RESURGAM



SINGET!

GERMAN BAROQUE MOTETS

RESURGAM TOUR OF THE WESTERN SEABOARD
IN PARTNERSHIP WITH FESTIVALS, PROMOTERS AND LOCAL CHOIRS

SLIGO BAROQUE MUSIC FESTIVAL

Clifden ARTS festival

Comhairle Chontae na Gaillimhe
Galway County Council

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arts council ealaíon funding music artscouncil.ie

WELCOME

Mark Duley Artistic Director
Linda O'Shea Farren CEO





Welcome to Resurgam's Singet! tour along the Western seaboard of Ireland!

Resurgam is committed to bringing the highest level of music-making to the West, with a focus on places and regions where few professional vocal ensembles may perform. Resurgam hugely values its relationships with local choirs in these underserved communities and enjoys sharing the expertise of its singers and guest musicians with them. These collaborations include workshops with local choirs - which can be adults, children or a mix - leading to Resurgam and these local choirs sharing the stage in performances in their communities. The Singet! tour is a central plank of this mission in 2026, with performances in Sligo and Clifden in the West; Limerick in the Mid-West; and Bantry in the South-West.

This tour follows a celebration of the 30th anniversary of Galway Early Music Festival in May 2026, and an EU-funded *Suppressed Voices* concert in March 2026 in which Resurgam showcased music by composers and from various traditions that have been suppressed by war, geopolitical conflict, totalitarianism, religious persecution, and enforced exile.

Looking ahead, Resurgam will deliver an outreach project in November 2026 - *Galway Community Voices* funded by Creative Ireland - which is a singing skill-building and training programme for communities across Galway City. The aims of *Galway Community Voices* are to enable singers of all ages and abilities to find their voices, to bring the joys of choral singing into communities across Galway City and to nurture the skills of aspiring choir members so that they can take part in life-changing musical experiences.

And to close out the year, Resurgam will co-present Galway Messiah with Music for Galway in St. Nicholas' Collegiate Church on Sunday, 6 December 2026. Following last year's successful inaugural performance by the people of Galway for the people of Galway, this is a truly cross-community production in which amateur singers share a stage with Galway's professional musicians Resurgam and Vespera.

Our sincere thanks go to our main funders, the Arts Council and Galway City Council and, for this Singet! tour, our partners and funders Sligo Baroque Music Festival, Clifden Arts Festival, Galway County Council, West Cork Music and Now and Then Media/H.I.P.S.T.E.R. Our heartfelt appreciation also goes to all of our artists whose talent, insight and collegial support are at the core of all of Resurgam's work. And last, but most certainly not least, to you our audience whose presence enhances our performances so greatly. If you would like to support the work that Resurgam does, please consider joining our friends' programme as an Ambassador.

We hope that you will enjoy this concert!

Mark Duley
Linda O'Shea Farren



SINGET!

GERMAN BAROQUE MOTETS

RESURGAM TOURS THE WESTERN SEABOARD
IN PARTNERSHIP WITH FESTIVALS, PROMOTERS AND LOCAL CHOIRS

FRI 25 SEPT 2026, 7.30PM
ST. JOHN'S CATHEDRAL, SLIGO
PRESENTED BY SLIGO BAROQUE MUSIC FESTIVAL
TICKETS €25/€12.50 / SLIGOBAROQUEFESTIVAL.COM

SAT 26 SEPT 2026, 3PM
CHRIST CHURCH, CLIFDEN, GALWAY
WITH CANTAIRÍ CHONAMARA
PRESENTED BY CLIFDEN ARTS FESTIVAL
TICKETS €20 / CLIFDENARTSFESTIVAL.IE

SAT 3 OCT 2026, 7.30PM
ST. BRENDAN'S CHURCH, BANTRY, CORK
WITH WEST CORK CHORAL SINGERS
PRESENTED BY WEST CORK MUSIC
TICKETS €25/€10 / WESTCORKMUSIC.IE

SUN 4 OCT 2026, 6PM
SAINT MARY'S CATHEDRAL, LIMERICK
WITH SAINT MARY'S CATHEDRAL CHOIR
AND SAGITTARIUS HIBERNIENSIS
PRESENTED BY NOW AND THEN MEDIA / H.I.P.S.T.E.R.
TICKETS €25/€10 / NOWANDTHENMEDIA.COM

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PROGRAMME

SLIGO AND LIMERICK

Singet dem Herrn SWV 35	Heinrich Schütz (1585-1672) *Psalmen Davids, Dresden 1619*
Jesu, meine Freude BuxWV 60	Dietrich Buxtehude (1637-1707)
Warlich, warlich ich sage euch	Johann Rosenmüller (1619-1684) *Andere Kern-Sprüche, Leipzig 1652*
Sonata Prima à 2	Johann Rosenmüller *Nuremberg 1682*
Lobet den Herren BWV 230	Johann Sebastian Bach (1685-1750)
Sonata à 2 Violini soli	Johann Vierdanck (1605-1645) *Greifswald 1641*
Ich freue mich in Herrn	Johann Vierdanck *Greifswald 1643*
Est ist nun aus mit meinem Leben	Johann Christoph Bach (1642-1703)
Singet dem Herrn BWV 225	Johann Sebastian Bach

CLIFDEN

Singet dem Herrn SWV 35	Heinrich Schütz (1585-1672) *Psalmen Davids, Dresden 1619*
Jesu, meine Freude BuxWV 60	Dietrich Buxtehude (1637-1707)
O bone Jesu	attrib. Giovanni Pierluigi da Palestrina (1525-1594)
Sonata à 2 Violini soli	Johann Vierdanck (1605-1645) *Greifswald 1641*
Lobet den Herren BWV 230	Johann Sebastian Bach (1685-1750)
Unser Leben ist ein Schatten	Johann Bach (1604-1673)
Ich freue mich in Herrn	Johann Vierdanck *Greifswald 1643*
Est ist nun aus mit meinem Leben	Johann Christoph Bach (1642-1703)
Singet dem Herrn BWV 225	Johann Sebastian Bach

BANTRY

Singet dem Herrn SWV 35	Heinrich Schütz (1585-1672) *Psalmen Davids, Dresden 1619*
Jesu, meine Freude BuxWV 60	Dietrich Buxtehude (1637-1707)
Warlich, warlich ich sage euch	Johann Rosenmüller (1619-1684) *Andere Kern-Sprüche, Leipzig 1652*
Sonata Prima à 2	Johann Rosenmüller *Nuremberg 1682*
Lobet den Herren BWV 230	Johann Sebastian Bach (1685-1750)
INTERVAL	
Unser Leben ist ein Schatten	Johann Bach (1604-1673)
Sonata à 2 Violini soli	Johann Vierdanck (1605-1645) *Greifswald 1641*
Ich freue mich in Herrn	Johann Vierdanck *Greifswald 1643*
Est ist nun aus mit meinem Leben	Johann Christoph Bach (1642-1703)
Singet dem Herrn BWV 225	Johann Sebastian Bach

PERFORMERS

Resurgam
dir. Mark Duley

Aisling Kenny and Kate Macoboy
soprano

Francesco Giusti and Margaret Bridge
alto

Stuart Kinsella and Samuel Jenkins
tenor

Ryan Garnham and Michael MacCartan
bass

Claire Duff and Anita Vedres
violin

Norah O'Leary
cello

James Taylor
organ

Local Partner Choirs

Concert in Clifden
Cantairí Chonamara, dir. Máire Ní Dhuibhir

Concert in Bantry
West Cork Choral Singers, dir. Susan Nares

Concert in Limerick
Sagittarius Hiberniensis and
Saint Mary's Cathedral Choir, dir. Peter Barley

A NEW SONG

The German Baroque motet as a form had its most interesting and original evolution in the Lutheran context, in contrast to the Catholic south, and the Calvinist regions of Switzerland and the Netherlands. Our programme traces an intriguing path through this evolution, beginning and ending with two figures whose influence on the genre – at either end of the period, respectively – was preeminent.

The programme opens with Heinrich Schütz, the composer who more than any other transformed the German motet in the early years of the seventeenth century, and whose imprint is felt in all the music heard in today's concert. Schütz's 1619 publication Psalmen Davids shows the influence of the composer's formative years in Italy, and in it we can see the young modernist utilising the expressivity of the madrigal and the sumptuous polychoral sound world of Gabrieli to illuminate and transform Lutheran sensibility, and the scriptures which are its wellspring. Singet dem Herrn (Sing to the Lord a new song) is scored for two four part choirs which converse musically, exchanging expressive and declamatory outbursts as well as lighter more polyphonic passages, all at the service of the text and the many colourful images it contains.

Dietrich Buxtehude was the famous organist of the Marienkirche in Lübeck, and in 1705 the young JS Bach was given leave from his duties in Arnstadt to visit and possibly study with him. It is not too fanciful to imagine that Bach might have heard Buxtehude's chorale-cantata Jesu meine Freude during his four months in the city, as there are some striking similarities between it and Bach's own later motet on the same chorale. Buxtehude scores his work for two upper voices and bass, mirrored in the instrumental scoring for two violins and cello. An opening sonata is followed by a set of chorale variations utilizing all six verses of the chorale: concertato harmonizations of some verses alternate with small concertato arias rich in colourful word painting, in which the chorale melody sometimes shapes imperceptibly the melodic figurations. In contrast to the more straightforward chorale iterations, the arias are intense personal statements ranging in mood and expressivity from intimacy to drama, from the theatricality of the third verse to the tender farewell in the fifth.

Like Schütz, Johann Rosenmüller* spent some of his working life in Italy, and was an important figure in the transmission of Italian styles to the north. The two men were acquainted: Rosenmüller was Schütz's Leipzig agent at one point, and Schütz contributed a congratulatory poem to Rosenmüller's first publication in 1645. Warlich warlich alternates figurative and soloistic passages with short triple-time interpolations all of which utilise a ground bass. Sonata Prima à 2 is from a 1682 publication generally regarded as the composer's instrumental masterpiece, showing the influence of the Italian style generally and Legrenzi in particular. It is in five short movements: Adagio, Allegro, Adagio, Prestissimo, Adagio.

Johann Sebastian Bach did not write many motets. At Leipzig, motets as required within the liturgy were drawn from a sixteenth century compilation, leaving Bach to focus on writing the weekly cantata. The small number of motets he did compose were intended generally for special occasions, such as funerals or civic celebrations. It is not known for what occasion Lobet den Herrn, alle Heiden was written – indeed so little is known of its provenance that many scholars wonder whether the motet is by Bach at all. It certainly is unusual within the collection: it is for four voices only, but with a separate continuo part, and there is no reference to a chorale melody or text anywhere in the work. But it stands equally alongside the other five-eight voice settings in its demanding writing for voices, in which the singers must bring to their lines the figurative agility and bravura of instrumental players. From the trumpet-like opening fugal announcement through to the effervescent concluding Alleluia, there is an abundance of contrasting thematic material, contrapuntal devices and ecstatic word-painting, all at the service of the psalmist's joyful paean of praise.

Johann Bach** was a distant relative of Johann Sebastian. Only three of his compositions survive, including Unser Leben ist ein Schatten, an imaginative setting of biblical and poetic texts that forms another meditation on the fleeting nature of life and the sweetness of death. The juxtaposition of these textual elements and assigning to two distinct choirs – one of six voices, the other three – as well as the fluid movement from expressive freely composed passages to chorale statements, looks back to Schütz (in particular his Musikalische Exequien) but also forward to Johann Sebastian's motet which closes today's programme. The musical language is supple and always responsive to the text, in particular the images of life as a shadow, fleeting and futile.

Johann Vierdanck was an organist, composer and violinist, who began his musical career as a chorister in the court chapel of Dresden. His 1641 publication of instrumental music includes 14 duets without continuo, in which a series of small episodes in turn utilise sober polyphony, sonorous three part sections with double stopping, and sprightly moments featuring virtuosic figurations. Ich freue mich im Herren (sometimes titled Geistliche Hochzeit-Freude, or "Spiritual Wedding Joy") was written for a wedding celebration in 1643. It features a joyous refrain in triple time which occurs throughout, interpolated with verses describing the bridal couple, these more intimate and expressive moments being assigned to solo voices. Vierdanck's lively Italianate rhythms and colourful word painting point clearly to the influence of Schütz – his teacher at the court of Dresden.

Johann Christoph Bach was the most prominent musician in the extended Bach family in the years before his nephew Johann Sebastian (who subsequently performed his uncle's music in Leipzig). The two were connected geographically too: Johann Christoph was born in Arnstadt, where his nephew later worked, and died in Eisenach, where his nephew was born. His hymn Es ist nun aus mit meinem Leben sets a text by poet and philosopher Omeis, an end-of-life meditation and an ode to the joy found in death.

Singet dem Herrn is one of Sebastian Bach's most brilliant choral achievements. Even during his lifetime, the motet was admired for its dazzling technical display and festive expressivity, and unlike most of his music, it survived in circulation through to the Bach revival in the nineteenth century. If the evolution of the German Baroque motet was propelled by the ideal of expressing faith through musical language, then in this work that evolution reaches its apotheosis.

The work was most likely written in Leipzig in the late 1720s, for a special civic or church occasion. It is constructed as a three-movement concerto for eight voices, arranged in two equal choirs (mirroring the Schütz motet of the same name which opens the programme), and according to common practice would quite likely have had instrumental doubling on at least some of the parts. The three-movement structure is symmetrical, beginning and ending with declamatory verses from the "laudate" psalms which use antiphonal exchanges between the choirs, fugal passages of breathtaking contrapuntal complexity, and dance-like syncopations to create an overwhelming festive vitality. In between is a contrasting meditative middle section which ingeniously integrates a chorale (representing the voice of the faithful) and a freely set contrasting text (offering poetic reflection on God's mercy).

Singet dem Herrn is in many senses a "new song". It looks back to Schütz and beyond to Renaissance polychoral splendour, whilst at the same time pushing the boundaries of vocal technique and compositional genius beyond anything hitherto imagined. Bach effortlessly synthesises grandeur with intimacy, homophony with counterpoint, jubilation with reflection and, above all, theological intent with compositional genius.

* The Rosenmüller works are performed in Sligo, Bantry and Limerick only. **This work is performed in Clifden and Bantry only.

Schütz, Singet dem Herrn

Singet dem Herrn ein neues Lied,
denn er tut wunder.
Sieget mit seiner Rechten und mit seinem heiligen Arm.
Der Herr lässet seine Heiligung verkündigen,
vor den Völkern lässt er seine Gerechtigkeit offenbaren.
Er gedenket an seine Gnade und Wahrheit dem Haus Israel.
Alle Enden der Welt sehen die Gnade unsers Gottes.
Jauchzet dem Herrn, alle Welt,
singet, rühmet und lobet!
Lobet den Herrn mit Harfen,
mit Harfen und mit Psalmen!
Mit Drommeten und Posaunen,
jauchzet vor dem Herrn, dem Könige!
Das Meer brause und was drinnen ist,
der Erdboden
und die darauf wohnen.
Die Wasserströme frohlocken,
und alle Berge sind fröhlich vor dem Herrn;
denn er kommt, das Erdreich zu richten.
Er wird den Erdboden richten mit Gerechtigkeit,
und die Völker mit Recht.
Ehre sei dem Vater, und dem Sohn,und auch dem Heilgen Geist,
wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit.
Amen.
Psalm 98

*O sing unto the Lord a new song :
for he hath done marvellous things.
With his own right hand, and with his holy arm
: hath he gotten himself the victory.
The Lord declared his salvation :
his righteousness hath he openly shewed in
the sight of the heathen.
He hath remembered his mercy and truth
toward the house of Israel :
and all the ends of the world have seen the
salvation of our God.
Shew yourselves joyful unto the Lord, all ye
lands : sing, rejoice, and give thanks.
Praise the Lord upon the harp : sing to the harp
with a psalm of thanksgiving.
With trumpets also and shawms : O shew
yourselves joyful before the Lord the King.
Let the sea make a noise, and all that therein is
: the round world,
and they that dwell therein.
Let the floods clap their hands, and let the hills
be joyful together before the Lord :
for he is come to judge the earth.
With righteousness shall he judge the world :
and the people with equity.
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.
Amen.*

Buxtehude, Jesu meine Freude

Jesu, meine Freude,
Meines Herzens Weide,
Jesu, mein Begier,
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 Liebers werden.

*Jesus, my joy,
pasture of my heart,
Jesus, my desire,
ah how long, how long
is my heart filled with anxiety
and longing for you!
Lamb of God, my bridegroom,
apart from you on the earth
there is nothing dearer to me.*

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 jetzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Trotz dem alten Drachen,
Trotz des Todesrachen,
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.

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

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.

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrüben
Lauter Freude sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.
Johann Franck (1618-1677)

*Beneath your protection
I am free from the attacks
of all my enemies.
Let Satan track me down,
let my enemy be exasperated –
Jesus stands by me.
Even if there is thunder and lightning,
even if sin and hell spread terror
Jesus will protect me .*

*I defy the old dragon,
I defy the jaws of death,
I defy fear as well!
Rage, World, and spring to attack:
I stand here and sing
in secure peace.
God's might takes care of me;
earth and abyss must fall silent,
however much they rumble on.*

*Away with all treasures!
You are my delight,
Jesus, my joy!
Away with empty honours,
I'm not going to listen to you,
remain unknown to me!
Misery, distress, affliction,
disgrace and death,
even if I must endure much suffering,
will not separate me from Jesus.*

*Good night, existence
chosen by the world,
you do not please me.
Good night, you sins,
stay far behind me.
Come no more to the light
Good night, pride and splendour,
once and for all, sinful existence,
I bid you good night.*

*Go away, mournful spirits,
for my joyful master,
Jesus, now enters in.
For those who love God
even their afflictions
become pure sweetness.
Even if here I must endure shame and disgrace,
even in suffering you remain,
Jesus, my joy.*

Johann Rosenmüller, Warlich warlich

NOTE: The Rosenmüller works are performed in Sligo, Bantry and Limerick only.

Warlich, warlich ich sage euch:
wer mein Wort höret und gläubet dem, der mich gesandt hat,
der hat das Ewige Leben, und kommt nicht in das Gerichte,
sondern er ist vom Tode zum Leben hin durch gedrungen.
John 5: 24

Verily, verily, I say unto you:
He that heareth my word, and believeth on him that sent me,
hath everlasting life, and shall not come into condemnation,
but is passed from death unto life.

JS Bach, Lobet den Herrn

Lobet den Herrn, alle Heiden;
preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Halleluja!
Psalm 117

O praise the Lord, all ye heathen:
praise him, all ye nations.
For his grace and truth reign over us for ever.
Praise the Lord.

Johann Bach, Unser Leben ist ein Schatten auf Erden

NOTE: This work is performed in Clifden and Bantry only.

Unser Leben ist ein Schatten auf Erden.
1 Chronicles 29, v15

Our days on earth are but as a shadow.

Chorale
Ich weiß wohl, daß unser Leben
oft nur als ein Nebel ist,
denn wir hier zu jeder Frist
mit dem Tode seind umgeben,
drum ob's heute nicht geschicht
meinen Jesum laß ich nicht!
Sterb ich bald, so komm ich abe
von der Welt Beschwerlichkeit,
ruhe bis zur vollen Freud,
und weiß, daß im finstern Grabe
Jesus ist mein helles Licht,
meinen Jesum laß ich nicht!
Johann Flittner (1618 – 1678)

Well I know that often our life
Is nothing more than a mist,
Since here at every moment
We are surrounded with death;
Thus even if today my time does not come, I
am not leaving my Jesus.
If I die soon, then I will be quit
Of the world's burdens
Take my rest in consummate joy,
And know that in the gloomy grave
Jesus is my bright light—
I am not leaving my Jesus.

Ich bin die Auferstehung und das Leben,
wer an mich gläubet, der wird leben,
ob er gleich stürbe,
und wer da lebet und gläubet an mich,
der wird nimmermehr sterben.
John 11: vv 25,26

I am the resurrection, and the life: he that believeth in me, though he were dead, yet shall he live:
And whosoever liveth and believeth in me shall never die.

Chorale
Weil du vom Tod erstanden bist,
werd' ich im Grab nicht bleiben,
mein höchster Trost dein' Auffahrt ist,
Todsfurcht kann sie vertreiben,
denn wo du bist, da komm ich hin,
daß ich stets bei dir leb' und bin,
drum fahr ich hin mit Freuden.
Nikolaus Herman (1490 – 1561)

Because you rose from death,
I will not stay in my grave.
My highest comfort is your ascension,
Which can drive off fear of death.
For where you are, there I am coming,
So that in your presence I may ever
Have my life and being—
Therefore I depart in joy.

Ach, wie flüchtig, ach wie nichtig
ist der Menschen Leben!
Wie ein Nebel bald entstehet
und auch wieder bald vergehet,
so ist unser Leben, sehet!
Ach wie nichtig, ach wie flüchtig
sind der Menschen Sachen!
Alles, alles was wir sehen,
das muß fallen und vergehen,
wer Gott fürcht', bleibt ewig stehen.
Michael Franck (1609 – 1667)

Alas how fleeting, alas how futile
Is human life!
Like a mist it arises quickly
And just as quickly vanishes:
That's our life—just look!
Alas how futile, alas how fleeting
Are human affairs!
All, all that we see,
All must collapse and vanish—
Whoever fears God
Will remain standing forever.

Ach Herr, lehr uns bedenken wohl,
daß wir sind sterblich allzumal!
Auch wir allhier keins Bleibens han,
müssen alle davon,
gelehrt, reich, jung, alt oder schön,
müssen alle davon.
Johann Leon (1530 – 1597)

Ah, Lord, teach us to ponder carefully
That we are inescapably mortal
And that here we have no abiding,
But must all be gone from here,
Whether learned, rich, young, old, or beautiful,
all must be gone from here.

Vierdanck, Ich freue mich

Ich freue mich im Herrn
und meine Seele ist frölich in meinem Gott
Denn er hat mich angezogen mit Kleidern des Heils
Und mit dem Rock der Gerechtigkeit gekleidet.
Wie einen Breutigam mit priesterlichem Schmuck gezieret
Und wie eine Braut in ihrem geschmeide berdet.
Isaiah 61:10

I delight greatly in the Lord;
my soul rejoices in my God.
For he has clothed me with garments of salvation
and arrayed me in a robe of his righteousness,
as a bridegroom adorns his head like a priest,
and as a bride adorns herself with her jewels.

Johann Christoph Bach, Est ist nun aus mit meinem Leben

Es ist nun aus mit meinem Leben.
Gott nimmt es hin, der es gegeben,
Kein Tröpflein mehr ist in dem Faß.
Es will kein Fünklein mehr verfangen,
Des Lebens Licht ist ausgegangen,
Kein Körnlein läuft mehr in dem Glas.
Es ist nun aus, es ist vollbracht.
Welt, gute Nacht, Welt, gute Nacht.

My life is now over.
God accepts it, He who gave it,
not a drop remains in the vessel,
not a spark will catch it,
the light of life has gone out,
not a grain remains in the glass.
Now it is over, it is finished,
world, good night! World, good night!

Komm, Todestag, du Lebenssonne,
du bringest mir mehr Lust und Wonne,
als mein Geburtstag bringen kann,
du machst ein Ende meinem Leiden, dass sich
schon mit den Kindtaufsfreuden vor jenen hat
gefangen an, Nun ist es aus, es ist vollbracht,
Welt, gute Nacht.

Come, day of death, you sun of life,
you bring me more joy and bliss
than my birthday can bring,
you put an end to my suffering,
which began with the joys
of my christening.
Now it is over, it is finished,
world, good night! World, good night!

Welt, gute Nacht! Behalt das Deine
und lass mir Jesum als das Meine,
denn ich lass meinen Jesum nicht!
Behüt euch Gott, ihr, meine Lieben,
lasst meinen Tod euch nicht betrüben, durch
welchen mir so wohl geschieht; mein Leid ist
aus, es ist vollbracht,
Welt, gute Nacht.

World, good night! Keep what is yours
and let me have Jesus as my own,
for I will not let go of my Jesus.
God protect you, my loved ones,
do not let my death grieve you,
through which I experienced such good
things. Now it is over, it is finished,
world, good night! World, good night!

Was wollet ihr euch nach mir sehnen?
Ei, stillet, stillet eure Tränen,
Weil meine schon gestillet sind.
Mir wischt sie Jesus von den Augen,
Was sollen denn die euren taugen?
Und lachet mit mir als ein Kind.
Was Jesus macht, ist wohlgemacht. Welt, gute
Nacht, Welt, gute Nacht.
Magnus Daniel Omeis (1646-1708)

Why do you yearn for me?
Ah! Still, still your tears,
for mine are already stilled;
Jesus wipes them from my eyes.
What good are yours?
And laugh with me as a child of God.
What Jesus does is well done. Good night,
world! Good night, world!

attrib. Palestrina, O bone Jesu

NOTE: This work is performed in Clifden only

O bone Jesu, miserere nobis,
quia tu creasti nos,
tu redemisti nos sanguine
tuo pretiosissimo.

O good Jesus, have mercy upon us,
for thou hast created us,
thou hast redeemed us
by thy most precious blood.

JS Bach, Singet dem Herrn

Singet dem Herrn ein neues Lied,
die Gemeine 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 mit Harfen sollen sie ihm spielen.
Psalm 149: 1-3

O sing unto the Lord a new song: let the
congregation of saints praise him.
Let Israel rejoice in him that made him: and let
the children of Sion be joyful in their King.
Let them praise his Name in the dance: let
them sing praises unto him with tabret and
harp.

Chorale (Choir 2)
Wie sich ein Vater erbarmet
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,
Gleich wie das Gras vom Rechen,
ein Blum und fallend Laub.
Der Wind nur drüber wehet,
so ist es nicht mehr da,
Also der Mensch vergehet,
sein End, das ist ihm nah.
Johann Gramann (1487-1541)

Just as a father has compassion
for his young, little children
so does the Lord treat us, the poor,
so we fear him purely, like children.
He recognizes poor humanity,
God knows we are but dust,
just like grass from a rake,
a blossom or a fallen leaf.
The wind simply blows it about
and it is there no more.
So too the human passes away,
his ending is nigh.

Aria (Choir 1)
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.

God, accept us furthermore,
for without you there is nothing done
toward any of our concerns.
Thus be our shield and light,
and lest our hopes deceive us,
you will continue to do so.
Blessed be the one, who fast and firm
surrenders himself to you and your grace.

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit.
Alles, was Odem hat, lobe den Herrn.
Halleluja!
Psalm 150: 2, 6

Praise him in his noble acts : praise him
according to his excellent greatness.
Let every thing that hath breath, praise the
Lord. Hallelujah!



Resurgam was founded in 2003 by Mark Duley, and is one of Ireland's most acclaimed vocal ensembles, specialising in music of the sixteenth and seventeenth centuries. Resurgam is committed to bringing a collaborative approach to its music-making in every corner of the country, and the western seaboard in particular. The ensemble values its relationships with local choirs in these communities and enjoys bringing the expertise of its singers and players alongside them with regular workshops and performance collaborations. Resurgam has worked with an international array of conductors including Monica Huggett, Christophe Rousset, Erin Headley, John Butt and Christian Curnyn, and has performed in the UK and continental Europe, including acclaimed appearances at the Bach Festival of Lausanne and Kammeroper Schloss Rheinsberg. Within Ireland, Resurgam has appeared at most of the major international festivals, including Galway International Arts Festival, Kilkenny Arts Festival, Ardee Baroque Festival, Cork International Choral Festival. Resurgam has given many groundbreaking performances of music from the Renaissance and Baroque periods, including the first Irish period-instrument performance of Bach's St Matthew Passion. In addition to its work in the field of historically informed performance of Renaissance and Baroque repertoire, Resurgam has also brought to Irish audiences the great choral works of the Russian Orthodox tradition, touring the country with Rachmaninov's All-Night Vigil and Liturgy of St John Chrysostom, and giving the first complete Irish performance of Schnittke's monumental Concerto for Choir. Resurgam has collaborated with flagship Irish instrumental ensembles, and works regularly with the English Cornett and Sackbut Ensemble, with whom it has undertaken tours of the west coast of Ireland performing music by Schütz, Praetorius, Lassus and Monteverdi. Recent highlights for Resurgam have included the release in 2023 of its first recording, 'Thomas Weelkes: Gentleman Extraordinary', with the disc garnering an array of laudatory reviews, including selection as Editor's Choice for Gramophone Magazine. 2023 also featured the ensemble's lauded sell-out performance of Claudio Monteverdi's 1610 Vespers as part of the Galway International Arts Festival. In 2024, Resurgam partnered with Opera Collective Ireland under the direction of Christian Curnyn, in presenting double-bill performances of Henry Purcell's Dido and Aeneas and John Blow's Venus and Adonis. These performances were part of Kammeroper Schloss Rheinsberg, and were met with international critical acclaim.



Mark Duley, artistic director of Resurgam
Mark was born in Hawkes Bay, New Zealand, and studied at Auckland University, the North German Organ Academy and Amsterdam's Sweelinck Conservatorium, where he was an organ pupil of Jacques van Oortmerssen. Mark came to Ireland in 1992 and has held several major posts in the country, including organist and director of music at Christ Church Cathedral Dublin, chorusmaster to the RTÉ Philharmonic Choir, artistic director of the Irish Baroque Orchestra, and artistic director of Pipeworks. As conductor and organist he has appeared with most of the major Irish ensembles, including RTÉ National Symphony Orchestra, RTÉ Concert Orchestra, Chamber Choir Ireland, the Irish Baroque Orchestra, and his own chamber choir Resurgam. He has given organ recitals in all the major Irish venues as well as in the UK and his native New Zealand. Mark is one of Ireland's most well-known choral specialists, and has led workshops and masterclasses for choirs and conductors in Ireland, the UK, and continental Europe. Aside from a busy freelance career, Mark holds the posts of Organist and Director of Music at the Collegiate Church of St Nicholas, Galway, founder-director of St Nicholas Schola Cantorum, and artistic director of Resurgam.



Aisling Kenny
soprano



Kate Macoboy
soprano



Francesco Giusti
alto



Margaret Bridge
alto



Stuart Kinsella
tenor



Samuel Jenkins
tenor



Ryan Garnham
bass



Michael MacCartan
bass

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Claire Duff
violin



Anita Vedres
violin



Norah O'Leary
cello



James Taylor
organ

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Cantairi Chonamara, Clifden, dir. Máire Ní Dhuibhir

Cantairí Chonamara (The Connemara Singers) is a choir founded in 1999 by singers who had recently settled in the Clifden area with the express aim to 'make the Bens of Connemara resound with choral music'. Since then, the choir has contributed to the local community through a regular series of concerts and events, including Clifden Arts Festival, community concerts and charitable fundraising events. We are a very inclusive mixed-voice choir, with soprano, alto, tenor and bass sections and we sing a broad range of music, including classical and modern choral works, light opera and traditional Irish songs. While most of us live in the Clifden area, members come from all parts of Ireland, the UK and Europe, bringing together a great diversity of language and culture, as well as sharing a love of Connemara. We also have in common a love of singing and, while we work hard to create exciting and sometimes dramatic productions, we also like to enjoy ourselves in the process and value the social aspect of singing together. We are an open access choir and always delighted to welcome new members.

West Cork Choral Singers, Bantry, dir. Susan Nares

The West Cork Choral Singers, a mixed choir of between 40 and 50 members under the musical directorship of Susan Nares, is based in West Cork. Choir members come from a radius of 40 kilometres and, at last count, comprised eight nationalities. Diversity is the raison d'être of the choir. Our repertoire is a broad one, with a strong leaning towards classical choral works. We aim to learn and perform at least one larger work from the classical or contemporary classical repertoire each year. We also take part in collaborations both at home and abroad when the opportunity arises.

From the choir's earliest years in 1991, when an impromptu group was formed to provide carol singing for a local church, they have grown more and more ambitious, while still being very much involved in promoting music across the towns and Islands of West Cork. Our original director, Ann Chambers, advertised for singers in January 1992 and the West Cork Choral Singers were founded. Some of that original group still sing with the choir today. When Ann moved away in 1998, Michael Elmsley, a member of the Bass section, happened to meet

professional musician Diana Llewellyn who had recently moved to Ballydehob from Wales. She kindly agreed to take over as Musical Director. Diana led the choir for the next twenty years or so, expanding its repertoire with many major works and taking it on several overseas trips to collaborate with other choirs.

When Diana retired in 2019, her role was taken on by current director, Susan Nares, a professional musician with a broad range of musical experience. More recently, the choir has performed Faure's Requiem, Mozart's Solemn Vespers of the Confessor and Elgar's Sea Pictures as well as putting on a semi-staged performance of Purcell's Dido and Aeneas. Future plans include a programme entitled Passion and Grace with music from South America in early February, followed by a performance of Rossini's huge, if ironically titled, 'Petite Messe Solenelle' next summer.

Sagittarius Hiberniensis, Limerick, dir. Peter Barley

Sagittarius Hiberniensis is a small vocal ensemble whose spiritual and musical home is Saint Mary's Cathedral, Limerick. The group was formed in the autumn of 2019 and gave its debut concert at Epiphany in 2020. The idea for the choir sprang from a desire amongst a number of like-minded musicians to get together to sing and perform sacred music, particularly from the Renaissance and Baroque eras. The choir is made up of a few singers from the cathedral choir together with musical friends and colleagues from the city and surrounding area. It provides a welcome opportunity for local musicians to be involved in the cathedral's music making who might not otherwise get the time or opportunity. It also enables Saint Mary's to present occasional concerts of repertoire that wouldn't necessarily feature in the regular cathedral services. Sagittarius has performed mostly in Saint Mary's, both on its own and in collaboration with other ensembles. Sagittarius presented a special programme in the church of St John and St Ailbe, Abington (part of Limerick City Parish) in July 2022, to celebrate the 150th anniversary of the church.

Saint Mary's Cathedral Choir, Limerick, dir. Peter Barley

The earliest records of a choir in Saint Mary's Cathedral date from the thirteenth century, with the foundation of a college of Vicars Choral. Today the choir is made up of student-age singers from secondary schools and third level colleges, together with voluntary adult singers and four Vicars Choral. Saint Mary's is one of a small number of places where primary and secondary school age children of any denomination can sing in a weekly liturgical setting in this part of the country. Successive generations of choristers have sung in this glorious medieval building. The cathedral's music programme includes not only the regular choral services but also a series of Tuesday lunchtime recitals and a chorister training programme (based on the RSCM Voice for Life scheme) and occasional evening concerts. The choir also takes part in concerts in Limerick and the region, and enjoys singing with other choirs, including regular collaborations with Ancór as well as with other cathedral choirs in Ireland. A new junior choir was started in September 2022, enhancing the opportunities for children to sing at Saint Mary's. Enquiries about becoming a member of the choir are always welcome: organist@limerick.anglican.org

Sligo Baroque Music Festival began life in 1995, founded by Rod Alston with the Sligo Early Music Ensemble. It has become a well-established highlight in the cultural calendar of Sligo and the north-west of Ireland, taking place on the last weekend of September each year. The festival aims to present high quality performance of baroque music in a friendly and informal context, and featuring a mix of Irish and international performers - some with an established international reputation, others at an early stage of their careers. The development of young musicians is a key focus in the programme every year. The festival is an association managed by a voluntary committee, with Sharon Carty as Artistic Director, and is supported by The Arts Council, Sligo County Council, and by other public bodies, businesses, organisations and individuals.

Clifden Arts Festival is Ireland's longest-running community arts festival, bringing world-class artists, writers, musicians, and performers to the heart of Connemara for over four decades. What began in 1977 as a small school-based event has grown into an 11-day celebration of creativity that transforms the town each September. At its core, Clifden Arts Festival remains deeply rooted in community. The people of Clifden and the wider region are not only the audience but active participants - welcoming artists into homes, schools, and public spaces, and helping to shape a festival that reflects local stories, voices, and traditions. The festival offers something for everyone, from internationally acclaimed concerts and literary readings to cutting-edge visual art, theatre, dance, and film. A strong emphasis is placed on the arts in education, with an extensive schools programme that includes creative writing, music, theatre, and film workshops across primary and secondary schools. Now approaching its 50th anniversary in 2027, Clifden Arts Festival continues to evolve while holding true to its founding spirit: making the arts accessible, inclusive, and inspiring for all. The festival sustains a legacy of innovation, participation, and celebration - connecting people through the shared experience of creativity.

West Cork Music showcases world-class musical, literary, and artistic experiences against a dramatic coastal backdrop. Deeply rooted in its community, the organisation is also dedicated to enabling the artists and audiences of the future. Established in 1998, West Cork Music festivals continue to innovate and delight audiences across 6 weeks each summer. The Chamber Music Festival and The Masters of Tradition Festival provide an imaginative programme that showcases classical music and the best of contemporary traditional music. The West Cork Literary Festival has already established itself as a stellar Irish festival in its own right. And now, a growing concert series is helping to satisfy West Cork's appetite for the arts year-round. West Cork Music is in the process of securing its own world-class arts venue and a dedicated education hub in the heart of Bantry. It will form a permanent home for the arts, championing local, Irish and international talent year-round.

Now and Then Media (NATM) is an Irish production company creating films, audio recordings, and live performances across contemporary and early music. Founded in 2019 by musicians Yonit Kosovske and Vlad Smishkewych, NATM brings together artists from music, film, dance, and other disciplines to explore connections between sound, image, and movement. Its work encompasses music films, documentary projects, recording releases, and collaborations with living composers. Alongside its production work, NATM supports education, research, and artist development through H.I.P.S.T.E.R. and the Limerick Early Music Festival, connecting historical performance with contemporary creativity and bringing artistic work to audiences in Ireland and beyond.

H.I.P.S.T.E.R. - Historically Informed Performance Series, Teaching, Education, and Research - was launched in 2020 as part of Now and Then Media Ltd. to support historically informed performance, historical instruments, early repertoire, and new music for period instruments through courses, workshops, performances, seminars, audio and video media, facilitating resources through a network of professional specialists. It produces concerts and workshops in Limerick, Tipperary, Clare, Cork, Galway, and Dublin, Early Music Day events in schools, an international lecture series, and an annual artists' residency.

Concert in Sligo
Sligo Baroque Music Festival
Sharon Carty, Festival Director
John Fahy, Chair of SBMF
Committee of SBMF
St. John's Cathedral

Concert in Clifden
Clifden Arts Festival
Brendan Flynn, Artistic Director/Founder of CAF
Des Lally, Chair of CAF
Committee of CAF
Cantairí Chonamara
Máire Ní Dhuibhir, Director
Brian Thornburgh, Treasurer
Christ Church, Clifden

Concert in Bantry
West Cork Music
Francis Humphrys, CEO and West Cork Chamber Music Festival Director
Helen Dawson, Programme Coordinator and EA to CEO
West Cork Choral Singers
Susan Nares, Director
St. Brendan's Church

Concert in Limerick
Now and Then Media / H.I.P.S.T.E.R.
Wolodymyr Smishkewych and Yonit Kosovske, Co-Directors
Sagittarius Hiberniensis and Saint Mary's Cathedral Choir
Peter Barley, Director
Saint Mary's Cathedral

Hospitality
Brian Farren & Linda O'Shea Farren
Frances O'Donovan
Devin O'Shea-Farren
Members of West Cork Choral Singers
Janet Anderson, Father Michael Curran, Jenny Gregory
Uwe Hage and Noreen O'Donovan Hage, Kay Harte, Mairead Kenny, Roisin Mulcahy, Susan and Oliver Nares, Ger O'Sullivan, Thomas Schirmacher, Kathy Selby

Dublin Rehearsals
The Rev'd Nigel Pierpoint
Tara O'Rourke
Tomos Watkins (rehearsal organ)

Project Manager for Singet! **Aliye Cornish Moore, Cadence Arts**

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- Complimentary programmes at concerts
- Invitations to any receptions, launches, Meet & Greet with performers, etc.
- Newsletters

Bronze Ambassador €250
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- Whichever of the above two options is chosen, priority booking and reserved seating for the other option will be available
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- All of the other Ambassador benefits

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