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brahms motets bruckner

1.	Anton Bruckner	<i>Aequalis No.1</i>	01:41
2.	Anton Bruckner	<i>Virga Jesse</i>	03:58
3.	Anton Bruckner	<i>Ecce sacerdos</i>	06:33
4.	Anton Bruckner	<i>Christus factus est</i>	05:55
5.	Anton Bruckner	<i>Locus iste</i>	03:30
	Johannes Brahms	<i>Fest- und Gedenksprüche, Op.109</i>	
6.		i Unsere Väter hofften auf dich	02:07
7.		ii Wenn ein starker Gewappneter	02:58
8.		iii Wo ist ein so herrlich Volk	04:59
9.	Anton Bruckner	<i>Os justi</i>	05:04
10.	Johannes Brahms	<i>Ave Maria, Op.12</i>	04:39
11.	Johannes Brahms	<i>How Lovely are thy Dwellings</i> from <i>Ein deutsches Requiem Op.45</i>	06:22
12.	Anton Bruckner	<i>Ave Maria</i>	04:05
13.	Anton Bruckner	<i>Tota pulchra es</i>	05:50
	Johannes Brahms	<i>Drei motetten, Op.110</i>	
14.		i Ich aber bin elend	03:38
15.		ii Ach, arme Welt	02:04
16.		iii Wenn wir in höchsten Nöten sein	03:30
17.	Johannes Brahms	<i>Geistliches Lied, Op.30</i>	05:54
18.	Anton Bruckner	<i>Aequalis No.2</i>	01:44
			74:42

FOREWORD



Spending time with artists and groups on sessions is one of the great pleasures of being a recording engineer, a natural offshoot of which is that inevitably you start to wonder what certain repertoire might sound like in their hands. Having been fortunate enough to work with Tenebrae for a number of years, I have had plenty of opportunities to dream up potential programmes. But it wasn't until two tragic events occurred in quick succession – the loss of my father to cancer in 2009 and then, the following year, the death of Barbara Pollock, one of Tenebrae's founders, similarly after a period fighting the disease – that I began to think seriously about funding a recording with Tenebrae that could raise money for a cancer charity.

My love for the music of Brahms and Bruckner comes first and foremost from my experience as a cellist, having had the

opportunity to play a number of their symphonies. Aside from their rivalry as symphonists, both composers wrote extensively for choirs throughout their life and I wanted to discover what Tenebrae would bring to this music. That this exploration could be done to jointly support and promote a charity like Macmillan Cancer Support, and the artistry of Tenebrae, has been a wonderful experience, and one which I hope to replicate in the future with other artists and good causes.

A number of people have given freely of their time and energy for this project, for which I'm extremely grateful. It is this generosity of spirit that pays tribute to those whom we remember with this recording.

Andrew Mellor

Recording Engineer & Producer, AJM Productions

BRAHMS & BRUCKNER



Among Otto Böhler's celebrated silhouette portraits of musicians, one depicts an aloof Johannes Brahms accepting Anton Bruckner's deferential hand. The image, crafted in Vienna in 1890, shows a simple handshake. It also captures a widely accepted view of the composers' strained relationship. Here the liberal-leaning Brahms, an agnostic humanist, and the Catholic, innately conservative Bruckner stand like two opposing generals at a ceasefire signing. Yet for all their apparent differences, Brahms and Bruckner shared much in common. They both came from poor backgrounds and endured the loneliness of lifelong bachelorhood. Among other things they were active as choral conductors in an age awash with amateur choirs and choral concerts. And each composed a significant number of sacred and secular choral pieces long before they began work on their first symphonies.

Bruckner's early output includes many short sacred compositions. His *Aeguale* for three trombones were written in January 1847, probably in memory of his great-aunt and godmother, Rosalia Mayrhofer. They belong to a tradition, long established in Upper Austria, of brief works for instruments of the same or 'equal' type. These were commonly associated with the Mass for the Dead and with All Souls' Day: Beethoven, for example, wrote three *aeguale* for performance at Linz Cathedral in 1812. Bruckner's two

contributions to the genre, the chorale-like nature of which anticipates the presence of trombone 'choirs' in his later symphonies, were probably conceived for performance at the Augustinian monastery of St Florian near Linz.

'In his dealings with high ecclesiastical authorities,' observed the Viennese polymath Friedrich Eckstein, 'Bruckner... never displayed that strange submissive behaviour that one could see so often in his dealings with superior [public] officials or even with critics.' The composer, a man of profound religious faith, clearly felt at ease among the clergy. He was raised as a chorister at St Florian and served there from 1845 to 1855 as schoolteacher and singing instructor. Bruckner moved to Linz in 1856 to become organist at the city's Neuer Dom (New Cathedral) and soon after composed the first of three *Ave Maria* settings. He returned to the traditional Catholic prayer again in 1861, soon after the end of six years' counterpoint studies with the Viennese theorist Simon Sechter. Bruckner's *Ave Maria* for seven-part mixed choir, remarkable for its economy of means, textural richness and direct expression, marked the beginning of his artistic maturity. The piece was conceived to stand in company with a Mass by the seventeenth-century Italian composer Antonio Lotti. It was first performed by the male-voice chorus, the Liedertafel 'Frohsinn', under Bruckner's direction on 12 May 1861 at the Old Cathedral in Linz.

The reviewer of the *Linzer Zeitung* praised the work for its religious sincerity, 'strict contrapuntal execution' and 'glorious ... repetition of "Jesus" to solemn A-major chords'. Bruckner here adopts the austere polyphonic style perfected around three centuries earlier by Giovanni Pierluigi da Palestrina while liberally interpreting its formal rules, gracing the work's essentially simple harmonies with subtle chromatic shifts, raising its expressive temperature with potent suspensions, and generating expansive choral textures for the climactic setting of 'Sancta Maria, mater Dei'.

Bruckner's mature motets were written during a period of reform of music for the Catholic Church. The revisionist trend gathered pace in 1866 when the German priest and composer, Franz Xaver Witt, launched a journal devoted to the cause of 'improving' church music. The following year, he set out his manifesto and dealt with the practicalities of delivering it. Witt condemned the 'trashy church music' favoured by Catholic parochial choirs and suggested a 'churchly' alternative, one rooted in the 'true' music of such past masters as Palestrina and in the melodic purity of Gregorian chant. Witt's words inspired the foundation of the Allgemeine Cäcilien-Verband (General Association of St Cecilia), or Cäcilien Verein (Cecilian Society) as it became known. His brainchild, named for music's patron saint, soon grew in stature, leading one overenthusiastic cleric to describe it by the mid-1880s as 'a small world power'.

In many ways Bruckner's motets respect Cecilian ideals. They were informed by chant and Palestrinian polyphony; they also served to heighten the intensity of ritual worship without drawing attention to their composer's ingenuity. *Locus iste*, written for the inauguration of the votive chapel of Linz's New Cathedral, was first performed

on 29 October 1869 under the direction of Johann Baptist Burgstaller, a driving force of the Cecilian Movement in Upper Austria. Bruckner's predominantly homophonic gradual amounts to a study in simplicity. Its text, from Genesis 28:16-17, concerns Jacob's reflections after waking from the dream in which he saw a ladder rising from earth to heaven. The work's bass line, rarely silent, unfolds as a metaphor for a sacred building's sure foundations.

Tota pulchra es was written to mark the silver jubilee of Franz Joseph Rudigier's installation as Bishop of Linz. The antiphon received its first performance under J.B. Burgstaller's direction on 4 June 1878 at the New Cathedral in Linz, Rudigier's then unfinished building project. It arises naturally from the chant-like spirit of the precentor's solo lines and makes sparing use of the organ, chiefly to enrich its choral textures. Bruckner cast the composition in the Phrygian mode, recalling his earlier work for Rudigier's cathedral, the Mass in E minor. The harmonic progressions at the end of the motet clearly echo the conclusion of the Kyrie of his Mass.

Several sources suggest that Bruckner privately distanced himself from Cecilianism: for instance, he reportedly told the Cardinal Archbishop of Prague that, while the restoration of Palestrina's music was timely, the Cecilians had nothing to say. *Os justi*, however, was conceived as a positive response to Cecilian norms. The gradual, a setting of Psalm 36: 30-31, was written for and dedicated to Ignaz Traumihler, music director at St Florian and a distinguished Cäcilien-Verein lecturer. Bruckner made changes to the motet's fugal middle section after his old friend expressed reservations about its illicit combination of the Lydian and Mixolydian modes. The revised version was first performed under Traumihler's direction and with

Bruckner at the organ at St Florian on 28 August 1879, the Feast of St Augustine.

Popular depictions of Bruckner as a holy fool ignore his extensive knowledge of Christian theology and biblical hermeneutics. His third and final setting of *Christus factus est*, first performed on 9 November 1884 at the Hofburgkapelle in Vienna, represents a sophisticated musico-theological reflection on words from Philippians 2: 8-9. The work's symbolism embraces everything from the major and minor seconds in its opening bars, redolent of Christ's humility, to the terraced diminuendo from *fff* to *ppp*, which cultivates reverence for the 'name which is above all names'. Bruckner also connects with archaic tradition through the venerable device of sequential repetition in his setting of 'obediens', before deploying a thoroughly modern modulation from D minor to D-flat major at 'mortem autem crucis', emblematic perhaps of the resurrection.

At the beginning of 1885 J.B. Burgstaller invited Bruckner to write a work for the centenary celebrations of the diocese of Linz, scheduled to take place that autumn. *Ecce sacerdos*, for eight-part mixed choir, three trombones and organ, was intended to accompany the bishop's entry into the New Cathedral. The antiphon's text contains quotes from the Bible concerning God's covenant with Abraham and his descendants, the promise of eternal protection made to 'a great priest'. Its striking textural and harmonic contrasts evoke the tension inherent in the status of clerics as divinely ordained deputies for the ultimate high priest, Jesus Christ. Bruckner completed the piece a few weeks before the first performance of his *Te Deum*, traces of which appear in *Ecce sacerdos*, notably so in the bare fifths stated at its opening. It also contains mellifluous passages directly informed by Palestrina together with bold antiphonal exchanges, such as those at 'Ideo jurejurando', rooted in

the soundworld of Giovanni Gabrieli. The motet's planned premiere was abandoned; in fact, *Ecce sacerdos* remained unperformed during Bruckner's lifetime.

Virga Jesse, like *Ecce sacerdos*, was written for the Linz diocesan centenary. Bruckner completed his setting of the Marian text in September 1885 following a short trip to St Florian. The composer conducted the work's first performance at Vienna's Hofburgkapelle on 8 December 1885, the Feast of the Immaculate Conception. Bruckner presents a convincing combination of old and new, alluding to ancient practices while exploring modern chromatic harmonies. As he had in his *Ave Maria* of 1861 and *Locust iste*, he incorporated the so-called Dresden Amen into *Virga Jesse*. Wagner had recently elevated this simple cadential figure, a familiar trope of Saxon church music, to become the solemn 'Grail' motif in his opera *Parsifal*. Bruckner here attaches it to the word 'floruit' before recalling it throughout 'pacem Deus redidit'. The motet's second half comprises a sonorous Alleluia setting, its gentle close heralded by a threefold succession of steeply descending tenor melodies.

Johannes Brahms was an avid collector of early music, in manuscript and print form, proud owner of a library that comprised works by, among others, Johann Sebastian Bach, Palestrina, Heinrich Isaac, Johannes Eccard and Heinrich Schütz. In the 1850s Brahms, recently hailed by Robert Schumann as 'a chosen one' among young German composers, set about the systematic study of advanced counterpoint and chorale harmonisation, techniques inherited from the past. In February 1856 he proposed an exchange of contrapuntal exercises with the violinist and composer Joseph Joachim. The following month Brahms sent Joachim a selection of canons, fugues and his *Geistliches Lied*. While the work began life as an exercise in canonic writing, impressively rising to the contrapuntal

challenge of the double canon at the ninth, Brahms decided that it was worthy of publication. Its two canonic themes appear in the choir's soprano and tenor parts and in the alto and bass. A gentle organ prelude and interludes articulate Brahms's contemplative choral setting of three emotionally charged verses by the seventeenth-century German writer Paul Fleming.

The lyrical *Ave Maria* Op.12, written for Brahms's Hamburg Women's Chorus in 1858, reflects the composer's knowledge of Latin church repertoire; it also reveals his shrewd feeling for the capabilities of amateur choristers and understanding of the potentially lucrative market for accessible choral music. Brahms may have been inspired to

set the ancient Marian prayer by E.T.A. Hoffmann's *Kater Murr*, a satirical novel which depicts a girls' choir performing the fictional Kapellmeister Johannes Kreisler's *Ave Maria*. As an avid reader, Brahms maintained a special affection for the Bible in Martin Luther's German translation. He underlined many passages in his copy and also made notes from it in a separate pocket book. Brahms turned to the Luther Bible and the Apocrypha when gathering the text for *Ein deutsches Requiem*, which he began in Vienna in the months after his mother's death in February 1865. Brahms hoped to write a personal work of memorial for the dead; he therefore avoided setting anything rooted in Christian doctrine. He later defended his decision to omit direct





reference to Christ in the work, stating in a letter to one of his colleagues: 'As regard the title I will confess that I should gladly have left out "German" and substituted "Human".' Brahms gives eloquent expression to the compassionate Lutheran view of death in his *German Requiem's* fourth movement, 'Wie lieblich sind deine Wohnungen' ('**How Lovely are thy Dwellings**'). The work made rapid headway in Britain following its first full public performance in London in 1873, championed in English translation by Otto Goldschmidt's recently formed Bach Choir.

The outbreak of the Franco-Prussian War in 1870 stirred Brahms's sense of German national identity. At one point during the campaign, the composer even considered enlisting in the Prussian Army. He was also roused by the published speeches of Otto von Bismarck, the Prussian Prime Minister soon to engineer the remarkable political feat of German unification. Brahms continued to lionise Bismarck until the end of his life. The *Fest- und Gedenksprüche* ('Festal and Commemorative Sayings') Op.109 convey the strength of the composer's nationalism, conditioned here by his response to the *Drei-Kaiser-Jahr* of 1888. This year witnessed the deaths of the venerable Emperor Wilhelm I and his son and successor, Frederick III, and the accession of the young Wilhelm II to the German imperial throne. Brahms, deeply affected by the royal deaths, chose words from the Bible apt to a time of tension between the new German Empire's ruling elite and its people.

Brahms was not unique among his middle-class contemporaries in harbouring doubts about God's existence while holding fast to the belief that disorder would follow if the masses rejected religion. His *Fest- und Gedenksprüche* enlisted Old and New Testament texts to sound a warning against the perils of discontinuity and promote the rule of law. The composer reinforces his allegory by using archaic musical

practices: for example, the juxtaposition and confrontation of music for two choirs, exploited with great energy in *Unsere Väter hoffen auf dich*, offers a striking analogy for the upholders and breakers of God's laws: the strong state and its disputatious people. He underlines the point with military precision in *Wenn ein starker Gewappneter*, commanding performers and listeners alike to contemplate the fate of 'a kingdom divided against itself' and reflect on the value of a 'strong man armed'. Brahms appears to send a lightly coded message to Germany's impetuous new Emperor: trust in Bismarck; accept the Iron Chancellor's counsel. *Wo ist ein so herrlich Volk* delivers a prayer for union, explored at first by various combinations of voices, developed in the form of a double canon at the words 'Hüte dich nur und bewahre deine Seele wohl' ('Only take heed to thyself, and keep thy soul diligently'), and crowned by an ingenious canonic 'Amen'.

The *Drei motetten* ('Three Motets') Op.110, the last of Brahms's works for a cappella choir, like the *Fest- und Gedenksprüche* were inspired by the music of Schütz. The composer first referred to his Op.110 in the summer of 1889, when he informed his publisher that he had written three new motets that were 'better' than those of his Op.109. Brahms chose words from Psalm 69 and the book of Exodus for *Ich aber bin elend*, treating them to a setting that combines the contrapuntal ingenuity present in Schütz's *Psalmen Davids* of 1619 with rich chromatic harmonies. *Ach, arme Welt* and *Wenn wir in höchsten Nöten sein* are settings of ancient German sacred verse, first published in 1841 in the influential collection *Das deutsche Kirchenlied*. The second motet explores the rich sonorities of four-part chorale writing, while the third articulates the contrasts of mood – from earthly despair to eternal hope – in the stanzas of Paul Eber's Lutheran chorale text.

TEXTS & TRANSLATIONS



1. Bruckner – *Aequalis No. 1*

2. Bruckner – *Virga Jesse*

Virga Jesse floruit:
Virgo Deum et hominem genuit:
pacem Deus reddidit,
in se reconcilians ima summis.
Alleluja.

3. Bruckner – *Ecce sacerdos*

Ecce sacerdos magnus,
qui in diebus suis placuit Deo.
Ideo jurejurando fecit illum
Dominus crescere in plebem suam.
Benedictionem omnium gentium dedit illi
et testamentum suum confirmavit super caput ejus.

Gloria Patri, et Filio,

et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

2. Bruckner – *Virga Jesse*

The rod of Jesse hath blossomed:
a Virgin hath brought forth God and man:
God hath restored peace,
reconciling in Himself the lowest with the highest.
Alleluia.

3. Bruckner – *Ecce sacerdos*

Behold a great priest,
who in his days pleased God.
Therefore, by an oath,
the Lord made him increase among his people.
He gave him the blessing of all nations,
and confirmed his covenant upon his head.

Glory be to the Father and to the Son,
and to the Holy Ghost.

As it was in the beginning, is now and ever shall be,
world without end. Amen.

4. Bruckner – *Christus factus est*

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.

Versus vel Responsorius

Propter quod et Deus exaltavit illum et dedit illi nomen,
quod est super omne nomen.

5. Bruckner – *Locus Iste*

Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est.

6. Brahms – *Fest- und Gedenksprüche,*

Op. 109 i. Unsere Väter hofften auf dich

Unsere Väter hofften auf dich,
und da sie hofften, halfst du ihnen aus.
Zu dir schriegen sie und wurden errettet,
sie hofften auf dich und wurden nicht zu Schanden.
Der Herr wird seinem Volk Kraft geben,
der Herr wird sein Volk segnen mit Frieden.

4. Bruckner – *Christus factus est*

Christ became obedient for us unto death,
even to the death, death on the cross.

Verse (or Respond, in the case of the Holy Saturday antiphon)

Therefore God exalted Him and gave Him a name
which is above all names.

5. Bruckner – *Locus Iste*

This place was made by God,
a priceless mystery;
it is without reproof.

6. Brahms – *Fest- und Gedenksprüche,*

Op. 109 i. Unsere Väter hofften auf dich

In thee have our fathers hoped,
they have hoped, and thou hast delivered them.
They cried to thee, and they were saved,
they trusted in thee, and were not confounded.
The Lord will give strength to his people,
the Lord will bless his people with peace.

7. *Brabms – Fest- und Gedenksprüche,*

Op. 109 ii. Wenn ein starker Gewappneter

Wenn ein starker Gewappneter seinen Palast bewahret,
so bleibet das Seine mit Frieden.

Aber: ein jeglich Reich, so es mit ihm selbst uneins wird
das wird wüste; und ein Haus fället über das andere.

8. *Brabms – Fest- und Gedenksprüche,*

Op. 109 iii. Wo ist ein so herrlich Volk

Wo ist ein so herrlich Volk, zu dem Götter also
nahe sich tun

als der Herr, unser Gott, so oft wir
ihn anrufen.

Hüte dich nur und bewahre deine Seele wohl,
dass du nicht vergessest der Geschichten,
die deine Augen gesehen haben,
und dass sie nicht aus deinem Herzen kommen alle dein
Leben lang.

Und sollt deinen Kindern und Kindeskindern
kundtun. Amen.

9. *Bruckner – Os justi*

Os justi meditabitur sapientiam,
et lingua eius loquetur iudicium.

Lex Dei ejus in corde ipsius
et non supplantabuntur gressus ejus. Alleluia.

10. *Brabms – Ave Maria*

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, ora pro nobis.

7. *Brabms – Fest- und Gedenksprüche,*

Op. 109 ii. Wenn ein starker Gewappneter

When a strong man guards his palace,
his possessions are safe.

But: every kingdom divided against itself
will be laid waste and house will fall against house.

8. *Brabms – Fest- und Gedenksprüche,*

Op. 109 iii. Wo ist ein so herrlich Volk

Where is so great a nation that has statutes
and decrees

that are as just as the Lord our God's, whenever we call
on him.

However, take care and watch your soul,
that you do not forget the stories,
the things which your eyes have seen,
that you do not let them depart from your heart all your
life long.

And teach them to your children and to your children's
children. Amen.

9. *Bruckner – Os justi*

The mouth of the just is exercised in wisdom,
and his tongue will be talking of judgement:

the law of his God is in his heart,
and his footsteps will not be distracted. Alleluia.

10. *Brabms – Ave Maria*

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, pray for us.

11. *Brabms – How Lovely are thy Dwellings*

How lovely are Thy dwellings fair, O Lord of Hosts.

My soul ever longeth and fainteth sore for the blest courts
of the Lord:

My heart and flesh do cry to the living God.
How lovely are Thy dwellings fair, O Lord of Hosts.
O blest are they that in Thy house are dwelling:
They ever praise Thee, O Lord, for evermore.
How lovely are Thy dwellings fair.

12. *Bruckner – Ave Maria*

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae,
Sancta maria, ora pro nobis. Amen.

13. *Bruckner – Tota pulchra es*

Tota pulchra es, Maria
et macula originalis non est in te.
Tu gloria Jerusalem,
Tu laetitia Israel,
Tu honorificentia populi nostri,
Tu advocata peccatorum.
O Maria, Maria!
Virgo prudentissima,
Mater clementissima,
Ora pro nobis.
Intercede pro nobis ad Dominum Jesum Christum.

12. *Bruckner – Ave Maria*

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death,
Holy Mary, pray for us. Amen.

13. *Bruckner – Tota pulchra es*

Thou art all fair, O Mary:
there is no spot in thee.
Thou art the glory of Jerusalem.
Thou art the joy of Israel.
Thou art the great rejoicing of our nation.
Thou are the advocate of sinners.
O Mary!
Most prudent Virgin.
Mother most clement.
Pray for us.
Intercede for us through the Lord Jesus Christ.

14. *Brabms – Drei motetten*

Op. 110 i. Ich aber bin elend

Ich aber bin elend, und mir ist wehe;
Herr, Herr Gott,
barmherzig und gnädig und geduldig,
und von großer Gnade und Treue,
der Du beweisest Gnade in tausend Glied,
und vergibst Missetat, Übertretung und Sünde,
und vor welchem niemand unschuldig ist.
Gott, Deine Hilfe schütze mich.

15. *Brabms – Drei motetten*

Op. 110 ii. Ach, arme Welt

Ach, arme Welt, du trügest mich,
ja, das bekenn' ich eigentlich,
und kann dich doch nicht meiden.

Du falsche Welt, du bist nicht wahr,
dein Schein vergeht, das weiß ich zwar,
mit Weh' und großem Leiden.

Dein' Ehr', dein Gut, du arme Welt,
im Tod, in rechten Nöten fehlt,
dein Schatz ist eitel falsches Geld,
dess hilf mir, Herr, zum Frieden.

16. *Brabms – Drei motetten*

Op. 110 iii. Wenn wir in höchsten Nöten sein

Wenn wir in höchsten Nöten sein
und wissen nicht, wo aus und ein,
und finden weder Hilf noch Rat,
ob wir gleich sorgen früh und spat:

14. *Brabms – Drei motetten*

Op. 110 i. Ich aber bin elend

But I am poor and sorrowful;
Lord, Lord God,
all merciful and gracious and longsuff'ring,
of abundant goodness and truth,
Thou who art keeping mercy for thousands,
and transgression and sin, and iniquity forgiving,
and that will by no means the guilty clear:
God, o defend and guard Thou me.

15. *Brabms – Drei motetten*

Op. 110 ii. Ach, arme Welt

Thou, poor vain world, deluded me,
yes, that I grant thee verily,
and can not still deny thee.

Ah, thou false world, thou art not true,
thy glories fade, I know and rue,
with grief and sorrow try me.

The honours, riches, thou hast brought,
in death, in dire distress are naught;
Thy treasure vain and falsely wrought.
Lord, give me peace eternal.

16. *Brabms – Drei motetten*

Op. 110 iii. Wenn wir in höchsten Nöten sein

When we in deep distress and grief,
knowing not where to seek relief,
can find no help nor comfort here,
tho' we have sought it far and near.

So ist das unser Trost allein,
daß wir zusammen ingemein
dich rufen an, o treuer Gott,
um Rettung aus der Angst und Not.

Sieh nicht an unser Sünden groß,
sprich uns der selb'n aus Gnaden los,
steh' uns in unserm Elend bei,
mach' uns von aller Trübsal frei.
Auf daß von Herzen können wir
nachmals mit freuden danken dir,
gehorsam sein nach deinem Wort,
dich allzeit preisen hier und dort.

17. *Brabms – Geistliches Lied*

Laß dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!

Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
der gibt auch dir das Deine.

Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleußt,
das ist und heißt das Beste.
Amen.

18. *Bruckner – Aequalis No. 2*

Then this alone our comfort be,
that we may all in unity
still call on Thee, true God, and know
Thou'lt save us from all fear and woe.

See not, thou' great our sins may be,
but by Thy grace, Lord, set us free,
be near us in our misery
and keep us all from sorrow free.
That we with all our hearts may raise,
once more our joyful, grateful praise,
submissively Thy word declare,
and ever praise Thee, here as there.

17. *Brabms – Geistliches Lied*

Let no sad thought oppress thee, distress thee;
Fear nothing, trust God's own will,
and be thou still, my spirit!

What do you want to worry about from day to day?
There is One who stands above all
who gives you, too, what is yours.

Only be steadfast in all you do,
stand firm; what God has decided,
that is and must be the best.
Amen.

TENEBRAE



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

As the first-ever ensemble to be multi-nominated in the same category for the BBC Music Magazine Awards (2012), Tenebrae’s recording of Victoria’s *Requiem Mass, 1605* secured the accolade for Best Choral Performance. The choir’s recording of Fauré’s *Requiem* with the London Symphony Orchestra was nominated for the Gramophone Awards (2013), having been described as “the very best Fauré *Requiem* on disc”, so too was *Mother and Child* (2003) for Choral Disc of the Year featuring sacred music by living British composers. Tenebrae’s ever-increasing discography has brought about collaborations with Signum, Decca, Deutsche Grammophon, EMI Classics, LSO Live and Warner Classics, with the choir’s recent recording of Russian Orthodox music being launched on its own label, Bene Arte, receiving glowing reviews and reaching number 1 on the UK Classical Chart.

Tenebrae is dedicated to supporting contemporary composers having worked with Judith Bingham, Alexander Levine, Paul Mealor, Joby Talbot, Hilary Tann, John

Tavener and Will Todd, in addition to upcoming releases with Ola Gjeilo and Alexander L’Estrange. Furthermore, the choir is renowned for its highly-acclaimed interpretations of the choral canon with repertoire ranging from the hauntingly passionate works of Gesualdo and Victoria to the beautiful choral masterpieces of Poulenc and Tavener. Alongside this recording of Brahms and Bruckner motets, 2015 also sees the launch of *A Very English Christmas* on their Bene Arte label.

Tenebrae has performed at some of the world’s most renowned festivals including the BBC Proms, City of London Festival, Edinburgh International Festival (UK) and Montreux Choral Festival (Switzerland). In 2015 the choir will perform across the UK in Guildford, Hexham, Lammermuir, London, Newbury, Oxford, Reading, Sherborne, Stour and Thaxted, as well as engagements throughout Europe and a USA tour in the autumn.

‘Passion and Precision’ is Tenebrae’s motto, and through its continued dedication to performance of the highest quality, audiences around the world experience the power and intimacy of the human voice.

NIGEL SHORT



Award-winning conductor Nigel Short has built up an enviable reputation for his recording and live performance work with leading orchestras and ensembles across the world.

A singer of great acclaim, Nigel was a member of the world-renowned vocal ensemble The King’s Singers from 1994–2000. Upon leaving the group, he formed Tenebrae which under his direction has enjoyed collaborations with orchestras and instrumentalists of various musical genres and now enjoys a reputation as one of the world’s finest choral ensembles.

To date, Nigel has conducted the Aurora Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, London Symphony Orchestra, Royal Philharmonic Orchestra, Scottish Ensemble and, for Baroque repertoire, The English Concert. He has directed the London Symphony Orchestra with Tenebrae in a live recording of Fauré’s *Requiem* as well as a sold-out performance in St. Paul’s Cathedral as part of the City of London Festival. Other orchestral recordings include Mozart’s *Requiem* and *Ave Verum Corpus* with the Chamber Orchestra of Europe and two discs of music by Will Todd with the English Chamber Orchestra.

Nigel has vast recording experience having conducted recordings for many of the world’s major record labels including Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, Signum and Warner Classics. 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 and The King’s Singers.

TENEBRAE



CONDUCTOR
Nigel Short

SOPRANO

Natalie Clifton-Griffith
Grace Davidson
Elizabeth Drury[^]
Joanna Forbes L'Estrange
Marie Macklin
Emilia Morton
Katie Trethewey

ALTO

Hannah Cooke
Peter Gritton[†]
Amy Lyddon
Martha McLorinan
Clare Wilkinson[°]

TENOR

Benjamin Alden
Jeremy Budd[^]
David de Winter
Nicholas Madden
Tom Robson[^]

BASS

Geoff Clapham[^]
William Gaunt
Jimmy Holliday
Stephen Kennedy
Andrew Mahon
Richard Savage
Gregory Skidmore[^]

ORGAN

Alexander Mason^{*}

TROMBONES

Mark Templeton[#]
Helen Vollam[#]
Patrick Jackman[#]

[^] Solo – Track 13

^{*} Tracks: 3, 10, 11, 13, 17

[#] Tracks: 1, 3, 18

[†] Tracks: 2, 4, 5, 13

[°] 3, 6-8, 9, 10, 11, 13, 17

³ 3, 6-8, 9, 10, 11, 12, 14-16, 17

ajm

Venue: Temple Church, London

Recording Dates: 2-4 January 2015

Producer: Nicholas Parker

Balance Engineer: Andrew Mellor

Assistant: Claire Hay

Edited & Mastered: Andrew Mellor, Claire Hay

German Language Coach: Gerhard Gall

Design and Artwork: The Urban Ant Ltd

Booklet Editor: Melissa Danny

Photography: Andrew Mellor

Executive Producer: Andrew Mellor



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WE ARE MACMILLAN. CANCER SUPPORT

Macmillan Cancer Support was founded by Douglas Macmillan in 1911 and is the largest cancer care and support charity in the UK. The charity has spearheaded the “10 minimum standards of care” for breast cancer as well as standards of care for other cancer types. It introduced mobile cancer information centres in 2001 and launched the Macmillan Benefits Helpline alongside other vital telephone helplines for patients and their loved ones.

Macmillan Cancer Support understands that cancer can affect every part of someone’s life, and not just their health. It can have impacts financially, emotionally and practically. Macmillan provides support in all these areas. They are with the cancer patient from their diagnosis, through their treatment and into the future. Help and advice is not only provided to the patient but also to friends, family, carers and the community.

Unfortunately a quarter of all people diagnosed with cancer in the UK have no family or friends to be there for them. The charity’s revenue is spent on a wide range of services from campaigning, raising awareness and learning and development to health care, practical and emotional support. 98% of Macmillan’s income is from the public, therefore it is vital to keep increasing fundraising and charitable gifts.

A minimum donation of £2 from the sale of this recording will go to Macmillan Cancer Support.

“No one should face cancer alone”

www.macmillan.org.uk