

Inspiring Bach

St Giles' Cripplegate, Barbican
28th October 2021

Spiritato

and

The Marian Consort

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

Johann Christoph Bach (1642 – 1703) – *Ach daß ich Wassers g'nug hätte*

Sebastian Knüpfer (1633 – 1676) – *Die Turteltaube lässt sich hören*

Dietrich Buxtehude (1637 – 1707) – *Sonata a2 BuxWV 272*

Johann Christoph Bach (1642 – 1703) – *Es erhub sich ein Streit*

For tonight's concert, we have chosen composers and music collected or admired by Johann Sebastian Bach. The works include those of **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 **Dietrich 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 19th century. Spiritato first started on this path with a project entitled *Guts and Glory* in 2016. Now, in a wonderful development, we've spent the last three days immersing ourselves once again, in the unique sounds and lost aesthetics of the mid-17th century, joined by The Marian Consort.

We're 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 endeavor 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.

W Russell

Cantata Texts

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!

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.

Ach, daß ich Wassers g'nug hätte in
meinem Haupte,
und meine Augen Tränenquellen
wären,
daß ich Tag un Nacht beweinen
könnte meine Sünde.

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.

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

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.

Die Turteltaube läßt sich hören
in unsrem Lande,
der Feigenbaum hat Knoten gewonnen,
die Weinstöcke Auben haben gewonnen
und geben ihren Ruch.

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.

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

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

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

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

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.

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.

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.

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.

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.

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.

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.

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.

Und ich hörete eine große Stimme,
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.

And I heard a great voice that spoke in
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.

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."

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 is a pioneering period instrument ensemble with a love for little-known composers and challenging convention. Producing unique, research-based performance projects, 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*; 'High-quality entertainment' BBC Radio 3 Record Review, in 2016 the group produced *Guts and Glory*, a first look at the experimental methods further developed tonight. 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 have recently been in session again, this time exploring music from the Düben Collection of historic manuscripts. The new disc is due for release in mid-2022.

Trumpet: Russell Gilmour, Katie Hodges, Gareth Hoddinott, William Russell, Sam Kinrade *Timpani:* Keith Price
Violin: Kinga Ujszászi (director), Tuomo Suni, Catherine Martin (+ Viola) *Viola:* Joanne Miller, Nichola Blakey, Stefanie Heichelheim *Cello:* Alice Manthorpe Saunders *Viola da Gamba:* Jonathan Rees *Violone:* Kate Aldridge
Bassoon: Inga Maria Klaucke *Theorbo:* James Bramley *Organ:* Tom Foster

spiritato.co.uk

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.

Soprano: Charlotte Ashley, Victoria Meteyard, Lucinda Cox, Ana Beard Fernandez *Alto:* Sarah Anne Champion, Rory McCleery *Tenor:* Edward Ross, Ben Durrant *Bass:* Jon Stainsby, Stuart Miles O'Hara, Edmund Saddington, Tom Lowen

marianconsort.co.uk

Film/Recording producer: Simon Weir (Classical Media)

Lighting: Laurence Russell and Paul Anderson (additional equipment by Sparks Theatrical Hire)

Organ provided and tuned by Keith McGowan

Our thanks to: The Trustees, Patrons and Friends of Spiritato and The Marian Consort, Jake Kirner and St Giles' Church, Joanne McIntosh, Louise Cleverdon, Cherry Forbes, Gareth Thomas, Lionel Meunier and Paul Anderson. This project would not have been possible without them.

INSPIRING BACH IS GENEROUSLY SUPPORTED BY



Supported using public funding by

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