



CHRISTMAS
ONLINE

Spiritato &
The Marian Consort
Inspiring Bach

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Spiritato

Kinga Ujszászi *director, violin*

with

The Marian Consort

Rory McCleery *director*

Inspiring Bach

Gott sei uns gnädig **Johann Pachelbel** 1653–1706

Ach dass ich Wassers genug hätte **Johann Christoph Bach** 1642–1703

Christ Lag in Todesbanden **Pachelbel**

Die Turteltaube lässt sich hören **Sebastian Knüpfer** 1633–76

Interval

Christ Lag in Todesbanden BWV4 **Johann Sebastian Bach** 1685–1750

Sonata a2 **Dieterich Buxtehude** c.1637–1707

Es erhub sich ein Streit **JC Bach**

Inspiring Bach is generously supported by: The Continuo Foundation, The Music Reprieval Trust, The Leche Trust, The Harold Hyam Wingate Foundation



For this evening's concert, we have chosen composers and music collected or admired by Johann Sebastian Bach, alongside his setting of *Christ Lag in Todesbanden* – directly influenced by that of Pachelbel and, arguably, the first cantata the young Bach composed.

Our programme includes works by Johann Christoph Bach – in JS Bach's estimation the most musically 'profound' of his ancestors, whose music was collected in the famous Altbachisches Archiv; Sebastian Knüpfer, a predecessor of JS Bach as Kantor of the Thomaskirche, who ignited the musical explosion that took place in Leipzig in the mid-1600s; Johann Pachelbel, a master organist and close friend of the Bach family; and Dieterich Buxtehude, pre-eminent Danish organist and the musician the young Johann Sebastian sought out to be his tutor.

Inspiring Bach is part of an ongoing exploration of the techniques and sounds known to every musician and music listener before the middle of the nineteenth century. Spiritato first started on this path with a project entitled *Guts and Glory* in 2016. Now, in a wonderful development, we are immersing ourselves once again in the unique sounds and lost aesthetics of the mid-seventeenth century, joined by The Marian Consort.

We are using natural trumpets with large mouthpieces and no finger holes or valves to help us change the notes. The string players are using equal tension; each string being made from differing thicknesses of gut. The vocalists are confronting and musically negotiating these idiosyncrasies in many cases for the very first time. These methods call for big changes in how we approach not just our music but the very nature of working together as an ensemble.

As always, the balance of budget and artistic endeavour makes for an interesting challenge (and it is certainly not an exclusively modern problem). However, rather than play music we know, on instruments that give us the biggest degree of safety – for reputations are fragile, 'time is money' and no-one should be blamed for using any means available to guarantee that last high-note – we have chosen to look afresh at how we perform. This is not a route easily taken, and perhaps many feel need not be chosen at all. However, why should we always play it safe?

These are words we may come to regret! Yet if in searching for a stronger flavour of the world from which our repertoire comes, our performance can entertain, excite or intrigue you, perhaps we can unlock a wider curiosity in these methods, creating a greater demand for challenging convention. After all, not that long ago, even the idea of 'historically-informed performance' was considered scandalous.

Gott sei uns gnädig und segne uns;
er lasse uns sein Antlitz leuchten, Sela,
dass wir auf Erden kennen seinen Weg,
unter allen Heiden sein Heil.
Es danken dir; Gott, die Völker;
es danken dir alle Völker.
Die Völker freuen sich und jauchzen,
dass du die Leute recht richtest
und regierest die Leute auf Erden. Sela.
Es danken dir, Gott, die Völker;
es danken dir alle Völker.
Das Land gibt sein Gewächs.
Es segne uns Gott, unser Gott!
Es segne uns Gott,
und alle Welt fürchte ihn!

Ach, dass ich Wassers genug hätte in
meinem Haupte,
und meine Augen Tränenquellen wären,
dass ich Tag un Nacht beweinen
könnt meine Sünde.

Meine Sünde gehe über mein Haupt.
Wie eine schwere Last ist sie mir zu
schwer worden,
Darum weine ich so, und meine beiden
Augen fliessens mit Wasser.
Meines Seufzens ist viel, und mein
Herz ist betrübet,
denn der Herr hat mich voll Jammers
gemacht am Tage seines grimmigen Zorns.

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern.
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.

God be merciful unto us, and bless us;
and cause his face to shine upon us; Selah.
That thy way may be known upon earth,
thy saving health among all nations.
Let the people praise thee, O God;
let all the people praise thee.
O let the nations be glad and sing for joy:
for thou shalt judge the people righteously,
and govern the nations upon earth. Selah.
Let the people praise thee, O God;
let all the people praise thee.
Then shall the earth yield her increase;
and God, even our own God, shall bless us.
God shall bless us;
and all the ends of the earth shall fear him.

Oh, that I had water enough in my head
and that my eyes were springs of tears,
so that I could bewail my sin night and
day.

My sin overwhelms me.
Like a weighty burden, it has become
too much more me,
wherefore I weep so, and mine eyes
flow with tears.
My sighing is great, and my heart is sad,
for the Lord has filled me with grief
in the day of his wrath.

Christ lay in death's bonds
handed over for our sins,
he is risen again
and has brought us life;
For this we should be joyful,
praise God and be thankful to him
and sing alleluia,
Alleluia

Nobody could overcome death
among all the children of mankind.
Our sin was the cause of all this,
no innocence was to be found.

Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern frass,
Ein Spott aus dem Tod ist worden.
Halleluja!

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heisser Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen lässt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,

Therefore death came so quickly
and seized power over us,
held us captive in his kingdom.
Alleluia!

Jesus Christ, God's son,
has come to our place
and has put aside our sins,
and in this way from death has taken
all his rights and his power,
here remains nothing but death's outward
form, it has lost its sting.
Alleluia!

It was a strange battle
where death and life struggled.
Life won the victory,
it has swallowed up death.
Scripture has proclaimed
how one death ate the other,
death has become a mockery.
Alleluia!

Here is the true Easter lamb
that God has offered
which high on the trunk of the cross
is roasted in burning love,
whose blood marks our doors,
which faith holds in front of death,
the strangler can harm us no more.
Alleluia!

Thus we celebrate the high feast
with joy in our hearts and delight
that the Lord lets shine for us,
He is himself the sun
who through the brilliance of his grace
enlightens our hearts completely,
the night of sin has disappeared.
Alleluia!

We eat and live well
on the right Easter cakes,
the old sourdough should not
be with the word grace,
Christ will be our food
and alone feed the soul,

Der Glaub will keins andern leben.
Halleluja!

Die Turteltaube lässt sich hören

in unsrem Lande,
der Feigenbaum hat Knoten gewonnen,
die Weinstöcke Auben haben gewonnen
und geben ihren Ruch.

Ich will den Vater bitten,
und er soll euch einen andern Tröster
senden, der bey euch bleibet ewiglich.

Ich will euch trösten,
wie einen seine Mutter tröstet, ja, ja,
ihr sollet an Jerusalem ergötzet werden.

Ihr werdet sehen und euer Herz wird sich
freuen,
und euer Gebeine wird grünen wie Gras.
Da wird man erkennen
die Hand des Herren an seinen Knechten.

Gelobet sei Gott und der Vater unsers
Herrn Jesu Christi. Alleluia.
Gelobet sei Gott und der Vater der
Barmherzigkeit, der Gott alles Trostes.
Gelobet sei Gott der uns tröstet in allem
unserm Trübsaal. Gelobet sei Gott und der
Vater unsers Herrn Jesu Christi. Alleluia.

Es erhob sich ein Streit im Himmel:

Michael und seine Engel stritten mit
dem Drachen; und der Drache stritt,
und seine Engel, und siegeten nicht.
Auch ward ihre Stätte nicht mehr
funden im Himmel.

Und es ward ausgeworfen der grosse
Drach', die alte Schlange, die da heisset
der Teufel und Satanas,
der die ganze Welt verführet, und
ward geworfen auf die Erden, und
seine Engel wurden auch dahin
geworfen.

Und ich hörete eine grosse Stimme,

faith will live in no other way.
Alleluia!

The voice of the turtledove is heard
in our land,
the fig tree puts forth its figs,
and the vines are in blossom;
they give forth fragrance.

And I will pray the Father,
and he will give you another Counsellor,
to be with you for ever.

As one whom his mother comforts, so I
will comfort you;
you shall be comforted in Jerusalem.

You shall see, and your heart shall rejoice,
your bones shall flourish like the grass.
And it shall be known
that the hand of the Lord is with his
servants.

Blessed be the God and the Father
of our Lord Jesus Christ. Alleluia.
Blessed be the God and the Father of
mercies, and God of all comfort.
Blessed be the God who comforts us in all
our affliction. Blessed be the God and the
Father of our Lord Jesus Christ. Alleluia.

And there was a war in Heaven:
Michael and his angels strove against the
dragon;
The dragon and his angels strove
and were conquered. Their dwellings
were no longer found in Heaven.

The great dragon was cast out, the old
Serpent,
Who there is called the Devil and Satan,
Who did seduce the whole world,
And was cast down with his angels upon
the earth.

And I heard a great voice that spoke in

Die sprach im Himmel:
'Nun ist das Heil und die Kraft
und das Reich und die Macht unsers
Gottes, seines Christus worden.
Weil der verworfen ist, der sie
verklaget Tag und Nacht vor Gott.

Und sie haben ihn überwunden durch
Des Lammes Blut und durch das Wort
ihres Zeugnis und haben
ihr Leben nicht geliebet bis an den
Tod. Darum freuet euch, ihr Himmel
und die darinnen Wohnen.'

Heaven:
'Now is the power and the glory, the
realm and might
Of our God, given to his Christ; for he
who challenged God by day and night
is cast down.

They have overwhelmed him with the
blood of the lamb
And with the word of their testimony
And they loved not their lives until their
death. Then rejoice, you Heavens, and
those that dwell in therein.'

Spiritato

Jean-François Madeuf, Katie Hodges, Richard Thomas, William Russell *trumpets*

Keith Price *timpani*

Kinga Ujszászi (*director*), Elizabeth MacCarthy, Catherine Martin *violin*

Joanne Miller, Joanna Patrick, Stefanie Heichelheim, Catherine Martin *viola*

Alice Manthorpe Saunders *cello*

Jonathan Rees *viola da gamba*

Peter McCarthy *violone*

Inga Klaucke *bassoon*

Kristiina Watt *theorbo*

Nicolás Mendoza *organ*

Spiritato is a pioneering period-instrument ensemble with a love for little-known composers and for challenging convention, producing unique, research-based performance projects and avoiding well-trodden paths wherever possible. We actively seek to promote forgotten composers and bring their music to a wider audience.

Following the acclaimed release of Daniel Purcell's daring 1701 opera *The Judgment of Paris*, in 2016 the group produced *Guts and Glory*, a first look at the experimental methods further developed today. This pioneering project featuring the music of Biber and Schmelzer subsequently toured the UK with great success. In 2020 the group released *The Taste of this Nation* for award-winning Delphian Records and has recently been in session again, exploring music from the Düben Collection of historic manuscripts. The new disc was released in September 2022.

spiritato.co.uk

The Marian Consort

Elspeth Piggott, Caroline Halls, Catriona Halsgrove *sopranos*
Elizabeth Nurse, Sarah Anne Champion, Rory McCleery *altos*
Will Wright, Edward Woodhouse, Tom Kelly *tenors*
Jon Stainsby, Chris Webb, Stuart O'Hara *basses*

The Marian Consort is a vocal ensemble that presents bold and thrilling performances across the UK, Europe and North America. Led by founder and director, Rory McCleery, the group is composed of the very best singers in a flexible, intimate ensemble, allowing clarity of texture and subtlety of interpretation that illuminates the music for performer and audience alike.

The Marian Consort is a pioneer of projects which move beyond the confines of the traditional concert, most notably *Breaking the Rules*, a staged concert-drama based on the life and crimes of Carlo Gesualdo called 'daring and vivid' by *The Guardian*. Other highlights include a debut at the BBC Proms; performances in the Bascule Chamber underneath London's Tower Bridge; the premiere of Dani Howard's *Unbound* at Three Choirs Festival; and a Wigmore Hall recital presented in partnership with BBC Radio 3. The Marian Consort will make its debut tour of Japan in 2023.

marianconsort.co.uk

YORK EARLY MUSIC CHRISTMAS FESTIVAL is directed by Delma Tomlin MBE and administered by the National Centre for Early Music through the York Early Music Foundation (registered charity number 1068331)

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