Bach Motets with Sette Voci and Peter Kooij, and Berio's *A-Ronne* and Pärt's *Stabat Mater* with Theatre of Voices.

His conducting has taken him all over Europe and to Hong Kong, working with Ars Nova Copenhagen, Coro Casa di Musica Porto and Tallis Vocalis, and as a workshop leader for choral courses. He has been Director of Music at St Edmund Hall, Oxford since 2012 and is the founding director of the chamber choir Sospiri, with whom he has made several CD recordings. In January 2017 he will move to Australia to take up the post of Director Music at Trinity College at the University of Melbourne.

PROGRAMME NOTES (Palestrina & Gallus)

The first half of this evening's concert features two renaissance masters of polychoral writing, Giovanni Pierluigi da Palestrina and Jacobus Gallus, sometimes known as Handl.

Palestrina (c. 1525 – 2 February 1594) is probably the pre-eminent composer of the European renaissance, possibly matched only by Tomás Luis de Victoria, the Spanish composer whose Requiem Mass we performed last year.

Palestrina was born in the town that bears his name, near Rome and spent most of his working life in Rome, primarily as maestro di cappella or musical director of the Capella Giulia, the choir of the chapter of canons at St Peter's Basilica, where he is buried.

His 5 voice setting of the *Pater noster* is a classic example of 16th century polyphonic writing — a series of individual musical lines continually imitating and interacting with each other, drawing the ear from one part to the next as new ideas emerge and evolve. This particular piece takes its musical inspiration from the Gregorian chant traditionally sung to the Pater Noster, each new phrase taking the chant as its starting point and then embellishing it.

The text of the *Stabat Mater* has been dated back to the early 13th century. It is in a strict three-line strophic form and describes the crucifixion from the point of view of the Virgin Mary, as she stands watching her son's agony. Palestrina's setting, written for two 4-part choirs, is essentially homophonic or chordal, in the manner of a hymn, rather than truly polyphonic (where the voices all sing the same material at different pitches, constantly overlapping). It begins with a striking and unusual chord sequence, and the choirs pass the musical material seamlessly from one to the other as the piece progresses, each taking a single line of the text at a time and occasionally singing together to emphasise a particular bit of text – for instance '*O quam tristis et afflicta*' (O how sad and afflicted). For the section '*Juxta crucis tecum stare*' (let me stand with you by the cross) Palestrina changes the texture, with the upper voices of both choirs singing together in a more polyphonic style, before returning to the original style as the piece concludes. Unlike a lot of his more familiar polyphonic writing, which is often criticised for appearing rather detached from the text (unlike much of Lassus's music, for example) the *Stabat Mater* gives the performers a real opportunity to express the meaning and emotion of the words.

Jacobus Gallus (3 July 1550 – 18 July 1591) was born in present-day Slovenia which at the time was one of the Habsburg lands in the Holy Roman Empire. He lived and worked in Moravia and Bohemia during the last decade of his life and died in Prague. Both the pieces we sing this evening are written for double choir, but unlike the Palestrina *Stabat Mater* he divides the choirs into one made up of upper voices and one of the lower voices. He does, however, use the same Gregorian chant melody as Palestrina for his setting of the *Pater noster*. His setting is, though, less polyphonic than Palestrina's. He tends only to give the plainsong melody to the tenors and sopranos, leaving the basses and altos to fill in the harmony.

In his setting of the Passion story, Gallus cleverly uses quite simple homophonic textures to tell the story, reserving the full 8-part texture for the more dramatic moments for 'crowd scenes' (ie *They cried out, saying: "We have no king except Caesar."* and "*Let Him be crucified*") or at moments of great significance, such as when Jesus is scourged. Using these changing textures, and music of surprising simplicity, he creates an extraordinary atmosphere in this re-telling of the Passion story.

Programme notes by Christopher Watson

PROGRAMME NOTES (Lang)

I wanted to tell a story. A particular story — in fact, the story of *The Little Match Girl* by the Danish author Hans Christian Andersen. The original is ostensibly for children, and it has that shocking combination of danger and morality that many famous children's stories do. A poor young girl, whose father beats her, tries unsuccessfully to sell matches on the street, is ignored, and freezes to death. Through it all she somehow retains her Christian purity of spirit, but it is not a pretty story.

What drew me to *The Little Match Girl* is that the strength of the story lies not in its plot but in the fact that all its parts — the horror and the beauty — are constantly suffused with their opposites. The girl's bitter present is locked together with the sweetness of her past memories; her poverty is always suffused with her hopefulness. There is a kind of naive equilibrium between suffering and hope.

There are many ways to tell this story. One could convincingly tell it as a story about faith or as an allegory about poverty. What has always interested me, however, is that Andersen tells this story as a kind of parable, drawing a religious and moral equivalency between the suffering of the poor girl and the suffering of Jesus. The girl suffers, is scorned by the crowd, dies, and is transfigured. I started wondering what secrets could be unlocked from this story if one took its Christian nature to its conclusion and unfolded it, as Christian composers have traditionally done in musical settings of the Passion of Jesus.

The most interesting thing about how the Passion story is told is that it can include texts other than the story itself. These texts are the reactions of the crowd, penitential thoughts, statements of general sorrow, shock, or remorse. These are devotional guideposts, the markers for our own responses to the story, and they have the effect of making the audience more than spectators to the sorrowful events onstage. These responses can have a huge range — in Bach's *Saint Matthew Passion*, these extra texts range from famous chorales that his congregation was expected to sing along with to completely invented characters, such as the "Daughter of Zion" and the "Chorus of Believers." The Passion format — the telling of a story while simultaneously commenting upon it — has the effect of placing us in the middle of the action, and it gives the narrative a powerful inevitability.

My piece is called the *little match girl passion* and it sets Hans Christian Andersen's story *The Little Match Girl* in the format of Bach's *Saint Matthew Passion*, interspersing Andersen's narrative with my versions of the crowd and character responses from Bach's Passion. The text is by me, after texts by Hans Christian Andersen, H. P. Paulli (the first translator of the story into English, in 1872), Picander (the nom de plume of Christian Friedrich Henrici, the librettist of Bach's *Saint Matthew Passion*), and the Gospel according to Saint Matthew. The word "passion" comes from the Latin word for suffering. There is no Bach in my piece and there is no Jesus — rather the suffering of the Little Match Girl has been substituted for Jesus's, elevating (I hope) her sorrow to a higher plane.

Programme notes by David Lang

David Lang

Composer



David Lang is one of the most highly-esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Lang's *simple song #3*, written as part of his score for Paolo Sorrentino's acclaimed film *Youth*, received many awards nominations in 2016, including the Academy Award and Golden Globe.

His *the little match girl passion* won the 2008 Pulitzer Prize in music.

Based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's *St. Matthew Passion*, the recording of the piece was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Lang has also been the recipient of the Rome Prize, Le Chevalier des Arts et des Lettres, and Musical America's 2013 Composer of the Year.

Lang's tenure as 2013-14 Debs Chair Composer's Chair at Carnegie Hall saw his critically-acclaimed festival, *collected stories*, showcase different modes of storytelling in music. This season Lang sees the premiere of his chamber opera *Anatomy Theatre* at LA Opera, the 4th annual performance of *the little match girl passion* to the Metropolitan Museum of Art, the UK premieres of the *national anthems* with the London Symphony and *mystery sonatas* at Wigmore Hall, as well as residencies at the Strings of Autumn Festival in Prague, the Winnipeg New Music Festival, and Baldwin-Wallace College.

Lang's music is used regularly for ballet and modern dance around the world by such choreographers as Twyla Tharp, Susan Marshall, Edouard Lock, and Benjamin Millepied, who choreographed a new piece by Lang for the LA Dance Project at BAM in 2014. Lang's film work includes the score for Jonathan Parker's (*Untitled*), the music for the award-winning documentary *The Woodmans*, and the string arrangements for *Requiem for a Dream*, performed by the Kronos Quartet. His music is also on the soundtrack for Paolo Sorrentino's *Youth* and Oscar-winning *La Grande Bellezza*. In addition to his work as a composer is Professor of Composition at the Yale School of Music.

Lang is co-founder and co-artistic director of New York's legendary music collective Bang on a Can.

SINGERS 團員

Sopranos: Chan Yin Yee Gloria*, Elizabeth Coupe*, Bethan Clark, Vivian Ip, Vanissa Law, Sue Morris, Eleanor Porter

Altos: Melissa Berman*, Michael Cheung, Sandy Ho, Yuri Imamura, Allison Lyso, Michelle Pardini, Arlene Siagian

Tenors: William Chung, Kyle Hung*, Matthew Keung, Joseph Lai, Matthieu Sachot*, Rio Wong

Basses: Artus Cheung, Raymond Choi*, Cliff Chou, Sam Hilton, Jeremy Leung, Jon Picker, Tom Raggett

女高音：陳嫣怡、吳莉嫻、紀碧琳、葉慧文、羅穎綸、莫瑞儀、莊艾莉

女低音：貝文麗、張倬綸、何珮珊、今村有里、李靄璇、柏美雪、余愛玲

男高音：鍾偉亮、洪燕荻、姜鴻均、黎文健、宋文超、黃耀德

男低音：張嘉笙、蔡明翰、周東民、陳明山、梁浩軒、畢文韜、賴傑翰

* Soloists in *the little match girl passion* 獨唱

ACKNOWLEDGEMENTS 鳴謝

Aaron Ying (*Claying's Studio*)

William Choi

SUPPORT US 支持我們

Tallis Vocalis is a non-profit-making performing arts organisation and receives no government funding. We rely solely on the support of our Friends and the sponsorship of individual donors. If you would like to learn more about our Friends Circle Scheme and how to sponsor us, please email info@tallisvocalis.com. As a registered charity, any donation of HK\$100 or more to Tallis Vocalis is tax-deductible with receipt.

塔利斯合唱團是一個非牟利的藝術表演團體。我們沒有政府的資助，經費僅依賴我們合唱團之友和個人贊助的支持。若你想收到關於贊助我們的資料，請電郵 info@tallisvocalis.com。作為註冊慈善機構，凡捐款 HK\$100 或以上可憑收據申請扣稅。

TALLIS VOCALIS FRIENDS CIRCLE 合唱團之友

TALLIS MEMBERS (\$2,000 or above)

Mr. Edward Bagnall

Mr. & Mrs. Gus Choi

Christine N Concerts

The Hung Family

Ms. Caroline Raggett

Mr. & Mrs. Raymond Tang

Ms. Yim Chui Chu

PALESTRINA MEMBER (\$1,000-\$1,999)

Dr. Samuel Choi

TALLIS VOCALIS LIMITED 塔利斯合唱團有限公司

Founder, CEO & Chairman Raymond Choi

創辦人、行政總裁兼主席 蔡明翰

Co-Founder & Director Sandy Ho

聯合創辦人及董事 何珮珊

General Manager Isabel Kwok

總經理 郭穎愉

Website: www.tallisvocalis.com

Email: info@tallisvocalis.com

Gallus – Pater noster
Palestrina – Pater noster

Pater noster, qui es in caelis,
sanctificetur nomen tuum;
Adveniat regnum tuum.
Fiat voluntas tua sicut in caelo et in terra.
Panem nostrum quotidianum da nobis hodie,
Et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem;
sed libera nos a malo.
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 trespasses,
as we forgive those who trespass against us.
And lead us not into temptation;
but deliver us from evil.
Amen

Palestrina – Stabat Mater

Stabat Mater dolorosa
luxta crucem lacrimosa
Dum pendebat Filius.

The sorrowful mother stood
weeping by the cross
while on it hung her Son.

Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius.

Through her soul, wrought with anguish,
crushed with sorrow and with grief,
ad passed a sword.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

Oh how sad and how afflicted
was that blessed Mother
of the only-begotten one!

Quae maerebat et dolebat,
Et tremebat cum videbat
Nati poenas inclyti.

How she grieved, how she lamented,
how she trembled when she saw
the torment of her glorious son.

Quis est homo qui non fleret,
Christi Matrem si videret
In tanto supplicio?

What man is there who would not weep,
to see Christ's mother
in such distress?

Quis non posset contristari,
Piam matrem contemplari
Dolentem cum Filio?

Who could fail to feel her pain,
seeing that loving mother,
grieving with her Son?

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

For the sins of his people,
she saw Jesus in agony
and scourged by the lash.

Vidit suum dulcem natum
Morientem, desolatum,
Dum emisit spiritum.

She saw her own sweet Son,
dying and forsaken,
until he yielded up his Spirit.

Eia Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.

Ah Mother, fount of love,
make me feel the force of your grief,
that I may mourn with you.

Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.

Make my heart burn
with love for Christ, my God,
that I may be pleasing to Him.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui nati vulnerati,
Tam dignati pro me pati,
Mecum poenas divide.

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

Iuxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

Virgo virginum praeclara,
Mihi iam non sis amara:
Fac me tecum plangere.

Fac, ut portem Christi mortem,
Passionis eius sortem,
Et plagas recolere.

Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem Filii.

Inflammatum et accensum
Per te, Virgo, sim defensum
In die iudicii.

Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia

Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria.

Holy Mother, grant me this,
the wounds of him, the Crucified,
fix deep within my heart.

Let me share the torment
of your wounded son,
who deigned to suffer so for me.,

Let me weep with you,
and suffer with the Crucified
my whole life through.

I yearn to stand with you beside the cross,
and willingly join with you
in deep lament.

Virgin, all virgins excelling,
do not be harsh with me,
but let me mourn with you.

Let me bear Christ's death within me;
let me share his Passion
and be mindful of his wounds.

Let me be riven by his wounds,
intoxicated by his cross
out of love for your Son.

Thus kindled and enflamed,
may I, through you, O Virgin,
be defended on the Day of Judgment.

Let me be guarded by the cross,
defended by the death of Christ,
and strengthened by this grace.

And grant that when my body dies,
my soul may gain,
the glory of paradise.

Gallus – St. John Passion

Primus pars

Passio Domini nostri Jesu Christi secundum
Joannem

In illo tempore dixit Jesus discipulis suis:
Scitis quia post biduum pascha,
Fi et, et Filius hominis tradetur ut crucifigatur.

Tunc congregati sunt principes sacerdotum
Et seniores populi, in atrium principis
sacerdotum,
qui dicebatur Caiaphas:
et consilium fecerunt ut Jesum dolo tenerent et
occiderent.

Dicebant autem:
Non in die festo
Ne forte tumultus fieret in populo.
Abiit autem Judas ad principes sacerdotum et
ait illis:
Quid vultis mihi dare, et ego vobis eum tradam?

At illi constituerunt ei triginta argenteos:
Dedit ergo eis signum dicens:
Quemcumque osculatus fuero, ipse est, tenete
eum.
Et cum venissent ad Jesum ait illi Judas:
Ave Rabi.
Et osculatus est eum.
Dixit illi Jesus:
O Juda, o sculo tradis Filium hominis!

Ministri vero duxerunt Jesum
Ad principem sacerdotum qui et dixit:
Adiuro te per Deum vivum,
Ut dicas nobis si tu es Christus Filius Dei vivi.
Ait illi Jesus:
Tu dixisti.

First part

Passion of our Lord Jesus Christ according to St.
John.

At that time, Jesus said to his disciples:
"You know that after two days the Passover will
begin, and the Son of man will be handed over
to be crucified."

Then the leaders of the priests and the elders of
the people were gathered together in the court
of the high priest, who was called Caiaphas;
And they took counsel so that by deceitfulness
they might take hold of Jesus and kill him.

But they said
"Not on the feast day, lest perhaps there may be
a tumult among the people."
Then Judas went to the leaders of the priests and
said to them:
"What are you willing to give me, if I hand him
over to you?"
So they appointed thirty pieces of silver for him.
He gave them a sign saying:
"Whomever I will kiss, it is he. Take hold of him."

And when they came to Jesus:
Judas said "Hail, Master,"
And kissed him.
Jesus said to him:
"O Judas, do you betray the Son of man with a
kiss?"
The officers lead Jesus
to the high priest who said:
"I bind you by an oath to the living God to tell us
if you are the Christ, the Son of the living God."
Jesus said to him:
"You have said so."

Secunda pars

Aprehendit ergo eum Pilatus et
flagellavit eum:
Et milites plectentes coronam spineam
imposuerunt capiti eius,
Et veste purpurea circumdederunt eum.

Ait Pilatus Judaeis dicens:
Ecce Rex vester.
At illi clamabant, clamabant dicentes:
Regem non habemus nisi Caesarem.

Et dixit eis Pilatus:
Quid ergo vultis faciam ei?
At illi dixerunt ei:
Tolle, tolle, crucifige eum!
Pilatus vero dicebat eis:
Quid enim mali fecit?
At illi magis clamabant:
Tolle, tolle, crucifige eum!

Et crucifixerunt eum
Alios duos hinc et hinc
Medium autem Jesum,
Et quidam circumstantes dixerunt:
Vah, vah! Qui destruis templum Dei
Et in triduo reaedificas illud?

Second part

Pilate then took Jesus into custody and scourged
him;
And the soldiers, plaiting a crown of thorns,
imposed it on his head.
And they put a purple garment around him.

Pilate said to the Jews:
"Behold your king."
They cried out, saying "We have no king except
Caesar."

Pilate said to them:
"What shall I do with him?"
And they all said:
"Let him be crucified!"
Pilate said to them:
"What evil has he done?"
But they cried out all the more saying "Let him
be crucified!"

And they crucified him
and with him two others, one on each side
with Jesus in the middle;
And some bystanders said:
"Ah, so you would destroy the temple of God
and rebuild it in three days?"

Tertia pars

Orabat autem Jesus pro crucifigentibus se
dicens:
Pater, dimite illis, quia nesciunt quod faciunt.

Ait ad eum latro ad dexteram pendens:
Domine memento mei dum veneris in regnum
tuum.

Respondit ei Jesus:
Amen dico tibi, hodie mecum eris in paradiso.

Dixit autem matri suae:
Mulier, ecce filius tuus.
Deinde dixit discipulo:
Ecce, mater tua.
Et exclamans dixit, dixit:
Heloi, Heloi, lamazabathani?
Hoc est: Deus meus, Deus meus, qui me
dereliquisti?

Clamabant autem Judaei dicentes:
Heliam vocat iste,
sinite videamus an veniat Helilias liberans eum.

Dixit autem Jesus:
Sitio.
Et dederunt ei acetum cum felle mixtum.
Et cum gustasset, noluit bibere sed dixit:

Pater in manus tuas commendo spiritum meum.
Et iterum dixit:
Consummatum est.
Et inclinato capite emisit, emisit spiritum.

Qui passus est pronobis, Jesu Christe,
Miserere nobis. Amen.

Third part

And Jesus prayed for those who were crucifying
him, saying:

"Father, forgive them, for they know not what
they do."

And the thief at his right hand said to him:
"O Lord, remember me when I come into your
Kingdom."

And Jesus answered him:
"Amen, I say to you, today you shall be with me
in paradise."

And he said to his mother:

"Mother, behold your son."

Then he said to his disciples:

"Behold your mother."

And he cried out saying:

"Heloi, Heloi, lamazabathani?"

This means: "My God, My God, why have you
forsaken me?"

And the Jews cried out, saying:

"This man is calling on Elijah. Let us see if he will
come and save him."

And Jesus said:

"I thirst."

And they gave him vinegar mixed with gall.

And when he tasted it, he would not drink it,

But said:

"Father, into your hands I commend my spirit."

And again he said:

"It is finished."

And he bowed his head and gave up his spirit.

You who have suffered for us, Jesus Christ, have
mercy upon us. Amen.

David Lang – the little match girl passion

words and music by david lang

after h.c. andersen, h.p. paull, picander and saint matthew

libretto

1. Come, daughter

Come, daughter
Help me, daughter
Help me cry
Look, daughter
Where, daughter
What, daughter
Who, daughter
Why, daughter
Guiltless daughter
Patient daughter
Gone

2. It was terribly cold

It was terribly cold and nearly dark on the last evening of the old year, and the snow was falling fast. In the cold and the darkness, a poor little girl, with bare head and naked feet, roamed through the streets. It is true she had on a pair of slippers when she left home, but they were not of much use. They were very large, so large, indeed, that they had belonged to her mother, and the poor little creature had lost them in running across the street to avoid two carriages that were rolling along at a terrible rate. One of the slippers she could not find, and a boy seized upon the other and ran away with it, saying that he could use it as a cradle, when he had children of his own. So the little girl went on with her little naked feet, which were quite red and blue with the cold.

So the little girl went on
So the little girl went on

3. Dearest heart

Dearest heart
Dearest heart
What did you do that was so wrong?
What was so wrong?
Dearest heart
Dearest heart
Why is your sentence so hard?

4. In an old apron

In an old apron she carried a number of matches, and had a bundle of them in her hands. No one had bought anything of her the whole day, nor had any one given her even a penny. Shivering with cold and hunger, she crept along; poor little child, she looked the picture of

misery. The snowflakes fell on her long, fair hair, which hung in curls on her shoulders, but she regarded them not.

5. Penance and remorse

Penance and remorse
Tear my sinful heart in two
My teardrops
May they fall like rain down upon your poor face
May they fall down like rain
My teardrops

Here, daughter, here I am
I should be bound as you were bound
All that I deserve is
What you have endured

Penance and remorse
Tear my sinful heart in two
My penance
My remorse
My penance

6. Lights were shining

Lights were shining from every window, and there was a savory smell of roast goose, for it was New year's eve – yes, she remembered that. In a corner, between two houses, one of which projected beyond the other, she sank down and huddled herself together. She had drawn her little feet under her, but she could not keep off the cold; and she dared not go home, for she had sold no matches, and could not take home even a penny of money. Her father would certainly beat her; besides, it was almost as cold at home as here, for they had only the roof to cover them, through which the wind howled, although the largest holes had been stopped up with straw and rags.

Her little hands were almost frozen with the cold.
Her little hands were almost frozen with the cold.

7. Patience, patience!

Patience.
Patience!

8. Ah! perhaps

Ah! perhaps a burning match might be some good, if she could draw it from the bundle and strike it against the wall, just to warm her fingers. She drew one out — “scratch!” how it sputtered as it burnt! It gave a warm, bright light, like a little candle, as she held her hand over it. It was really a wonderful light. It seemed to the little girl that she was sitting by a large iron stove, with polished brass feet and a brass ornament. How the fire burned! and seemed so beautifully warm that the child stretched out her feet as if to warm them, when, lo! the flame of the match went out, the stove vanished, and she had only the remains of the half-burnt match in her hand.

She rubbed another match on the wall. It burst into flame, and where its light fell upon the wall it became as transparent as a veil, and she could see into the room. The table was covered with a snowy white tablecloth, on which stood a splendid dinner service, and a steaming roast goose, stuffed with apples and dried plums. And what was still more wonderful, the goose jumped down from the dish and waddled across the floor, with a knife and fork in its breast, to the little girl. Then the match went out, and there remained nothing but the thick, damp, cold wall before her.

9. Have mercy, my God

Have mercy, my God.
Look here, my God.
See my tears fall. See my tears fall.
Have mercy, my God. Have mercy.

My eyes are crying.
My heart is crying, my God.
See my tears fall.
See my tears fall, my God.

10. She lighted another match

She lighted another match, and then she found herself sitting under a beautiful Christmas-tree. It was larger and more beautifully decorated than the one which she had seen through the glass door at the rich merchant's. Thousands of tapers were burning upon the green branches, and colored pictures, like those she had seen in the show-windows, looked down upon it all. The little one stretched out her hand towards them, and the match went out.

The Christmas lights rose higher and higher, till they looked to her like the stars in the sky. Then she saw a star fall, leaving behind it a bright streak of fire. "Some one is dying," thought the little girl, for her old grandmother, the only one who had ever loved her, and who was now dead, had told her that when a star falls, a soul was going up to God.

11. From the sixth hour

From the sixth hour there was darkness over all the land until the ninth hour. And at the ninth hour she cried out:

Eli, Eli.

12. She again rubbed a match

She again rubbed a match on the wall, and the light shone round her; in the brightness stood her old grandmother, clear and shining, yet mild and loving in her appearance. "Grandmother," cried the little one, "O take me with you; I know you will go away when the match burns out; you will vanish like the warm stove, the roast goose, and the large, glorious Christmas-tree." And she made haste to light the whole bundle of matches, for she wished to keep her grandmother there. And the matches glowed with a light that was brighter than the noon-day, and

her grandmother had never appeared so large or so beautiful. She took the little girl in her arms, and they both flew upwards in brightness and joy far above the earth, where there was neither cold nor hunger nor pain, for they were with God.

13. When it is time for me to go

When it is time for me to go
Don't go from me
When it is time for me to leave
Don't leave me
When it is time for me to die
Stay with me
When I am most scared
Stay with me

14. In the dawn of morning

In the dawn of morning there lay the poor little one, with pale cheeks and smiling mouth, leaning against the wall; she had been frozen to death on the last evening of the year; and the New year's sun rose and shone upon a little corpse! The child still sat, in the stiffness of death, holding the matches in her hand, one bundle of which was burnt. "She tried to warm herself," said some. No one imagined what beautiful things she had seen, nor into what glory she had entered with her grandmother, on New year's day.

15. We sit and cry

We sit and cry
And call to you
Rest soft, daughter, rest soft
Where is your grave, daughter?
Where is your tomb?
Where is your resting place?
Rest soft, daughter, rest soft

Rest soft
Rest soft
Rest soft
Rest soft

You closed your eyes.
I closed my eyes.

Rest soft