

signum  
CLASSICS

Bach ✦  
MacMillan  
Motets & Sacred Songs

T

TENEBRAE

Nigel Short *director*

# BACH & MACMILLAN

## MOTETS & SACRED SONGS

1	<b>Komm, Jesu, komm, BWV 229</b>	J. S. Bach (1685–1750)	[8.23]
2	<b><i>Tenebrae Responsories</i> (2006): I. <i>Tenebrae factae sunt</i></b>	James MacMillan (b. 1959)	[5.48]
3	<b>Jesu, meine Freude, BWV 227</b>	J. S. Bach	[20.13]
4	<b>Miserere (2009)</b>	James MacMillan	[12.10]
5	<b><i>Tenebrae Responsories: II. Tradiderunt me</i></b>	James MacMillan	[5.42]
6	<b><i>Tenebrae Responsories: III. Jesum tradidit impius</i></b> Emma Walshe <i>soprano</i>	James MacMillan	[8.23]
7	<b>I saw Eternity the other night (2021)*</b>	James MacMillan	[6.23]
8	<b>Singet dem Herrn, BWV 225</b>	J. S. Bach	[12.25]

\* *World Premiere Recording*

Total timings: [79.32]

TENEBRAE  
NIGEL SHORT DIRECTOR

## INTRODUCTION

Singing the music of J. S. Bach as a 7-year-old chorister is one of my earliest musical memories, and even then I was aware that it is something very special. Later in life, as a countertenor, there was nothing I enjoyed more than singing choruses and arias from major works such as the *B Minor Mass*, the Passions and the *Christmas Oratorio*. I took an unplanned break of several years from Baroque repertoire during my time with The King's Singers, but when I came back to it, the music of Bach hit me like a train; its ingenuity, the craftsmanship, the energy and staggering beauty of it all. I became committed to recording some of it with Tenebrae at some point in the future. It's taken a long time, though, to really get the music under our skin. There are so many levels of detail and so many different ways of approaching the music, and I realised over time that every performance we gave was different and yet had something special and unique about it. It simply wouldn't be possible to try and recreate every magic moment in the setting of a single studio recording. One lasting impression the pandemic has had on me is how profound the effect is on performers and listeners alike when we're in a venue together, totally focussed on the music and nothing else. The advances in audio technology

that helped to keep everyone connected during the pandemic were wonderful, but it is obvious that it will never be able to replace or match the visceral impact enjoyed when the music is living and breathing only a few feet away from you. For these reasons I made the decision to record the programme live in concert. It also meant those audience members present could represent the public who made this project possible by so kindly supporting our crowdfunding campaign for the recording. To all of those people, I and all the members of Tenebrae would like to say a huge thank you.

Having more than 15 albums of all Bach's motets on my shelves at home, for Tenebrae's recording I've decided to programme them alongside some of the greatest choral works of modern times by composer Sir James MacMillan. I am sure James will be as revered in 400 years' time as Bach is today. On so many different levels, the contrast between the music of these two great composers could not be more dramatic. What both composers have in abundance, though, is an utter devotion to their religious faiths. This total conviction displays itself in their music, leaving the listener in no doubt as to their commitment to creating music imbued with every ounce of passion and precision. I hope listeners will enjoy and feel the sense of

excitement and energy we as performers always feed off in concert, and that this performance in the beautiful venue of Snape Maltings will stand the test of time and be heard by music-lovers for centuries to come.

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## BACH & MACMILLAN

J. S. Bach and Sir James MacMillan may stand three centuries apart, but they are connected through a love of writing for choirs and a devotion to writing music for their respective liturgies, the Lutheran and the Roman Catholic. 'Music and spirituality are very closely entwined,' MacMillan has said. 'Some of the great music of our civilisation has been written for divine worship.' Like Bach, too, MacMillan has returned often to the themes of Jesus Christ's Passion and death – what he calls 'those violent days of human history'. We hear his dedication to that story in his *Tenebrae Responsories*. We also hear – though refracted in a very different musical world – the purpose with which he follows in Bach's footsteps. For MacMillan, Bach 'opened up a window on the divine love affair with humanity. The greatest calling for any artist ... is to do the same.'

*Tenebrae's* programme opens with the warmest and most intimate of Bach's six surviving motets, and the only one whose text isn't drawn from the Bible. *Komm, Jesu, komm* ('Come, Jesus, come') is a setting for double four-part choir of the first and last stanzas of a hymn by Paul Thymich (1656–94) written for the funeral of the then Rector of St Thomas's School in Leipzig, whose students Bach had taught since becoming Cantor of St Thomas's Church in 1723.

Thymich's hymn is a plea for the Lord to bring the peace that comes at the end of our existence, and quickly sets up an impassioned dialogue between the two choirs. In the first stanza, each line is given its own musical treatment, leading to a rich variety of textures and moods. As examples, the falling path of the line 'Die Kraft verschwindt je mehr und mehr' ('My strength deserts me more and more') suggests a declining of energy; and the anguish of 'Der saure Weg wird zu schwer' ('Life's bitter path is too much for me') is expressed by a falling interval of a diminished seventh. Most remarkably, the final line of the first stanza – borrowed from St John's gospel, 'Thou art the Way, the Truth and the Life', has an elaborate, swinging dance-like spirit.

The second stanza is treated much more economically and directly, in the manner of a chorale (hymn).

Just as the end of *Komm, Jesu, komm* talks of entrusting our spirit to Jesus, the first of Sir James MacMillan's three *Tenebrae Responsories* concerns Jesus himself at his Crucifixion commending himself to God after asking 'Why hast Thou forsaken me?'

*Tenebrae factae sunt* is the Fifth Responsory for Good Friday. As befits *Tenebrae*, a service relating to darkness (traditionally, a series of 15 lit candles would be extinguished one by one), it begins in the depths with tenors and basses. From this MacMillan builds a rich choral texture in eight voices, out of which emerges a downward-creeping figure (surely darkness falling) and abrupt, declamatory interjections of 'crucifixissent' ('was crucified') and 'voce magna' ('great voice'). Christ's own words, starting in the tenors, are delivered in highly decorated, almost psalm-like strands, their ornamentation reflecting MacMillan's interest in and admiration for the traditional music of Scotland and Ireland, as well as of the Middle East.

Two further masterstrokes show MacMillan's ability to blend the drama of the text with imaginative choral writing. While the lower voices excitedly announce Christ's second exclamation, in which he finally gives himself up to his Father, a heavenly aura (upper voices) prefigures his words and that exclamation is given an enveloping rising sweep. The end fades to in nothingness, as the choir reflects again on Christ giving up his spirit.

Running to around 20 minutes, *Jesu, meine Freude* is the longest of Bach's six motets. The text is based around six verses of a hymn tune by Johann Franck. The first five verses of Franck's hymn are alternated with verses from Chapter 8 of St Paul's letter to the Romans, before the motet is capped off with the hymn's sixth verse. The resulting 11-part structure contains many points of symmetry – such as a straight four-part hymn setting in the first and eleventh sections and the similarity of music between the second and tenth sections ('Es ist nun nichts' and 'So nun der Geist'). The central (sixth) section carries the key message – of tending to the spirit over the flesh – in the form of a fugue (where the musical lines enter in close succession); in fact, this is a double fugue (with two subjects or themes) – a testament to Bach's technical mastery.

MacMillan composed *Miserere* – an extensive setting of Psalm 50, the fourth of the seven Penitential Psalms (or Psalms of Confession) – to a commission from the Flanders Festival, where it was premiered in 2009. There are well-known choral settings of this Psalm by Josquin, Palestrina, Gesualdo and Lassus. Perhaps the best known of all is Allegri's, which the 14-year-old Mozart supposedly copied out after hearing it at a Holy Wednesday service at the Sistine Chapel.

MacMillan references Allegri's setting in the use of plainchant. But, he says, 'My version of the chant is harmonised, once in a relatively traditional manner, and then later, ethereally and with floating drones'. Across *Miserere*'s span is a journey from sin and guilt to forgiveness and hope, the opening melody, in the minor, returning at the end in the major.

The second of MacMillan's three *Tenebrae Responsories*, *Tradiderunt me* is the Seventh Responsory of Good Friday, and MacMillan's setting opens with three outbursts of the initial words ('They delivered me [into the hands of the impious]'). There are musical connections with the previous Responsory: a downward motion at 'et non pepercerunt animae meae' ('and spared not my soul') as a counterpart to the upward

sweep at 'Tenebrae factae sunt' at Christ's second exclamation; and immediately following this a decorative treatment for 'congregati sunt adversum' ('the powerful gathered together against me'). There may here be a distant shadow of the choral works of Poulenc, also a dedicated Catholic, who set three of the *Tenebrae Responsories* in his *Quatre motets de pénitence*.

*Jesum tradidit*, the Ninth Good Friday Responsory and the third of MacMillan's *Tenebrae Responsories*, likewise opens dramatically with three outbursts of 'Jesum' (marked 'anguished'), immediately followed by the most decorative and exotic-sounding of all passages in the three responsories, now accompanied by a drone in the basses. The writing here is highly soloistic, one of the many challenges in these pieces, even for the most accomplished choirs.

A four-part chorus of upper voices tell of how Peter followed the Crucifixion procession from afar 'to see the end'. Later, MacMillan creates a dramatically mysterious effect: as the sopranos relate how Jesus was led to the Chief Priest, Caiaphas, the lower voices become a tangle of chatter – 'a mixture of chanting and babbling' is the direction in the score – the murmuring of the assembled scribes and Pharisees. A swooping

soprano solo brings an atmospheric close, a soulful, almost birdlike song, that eventually recedes into the distance.

Written to the first stanza of a poem by Henry Vaughan and commissioned by the London Bach Society for its 75th anniversary, *I saw Eternity the other night* was given its world premiere by Tenebrae in November 2021.

It's easy to see why MacMillan would have been attracted to Vaughan's description and separation of two worlds, one representing the vastness of eternity, relating to our souls, the other below, alluding to our everyday mortal lives. MacMillan especially responds to Vaughan's vision of eternity as 'Like a great Ring of pure, endless light'. There is wonder, but there is calm too. Ultimately there is a contrast here of light and dark.

Tenebrae has ended many of its concerts with MacMillan's *Miserere*, but this programme concludes with Bach's joyous motet *Singet dem Herrn*. It draws its text from the first three verses of Psalm 149, a stanza each from two different hymns and two verses from Psalm 150. Cast in three movements (in the fast–slow–fast pattern of a concerto), the exuberant first movement (Psalm 149) brings writing of astonishing virtuosity in an

expression of praise to God that calls for 'Pauken und Harfen' ('drums and harps').

In the serene second movement the two choirs alternate, Choir 2 singing part of a hymn by Johann Gramann (1487–1541), and Choir 1 answering with a freer setting of an anonymous hymn. Both hymns centre on God as the protector of his people. The two choirs come together for the final movement, another jubilant expression of praise, ending with 'Let everything that hath breath praise the Lord'.

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## TEXTS & TRANSLATIONS

### 1 Komm, Jesu komm

Komm, Jesu, komm, mein Leib ist müde,  
die Kraft verschwind't je mehr und mehr,  
ich sehne mich nach deinem Friede;  
der saure Weg wird mir zu schwer!  
Komm, komm, ich will mich dir ergeben;  
du bist der rechte Weg, die Wahrheit und das Leben.

Drum schließ ich mich in deine Hände  
und sage, Welt, zu guter Nacht!  
Eilt gleich mein Lebenslauf zu Ende,  
ist doch der Geist wohl angebracht.  
Er soll bei seinem Schöpfer schweben,  
weil Jesus ist und bleibt der wahre Weg zum Leben.

Paul Thymich (1656-1694)

### 2 Tenebrae factae sunt

Tenebrae factae sunt, dum crucifixissent Iesum  
Iudaei: et circa horam nonam exclamavit Iesus  
voce magna: Deus meus, ut quid me dereliquisti?  
Et inclinato capite, emisit spiritum.  
Verso: Exclamans Iesus voce magna ait: Pater, in  
manus tuas commendo spiritum meum.

### Come, Jesus, come

*Come, Jesus, come, my body is weary,  
my strength deserts me more and more,  
I yearn for thy peace;  
life's bitter path is too much for me!  
Come, come, I will surrender myself to thee,  
thou art the right Way, the Truth and the Life.*

*And so I place myself in thy hands  
and bid thee, world, farewell!  
Though the sands of my life are running out,  
the spirit is ready.  
It shall hover before its maker,  
for Jesus is and remains the true way to life.*

*Darkness fell when the Jews crucified Jesus: and  
about the ninth hour Jesus cried out with a loud  
voice: My God, why hast thou forsaken me?  
And bowing down his head, he gave up the ghost.  
Verse: Jesus cried out with a loud voice and said:  
Father, into thy hands I commend my spirit.*



### 3 Jesu, meine Freude

Jesu, meine Freude,  
meines Herzens Weide,  
Jesu, meine Zier,  
ach, wie lang, ach, lange  
ist dem Herzen bange  
und verlangt nach dir!  
Gottes Lamm, mein Bräutigam,  
außer dir soll mir auf Erden  
nichts sonst Liebbers werden.

Es ist nun nichts Verdammliches  
an denen, die in Christo Jesu sind,  
die nicht nach dem Fleische wandeln,  
sondern nach dem Geist.

Unter deinem Schirmen  
bin ich vor den Stürmen  
aller Feinde frei.  
Lass den Satan wittern,  
lass den Feind erbittern,  
mir steht Jesus bei.  
Ob es itzt gleich kracht und blitzt,  
ob gleich Sünd und Hölle schrecken:  
Jesus will mich decken.

Denn das Gesetz des Geistes,  
der da lebendig macht in Christo Jesu,  
hat mich frei gemacht von dem Gesetz der Sünde  
und des Todes.

### Jesus, my joy

*Jesus, my joy,  
my heart's delight,  
Jesus, my treasure!  
Ah! how long, how long  
has my heart been troubled  
and desirous of Thee!  
Lamb of God, my bridegroom,  
nothing on earth can be  
dearer to me than Thee.*

*There is therefore now no condemnation  
to them which are in Christ Jesus,  
who walk not after the flesh,  
but after the Spirit.*

*Beneath Thy shield  
I am protected from the raging storms  
of all my enemies.  
Let Satan storm,  
let the foe rage,  
Jesus will stand by me!  
Though there now be thunder and lightning,  
though sin and Hell spread terror,  
Jesus will protect me.*

*For the law of the spirit of life  
in Christ Jesus hath made  
me free from the law  
of sin and death.*

Trotz dem alten Drachen,  
trotz des Todes Rachen,  
trotz der Furcht darzu!  
Tobe, Welt, und springe,  
ich steh hier und singe  
in gar sichrer Ruh.  
Gottes Macht hält mich in Acht;  
Erd und Abgrund muss verstummen,  
ob sie noch so brummen.

Ihr aber seid nicht fleischlich, sondern geistlich, so  
anders Gottes Geist in euch wohnt.  
Wer aber Christi Geist nicht hat,  
der ist nicht sein.

Weg mit allen Schätzen!  
du bist mein Ergötzen,  
Jesu, meine Lust!  
Weg ihr eitlen Ehren,  
ich mag euch nicht hören,  
bleibt mir unbewusst!  
Elend, Not, Kreuz, Schmach und Tod  
soll mich, ob ich viel muss leiden,  
nicht von Jesu scheiden.

So aber Christus in euch ist, so ist der Leib zwar  
tot um der Sünde willen;  
der Geist aber ist das Leben  
um der Gerechtigkeit willen.

*Despite the old dragon,  
despite the jaws of death,  
despite the fear of death!  
Rage, O world, and rear up,  
I shall stand here and sing  
in confident tranquillity!  
I respect God's might;  
earth and abyss will be silenced,  
however much they now demur.*

*But ye are not in the flesh, but in the spirit,  
if so be that the spirit of God dwell in you.  
Now if any man have not the spirit of Christ, he is  
none of his.*

*Away with all riches,  
thou art my delight,  
Jesu, my desire.  
Away with you, vain honours,  
I shall not give ear to you,  
do not enter my mind!  
Misery, distress, affliction, shame and death,  
though I must suffer much,  
shall not part me from Jesus.*

*If Christ be in you, the body is  
dead because of sin;  
but the Spirit is life  
because of righteousness.*

Gute Nacht, o Wesen,  
das die Welt erlesen,  
mir gefällst du nicht.  
Gute Nacht, ihr Sünden,  
bleibet weit dahinten,  
kommt nicht mehr ans Licht!  
Gute Nacht, du Stolz und Pracht!  
dir sei ganz, du Lasterleben,  
gute Nacht gegeben.

So nun der Geist des,  
der Jesum von den Toten  
auferwecket hat, in euch wohnt,  
so wird auch derselbige,  
der Christum von den Toten auferwecket hat, eure  
sterbliche Leiber lebendig machen um des willen,  
dass sein Geist in euch wohnt.

Weicht, ihr Trauergeister,  
denn mein Freudenmeister,  
Jesus, tritt herein.  
Denen, die Gott lieben,  
muss auch ihr Betrüben  
lauter Zucker sein.  
Duld ich schon hier Spott und Hohn,  
dennoch bleibst du auch im Leide,  
Jesus, meine Freude.

*Farewell, O you  
who have chosen the world;  
I do not love you.  
Farewell, O sins,  
stay far behind me,  
never come to light again!  
Farewell, O pride and pomp!  
Life of wickedness,  
may you be wreathed in night!*

*But if the spirit of him that raised up  
Jesus from the dead  
dwell in you, he that raised up  
Christ from the dead shall  
also quicken your mortal bodies  
by his spirit that dwelleth in you.*

*Depart hence, you spirits of sadness,  
for the Lord of my joy,  
for Jesus enters.  
To those whom God loves,  
even their sorrow  
must be sweetened.  
Though I endure mockery and scorn on earth,  
thou art still, in the midst of my suffering,  
my Jesus, my joy.*

#### 4 Miserere

Miserere mei, Deus:  
secundum magnam misericordiam tuam.  
Et secundum multitudinem miserationem tuarum,  
dele iniquitatem meam.  
Amplius lava me ab iniquitate mea:  
et a peccato meo munda me.  
Quoniam iniquitatem meam ego cognosco:  
et peccatum meum contra me est semper.  
Tibi soli peccavi,  
et malum coram te feci:  
ut justificeris in sermonibus tuis,  
et vincas cum judicaris.  
Ecce enim in iniquitatibus conceptus sum:  
et in peccatis concepit me mater mea.  
Ecce enim veritatem dilexisti:  
incerta et occulta sapientiae tuae manifestasti mihi.  
Asperges me hyssopo, et mundabor:  
lavabis me, et super nivem dealbabor.  
Auditui meo dabis gaudium et laetitiam:  
et exultabunt ossa humiliata.  
Averte faciem tuam a peccatis meis:  
et omnes iniquitates meas dele.  
Cor mundum crea in me, Deus:  
et spiritum rectum innova, in visceribus meis.  
Ne proiecias me a facie tua:  
et spiritum sanctum tuum ne auferas a me.  
Redde mihi laetitiam salutaris tui:

*Have mercy upon me, O God,  
after thy great goodness;  
according to the multitude of thy mercies  
do away mine offences.  
Wash me thoroughly from my wickedness;  
and cleanse me from my sin.  
For I acknowledge my faults;  
and my sin is ever before me.  
Against thee only have I sinned,  
and done this evil in thy sight;  
that thou mightest be justified in thy saying,  
and clear when thou shalt judge.  
Behold, I was shapen in wickedness;  
and in sin hath my mother conceived me.  
But lo, thou requirest truth in the inward parts;  
and shalt make me to understand wisdom secretly.  
Thou shalt purge me with hyssop, and I shall be clean;  
thou shalt wash me, and I shall be whiter than snow.  
Thou shalt make me hear of joy and gladness;  
that the bones which thou hast broken may rejoice.  
Turn thy face from my sins;  
and put out all my misdeeds.  
Make me a clean heart, O God;  
and renew a right spirit within me.  
Cast me not away from thy presence;  
and take not thy holy Spirit from me.  
O give me the comfort of thy help again;*

et spiritu principali confirma me.  
Docebo iniquos vias tuas:  
et impii ad te convertentur.  
Libera me de sanguinibus, Deus,  
Deus salutis meae:  
et exultabit lingua mea justitiam tuam.  
Domine, labia mea aperies:  
et os meum annuntiabit laudem tuam.  
Quoniam si voluisses sacrificium, dedissem utique:  
holocaustis non delectaberis.  
Sacrificium Deo spiritus contribulatus:  
cor contritum, et humiliatum, Deus, non despicias.  
Benigne fac, Domine, in bona voluntate tua Sion:  
ut aedificentur muri Jerusalem.  
Tunc acceptabis sacrificium iustitiae,  
oblationes et holocausta:  
tunc imponent super altare tuum vitulos.

#### 5 Tradiderunt me

Tradiderunt me in manus impiorum, et inter  
iniquos proiecerunt me, et non pepercerunt  
animae meae: congregati sunt adversum  
me forles:  
Et sicut gigantes steterunt contra me.  
Verso: Alieni insurrexerunt adversum me, et fortes  
quaesierunt animam meam.

*and stablish me with thy free Spirit.  
Then shall I teach thy ways unto the wicked;  
and sinners shall be converted unto thee.  
Deliver me from blood-guiltiness, O God,  
thou that art the God of my health;  
and my tongue shall sing of thy righteousness.  
Thou shalt open my lips, O Lord;  
and my mouth shall show thy praise.  
For thou desirest no sacrifice, else would I give it thee;  
but thou delightest not in burnt-offerings.  
The sacrifice of God is a troubled spirit;  
a broken and contrite heart, O God, shalt thou not despise.  
O be favourable and gracious unto Sion;  
build thou the walls of Jerusalem.  
Then shalt thou be pleased with the sacrifice of  
righteousness, with the burnt-offerings and oblations;  
then shall they offer young bullocks upon thine altar*

*They delivered me into the hands of the impious,  
and cast me out amongst the wicked, and spared  
not my soul. The powerful gathered together  
against me,  
and like giants they stood against me.  
Verse: Strangers have risen up against me, and  
the mighty have sought after my soul.*

**6 Jesum tradidit impius**

Emma Walshe *soprano*

Jesum tradidit impius summis principibus  
sacerdotum, et senioribus populi:

Petrus autem sequebatur eum a longe, ut videret  
finem.

Adduxerunt autem eum ad Caiapham principem  
sacerdotum,

ubi scribae et pharisaei convenerant.

Petrus autem sequebatur eum a longe, ut videret  
finem.

*The wicked man betrayed Jesus to the chief priests  
and the elders of the people:*

*Peter, however, followed him from a distance, to  
see the end.*

*They led him to Caiaphas, the high priest,  
where the scribes and the Pharisees were met  
together.*

*Peter, however, followed him from a distance, to  
see the end.*

**7 I saw Eternity the other night**

*This motet was commissioned for the London Bach  
Society's 75th Anniversary by Richard Jones, LBS  
Council Chairman*

I saw Eternity the other night,

Like a great Ring of pure, endless light,

All calm as it was bright;

And round beneath it, Time, in hours, days, years,

Driven by the spheres

Like a vast shadow moved; in which the world

And all her train were hurled.

The doting Lover in his quaintest strain

Did there complain;

Near him, his lute, his fancy, and his flights,

Wit's sour delights;

With gloves and knots the silly snares of pleasure,

Yet his dear treasure  
All scattered lay, while he his eyes did pour  
Upon a flower.

*From 'The World', Henry Vaughan (1621-1695)*

**8 Singet dem Herrn ein neues Lied BWV 225**

Singet dem Herrn ein neues Lied,  
die Gemeinde der Heiligen sollen ihn loben.  
Israel freue sich des, der ihn gemacht hat.  
Die Kinder Zion sei'n fröhlich über ihrem Könige,  
sie sollen loben seinen Namen im Reihem; mit  
Pauken und mit Harfen sollen sie ihm spielen.

Wie sich ein Vater erbarmet  
Gott, nimm dich ferner unser an,  
über seine junge Kinderlein,  
so tut der Herr uns allen,  
so wir ihn kindlich fürchten rein.  
Er kennt das arm Gemächte,  
Gott weiß, wir sind nur Staub,  
denn ohne dich ist nichts getan  
mit allen unsern Sachen.  
gleichwie das Gras vom Rechen,  
ein Blum und fallend Laub!  
Der Wind nur drüber wehet,  
so ist es nicht mehr da,  
Drum sei du unser Schirm und Licht,  
und trägt uns unsre Hoffnung nicht,  
so wirst du's ferner machen.

**Sing unto the Lord a new song**

*Sing unto the Lord a new song,  
the congregation of saints shall praise him.  
Let Israel rejoice in him that made him.  
The children of Sion shall rejoice in their king,  
they shall praise his name with dancing,  
and they shall play to him with drums and harps.*

*As a father takes pity  
God, continue to take care of us,  
on his own young children,  
so does the Lord pity us all,  
if we fear him like pure children.  
He knows our poor estate,  
God knows that we are but dust,  
for without thee  
all human endeavour is nothing.  
like grass that is reaped,  
the fading flower and falling leaf.  
The wind only has to blow over it,  
and it is there no more.  
Be therefore our shield and light,  
and if our hope does not deceive us,  
thou shalt continue to be so.*

also der Mensch vergehet,  
sein End, das ist ihm nah.  
Wohl dem, der sich nur steif und fest  
auf dich und deine Huld verlässt.

Die Gottesgnad alleine  
Gott nimmt sich ferner unser an,  
steht fest und bleibt in Ewigkeit,  
bei seiner lieben G'meine,  
die steht in seiner Furcht bereit,  
die seinen Bund behalten.  
Er herrscht im Himmelreich.  
denn ohne ihn ist nichts getan  
mit allen unsern Sachen.  
Ihr starken Engel, waltet  
sein's Lobs und dient zugleich  
dem großen Gott zu Ehren  
und treibt sein heilig's Wort!  
Drum sei er unser Schirm und Licht,  
und trägt uns unsre Hoffnung nicht,  
so wird er's ferner machen.  
Mein Seel soll auch vermehren  
sein Lob an allem Ort.  
Wohl dem, der sich nur steif und fest  
auf dich und deine Huld verlässt.

Lobet den Herrn in seinen Taten, lobet ihn in seiner  
großen Herrlichkeit! Alles, was Odem hat, lobe  
den Herrn.  
Halleluja!

*Man thus passes away,  
and his end is near.  
Blessed is he who steadfastly  
relies on thee and thy grace.*

*God's grace alone  
God continues to take care of us,  
is steadfast and lasts forever,  
with his dear congregation,  
that stands in fear of him  
and keeps his Testament.  
He reigns in the kingdom of heaven.  
for without him  
all human endeavour is nothing.  
You mighty angels hold sway,  
praise him and serve him,  
honour the great God,  
and obey his holy word.  
Let him therefore be our shield and light,  
and if our hope does not deceive us,  
he shall continue to be so.  
My soul shall also continue  
to praise him everywhere.  
Blessed is he who steadfastly  
relies on thee and thy grace.*

*Praise the Lord for his mighty deeds, praise him  
according to his excellent greatness. Let everything  
that hath breath praise the Lord.  
Alleluia!*





# TENEBRAE

Nigel Short *director*



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## Sopranos

Grace Davidson<sup>KJE</sup>  
Rachel Haworth  
Victoria Meteyard<sup>KJE</sup>  
Áine Smith  
Katie Trethewey<sup>KJE</sup>  
Emma Walshe<sup>KJE</sup>

## Altos

Hannah Cooke<sup>KE</sup>  
Martha McLorinan<sup>KJE</sup>  
Elisabeth Paul<sup>JE</sup>  
Anna Semple

## Continuo

Emily Ashton *cello*  
Oliver John Ruthven *organ*

## Tenors

Jeremy Budd<sup>KJE</sup>  
Jack Granby  
Nicholas Madden  
Nicholas Todd<sup>KJE</sup>

## Basses

Joseph Edwards<sup>E</sup>  
Jimmy Holliday<sup>KJE</sup>  
Owain Park  
Florian Störtz  
Giles Underwood<sup>KJE</sup>

**K** = Ensemble singer in *Komm, Jesu, komm*

**J** = Ensemble singer in *Jesu, meine Freude*

**E** = Ensemble singer in *I saw Eternity*

Described as “phenomenal” (The Times) and “devastatingly beautiful” (Gramophone Magazine), award-winning choir Tenebrae is one of the world’s leading vocal ensembles, renowned for its passion and precision.

Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival. The choir has earned international acclaim for its interpretations of choral music from the Renaissance through to contemporary masterpieces, and has commissioned new music from composers including Judith Bingham, Joanna Marsh, Owain Park, Josephine Stephenson, Joby Talbot and Roderick Williams.

Tenebrae has enjoyed collaborations with some of the UK’s leading orchestras, including the London Symphony Orchestra, Aurora Orchestra, the Academy of Ancient Music and Britten Sinfonia. The choir also undertakes regular session work, having contributed the vocals for Max Richter’s *Voices* (2020), Jean-Jacques Annaud’s *Notre Dame brûle* (2022), and blockbuster sci-fi movie *Avatar: The Way of Water* (2022) among others. Its extensive recording catalogue comprises a

wide range of music on labels including Signum, LSO Live and Warner Classics, and has earned the choir two BBC Music Magazine Awards and a Grammy nomination.

Alongside its performance schedule, the choir runs a thriving Learning & Connection programme encompassing partnerships with Music Centre London and London Youth Choirs, Tenebrae Effect workshops with amateur choirs, and regular classroom singing for local primary schools. Through its Associate Artist programme Tenebrae also provides talented young professional singers with vital experience and support in the early stages of their careers.

‘Passion and Precision’ are Tenebrae’s core values. Through its continued dedication to performance of the highest quality, Tenebrae’s vision is to inspire audiences around the world through dramatic programming, flawless performances and unforgettable experiences.

## NIGEL SHORT

Award-winning conductor Nigel Short has earned widespread acclaim for his recording and live performance work with leading orchestras and ensembles across the world.

A former member of renowned vocal ensemble The King's Singers, in 2001 Nigel formed Tenebrae, a virtuosic professional chamber choir of 19 singers. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys a reputation as one of the world's finest vocal ensembles. Nigel has conducted the choir at some of the world's most prestigious venues and festivals, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival.

To date, Nigel has conducted the majority of the UK's leading orchestras, including the Academy of Ancient Music, Aurora Orchestra, BBC Symphony Orchestra, Britten Sinfonia, English Concert, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment and Royal Philharmonic Orchestra. Other orchestral recordings include Mozart's Requiem with the Chamber Orchestra



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of Europe, and Nigel has also appeared as guest conductor with the BBC Singers, Leipzig's MDR Rundfunkchor, Danish National Vocal Ensemble and the Danish and Swedish National Radio Choirs.

Nigel has vast recording experience having conducted for many of the world's major labels including Decca Classics, Deutsche Grammophon, LSO Live and Signum, as well as

having contributed to a number of high-profile film soundtracks. In 2018, he received a Grammy nomination in the category of 'Best Choral Performance' for Tenebrae's album of parts songs from the British Isles, *Music of the Spheres*. As

a Gramophone award-winning producer, Nigel works with many of the UK's leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus, The King's Singers and the Monteverdi Choir with Sir John Eliot Gardiner.





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and in particular for the following donations:*

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Maren Brandes  
Lydia and Andrew Dymond  
In memory of Guy Haworth  
Richard Jones, Council Chairman of the London Bach Society  
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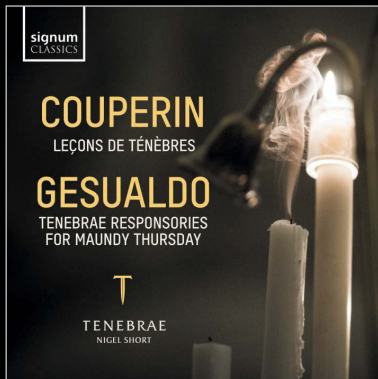
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