



Solomon's Knot

Fürchte dich nicht

National Centre for Early Music
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Solomon's Knot

Zoë Brookshaw, Rebecca Lea *soprano*
Kate Symonds-Joy, Nathan Mercieca *alto*
Thomas Herford, James Robinson *tenor*
Jonathan Sells (*artistic director*), **Alex Ashworth** *bass*

Fürchte dich nicht (‘Be not afraid’)

Fürchte dich nicht	Johann Christoph Bach 1642-1703
Fürchte dich nicht, BWV 228	Johann Sebastian Bach 1685-1750
Komm, Jesu, komm, BWV 229	J.S. Bach
Lieber Herr Gott, wecke uns auf	J.C. Bach
Der Geist hilft unser Schwachheit auf, BWV 226	J.S. Bach

Interval

Herr, nun lässest du deinen Diener	J.C. Bach
Jesu, meine Freude, BWV 227	J.S. Bach
Der Gerechte, ob er gleich zu zeitlich stirbt	J.C. Bach
Singet dem Herrn ein neues Lied, BWV 225	J.S. Bach

During Johann Sebastian Bach's lifetime, motets were often sung as 'introits' at the opening of the liturgy, or for special services. In Leipzig, where Bach was appointed cantor of the Thomasschule at the Thomaskirche (St Thomas's Church) in 1723, these introductory motets were usually chosen from the *Florilegium Potense* of 1603, an anthology of traditional works compiled by Erhard Bodenschatz. With this wealth of music to fall back on, Bach generally wrote motets for special occasions only; in many cases, it seems, for funerals. It is also possible that Bach used or even composed some of his motets as choral exercises, as a means of training his Thomaskirche choristers in vocal techniques. More singers than usual were made

available to Bach on the occasions for which he composed motets, enabling him to write in an array of rich textures ranging from four to eight parts.

It had been a requirement since the seventeenth century that motets performed in Leipzig, including those from the *Florilegium Portense*, should include a continuo part. This usually consisted of organ, harpsichord or lute, with cello, bassoon or violone (an early type of bass viol) – or combinations of these instruments, depending on the circumstances. For really illustrious occasions more instruments may have been added, sometimes doubling the voices, and in Leipzig the designation ‘motet-harpsichord’ implied that the keyboardist was also expected to act as conductor.

J.S. Bach inherited the central German tradition of motet writing, especially the use of double choruses. His family was steeped in this tradition, and motets are particularly well represented in the Bach musical archive (Alt-Bachisches Archiv). Six surviving motets by J.S. Bach have been catalogued as BWV 225-230. A seventh, *Ich lasse dich nicht*, BWV Anh. 159, now considered to be Bach’s earliest motet, was for a long time attributed to his father’s cousin, Johann Christoph Bach of Eisenach, whose motets Johann Sebastian performed in Leipzig.

Johann Christoph Bach was probably the most significant Bach before Johann Sebastian. He was organist of St Georg’s church in Eisenach and harpsichordist in the Duke of Eisenach’s court chapel, both roles he retained until his death in 1703. Within the Bach family he was highly respected, and was described in J.S. Bach’s obituary as being: ‘... as good at inventing beautiful thoughts as he was at expressing words. He composed, to the extent that current taste permitted, in a *galant* and *cantabile* style, uncommonly full-textured... On the organ and the keyboard [he] never played with fewer than five independent parts’. J.S. Bach himself referred to his relative as ‘the profound composer’.

Johann Christoph Bach’s motets epitomise the central German tradition inherited by his younger cousin. He included both *Spruch* passages (in this context, using Biblical poetry) and chorales, as well as lyrical melodies and animated alternations of solo and tutti. A lack of reliable sources makes it difficult to establish an exact chronology of Johann Christoph’s works, but his motets seem to evolve from the use of clear distinctions between different choral textures, to a more fluid style with complex, lively melodic writing.

Johann Christoph Bach studied with one of Heinrich Schütz’s students, Jonas de Fletin, and so his music represents a bridge between the pivotal styles of Schütz and J.S. Bach. His five-part motet ***Fürchte dich nicht*** is a supreme example of this. The

work's authorship has been questioned, but it bears many of the hallmarks of Johann Christoph's style. It combines texts from Isaiah 43:1 – 'Do not be afraid, for I have redeemed you, I have called you by your name; you are mine' – with Luke 23:43: 'Truly I tell you, today you will be with me in paradise'. The motet begins with the lower four voices, the sopranos eventually entering with an additional text, from Johann Rist's hymn *O Traurigkeit, O Herzelied* ('Oh Sorrow, Oh Heartache'): 'O Jesu, du mein Hilf und Ruh' ('Oh Jesus, you are my help and my peace.'). The use of the intimate 'du' (which is repeated for emphasis) from this point onwards represents a significant and moving shift to a more personal, vulnerable relationship between God the Father, Jesus and the believer.

J.S. Bach's eight-part setting of ***Fürchte dich nicht***, BWV 228, is very different, showing the influence of Johann Michael Bach's *Fürchtet euch nicht* (also in eight parts), closely emulating the earlier work's structure. The motet's date is disputed, some arguing that its style is in keeping with Bach's Weimar period (1708-17), with others suggesting that it was written for the funeral of the wife of Leipzig official Stadthauptmann Winkler on 4 February 1726. It is in two parts, the first setting Isaiah 41:10, the second a combination of Isaiah 43:1 and verses from Paul Gerhardt's hymn, *Warum sollt ich mich denn grämen* ('Why, then, should I grieve?'). Both Isaiah passages begin with 'Fürchte dich nicht' ('Do not be afraid'). The first movement features a series of concise exchanges between the two choirs, an updated take on the antiphonal music of the late sixteenth century. There is particular emphasis on the phrase 'Ich stärke dich' ('I strengthen you'), which is reiterated many times. In the second movement, Bach weaves his text into a chromatic three-part fugue using the lower voices of both choirs, before the sopranos are given Gerhardt's text. A climactic moment is reached when Bach links the two texts, leading from the Biblical line, 'I have called you by your name' into the hymn text, 'Ich bin dein, weil du dein Leben...' – 'I am yours, for you have given your life...'

Freely-composed poetry is included in just one surviving motet by J.S. Bach, in ***Komm, Jesu, komm***, BWV 229, which uses a text by Leipzig poet Paul Thymich, although the poetry conforms to the hymnal style and is a paraphrase of John 14:6 ('I am the way, the truth and the life...'). Bach may have found the text in an earlier setting by Johann Schelle for the funeral of a Thomaskirche rector in 1684, but the exact function of his own work is uncertain. Its first performance probably took place in Leipzig in 1731 or 1732. More intimate than the grand *Fürchte dich nicht*, the first part, with its chordal writing for double chorus, is nevertheless another instance of Bach's indebtedness to seventeenth-century German tradition, and

includes several shifts in pace and time. The second section is, unusually, an 'Aria', an exquisite four-part chorale setting of what seems to be an original melody by Bach himself.

Johann Christoph's ***Lieber Herr Gott, wecke uns auf*** dates from c.1672 and again maintains the traditional motet format of double choir with continuo. The setting is of an Advent text derived from Matthew 25:1-13, also set by Schütz in his 1648 motet *O lieber Herre Gott*. Jesus tells the parable of ten young women waiting for the bridegroom to arrive; some are prepared with oil for their lamps, others forget. Those who remember are admitted to the wedding banquet, and the parable concludes with Jesus cautioning his disciples to stay awake and be ready. The motet begins with a plea inspired by this passage: 'Lieber Herr Gott, wecke uns auf daß wir bereit sein' – 'Dear Lord God, wake us up so that we are ready'. The work opens in a lilting triple meter, its pithy chordal statements alternating with florid imitation. The second part's shift to duple meter increases the work's sense of gravitas, with richly interwoven textures culminating in a decisive 'Amen'.

J.S. Bach's ***Der Geist hilft unser Schwachheit auf***, BWV 226, was composed in 1729 in Leipzig for the funeral of theologian and philosopher Johann Heinrich Ernesti, who had been professor of poetry at Leipzig University and rector of the Thomasschule. Bach prefaced the score with the words '*Jesu juva* [Jesus, help – Bach's customary exhortation on his scores] – Motet for two choirs for the funeral for the blessed Rector, Professor Ernesti, by J.S. Bach'. The motet is to words from Paul's letter to the Romans – the text of which Ernesti had selected for the funeral sermon – and from Martin Luther's Pentecost hymn *Komm, Heiliger Geist, Herre Gott* (1524). In keeping with his faith in the resurrection, Bach did not emphasise the mournful aspects of the funeral, but focussed on the meanings of the texts. The motet opens in a buoyant triple time, reflecting the hope of the message that 'The Spirit gives aid'. Even so, the fugue that follows accentuates 'unutterable sighs' with sighing motifs in each voice. The second section of the work, *Der aber die Herzen forschet*, is a double fugue in the *stile antico*, and the work ends with a radiant chorale, *Du heilige Brunst, süßer Trost*.

Johann Christoph Bach's ***Herr, nun lässest du deinen Diener***, for eight voices, is based on Luke 2:29-33 – the same passage used for the *Nunc dimittis* in choral evensong. Modified versions of the German text have also been set by Schütz in 1647, and later by Felix Mendelssohn, who was at the forefront of the 'Bach revival' of the nineteenth century. (Interestingly, J.S. Bach's motets are the only works of his which continued to be performed between his death and the revival.) Rich and intricate, the work is an excellent example of the interim stage between Schütz and

J.S. Bach, both harking back to older polyphonic styles and anticipating the elegant word-setting that was to come.

J.S. Bach's ***Jesu, meine Freude*** ('Jesus, my joy'), BWV 227 is an expansive, five-part (SSATB) chorale motet linking Johann Franck's hymn of c.1653 with a key passage in Romans (8:1, 2, 9-11), which begins: 'Therefore there is no condemnation for those who are in Christ Jesus'. The chorale melody is by Johann Crüger, also dating from 1653, and it is possible that Bach wrote the motet for the funeral of Johanna Maria Käsin, wife of the Leipzig postmaster, on 18 July 1723. Bach exploits every nuance of the texts in some particularly dramatic word setting, heightening the contrasts between sin and death on the one hand, and Christ's comforting spirit on the other.

Der Gerechte, ob er gleich zu zeitlich stirbt by Johann Christoph Bach is in the older style of motet writing, and includes particularly fine examples of his expressive harmonies. It is in five parts (SATTB), with clear alternations between sublime chordal writing and livelier imitative passages, creating a sincere, madrigalian style. The choice of text, from Wisdom 4:7-14, suggests that this motet was written for a burial service: 'The righteous, even when they may die too soon, nevertheless find rest.'

There is no doubt about the authorship of the extraordinary ***Singet dem Herrn ein neues Lied*** ('Sing unto the Lord a new song'), BWV 225, composed by J.S. Bach in 1727. Cast in three movements, almost like a choral concerto, the outer sections use texts from Psalms 149:1-3 and 150:2 and 6. The ambitious first movement is in ritornello form, with the main theme separated by contrasting episodes. In the central movement, the second choir sings words from the chorale *Nun lob, mein Seel, den Herren* ('Now praise, my soul, the Lord', Johann Gramann's sixteenth-century Lutheran hymn after Psalm 103), answered by the first choir freely singing words derived from the chorale text, *O Ewigkeit, du Donnerwort* ('Oh eternity, you thunderous word'). The work culminates in an irresistible four-part fugue starting at 'Alles was Odem hat' ('All that have voice, praise the Lord!') Mozart heard this motet at the Thomaskirche in 1789 (two years before his death) and, according to Friedrich Rochlitz, was profoundly impressed:

'Hardly had the choir sung a few bars when Mozart sat up, startled; a few bars more and he called out: 'What is this?' And now his whole soul seemed to be in his ears. When the singing was finished he cried out, full of joy: 'Now, there is something one can learn from!'

J.C. Bach *Fürchte dich nicht*

Fürchte dich nicht, denn ich hab dich
erlöst,
Ich hab dich bei deinem Namen
gerufen,
Du bist mein.

O Jesu du,
mein Hilf und Ruh,
ich bitte dich mit Tränen:
hilf, dass ich mich bis ins Grab
nach dir möge sehnen.

Wahrlich, ich sage dir:
Heute wirst du mit mir im Paradies
sein.

Do not fear, for I have redeemed you;
I have called you by your name,
you are mine.

O Jesus,
my help and rest,
I beg you with tears in my eyes:
help that I, until the grave
shall yearn for you.

Truly I say to you:
Today you shall be with me in
paradise.

J.S. Bach *Fürchte dich nicht*

Fürchte dich nicht, ich bin bei dir;
weiche nicht, denn ich bin dein Gott;
ich stärke dich, ich helfe dir auch, ich
erhalte dich durch die rechte Hand
meiner Gerechtigkeit.

Fürchte dich nicht, denn ich habe dich
erlöst;
ich habe dich bei deinem Namen
gerufen, du bist mein.

Herr, mein Hirt, Brunn aller Freuden!
Du bist mein,
ich bin dein,
niemand kann uns scheiden.
Ich bin dein, weil du dein Leben
und dein Blut,
mir zu gut,
in den Tod gegeben.

Du bist mein, weil ich dich fasse
und dich nicht,

Be not afraid, I am with you; do not
weaken, for I am your God; I will
strengthen you, and help you as well, I
support you with the right hand of my
righteousness.

Do not fear, for I have redeemed you;
I have called you by your name,
you are mine.

Lord, my shepherd, fountain of all joy!
You are mine,
I am yours,
no one can part us.
I am yours, since your life
and your blood,
for my sake,
you have given unto death.

You are mine, since I embrace you and
do not,

O mein Licht,
aus dem Herzen lasse!
Lass mich, lass mich hingelangen,
wo du mich
und ich dich
lieblich werd umfangen.

P Gerhardt, Berlin 1653

J.S.Bach Komm, Jesu, komm

1. Chor

Komm, Jesu, komm, mein Leib ist
müde,
die Kraft verschwindt je mehr und
mehr,
ich sehne mich nach deinem Frieden;
der saure Weg
wird mir zu schwer!
Komm, komm, ich will mich dir
ergeben,
du bist der rechte Weg,
die Wahrheit und das Leben.

2. Arie

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

*Text: P. Thymich, Leipzig, 1684
Chorale by J. Franck*

J.C. Bach Lieber Herr Gott

Lieber Herr Gott, wecke uns auf,
dass wir bereit sein, wenn dein Sohn
kommt,
ihn mit Freuden zu empfangen,

O my light,
let you out of my heart!
Let me, let me reach that place,
where you
and I and you
will lovingly embrace each other

1. Chorus

Come, Jesus, come, my body is weary,
my strength dissipates more and more,
I long for your peace;
the bitter path is becoming
too hard for me!
Come, come, I will give myself to you;
you are the true way,
the truth and the life.

2. Aria

Therefore I enfold myself in your hands
and bid good night to you, O world!
Though my life's course rushes to its
end,
yet my spirit is prepared.
It shall soar with its Creator,
since Jesus is and remains
the true path to life

Dear Lord God, awaken us,
that we may be ready when thy son
comes
to welcome him with joy,

und dir mit reinem Herzen zu dienen,
durch denselbigen, deinen lieben Sohn
Jesum Christum, unsern Herren.
Amen.

and to serve thee with a pure heart,
through the same, thy dear Son
Jesus Christ, our Lord.
Amen

*Pre-Reformation Advent prayer, probably
translated into German by Martin Luther*

**J.S. Bach *Der Geist hilft unser
Schwachheit auf***

1. Der Geist hilft unser Schwachheit
auf, Denn wir wissen nicht, was wir
beten sollen, wie sich's gebühret;
sondern der Geist selbst vertritt uns
aufs beste mit unaussprechlichem
Seufzen.

1. The Spirit helpeth our infirmities:
for we know not what we should pray
for as we ought: but the Spirit itself
maketh intercession for us with
groanings which cannot be uttered.

2. Der aber die Herzen forschet, der
weiß, was des Geistes Sinn sei;
denn er vertritt die Heiligen nach dem,
das Gott gefällt.

2. And he that searcheth the hearts
knoweth what is the mind of the Spirit,
because he maketh intercession for
the saints according to the will of God.

3. Du heilige Brunst, süßer Trost,
nun hilf uns, fröhlich und getrost in
deinem Dienst beständig bleiben,
die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
dass wir hie ritterlich ringen,
durch Tod und Leben zu dir dringen.
Halleluja.

3. You holy desire, sweet comfort,
Help us now, happy and comforted to
remain in your service for ever,
Let misery not deter us.
O Lord, prepare us through your
power
And strengthen the weakness of the
flesh, that we may struggle here
valiantly, and strive through death and
life to you.
Halleluja.

*(Verse 3, 'Komm, heiliger Geist, Herre
Gott' Martin Luther, 1524)*

J.C. Bach *Herr, nun lässest du
deinen Diener*

Herr, nun lässest du deinen Diener in
Frieden fahren, wie du gesagt hast.
Denn meine Augen haben deinen
Heiland gesehen,
welchen du bereitet hast vor allen
Völkern,
ein Licht zu erleuchten die Heiden,
und zum Preis deines Volks Israel.

Lord, now lettest thou thy servant
depart in peace;
according to thy word;
for mine eyes have seen thy salvation,
which thou hast prepared before the
face of all people,
to be a light to lighten the Gentiles,
and to be the glory of thy people Israel

J.S. Bach *Jesu, meine Freude*

1. Chorale

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

1. Chorale

Jesus, my joy,
my heart's pasture,
Jesus, my treasure!
O how long, how long
has my heart suffered
and longed for you!
Lamb of God, my bridegroom,
apart from you, on earth
nothing shall be dearer to me.

2. Chor

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

2. Chorus

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

3. Chorale

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,

3. Chorale

Under your protection,
I am safe from the storms
of all enemies.
Let Satan sniff me out,
let the Enemy rage,
Jesus stands by me. Though there is
now thunder and flashing,

ob gleich Sünd und Hölle schrecken,
Jesus will mich decken.

4. Chor

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

5. Choral

Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht dazu!
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.

6. Chor

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

7. Chorale

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.

8. Chor

So aber Christus in euch ist, so ist der
Leib zwar tot um der Sünde willen; der

though sin and hell are terrifying, Jesus
will protect me.

4. Chorus

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

5. Chorale

In spite of the old dragon,
in spite of the jaws of death,
in spite of the fear!
Rage, world, and spring,
I stay here and sing
in utter safety and peace.
God's power protects me;
earth and abyss must be silenced,
though they still rumble so.

6. Chorus

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.

7. Chorale

Away with all treasures,
you are my pleasure,
Jesus, my desire.
Away with vain honours,
I do not wish to hear you,
remain unknown to me!
Misery, distress, torture, and death
shall, though I suffer greatly,
not separate me from Jesus.

8. Chorus

And if Christ be in you, the body is
dead because of sin; but the Spirit is

Geist aber ist das Leben um der
Gerechtigkeit willen.

9. Chorale

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!

10. Chor

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

11. Chorale

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,
Jesu, meine Freude

J.C. Bach *Der Gerechte*

Der Gerechte, ob er gleich zu zeitlich
stirbt
ist er doch in der Ruhe.

life because of righteousness.

9. Chorale

Good night, O being,
that has chosen the world,
you displease me!
Good night, O sins,
stay far behind me,
come no more into the light!
Good night, you pride and splendour!
I say wholly to you, you burdensome
life, good night.

10. Chorus

But it the Spirit of Him that raised up
Jesus from the dead dwells in you, he
that raised up Christ from the dead
shall also quicken your mortal bodies
by his spirit that dwelleth in you.

11. Chorale

Fall back, you spirits of sorrow,
for my Master of Joy,
Jesus, is entering in.
To those who love God,
their suffering must be
pure sugar.
Though I endure ridicule and scorn
here,
you remain, even in my suffering,
Jesus, my joy

The righteous man, even if he dies too
soon,
nevertheless finds rest.

Er gefällt Gott wohl und ist ihm lieb
und wird weggenommen aus dem
Leben unter den Sündern und wird
hingerücket,
dass die Bosheit seinen Verstand nicht
verkehre, noch falsche Lehre seine
Seele betrübe,
er ist bald vollkommen worden und
hat viel Jahr' erfüllet.
Denn seine Seele gefällt Gott wohl.
Darum eilet er mit

He pleases God and is dear to him
and is taken away from life
among sinners and is removed
so that wickedness does not distort
his understanding
nor false teaching corrupt his soul,
he is soon perfected and achieves
many years.
For his soul pleases God,
so that he hurries with him from this
wicked life.

J.S. Bach *Singet dem Herrn*

I. Chor

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
Reihen,
mit Pauken und Harfen sollen sie ihm
spieled.

2. Aria (Chor I, Chor II)

Gott, nimm dich ferner unser an!
Denn ohne dich ist nichts getan
mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verlässt!

I. Chorus

Sing unto the Lord a new song!
and his praise in the congregation of
saints
Let Israel rejoice in him that made
him.
Let the children of Zion be joyful in
their King.
Let them praise his name in the dance,
let them sing praises unto him with the
timbrel and harp.

2. Aria (Choir I, II)

God, continue to take us to yourself!
For without you we can accomplish
nothing with all of our belongings.
Therefore be our protection and light,
and if our hope does not deceive us,
You will continue to do so.
Happy is he who strictly and fully
abandons himself to you and your
mercy!

(Chor I)

Die Gottesgnad alleine
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.
Ihr starken Engel, waltet
seins Lobs und dient zugleich
dem großen Gott zu ehren
und treibt sein heiligs Wort!
Mein Seel soll auch vermehren
sein Lob an allem Ort.

*Verse 3-4, 'Nun lob, mein Seel, den
Herren' (Johann Gramann)*

3. Chor

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

Choir I

Only the mercy of God
stands firm and remains for ever
by his beloved congregation
who stand ready in fear of him,
who keep his covenant,
He reigns in the kingdom of Heaven.
Ye great angels, govern
His praise and serve likewise
in honour of the great God
and spread his holy word!
my soul shall also multiply
His praise in every place.

3. Chorus

Praise the Lord in His works,
praise Him in his great glory.
Let everything that has breath praise
the Lord,
Halleluja!

Solomon's Knot

Solomon's Knot is an international, flexible collective of leading instrumentalists and singers who bring old music to new life by pushing the limits of what is possible on stage. With no conductor, we sing everything from memory, integrating innovative live performance with scrupulous musical preparation to produce an intense and visceral experience for our audience. The group's acclaimed sound is defined by tight, compact instrumental playing coupled with the vocal virtuosity of soloists who meld as an intuitive ensemble.

Performing regularly throughout the UK and Europe, Solomon's Knot is the long-term Baroque Ensemble in Residence at Wigmore Hall and we have appeared at the BBC Proms, Snape Maltings, Halle Handel Festival, Bachfest Leipzig, Thüringer Bachwochen, Bach Academie Brugge and Tage Alter Musik Regensburg.

Collaboration is at the heart of our group's ethos, working with stage directors, visual artists, ensembles, composers and choreographers to challenge and learn

from what they do. These have included Tim Carroll, Federay Holmes, John La Bouchardière, Sven Werner, Mira Calix, Spira mirabilis and Les Passions de l'Ame. In 2019 we released our debut CD with Sony Classical, *Magnificat*, featuring festive music by Schelle, Kuhnau and J.S. Bach; our production of *L'ospedale* – a Baroque opera of unknown origin – is available on DVD; and our latest recordings of Bach Motets, George Jeffreys *Lost Majesty* and Telemann's *Donner-Ode* were released in 2023/24 to critical acclaim.

Future plans include *St John Passion* (1725), in a continuation of our BACH300 series, our North American debut with Bach Motets in Montreal and our return to Regensburg and Leipzig with a specially commissioned reconstruction of Bach's *Köthener Trauermusik*.

solomonsknot.co.uk

THE BIG GIVE CHRISTMAS CHALLENGE!

We're raising funds to support ***Baroque around the Books***, where we bring free and accessible early music concerts to the communities of the Explore York libraries. Donate to our Big Give page between 3rd and 10th December and your donation will be **DOUBLED** by match funding.



Scan the QR code now or visit bit.ly/3APT178 to donate direct to our Big Give Campaign page

Come along to our next ***Baroque around the Books*** tour on December 16th and 17th – visit www.ncem.co.uk/baroque-around-the-books

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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