

Ferenc FARKAS

CHORAL MUSIC

MISSA SECUNDA IN HONOREM SANCTAE MARGARITAE

JANI PANNONII EPIGRAMMA DE SUO LIBRO

EMMAUS: CANTATA AFTER ST LUKE

HYMNUS AD SANCTUM EMERICUM

ÉNEK SZENT ERZSÉBETRŐL

CAROL ARRANGEMENTS

CHRISTMAS CANTATA

AVE MARIS STELLA

RUBÁIYÁT

Ascolta
Ascolta Chamber Ensemble
Peter Broadbent

FERENC FARKAS Choral Music

	<i>Missa Secunda in honorem Sanctae Margaritae</i> (1964–68)	11:49
1	I Kyrie	2:06
2	II Gloria	3:40
3	III Sanctus	0:57
4	IV Benedictus	1:36
5	V Agnus Dei	2:30
6	<i>Jani Pannonii Epigramma de suo libro</i> (1960)*	1:51
7	<i>Hymnus ad Sanctum Emericum</i> (1977)*	2:38
8	<i>Rubáiyát</i> (1985)*	4:14
9	<i>Ének Szent Erzsébetről</i> (1981)*	2:30
10	<i>Emmaus: Cantata after St Luke</i> (1985)*	11:20
11	<i>Ave Maris Stella</i> (1999)*	1:59
12	<i>Je suis l'archange de Dieu</i> (1949)*	1:00
13	<i>Dans cette étable</i> (1950)*	1:37
14	<i>Quittez, pasteurs</i> (1948)*	1:49
15	<i>It Came upon the Midnight Clear</i> (1948)	1:32

Christmas Cantata for narrator, mixed choir, organ and instrumental ensemble (1970)*

16	I	Prelude (organ) and chorus <i>a cappella</i>	1:51
17	II	Narration and men's chorus with ensemble	2:21
18	III	Narration and women's chorus with ensemble	1:00
19	IV	Narration and men's chorus with ensemble	1:09
20	V	Ritornello (organ) and chorus <i>a cappella</i>	1:03
21	VI	Narration and solo trio with ensemble	1:28
22	VII	Narration and women's chorus with ensemble	1:00
23	VIII	Narration and solo trio with ensemble	0:48
24	IX	Narration, ritornello (organ) and chorus <i>a cappella</i>	1:02
25	X	Narration, men's chorus with ensemble and pastoreale	2:25
26	XI	Finale	5:17

TT 63:48

***FIRST RECORDINGS**

Ascolta

Harriet Burns, soprano **26**

Rachael Cox, mezzo-soprano **26**

Beth Moxon, mezzo-soprano **26**

James Bowers, tenor **21 23**

Richard Robbins, tenor **10 21 23**, narrator **17-19, 21-26**

Robert Clark, bass **8**

Ben Tomlin, baritone **21 23**

Ascolta Chamber Ensemble **1-5, 16-17**

Helen Smee, organ **16 24 24-26**

Peter Broadbent, conductor

(continued on p. 4)

Ascolta

Sopranos

Vanessa Bowers [1]–[5] [8] [11] [16]–[26]

Harriet Burns

Eleanor Caine

Victoria Ely [6] [7] [9] [10] [12]–[15]

Katie Stevens

Altos

Rachael Cox

Beth Moxon

Hannah Poulson

Tenors

James Bowers *solo 2* [21] [23]

William Johnston Davies

WeiHsi Hu

Richard Robbins *solo 1* [10] [21] [23]

Basses

Daniel Brinsmead

Robert Clark *solo* [8]

Lawrence Halksworth

Ben Tomlin *solo* [21] [23]

Ascolta Chamber Ensemble [1]–[5] [16]–[26]

Flute and piccolo Nancy Ruffer [17]–[19] [21]–[23] [25] [26]

Bassoon John Orford [18] [19] [21] [22] [23] [26]

Trumpet Paul Archibald [18] [19] [21] [22] [23] [25] [26]

Violin 1 Clio Gould [1]–[5] [17] [18] [19] [21] [22] [23] [25]

Violin 2 Anna Harpham [1]–[5]

Viola Levine Andrade [1]–[5] [17] [18] [19] [21] [22] [23] [25]

Cello Richard Harwood [1]–[5] [17] [18] [19] [21] [22] [23] [25]

Double-bass Sebastian Pennar [1]–[5]

Organ Helen Smee [16] [20] [24] [25] [26]

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FERENC FARKAS: CHORAL WORKS

by László Gombos

Special ties linked the Hungarian composer Ferenc Farkas (1905–2000), a legendary professor at the Budapest Academy of Music, to poetry. His interests and music were uniquely wide-ranging, and as a result he composed in almost every genre and style. Among his one thousand or so compositions can be found, side by side, arrangements of folk and historical melodies, pieces for children, Neoclassical works and twelve-tone compositions, together with orchestral works and singspiels, as well as music for radio plays and operettas, chamber music demanding serious attention, modern cantatas and operas. Amidst this diversity, by his own admission, he felt closest to the vocal works because in them he could share with his listeners, using the most beautiful of instruments, the human voice, the inspiration he had found in his favourite writers and poets.

Farkas never tired of investigating good poetry, and he became a connoisseur of two thousand years of literature. His songs and choral music were inspired by around a hundred and eighty different writers and poets and, as he himself told the present writer, he composed following the sound, flavour, feel and associations of the words, which helped him bring out hidden melodies from the texts. He always tried to preserve in his music the original languages of the poems and literary extracts he set, rather than use translations – and, indeed, he spoke around eight languages fluently himself. In a career spanning eight decades he set texts in altogether sixteen languages. Pride of place is given to his native tongue, with around a hundred Hungarian poets, followed by two dozen French and 22 German writers. He also composed numerous pieces in Latin, Italian, English and Spanish, as well as others with words in Portuguese, Greek, Dutch, Basque, Danish, Romanian, Croatian, Slovakian and Malagasy. Using translations he wrote music with texts from Ukrainian, Bulgarian, Icelandic, Chinese, Persian and Udmurt sources.

It was therefore no coincidence that his first works, composed when he was at school in Budapest, were songs and vocal arrangements of folksongs. He formed a choir from his school friends and regularly had them perform his choral works. After finishing at the Music Academy in 1927 and securing work in the Municipal Theatre as a répétiteur, he again set up a chamber choir with which he performed on the radio and elsewhere. In Rome between 1929 and 1931 he attended Ottorino Respighi's composition classes and perfected his skills, and after returning to Hungary he worked

chiefly in musical theatre, besides writing film music and teaching. He held posts as répétiteur and choir director and was the chorus-master at the opera house in Kolozsvár (now Cluj-Napoca in Romania) in the 1940s, and from 1945 at the Budapest Opera. His exceptional professional skill was therefore acquired in actual practice, and from 1949 onwards he handed on this knowledge as a professor at the Music Academy. After Zoltán Kodály retired and Sándor Veress left Hungary, he continued their work, rearing several generations of composers.

In his youth Farkas was already very much interested in church music and in Rome he attended the choral lessons given by Raffaele Casimiri, the editor of Palestrina's works. But apart from a few minor pieces in the 1930s, Farkas did not put pen to paper until stimulated by a Piarist priest friend of his in 1962. His first important sacred work was the *Missa prima in honorem Sancti Andreae* ('St Andrew Mass') dedicated to his son András, and it was soon followed by the *Missa secunda in honorem Sanctae Margaritae*. The composer said of it:

The *Margaret Mass* was first performed by Lajos Maklári in June 1964 in the chapel of the Piarists. As the *András Mass* had caused excessive difficulties for amateur church choirs, I deliberately wrote the mass, dedicated to my wife Margit, in a diatonic style so as to be easily sung. It was later performed in Saint Stephen's Cathedral in Budapest, as well as in Switzerland and Germany.¹

The first version was a *missa brevis* for choir and organ, only consisting of the Kyrie [1], Gloria [2] and Agnus Dei [5]. Farkas later added the Sanctus [3], followed by a gentle Benedictus based on imitations [4], and in 1986–87 he revised the work and arranged the organ part for string orchestra. In 1992 he prepared a version for women's voices, the same year orchestrating the accompaniment.

Farkas used a poem by Janus Pannonius (1434–72), the great Hungarian humanist poet, bishop and statesman, for his choral work *Jani Pannonii Epigramma de suo libro* ('Janus Pannonius' Epigram on his Book') [6], composed in 1960. Pannonius plays an important part in Farkas' music partly because he was both Hungarian and European, and addressed his contemporaries in the cultural language of the time, Latin. Not only did Farkas write one of his chief works, the cantata *Cantus Pannonicus*, to poems by Pannonius, but eleven other compositions were also inspired by his works. In the case of the *Epigramma* he did not take Pannonius' lofty ideas and unusual poetical images; instead, he put into music one of Pannonius' *jeux d'esprit*. Pannonius states that his book is no more than playfulness; those who are strict or strait-laced should stay away or, if they do read it, they should loosen up. Farkas' piece is in essence a

¹ In László Gombos (ed.), *Vallomások a zenéről. Farkas Ferenc válogatott írásai*, Püski, Budapest, 2004, p. 281 (an English translation, as *Ferenc Farkas on Music. Selected Writings*, is in preparation from Toccata Press, London).

virtuoso joke which makes fun of his listeners and performers alike: he piles up the most difficult intervals to sing, and after causing thorough confusion, he gradually simplifies the score.

A bigger challenge yet is presented by the *Rubáiyát* [8], composed in 1985. Stylistically it forms a pair with the *Epigramma*, but with a more chromatic and complex harmonic vocabulary – but its difficulties bring compensation in its delicacy and dazzling variety of colour, and the closing chords have a cathartic, purifying effect. Farkas came across the poems of the medieval Persian poet Omar Kháyyám in the English ‘translations’ of Edward Fitzgerald, which were published between 1859 and 1879 in four versions as *The Rubáiyát of Omar Kháyyám*. These are not so much translations as a re-writing of the surviving fragments of poetry, as a consequence of which the medieval poetic form of the four-line quatrain *rubái* (plural *rubáiyát*) gained a new lease of life; Farkas showed a similar liberty, assembling his text from a number of different quatrains in Fitzgerald’s book.

Just as Fitzgerald resurrected an earlier poetical form, so Farkas did the same in many of his works with early musical styles. As a connoisseur of all branches of music, he had a strong predilection for identifying with the world of the past, and yet what as a result ended up on manuscript paper was never simply an exercise in style; rather, it was Farkas himself speaking, except that each time he wore a different guise. The church music of earlier periods was re-formulated by him in three choral works, the Latin *Hymnus ad Sanctum Emericum* [7], written in 1977, the Hungarian *Ének Szent Erzsébetről* (‘Hymn to St Elizabeth’) [9] written in 1987 and *Ave Maris Stella* [11], composed when he was 94 years old. In wonderfully refined music and using the well-known words of the Marian hymn, *Ave maris stella* addresses the Virgin Mary as the star of the sea and the blessed gate of heaven. Farkas uses turns of phrase, harmony and voice-leading associated with Renaissance, Baroque, Classical and Romantic sacred music, but in an unusual and individual combination. *Ének Szent Erzsébetről* revives the old *cantus firmus* technique as the tenor part sings in long notes a melody taken from the Kájoni Cantionale, a seventeenth-century Hungarian hymn-book.

A work on a larger scale is the cantata *Emmaus* [10], composed in 1985, which Farkas took from the English translation of Luke’s gospel, setting to music chapter 24, verses 13–35. Here the evangelist narrates the continuation of the story of the Passion. On the third day following the death of Jesus, two disciples are walking to a village called Emmaus. On their way they are joined by the resurrected Jesus, but they do not recognise him. They tell him about the things that have happened during the previous days, the condemnation of Jesus, his crucifixion and how, before they set out, the women did not find the body in the tomb. In the evening they arrive at the village, where they have supper together. When Jesus breaks the bread, as he had done at the last supper, the eyes of the disciples are suddenly opened and they recognise the Lord, who then vanishes in front of them. At this the disciples return to

Jerusalem where they hear the news of the resurrection, and themselves tell of what they have seen at Emmaus.

Elements from earlier periods of musical history are at every moment present in Farkas' cantata, but he uses them as pieces of a mosaic, building from them a new musical world. Already in his forties Farkas had written himself into the finest pages of the history of Hungarian music and he composed many masterpieces in the succeeding decades; now, in his eighties, well beyond the limits of the biblical period, he reaches a new standard. He has changed from his former self; his music has become refined and of extreme density. His renewal at the end of the twentieth century was one not of discord and alienation, but of pleasingly harmonious and unusually sensuous sound. *Emmaus* sensitively follows the changes in the text with music that is at every moment strong in its presentation of events – from the simplified rhythmic narration of what is happening, to the words and deeds of the apostles as described in the imitative *turba* choruses, plus the mystic and thrilling atmosphere of the music when Jesus appears, twice speaks, and breaks the bread.

The four simple Christmas pieces on this CD have become deservedly popular with amateur choirs. The origin of three of them goes back to the autumn of 1946 when Farkas went to work for two-and-a-half years in Székesfehérvár, a town 60 kilometres south-west of Budapest. During the period of reconstruction following the war he undertook to reorganise the musical life of the town. He established a music conservatoire, becoming its director, as well as conducting choirs and organising numerous concerts. In these circumstances there was a call for music which was easy to sing and attractive to performers and audiences. In 1948 his choral arrangement of the French carol *Dans cette étable* [13], with words by Károly Vargha, was published by Magyar Kórus. Vargha also wrote Hungarian words for choral pieces based on the French carol *Quittez, pasteurs* [14] and the English carol *It Came upon the Midnight Clear* [15], both composed in 1948. *Je suis l'archange de Dieu* [12] was probably written at the same time, to a poem by István Raics. Decades afterwards these works were published with their original texts. Thanks to the fact that the composer's son András was a conductor of male-voice choirs in Switzerland, Farkas arranged the three French pieces for male choir in 1975 and 1994.

The composition of *Köröshegyi Betlehemes játék* ('Christmas Cantata') [16]–[26] goes back to the 1930s when Farkas was working in theatres. When decades later, early in 1970, he was commissioned to write a piece for the opening of the newly restored church in Köröshegy, he took music from two of his earlier Christmas works, *Magyar Betlehem* ('Hungarian Crib') and *Erdélyi betlehemes játék* ('Transylvanian Christmas Play'). The composer described the structure of the work as follows:

I wrote the *Kőröshegyi Betlehemes* for mixed choir, chamber ensemble and organ. The solos are sung by members of the choir. The choir and six-member chamber ensemble are positioned in front of the altar. The work's supporting pillars are four short items for choir [16] [20] [24] [26] taken from verses of Janus Pannonius' Latin poem 'In Epiphaniam', each prepared by a 'ritornello' on the organ. Among these four 'pillars' are placed items for choir and soloists based on Hungarian folk melodies and Christmas carols: music for the shepherds [17] [19] [25], the angels [18] [22] and the three wise men [21] [23], a pasturale for the organ [25] plus a choral tableau 'Holy night when Jesus Christ was born' [26]. The items are linked together by the narrator's descriptions and the work ends with an organ postlude.²

The premiere took place on 10 July 1970 in Kőröshegy on the southern shore of Lake Balaton, barely twenty kilometres from Balatonlelle where for decades Farkas and his family spent their summers. The conductor was Ferenc Szekeres. The work quickly became popular in Hungary, where it is regularly performed at Christmas concerts. In 1976, to further its success, Farkas translated the Hungarian texts into German, while the four Janus Pannonius poems remained in Latin. Two years later, at the request of his son, the conductor András Farkas, who lives in Switzerland, a French translation was made by Edmond Pidoux, and Farkas arranged the work for a larger ensemble. This version was premiered in November 1978 in the church at Le Sentier in Switzerland. Subsequently, Carus-Verlag published the work with a translation into English.

László Gombos, born in 1967, is a Hungarian musicologist, graduating from the Franz Liszt Academy of Music in Budapest in 1990 (as a choral conductor) and in 1995 (in musicology); 1995–98 he took part in the musicological PhD programme of the Liszt Academy. He taught music history at the University of Debrecen from 1998 to 2002, and since 1995 he has been a professor at the Béla Bartók Conservatory in Budapest. Since 1994 he has been a member of the research staff at the Institute for Musicology in Budapest. His main area of interest is Hungarian music of the nineteenth and twentieth centuries.

² Foreword by Ferenc Farkas to the first performance of the cantata in 1970, in *ibid.*, p. 106.

Peter Broadbent is one of Britain's leading choral conductors, known for his consistent commitment to contemporary music. In 1988 he formed the Joyful Company of Singers (JCS), which rapidly established itself as one of Europe's leading chamber choirs, winning an impressive list of national and international competitions. The JCS has recorded over 20 CDs for many leading labels, as well as recording TV and film soundtracks, and has given over 30 first performances. Peter Broadbent enjoys a versatile career with an extensive repertoire. In the UK he has conducted the London Mozart Players, the English Chamber Orchestra, the City of London Sinfonia, the Royal Philharmonic Orchestra, the Southern Sinfonia and the BBC Singers, broadcasting frequently on BBC Radio 3 and Classic FM. He has worked as a guest conductor throughout Europe, as well as giving master-classes and adjudicating at national and international competitions. He is Director of Training for the Association of British Choral Directors, having instigated and designed the curriculum for their conducting courses. He holds the 'Pro Cultura Hungarica' Medal of the Ministry of Education and Culture of the Republic of Hungary.



Ascolta makes its recording debut on this CD. Formed of talented post-graduate students and young professional singers, the choir will concentrate on reviving rare and neglected music of the late nineteenth and twentieth centuries alongside contemporary classics and lighter music. The variety of styles and challenges of the music on this CD provide a splendid example.

Texts and Translations

Missa Secunda in honorem Sanctae Margaritae

1 Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2 Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

1 Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

2 Gloria

Gloria be to God in the highest.
And in earth peace
to men of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

3 Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

4 Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

5 Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

6 Jani Pannonii Epigramma de suo libro

Ludimus ecce jocos, ades huc non tetrico lector,
Tu procul hinc contra, tetrico lector, abi.
Triste supercilium cum sit tibi, ne lege nugas,
Aut, si forte legas, pone supercilium.

7 Hymnus ad Sanctum Emericum

O sole clarior lumen castitatis
o nive pulchrior flos virginitatis.
Nascentis patriae splendor eximie,
Duce nos infirmos Sancte Emeric!

Sis dux clientibus Te inspectantibus
vitae miraculum et speculum nostrum.
Sponsus angelicus intaminatus.
Quamvis sit lubricus hic vitae stantus.

3 Sanctus

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

4 Benedictus

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

5 Agnus Dei

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

6 Janus Pannonius' Epigram on his Book

Look, we have written a joke; come here, unserious reader.
But you, serious reader, go away.
If you have a severe nature, don't read these trifles,
Or, if by chance you did read them, change your nature.

7 Hymn to St Emeric

O light of purity, brighter than the sun,
O flower of virginity, more resplendent than snow.
From your nascent homeland, you are the sparkling clarity,
St Emeric, lead us, your weak people!

Be our prince; we consider you
The miracle of our life, our mirror.
Betrothed of the angels, immaculate,
Whatever the earthly life full of mud.

Tu caelo dignior illustrior stella
agno coniungeris quem sequeris
O sole clarior splendor eximie
duce nos infirmos, Sancte Emeric!

8 *Rubáiyát*

Awake! for Morning in the Bowl of Night
Has flung the Stone that puts the Stars to Flight:
And Lo! the Hunter of the East has caught
The Sultan's Turret in a Noose of Light.

Dreaming when Dawn's Left Hand was in the Sky
I heard a Voice within the Tavern cry,
'Awake, my Little ones, and fill the Cup
Before Life's Liquor in its Cup be dry.'

And, as the Cock crew, those who stood before
The Tavern shouted – 'Open then the Door!
You know how little while we have to stay,
And, once departed, may return no more.'

Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling:
The Bird of Time has but a little way
To fly – and Lo! the Bird is on the Wing.

9 *Ének Szent Erzsébetről*

Magyarország szép nemes csillaga,
Asszonyi rend tiszteletes tagja,
Szent Erzsébet, András király leánya,
Ki szentséggel hamar kezét foga.

You, who are brighter than the stars in the sky,
You adhere to the lamb which you follow.
O brilliant ray of light, more dazzling than the sun,
St Emeric, lead us, your weak people!

With me along some strip of Herbage strown
That just divides the desert from the sown,

Here with a Loaf of Bread beneath the Bough,
A Flask of Wine, a Book of Verse – and Thou
Beside me singing in the Wilderness –
And Wilderness is Paradise enow.

Awake! for Morning in the Bowl of Night
Has flung the Stone that puts the Stars to Flight:
And Lo! the Hunter of the East has caught
The Sultan's Turret in a Noose of Light.

9 *St Elizabeth's Song*

Noble and beautiful star of Hungary,
Prominent member of the female order,
St Elizabeth, daughter of King Andrew,
Who early embraced holiness.

Két kezét a nagy munkára adta,
Ujjaival az orsót forgatta,
Szegényeknek ajtaját megnyitotta,
éhezőknek kenyérét nyújtotta.

Országunknak drága szép plántája,
Dicsekedjünk ily fő nemzetünkkel,
Szent Erzsébet tündöklő Szentünkkel,
Kit kövessünk bizvást életünkkel.

She gave both hands to undertake great work,
With her fingers she turned the wheel,
She opened her door to the poor,
She gave food to the starving.

Beautiful and beloved plant of our nation,
We glorify you with other nations,
St Elizabeth, our brilliant saint
We can follow you with confidence throughout our lives.

10 *Emmaus: Cantata after St Luke*

And, behold, two of the eleven went that same day to a village called Emmaus, which was from Jerusalem about threescore furlongs. And they talked together of all these things which had happened. And it came to pass, that, while they communed together and reasoned, Jesus himself drew near, and went with them. But their eyes were holden that they should not know him. And he said unto them, What manner of communications are these that ye have one to another, as ye walk, and are sad? And the one of them, whose name was Cleopas, answering said unto him, Art thou only a stranger in Jerusalem, and hast not known the things which are come to pass there in these days? Jesus of Nazareth was a prophet mighty in deed and word before God and all the people: And how the chief priests and our rulers delivered him to be condemned to death, and have crucified him. But we trusted that it had been he which should have redeemed Israel: and beside all this, to day is the third day since these things were done. Yea, and certain women also of our company made us astonished, which were early at the sepulchre; And when they found not his body, they came, saying, that they had also seen a vision of angels, which said that he was alive. And certain of them which were with us went to the sepulchre, and found it even so as the women had said: but him they saw not. Then he said unto them, O fools, and slow of heart to believe all that the prophets have spoken: Ought not Christ to have suffered these things, and to enter into his glory? And they drew nigh unto the village, whither they went: and he made as though he would have gone further. But they constrained him, saying, Abide with us: for it is toward evening, and the day is far spent. And he went in to tarry with them. And it came to pass, as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him; and he vanished out of their sight. And they said one to another, Did not our heart burn within us, while he talked with us by the way, and while he opened to us the scriptures? And they rose up the same hour, and returned to Jerusalem, and found the eleven gathered together, and them that were with them, Saying, The Lord is risen indeed, and hath appeared to Simon. Thus it is written and thus it behoved Christ to suffer, and to rise from the dead the third day. The Lord is risen indeed, and hath appeared to Simon. And they told what things were done in the way, and how he was known of them in breaking the bread.

11 *Ave Maris Stella*

Ave, Maris Stella,
Dei Mater alma,
Atque semper virgo,
Felix coeli porta.

Solve vincla reis
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse Matrem,
Sumat per te preces
Qui pro nobis natus,
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos
Mites fac et castos.

12 *Je suis l'archange de Dieu*

Je suis l'archange de Dieu,
ô troupe rustique,
Qui vous dit que dans ce lieu
vous chantez musique,
Car à ce jour fortuné
Un enfant nous est donné,
Qui est dans, qui est là,
Qui est dans la crèche, sur la paille fraîche !

Prenez, bergers, vos hautbois, quittez vos houlettes,
Unissez aussi vos voix, avec vos musettes.

11 *Hail, Star of the Sea*

Hail, star of the sea,
Nurturing Mother of God,
And ever Virgin
Happy gate of Heaven.

Loosen the chains of the guilty,
Send forth light to the blind,
Our evil do thou dispel,
Entreat for us all good things.

Show thyself to be a Mother:
Through thee may he receive prayer
Who, being born for us,
Undertook to be thine own.

O unique Virgin,
Meek above all others,
Set us free from sin,
Make us meek and chaste.

12 *I am the Archangel of God*

I am the Archangel of God,
O rustic troop,
Who tells you that in this place
You will sing music,
Because on this happy day
A child has been given to us
Who is in, who is there,
Who is in the manger, on the fresh straw!

Take your oboes, shepherds, Leave your crooks
Unite your voices With your shawms

Chantons tous Noël, Noël car Jésus est déjà né,
Tout nu sur, tout nu là,
Tout nu sur la dure, dans cette froidure.

13 *Dans cette étable*

Dans cette étable,
Que Jésus est charmant !
Qu'il est aimable,
Dans son abaissement !
Que d'attraits à la fois
Tous les palais des rois
N'ont rien de comparable
Aux charmes que je vois
Dans cette étable.

Que sa puissance
Paraît bien en ce jour,
Malgré l'enfance
Où l'a réduit l'amour !
Notre ennemi dompté,
L'enfer déconcerté,
Font voir qu'à sa naissance
Rien n'est si redouté
Que sa puissance.

Plus de misère !
Un Dieu souffre pour nous
Et de son père
Apaaise le courroux
C'est en notre faveur
Qu'il naît dans le douleur
Pouvait-il pour nous plaire
Unir à sa grandeur
Plus de misère.

Let's all sing Noël, Noël for Jesus is already born
Naked, naked there
Naked on the bare earth, in this cold.

13 *In this Stable*

In this stable,
How delightful Jesus is!
How lovable he is
In his lowliness!
How many charming features all at once!
All the palaces of kings
Have nothing comparable
To the charms which I see
In this stable.

How well his power
Appears today
Despite the infancy
To which love has reduced him.
Our enemy overcome
And hell confounded
Show that at his birth
Nothing is as feared
As his power.

No more misery!
A God, suffering for our sake,
And with his father
Appeases anger.
It is to our good
That he is born in pain
If he could, for our sake,
Add to his greatness
No more misery.

14 *Quittez, pasteurs*

Quittez, pasteurs, vos brebis, vos houlettes,
Votre hameau et le soin du troupeau.
Changez vos pleurs en une joie parfaite.
Allez tous adorer
Un Dieu qui vient vous consoler,
Qui vient vous consoler.

Vous le verrez, couché dans une étable
Comme un enfant nu, pauvre, languissant.
Reconnaissez son amour ineffable
Pour venir vous chercher.
Il est le fidèle berger,
Le fidèle berger.

Esprit divin à qui tout est possible,
Percez nos cœurs de vos douces ardeurs.
Notre destin par vous devient paisible.
Dieu prétend nous donner
Le ciel, en venant s'incarner,
En venant s'incarner.

15 *It Came upon the Midnight Clear*

It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:
Peace on the earth, goodwill to men
From heavens, all-gracious King!
The world in solemn stillness lay
To hear the angels sing.

14 *Leave, Shepherds*

Leave, shepherds, your sheep, your crooks,
Your village and your flock.
Change your tears to perfect joy.
Come all adore
A God who comes to console you
Who comes to console you.

You will see him lying in a barn
As a child, naked, poor, languishing.
Accept his ineffable love
That he should come to find you.
He is the faithful shepherd,
The faithful shepherd.

Divine spirit for which everything is possible,
Pierce our hearts with your sweet flames.
You bring us the destiny of peace.
God tells us that we can have heaven,
Heaven, coming here incarnate,
Coming here incarnate.

But with the woes of sin and strife
The world has suffered long;
Beneath the angel-strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The love-song which they bring;
O hush the noise, ye men of strife,
And hear the angels sing.

Christmas Cantata

[16] I Prelude (organ) and chorus *a cappella*

Virginis partu Deus ortus infans, pauper in foeno cubat,

Hunc a sellis bosque cognoscit Dominum,
Resultant astra triumphis.

[16]

God is born an infant from a virgin's womb, he lies in poverty in the hay.

Ass and ox recognise him as God,
The stars resound in triumph.

[17] II Narration and men's chorus with ensemble

Narrator

And there were in the land shepherds abiding in the field, keeping watch over their flock by night.

Men's chorus

Now the valley darkens, as the setting sun
Lights my flock but warns us that the day is done.
I must guide them to a place where they may sleep,
As shepherd true, I my lonely vigil keep.

[18] III Narration and women's chorus with ensemble

Narrator

And lo, the angels of the Lord came upon them and said to them:

Women's chorus

On that night, in Beth'lem town,
On Christmas eve, as midnight sounds,
Was born a child, the Son of God,
Hail him now, Emmanuel!

See the heavens opened for us,
Came the radiant angel chorus,
Joyful then this song they raised,
Glory, honour, God be praised.

[19] IV Narration and men's chorus with ensemble

Narrator

And it came to pass, as the angels were gone away from them into heaven the shepherds said to one another:

Men's chorus

Come, friends, now leave your sheep,
Trouble not their gentle sleep,
Now to Bethlehem let us all go to find that humble stall.
We must serve this infant holy,
Guard him well lest some would harm him,
Let us go, quickly now,
We must be the first to see this holy child.

[20] V Ritornello (organ) and chorus a cappella

Ecce pastores ovibus relictis convolant Betlem videant
ut ortum
Principem mundi properant et acti siderere reges.

[20]

Behold, the shepherds, having left their sheep, come
to Bethlehem to see the Prince of the World and,
guided by a star, the kings arrive as well.

[21] VI Narration and solo trio with ensemble

Narrator

Now, there came wise men from the East to Jerusalem, saying: Where is He that is born King of the Jews?
for we have seen his star in the East.

Trio

On that night of beauty so compelling,
Came a blazing star that seemed to beckon,
Clear the message that the star was telling:
'Follow, all, I lead to wondrous blessing!'
See how radiant in the heavens,
How it twinkles, leading ever,
To Bethlehem, toward a lowly stable far,
We must follow still this bright star.

[22] VII Narration and women's chorus with ensemble

Narrator

And lo, the angels of the Lord came also upon them and said unto them:

Women's chorus

On that night, in Beth'lem town,
On Christmas eve, as midnight sounds,
Was born a child, the Son of God,
Hail him now, Emmanuel!

This is Jesus, Mary's child,
Was born today of virgin mild
And now in swaddling soft is wrapt,
In the manger crib is laid.

23 VIII Narration and solo trio with ensemble

Narrator

And it came to pass, as the angels were gone away from them the wise men said to one another:

Trio

Rise up, now we too must go,
We are nigh to Bethlehem,
There our Saviour we will see.
Jesus born our help to be.

24 IX Narration, ritornello (organ) and chorus a cappella

Narrator

The star which they saw in the East went before them, till it came and stood over where the young child was. And when they were come into the house, they saw the young child with Mary, his mother; and when they had opened their treasures, they presented him gifts; Gold and frankincense and myrrh.

Chorus

At Magi tandem puero reperto procidunt proni,
positis tiaris dona deponent, teneris ferentes
oscula plantis.

As the magi find the child, they bow down, removing
their headdresses and then kissing the soles of his feet
when they lay presents beneath the cradle.

25 X Narration, men's chorus with ensemble and pastorale

Narrator

In the meantime the shepherds arrived all well, and found Mary and Joseph and the babe lying in a manger.

Men's chorus

Hasten, friends, the news is true,
Bring a little lambkin, too.
I will bring my flute and drum,
Play a tune so all will come.
Bring white flour for Mary mild
For to feed the holy child.
We will raise a joyful song,
Sing God's praise the whole night long.

26 XI Finale

Narrator

And all knelt down and worshipped the child Jesus.

Chorus

Holy night when Jesus Christ was born
Bringing joy to mankind forlorn.
This the good news that he brings us
Promises of peace to all mankind.

Jesus' little crib has no blanket,
Naught to warm the winter chill.
From his young eyes tears are falling,
And they move the hearts of they that watch.

Lo, a lovely rose now brightly blooming
In the winter dark our souls illuming,
Blooms in Bethlehem and bears this vision;
Royal lineage, heavenly light,
God's great purpose crowns his life.

In that town there was no place would keep them,
Only lowly manger there to sleep in.
Cow and donkey kept a vigil o'er them
Over Jesus, God's own son.

Now our little play is ending,
And we thank you for attending.
Thanks we give for your kind off'ring.
May God guide your steps and bless you.

Gloriam Parti chorus angelorum concinat,
Nato pariterque Sancto Spiritu,
qui sunt Deus ille noster
Triunus et Unus.

The chorus of angels sings: Glory to the Father,
to the new-born Son, and to the Holy Spirit,
our God who is three and one.



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