

**CIRENCESTER
C H O R A L
SOCIETY**

Conductor: Carleton Etherington



J S Bach
St John Passion
(in English)

Rogers Covey-Crump
Evangelist

Henry Hawkesworth *Jesus*

Theo Perry *Pilate, bass*

Catriona Holsgrove *soprano*

Juliet Curnow *alto*

Matthew Keighley *tenor*

Cirencester Choral Society

The Corelli Orchestra

Warwick Cole *Director*

Ashok Gupta *continuo*

Saturday 8 April 2017 7:30 pm
Cirencester Parish Church

PROGRAMME

St John Passion (BWV 245)

J S Bach (1685-1750)

In English, using the New Novello Choral Edition edited by Neil Jenkins

The full text of the Passion is presented in pp 6-13 of this programme. Below is an outline of the work and how it is divided between the two parts of the concert. The history of the St John Passion and some of its musical characteristics follow in pp 3-5.

The St John Passion is the earlier of Bach's two surviving Passion settings. It relates the events leading up to and surrounding Christ's crucifixion, using *recitatives* and *choruses*, interspersed with meditative solo *arias* and *chorales*. The recitatives are the gospel narrative – the tenor Evangelist telling the story - while the words of the principal characters, Jesus, Pilate and Peter, are sung by bass soloists. In most of the choruses the choir plays the often dramatic role of the crowd or other groups of people interacting with the principal characters. Bach also wrote two much longer and imposing choruses, sung at the beginning and just before the end of the work to set the scene and frame the whole composition. Interwoven with the story are the chorales and arias. The chorales are Lutheran hymns which would have been well known to Bach's congregation. Here they are chosen to reflect the mood of the moment and are richly harmonised, though some may have been sung by the Leipzig congregation. The arias are sung by the soloists, and are effectively 'time out' for meditative reflection on what is going on in the story. Throughout, the recitatives follow the text of St John's Gospel (18, 19), with just two additions from St Matthew's gospel. The arias, for the most part, are based on previously published writings of the German poet and librettist Barthold Heinrich Brockes, including *Brockes Passion*, an oratorio libretto of 1712.

PART I (*movements 1-20*)

Following the majestic opening chorus, *Hail! Lord and Master*, the narrative begins with the betrayal and the arrest of Jesus. Alto and soprano arias are interwoven into the events leading to Peter's denial, and Part I concludes with a tenor aria and a chorale contemplating this dramatic event. In Bach's time there would then have been a sermon, nowadays replaced by an interval.

***The audience is asked NOT to applaud at the end of Part I
but reserve expressions of appreciation until the end of the performance.***

INTERVAL (20 minutes)

(Refreshments available in the Trinity Chapel, sold by and in aid of CHURN, a charity supporting a variety of needs in the local community. If you didn't purchase a drinks ticket, please pay at the bar)

PART II (*movements 21-68*)

The longer Part II begins with Jesus being led by the Jewish leaders to Pilate. The trial follows, involving dramatic 'legal exchanges' between Pilate, Jesus and the Jewish crowd, whose calls for Jesus to be crucified ultimately persuade Pilate to deliver him into their hands. Bach surrounds Jesus' subsequent crucifixion and death with contemplative arias that take us away from the painful narrative at crucial points in the story. The conclusion is an extended valedictory lullaby, *Sleep well*, followed by a final chorale affirming faith and trust in the resurrection.

JOHANN SEBASTIAN BACH'S

St John Passion was composed in 1723, the year in which he was appointed Kantor in Leipzig, and given its first performance at the Nikolaikirche on Good Friday, 7 April 1724.



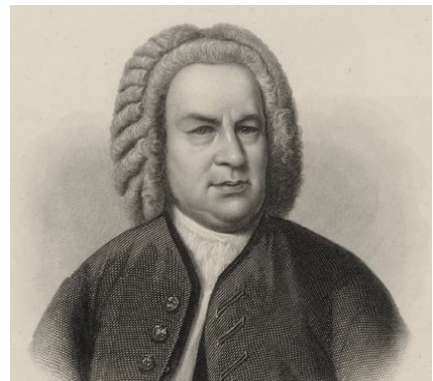
The Nikolaikirche, Leipzig, where the *St John Passion* was first performed

The rich mix of musical forms it contains builds on the development of sacred dramatic oratorios by the Hamburg Opera in the early 1700s. Bach had earlier produced performance versions of Keiser's 1707 *St Mark Passion* and was commissioned to compose and perform a Good Friday Passion setting for the court of Frederick II, Duke of Saxe-Gotha Altenburg, the now lost 'Weimar-Gotha' *Oratorio Passion* of 1717. Bach's predecessor at Leipzig, Johann Kuhnau, also composed a *St Mark Passion* which was Leipzig's first exposure, in 1721, to oratorio settings of the Passion. This style of worship was not without its critics. When required by his new employers to prepare a *St John Passion* for his first Good Friday in post, a lesser musician might have trod cautiously, but not Bach. With his earliest surviving full Passion composition he took the genre to a new level. Not fully satisfied, he subsequently made several alterations to the work, but in his final version of 1749

he reverts in all important ways to the original of 1724. It is Neil Jenkins' 1999 English translation of the 1724 version that is performed tonight (see p 4).

Some consider that the *St John* is, overall, a lesser work than his other surviving Passion, the *St Matthew* of 1727. The *St John* uses smaller resources and is more anguished and less meditative than the *St Matthew*. This is in part due to the differences in the text of the two gospels. Some of today's audiences find St John's gospel text troubling, even anti-Semitic. It is explicit in putting the blame for Christ's guilty judgement on 'the Jews' – a term not used by Matthew. Some performances of the work, in the USA in particular, have even been picketed or in performance have had references to 'the Jews' replaced by 'the people'. Bach was required to follow John's gospel text, but through his choice of chorales and of texts for the arias gives the clear message that the blame for Christ's death lies not with the Jews but instead with wider mankind's sinful ways.

In contrast with the often violent and uncompromising libretto of the crowd scenes, the arias contain a wealth of beauty, intimacy and inventiveness, often with solo voice and just two or three instruments interweaving effortlessly. Bach further makes up for the stark narrative of the gospel with many fine examples of word painting.



Listen for the way in which the soprano and the flute follow one another in the aria *I follow Thee gladly* (13), and in the tenor aria *Behold Him* (32) note how 'the rainbow shining' is set to a long and suitably arching musical line. Key moments of the recitative are similarly embellished – for example Peter's weeping (18), Christ's scourging (30) and the rending of the veil of the temple (61).

One particularly fascinating aspect of the structure of the *St John* is the palindromic arrangement of the movements at the core of the work. Chorale No 40, which declares the key tenet of the Christian faith regarding Christ's sacrifice for mankind's redemption, forms the central element, reflecting on either side similarities of musical themes and narrative subject throughout the long confrontational narrative between Pilate and the crowd. The symmetry is most marked both in tune and text in the chorus pairs either side of the central chorale: i.e. 38/42 (We have a sacred law/ If thou let this man go), 36/44 (Crucify/Away with Him, crucify Him), and 34/50 (See we hail Thee King of the Jews/ Write thou not the King of the Jews). Chorale pairings, in which the same melodies are used, are also evident: 7 & 27, 20 & 56, and 21& 65. Those familiar with Bach's works will recognise similar patterns in his cantatas and notably in the 11 movements of the motet *Jesu, meine freude*.

The *St John Passion* was undoubtedly a challenging work on several levels. It challenged the conservative Lutheran authorities with its dramatic and theatrical style. It would have been a spiritual challenge to his Leipzig congregation in its demands that they reflect on their own joint culpability for the crucifixion, in contrast with the biblical emphasis on the perfidy of the Jews, a notion that sat comfortably with

Lutheran beliefs. Bach himself was a committed Lutheran and had been required to demonstrate his theological knowledge ahead of his appointment to the post of Kantor. His creation of the *St John*, however, surely tells us something more about his own religious convictions and his ability to interpret the scriptures in a more inclusive and enlightened way than a strictly biblical one. Perhaps also the work was something of a challenge to his musicians and singers! In some ways it is a more difficult work than the later *St Matthew Passion*. Might there have been some suggestion from his singers that the next Passion should be a little easier? With none of today's multimedia learning aids and with all the day-to-day liturgical demands of the Thomaskirche and Nicolaikirche, the performance of major new works on this scale must have been daunting indeed!

English Translation for Novello's New Choral Edition 1999

An abridged version of Neil Jenkins' Programme Note, reproduced with the author's permission

All singers like having good open vowels to sing on, and composers normally do their best, when setting words to music, to give it to them. But problems arise when unmusical translators get in on the picture. This is the fate that befell Bach's Passions in the 19th century when they were first rendered into English. Those early translators, who were obviously not singers themselves, had a different set of priorities then. They were desperate to try and make the Authorised version of the Bible fit Bach's text; and they were equally determined to provide morally uplifting poetry, even when it was at variance with the meaning of Bach's arias and choruses.

The first person to translate a Bach Passion into English was Helen Johnston

(1813-1887), who produced a *St. Matthew Passion* text for Sir William Sterndale Bennett's 1862 edition. She appears not to have turned her attention to the *St John Passion*, despite Sir Joseph Barnby's frequent revival of it in London in the early 1870s; and it was left to the prolific Rev. John Troutbeck (1832-1899), a Minor Canon of Westminster Abbey, to produce the first English translation of the *St John* for Novello's 1896 edition. But when, in 1929, Ivor Atkins produced Novello's second version of the *St John* he ignored Troutbeck's earlier version and opted for a new translation from the hymn-writer Dr. T.A. Lacey. This version remained the only way of performing the *St John* in English until Peter Pears and Imogen Holst prepared their edition for Faber in 1969. This was used on Benjamin Britten's 1972 recording but despite several later performances was never published. Had it been, I may never have been required to produce tonight's text!

So, this is the extent of the previous editions which I have been able to consult in my endeavours to produce a new, singable, English edition for the new century. Fortunately I now have the experience of having produced the New Novello Choral Edition of the *St Matthew Passion* (1997) behind me, and I have been able to apply the same rigid set of principles. These have been:

a) to make the Authorised Version of the King James Bible fit Bach's German notation as nearly as possible - but with a certain flexibility, so that it retains its unmistakable quality yet serves the needs of Bach's music. (There are often more syllables in the German than in the English.)

b) to translate the texts of the Arias and Chorales (those sections which reflect upon, and comment on the biblical narrative as it unfolds) in an accurate, yet memorable way, taking care to retain any

particular felicities in the translations of Troutbeck and Lacey, and respecting the metre and rhyme-scheme of the original.

Sadly I was able to retain less than I had done in my *St Matthew* translation, where both Johnston and Troutbeck came up with some unbelievably beautiful lines. In this new edition of the *St John*, those familiar with the previous translation will find that I have only retained a couple of lines that they will remember: Dr. Lacey's line "*The Lion of Judah fought the fight*" in the Alto Aria no. 58, and portions of "*Come ponder, O my soul*" in the Bass Arioso no. 31. Troutbeck's voice in the arias is fainter, and can be detected (just) in Aria no. 48, Arioso no. 62, and some of the Chorales. But his underlay of the Biblical text in the crowd choruses was a useful pointer as to how to make these sections work. Peter Pears' work on the recitative sections (principally the part of the *Evangelist*, which he knew so well) proved that the Authorised Version could be made to fit better than Atkins or Troutbeck had achieved; although my revision of these areas is the result of a lifetime of performing this role myself.

Much as I enjoy hearing and performing this great work in the original German, I am one of those who believes that a performance in the listener's native language can have a different, and ultimately more profound, effect. Since most performances take place in the lead up to Easter, they are, in essence, acts of worship. It makes sense then, to do the worshipping in the vernacular. Because the text now sits comfortably "in the voice" the performers are able to make it communicate much more directly. Thus my new edition endeavours to give today's listeners, as nearly as possible, the same arresting immediacy that Bach's congregation would have had on hearing it first in 1724.

St John Passion

Composed by Johann Sebastian Bach, Edited by Neil Jenkins.

© Copyright 1999 Novello & Company Limited. All Rights Reserved. International Copyright Secured.
Used by Permission of Novello & Company Limited.

The Biblical narrative is printed in normal type; *The reflective Arias and Choruses are printed in italics;*
The Chorales are printed in heavy type.

Part I

1. *[Choir]* *Hail! Lord and Master;*
Every tongue shall offer praises to Thy name.
Show by Thy Cross and Passion
That Thou art God's redeeming Son,
Who humbly came
To save Mankind from depths of shame;
And rose on high to reign.
Then blessed be Thy name!

2. *[Recit.]* Jesus went with His disciples over the brook Cedron, where was a garden into which He entered with His disciples. Judas also, which did betray Him, knew the place full well, for Jesus resorted thither oft, together with His disciples. Therefore Judas, having received a band of men and of officers from the Chief Priests and the Pharisees, he cometh thither with lanterns, torches, and with weapons. Therefore Jesus, knowing all things that were to come upon Him, He went forth and said unto them: Whom seek ye? And they answered Him:

3. *[Choir]* Jesus of Nazareth.

4. *[Recit.]* Jesus said to them: I am He. Judas also, which did betray Him, was standing with them. As soon then as He had said "I am He" they went backward and fell to the ground. Then asked He them a second time: Whom seek ye? Again they answered:

5. *[Choir]* Jesus of Nazareth.

6. *[Recit.]* Jesus answered them: I told you but now, I am He. If ye seek for Me, let these men go their way.

7. *[Choir]* **O mighty love, O love beyond all measure,**
That leads Thee on this path of such displeasure.
I live with all the joys the world can offer,
Yet Thou must suffer.

8. *[Recit.]* So that the saying might be fulfilled which He had spoken: "Of them which thou gavest to me, of them have I lost not one." Then Simon Peter, having a sword, he drew it out and smote at the High Priest's serving man, and cut his right ear off; and his name was Malchus. Then said Jesus to Peter: Put up thy sword in the scabbard! Shall I not drink the cup which now My Father hath given Me?

9. *[Choir]* **Thy will, O God, be always done,**
On earth as round thy heav'nly throne.
In time of sorrow patience give,
That we obediently may live.
With thy restraining Spirit fill
Each heart that strives against Thy will.

- 10 *[Recit.]* The band then, together with the Captain and the soldiers of the Jews, took hold of Jesus and bound Him fast, and led Him away at first unto Annas, who was Caiaphas' father-in-law, which that same year was the High Priest. Now it was Caiaphas who had counselled the Jews that it was expedient that one man should die for the people.
- 11 *[Aria, Alto]* *From the bondage of iniquity
That ever binds me,
My Redeemer sets me free.
From the evils that immure me
Fully He'll cure me
By His death upon the tree.*
- 12 *[Recit.]* Simon Peter followed Jesus afar off, with another disciple.
- 13 *[Aria, Soprano]* *I follow Thee gladly,
My Lord and my Master,
And keep Thee in sight,
My life and my light.
O let me not stray
From Thy narrow way,
When dangers surround me,
And torments confound me.*
- 14 *[Recit.]* Now that other disciple was known unto the High Priest, and entered in with Jesus to the palace of the High Priest. Simon Peter stood outside at the door. And then that other disciple, who was known unto the High Priest, went out and spake unto her that kept the door and brought Peter also within. Then saith the maid that kept the door to Peter: Art thou not also one of this man's disciples? He saith: I am not. The officers and the servants that stood there had made them a fire of coals (for it was cold) and warmed themselves. Peter also stood among them and warmed himself. Then did the High Priest Annas question Jesus of His disciples and of His doctrine. Jesus made answer to him: I always spake openly and freely to the world. And at all times I have taught within the Synagogue and in the Temple, whither the Jews always do resort; nor have I spoken in secret at all. Why dost thou ask Me of this? Ask ye rather they who have heard Me speaking what I have said, and what I have taught them! See now! For they themselves know all the things that I have said. And when he had thus spoken, an officer who was standing by struck Jesus with the palm of his hand and said: Dost Thou dare make answer unto the High Priest so? Jesus answered unto him: If I have spoken evil, then do thou bear witness of the evil; but if I have spoken well, why smitest thou Me?
- 15 *[Choir]* **O Lord, who dares to smite thee?
And falsely to indict thee?
Deride and mock thee so?
Thou canst not need confession,
Who knowest not transgression,
As we and all our children know.**
- Why doth the Saviour languish
Beneath this heavy anguish?
Whence comes this mortal woe?
The justice that we merit,
The Sinless doth inherit,
And pays the debts His debtors owe.**

16. *[Recit.]* Now Annas sent him bound unto the other High Priest, Caiaphas. Simon Peter stood and warmed himself. Then said they unto him:
17. *[Choir]* Art thou not one of His disciples?
18. *[Recit.]* But Peter denied it and said: I am not. And then one of the High Priest's servants, being kin to him whose ear Peter cut off that night, said: Did I not see thee in the garden with Him? Then did Peter deny a third time; immediately afterward the cock crew. *Then did Peter think upon the word of Jesus, and he went out and wept bitterly.* (*from St Matthew 26, 75)
19. *[Aria, Tenor]* *Ah, my soul, where shall I hide my shame,
Where find some consolation?
Shall I stay till the mountaintops
Fall on me in desolation?
Doth this world my guilt record?
And for vile and cruel denial
Shall I be abhorred?
Yea! The servant hath denied his Lord.*
20. *[Choir]* **Peter, with his faithless lies
Thrice denied his Saviour.
One look from those pitying eyes
Saw him as a traitor.
Jesus, turn and look on me,
Who persist in sinning.
Set my fettered conscience free
For a new beginning.**

Part II

21. *[Choir]* **Christ, whose life was as the light,
By His friends forsaken,
In the darkness of the night
Like a thief was taken.
Judgement of a godless court,
Witness falsely proffered;
Bitter taunts and cruel sport,
As foretold, He suffered.**
22. *[Recit.]* And then they led forth Jesus *from* Caiaphas to the Judgement Hall, and it was early. And they went not into the Judgement Hall lest they should become defiled, but that they might eat the Passover. And then went Pilate out unto them and said: What accusation bring ye now against this man? And they answered and said unto him:
23. *[Choir]* If this man were not a malefactor we had not delivered him.
24. *[Recit.]* And Pilate saith unto them: Then take ye Him away, and judge ye Him according to your law. The Jews therefore said unto him:
25. *[Choir]* For us it is not lawful to put a man to death.

26. *[Recit.]* So that the saying might be fulfilled which He had spoken when He signified by what manner of death He should die. And then went Pilate once more again to the Judgement Hall, called for Jesus and said to Him: Art Thou the King of the Jews? Jesus answered him: Dost thou say this of thyself, or rather did others tell it thee of Me? And Pilate answered Him: Am I a Jew? The Chief Priests and Thine own nation have delivered Thee unto me; what hast Thou done? And Jesus answered him: My kingdom is not of this world; were my kingdom of this world, then My servants surely would be fighting, that I should not be delivered unto the Jews. But, now is My kingdom not from hence.
27. *[Choir]* **O mighty King, how marvellous Thy glory!
How can our falt'ring tongues proclaim Thy story?
No human heart can ever rightly show Thee
How much we owe Thee.**
- With feeble power unworthy hymns we fashion
Wherewith to praise Thy mercy and compassion.
Thou wert, and art, the source of every blessing
That we're possessing.**
28. *[Recit.]* Then Pilate said unto Him: Now tell me, art Thou a King then? Jesus answered Him: Thou say'st I am a King. To this end was I born, and for this cause came hither, that I should witness to the truth. Each one that is of the truth shall hearken to my voice. Pilate saith unto Him: What is truth, then? And when he had thus spoken, he went out again to the Jews and saith to them: I find in Him no fault at all. But ye have a custom at this time that I release one unto you. Will ye then, that I should release the King of the Jews? Then cried they all with one accord, saying:
29. *[Choir]* Not this man, no not this man but Barabbas!
30. *[Recit.]* Now this Barabbas was a robber. Then Pilate therefore took Jesus and scourged Him.
31. *[Arioso, Bass]* *Come ponder, O my soul, with fearful trepidation,
With trembling hope and anxious expectation:
Thy highest good is Jesu's suff'ring.
For thee the sharp thorns He is wearing
Like Heaven's fairest flowers will seem.
For thee the sweetest fruit
The wormwood tree is bearing.
Then gaze, for ever gaze on Him!*
32. *[Aria, Tenor]* *Behold Him! See His body,
Bruised and bleeding,
Is interceding
For us in Heaven above.
But when, our flood of sin declining,
And toward His saving grace inclining,
We find, at last, the rainbow shining,
Then God will welcome us with love.*
33. *[Recit.]* And when the soldiers had plaited Him a crown of thorns they put it upon His head, and put on Him a purple robe and said:
34. *[Choir]* See! We hail Thee, King of Jews.

35. *[Recit.]* And they smote Him with their hands. Then Pilate therefore went out again and said to them: Behold, I bring Him forth unto you all, that ye may know that I find no fault in Him. And then did Jesus come forth, still wearing the crown of thorns and the purple robe. Then saith Pilate to them: Behold, the man. And when the chief priests and the officers saw Him, they all cried out, saying:
36. *[Choir]* Crucify Him!
37. *[Recit.]* Then Pilate saith to them: Take ye Him away and crucify Him; for I find no fault in Him at all. The Jews therefore answered him:
38. *[Choir]* We have a sacred law, and by this same law He should die, for He made Himself the Son of God.
39. *[Recit.]* And when Pilate heard that saying, he was the more afraid, and he went in again to the Judgement Hall and saith to Jesus: From whence then art Thou? But Jesus gave him no answer. Then saith Pilate to Him: Speakest Thou not to me? Knowest Thou not that I have the power to crucify, and also the power to release Thee? Jesus answered him: Thou couldest have no power over Me, had it not been given unto thee from above; therefore he that delivered Me unto thee hath the greater sin. And from thenceforward Pilate sought that he might release Him.
40. *[Choir]* **Our Lord in prison cell confined,
Releases us from prison.
And through His throne of grace we find
Our freedom has arisen.
Had He not worn these bonds before,
Our bonds had lasted evermore.**
41. *[Recit.]* But the Jews cried out the more and said:
42. *[Choir]* If thou let this man go, then thou art not Caesar's friend; for, whoever maketh himself a King, he speaketh against Caesar.
43. *[Recit.]* And when Pilate heard that saying, straightway he brought Jesus forth, and sat down upon the Judgement Seat in a place that is called the High Pavement, but in the Hebrew: Gabbatha. And it was the preparation of the Passover, about the sixth hour, and he saith to the Jews: Behold your King! But they cried out:
44. *[Choir]* Away with Him, crucify Him!
45. *[Recit.]* Pilate saith unto them: Shall I crucify your King then? The chief Priests answered and said to him:
46. *[Choir]* We have no King but Caesar.
47. *[Recit.]* And then he delivered Him to them, that they might crucify Him. And therefore they took Jesus and led Him away. And He bore His cross, and went forth to a place that is called the Place of a Skull; which is called in the Hebrew Golgatha.
48. *[Aria, Bass & Choir]* *Haste, haste, all ye whose souls are weary.
Leave your daily toil so dreary.
Haste - O where? - to Golgotha!
With the wings of faith be flying,
Fly - O where? - where He is dying:
Your new life awaits you there.*

49. *[Recit.]* And there crucified they Him, and with Him two others, on either side one, Jesus being in the midst. And Pilate also wrote out a title, and put it upon the cross. And there was written: "Jesus of Nazareth, the King of the Jews". This title then read many of the Jews, for the place was nigh unto the city where Jesus was crucified. And it was written in Hebrew, and in Greek, and in Latin also. Then said the Chief Priests of the Jews unto Pilate:
50. *[Choir]* Write thou not the King of Jews; rather that He Himself said: I am the King of the Jews.
51. *[Recit.]* But Pilate answered: The title I have written shall stay as I have written.
52. *[Choir]* **Thy name, O Lord, is shining
Upon me day and night,
With Thine own cross enshrining
My innermost delight.
Thy patience and endurance
In suff'ring on the tree
Will give my soul assurance
Thy blood was shed for me.**
53. *[Recit.]* And then did the soldiers, after they had crucified Jesus, take His garments and make four parts, unto each of the soldiers there, a part; and also his coat. Now the coat was without a seam, and from the top was woven through and through. They said therefore one to another:
54. *[Choir]* Let us not divide it, but cast lots upon it, whose it shall be.
55. *[Recit.]* So that the Scripture might be fulfilled, which is written: "They took my raiment and they parted it among them, and for my vesture, yea my coat, did they cast lots." These things therefore the soldiers did them. Now standing beside the cross of Jesus was His mother and also His mother's sister, Maria, Cleophas' wife, also Mary Magdalene. And when Jesus therefore saw His mother, and the disciple standing by her, whom He loved, He saith unto His mother: Woman, behold thy son. Then saith He to the disciple: Behold thy mother!
56. *[Choir]* **See Him, in His agony,
Thinking of another;
Bidding this disciple be
Son unto His mother.
O Mankind, be pure within;
Love both God and neighbour;
Live and die without a sin,
Like your guiltless Saviour.**
57. *[Recit.]* And from that hour he took her unto his own home. After this, Jesus knowing that all was accomplished that was written in the Scriptures, He saith: I thirst. Now there was a vessel full of vinegar. They filled therefore a sponge with the vinegar, and placing it upon an hyssop they put it up to His mouth. And when Jesus therefore had received the vinegar, he said: It is fulfilled.
58. *[Aria, Alto]* *"It is fulfilled."
Those words to save us He is sending.
O tragic night;
His task on earth is ending.
The Lion of Judah fought the fight,
And hath prevailed:
"It is fulfilled."*

59. *[Recit.]* And, bowing His head, He gave up the ghost..

60. *[Aria, Bass]* *My Lord and Master, let me ask Thee:
At this Thy glorious Crucifixion
Was "all fulfilled" with Thy last breath?
By dying hast Thou conquered death?
Through Thine own pain and desolation
Shall we attain salvation?
And has the World been saved today?
Although Thy sufferings sorely task Thee,
Yet bow for us Thy head, and say
In silence - "Yea".*

[Choir] **Jesu, Thou who tasted death,
Livest now for ever.
When I take my final breath,
Lord, forsake me never.
Help me, God's redeeming Son,
New life to inherit.
Grant me that which Thou hast won;
More I do not merit.**

61. *[Recit.]* And then behold, the veil of the Temple was rent in twain, e'en from the top unto the bottom. And the earth and the rocks did quake, and were rent asunder, and the graves were opened up, and there arose many bodies of the Holy Ones. (*St. Matthew 27, 51-52*)

62. *[Arioso, Tenor]* *My heart, see how the world itself is suffering
While our Lord is dying:
The sun eclipsed, its light denying;
The veil is torn; the rocks are rent;
The earth doth quake; the dead are rising
To view their Maker lifeless lying.
And as for thee, what wilt thou do?*

63. *[Aria, Soprano]* *O heart, melt in weeping,
With tears overflowing,
Your homage bestowing.
Reveal to the world
Every feeling of pain:
Thy Jesus is slain.*

64. *[Recit.]* The Jews therefore, because it was the Preparation, that the bodies should not remain upon the cross on the Sabbath Day (for that same Sabbath Day was an High Day) came they unto Pilate, beseeching their legs might be broken, and that they might be taken away. Then came the soldiers and brake the legs of the first one and the other which was crucified with Him. But when they came to Jesus, and they saw that He was already dead, then did they break not His legs. But one of the soldiers then pierced His side with a spear, and forthwith came there out water and blood. And he that did see these things, he also bare record, and his record is true, and he knoweth full well that he saith true, that ye might believe. For all these things were done that the Scriptures might then be fulfilled: "A bone of him shall not be broken." Again in the Scriptures another saith: "And they shall look on him whom they have pierced."

65. *[Choir]* **Help us, Christ, God's only Son,
By Thy bitter Passion,
Help us learn what Thou hast done
For Mankind's salvation.
As we gaze upon the tree,
Watching Death enfold Thee,
Let us, helpless though we be,
With our thanks extol Thee.**
66. *[Recit.]* At last, after this Joseph of Arimathea, who was also Jesus' disciple (but secretly, for fear of the Jews) went to Pilate to beg for the body of Jesus. And Pilate gave him leave. Therefore came he thither and took the body of Jesus away. And also there came Nicodemus, he who at first had come to Jesus in the night, and brought a mixture of Myrrh and of Aloes, about an hundred pound in weight. And then they took the body of Jesus, and wound it in the linen clothes with the precious spices, as the Jewish manner is to bury. Now there was, in the place where He was crucified, a garden, and in the garden a new tomb wherein was never man yet laid. Therein then laid they Jesus, for the Jewish Preparation Day, because the tomb was nigh at hand.
67. *[Choir]* *Sleep well,
And rest in God's safe-keeping,
Who makes an end of all our weeping.
Sleep well,
And on his breast
Sleep well.
The grave that was prepared for Thee,
From all our sorrows sets us free,
And points the way to Heaven,
And shuts the gates of Hell.*
68. *[Choir]* **O Jesus when I come to die
Let angels bear my soul on high
To Abraham's protection.
And as in Death's repose I lie
Watch o'er me with a Father's eye
Until the Resurrection.
And when from Death you waken me,
Let my unworthy eyes then see,
With tears of joy, my soul's reward;
My Saviour and my risen Lord!
Lord Jesus Christ, give ear to me,
And let me praise Thee endlessly.**

Rogers Covey-Crump (*tenor*)

Although a founder member of Gothic Voices and one of the six singers in the first British recording of Stockhausen's *Stimmung*, Rogers spent three decades as a core member of the Hilliard Ensemble, a male voice quartet known globally not only for its concerts and recordings of Early Music but also commissioned works from living composers and acclaimed first recordings of the vocal works of Arvo Pärt. In 1994 a collaboration with saxophonist, Jan Garbarek, produced a unique artistic fusion in the highly acclaimed album 'Officium'. Two issues followed in the wake of its success: 'Mnemosyne' in 1999 and 'Officium Novum' in 2010. Hundreds of live performances were given, spanning two decades. In 2008 the ensemble premiered a music theatre piece at the Edinburgh Festival, *I went to the house but did not enter*, by the German composer and director, Heiner Goebbels. This was subsequently staged all around Europe, in the USA and in South Korea. The Ensemble retired in December 2014 after a forty-one year career.



Alongside his work with the Hilliard Ensemble, Rogers has enjoyed a solo career spanning fifty years, appearing at the BBC Promenade concerts, cathedrals and other major venues around Britain, Europe and in North America, notably as Evangelist in the Bach Passions, in which role this weekend marks his fiftieth anniversary. His solo recordings include the secular songs of

Dufay and Ockeghem, albums of lute songs with Jakob Lindberg and Paul O'Dette, and five albums of late 18th C song with Café Mozart, a chamber ensemble based in Windsor. However he has also recorded much Baroque repertoire, especially the Bach Passions with Andrew Parrott, Stephen Cleobury and Roy Goodman, and also the ceremonial and the church music of Purcell with the King's Consort on Hyperion.

Henry Hawkesworth (*bass*)

was a chorister at Ampleforth Abbey for ten years before taking up a choral scholarship at King's College, Cambridge. Over his tenure there he featured extensively as a soloist with the choir on record and in concert, and was awarded the Harmer Prize for services to church music. After graduating he sang as a lay clerk at New College, Oxford before moving to Christ Church Cathedral, Oxford, where he works currently.



During study in Cambridge he undertook many operatic engagements, singing most notably Collatinus in *The Rape of Lucretia*, Sarastro in *The Magic Flute*, Piangi in *The Phantom of the Opera* and Leporello in *Don Giovanni*. His interpretation of the latter role was roundly praised by the university press, with the Cambridge Tab remarking "the star of the show was undoubtedly Hawkesworth's Leporello ... a brilliant performance".

In concert Henry has performed as soloist in Stravinsky's *Mass*, Buxtehude's *Jesu Membra Nostri*, the Faure, Durufle and Mozart *Requiems*, Copland's *Old American Songs*, Bach's *St John Passion*, *Magnificat* and *B minor Mass* and Handel's *Messiah* and *Ode on the Birthday of Queen Anne*. Recently he had the pleasure of singing the bass solos in Purcell's *Te Deum* at the opening service of the Three Choirs Festival in Hereford Cathedral on its 300th anniversary.

Henry has participated in masterclasses with Andrew Kennedy, Sarah Connolly, Roderick Williams and Andreas Scholl, and studies with Russell Smythe.

Theo Perry (baritone) is currently working as Choral Scholar for Tewkesbury Abbey Schola Cantorum at Dean Close School. Originally from Buckinghamshire, Theo and his family moved to the Essex when he was young, and this is where he spent most of his childhood.



Stage roles he has played over the years include "Frederick" in *The Pirates of Penzance* (Chelmsford Civic Theatre), "Escamillo" in *Carmen* (University of Chichester), Will Parker" in *Oklahoma!* (Southminster Operatic and Choral Society), "Scarecrow" in *The Wizard of Oz* (Magdalen College School), "Michael" in *Dennis: A New Musical* (premiered at the University of Chichester in December 2013) and "Bill Sykes" in *Oliver!* (Brackley Performing Arts Company).

Past solo concert engagements include Orff *Carmina Burana*, Haydn *Nelson Mass*, Mozart *Vesperae Solennes de Confessore*, Faure *Requiem*, Durufle *Requiem*.

Theo also has experience as a Musical Director, attached to YOBOS (Youth of Banbury Operatic Society) in Oxfordshire. In August 2014 he led the music for the society's acclaimed production of *13*, a new musical by American composer Jason Robert Brown, winning an award for his role in the production.

Theo is excited to continue his studies in September 2017, where he will begin a Master's in Vocal Studies at the Royal Conservatoire of Scotland. As well as singing, Theo enjoys sports, particularly squash and football.

Catriona Holdsworth (soprano)

is in her final year of her undergraduate degree in Music at Cardiff University, learning under Gail Pearson. She will be attending the Royal Academy of Music from September 2017. Catriona is currently a member of Genesis Sixteen 6 and is a scholar with the BBC National Chorus of Wales. Prior to moving to Cardiff, she sang with the Gloucester Cathedral Youth Choir and is still actively involved in the Three Choirs Festival.



As a soloist, Catriona has been privileged to be able to sing in both St Paul's Cathedral and Westminster Abbey. Most recently, she was soprano soloist at the Newent and District Choral Society

performance of Mendelssohn's *Elijah* and was in the solo trio 'Lift thine eyes' in *Elijah* at the Three Choirs Festival in 2016. Catriona was also a soloist with Cardiff University Symphony Chorus for the Faure *Requiem* and with Cardiff University Chamber Choir on tour in Germany. She was the winner of the prestigious Keith Nutland award at the Cheltenham festival in 2013 and the recipient of the David Lloyd Scholarship in 2015.

Juliet Curnow (*mezzo*) graduated from the Opera Course at the Guildhall School of Music and Drama before joining English Touring Opera for whom she sang Rosina *Barber of Seville*, Cenerentola and Maddalena *Rigoletto*. Since then her roles have included Rosina and Nicklaus/Muse *Tales of Hoffmann* with Central Festival Opera, Rosina and Nancy *Martha* with Castleward Opera, Dorabella *Così fan tutte* for Opera Holland Park and Orlofsky *Die Fledermaus* with London City Opera. She has also sung in the chorus at Garsington, Glyndebourne and the Royal Opera.



Whilst no longer pursuing a solo operatic career due to the demands of two young daughters, Juliet still regularly performs in oratorios and recitals. Her recent engagements have included Mahler's *Eighth Symphony* at Exeter University's Great Hall, Verdi's *Requiem* and Beethoven's *Ninth Symphony* in Exeter Cathedral, Dvorak's *Stabat Mater* with Plymouth Philharmonic and three of Bach's works; the *St Matthew Passion* in Gloucester Cathedral, the *St John Passion* with Tyndale

Choral Society and Dartington Community Choir, and the *Christmas Oratorio* with Exeter Bach Society. She also sang the role of the narrator at the premiere of Philip Lancaster's *War Passion* in last year's Three Choirs Festival. Upcoming performances include Mozart's *Requiem* at Cirencester Baptist Church and his *Solemn Vespers* with Wycliffe Choral Society.

Matthew Keighley (*tenor*) is currently a lay clerk at Gloucester Cathedral. Originally from Blackpool, he discovered his tenor voice during his time studying Philosophy at Manchester Metropolitan University, where he sang with Manchester Cathedral Voluntary Choir and Manchester Oratory Choir. He was keen to expand on this musical experience following his degree and upon graduating in 2013 undertook two years as a choral scholar, enjoying an extensive education in choral singing.



Outside of his Cathedral commitments, Matthew enjoys a growing number of small ensemble and solo performance opportunities. Recent highlights include an Irish tour of Purcell's *Dido and Aeneas* with the award winning early music ensemble, Sestina and solo motets in Monteverdi's *Vespers* (1610) with the English Cornett and Sackbut Ensemble. Matthew is also a member of Tewkesbury Abbey Schola Cantorum and a graduate of the prestigious Genesis Sixteen, a training scheme run by internationally renowned choir The Sixteen and its director, Harry Christophers.

Cirencester Choral Society

A century and a half after its formation, Cirencester Choral Society continues to flourish. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. Our success depends hugely on the dedication of the professionals we engage to train us.



Carleton Etherington (*conductor*) has been the Society's Musical Director since January 2005. He is Organist and Director of Music at Tewkesbury Abbey and combines that post with teaching and performing. He also conducts Pershore Choral. Carleton was educated at Chetham's School of Music and the Royal Academy of Music. In 1992 he won first prize at the Paisley International Organ Competition and, the following year, the Royal College of Organists' "Performer of the Year" competition. He held posts at St Bride's Fleet Street and Leeds Parish Church before taking up his present appointment in 1996. Carleton has performed throughout

Europe, Australia and the USA and has won considerable acclaim for his CD recordings, both as soloist and accompanist. He frequently broadcasts on Radio 3's Choral Evensong and, in 2010, conducted the live Christmas morning BBC TV broadcast from Tewkesbury. Carleton lives in Tewkesbury with his wife, Katie, and their children, Hannah and John.



Jenny Rees is a freelance professional musician and has been the Society's rehearsal accompanist since January 2005. Jenny trained at the Welsh College of Music and Drama and, as well as piano, includes clarinet and composition in her musical armoury. Jenny is married to John and they have four children – all talented musicians.

The Society is a Registered Charity and is affiliated to *Making Music*, the National Federation of Music Societies. Learn more at www.cirencester-choral-soc.org.uk.

The Society gratefully acknowledges:

- the generous support provided by **The Letter Press**, our programme printers;
- Cirencester **Visitor Information Centre** for providing box office facilities;
- the **Parish Church** for making the venue available for concert performances;
- the **Gloucester Library**, for the hire of vocal scores;
- **our loyal audience**, on whose support we depend for the success of our concerts.



Our members

Soprano

Dorothy Andrews
Catherine Bagnall
Sian Block
Diana Boulton
Pippa Burgon
Sue Burton
Pamela Clayton
Alison Crooks
Anne Davies
Sandra Dent
Liz Fleming
Alison Goodall
Jenny Hall
Andrea Hamilton
Julia Hasler
Patsy Jackson
Sarah Jackson
Valerie Joyce
Laura Kinloch
Catherine Kirwin
Beryl Le Bars
Billie Llewelyn
Mary Ludbrook
Diane Martin
Margaret McIvor
Jayne McLoughlin
Jill Middleton
Anne Mingins
Jennifer Moody
Jennette Murphy
Sue Nashe
Lesley Nelson
Penny Phillips
Susie Rigsby
Toni Ryder
Connie Shackleton
Jilly South
Anne Vickers
Diane Welch
Aideen Wilding
Jacqueline Wilson

Alto

Frances Angus
Diana Avedikian
Kate Barry
Jo Birkin
Meg Blumsom
Gemma Butcher
Mary Clayton
Fiona Cordiner
Diana Crane
Liz Dubber
Nicola Grinham
Dorothy Hartridge
Ruth Hayman
Claire Hoad
Gill Hornby
Ingela Jacob
Beryl King
Sonia La Fontaine
Valerie Lambert
Mary Macdonald
Jennifer May
Liz McGlynn
Therese Munro-Warwick
Olivia Murray
Alison Norris
Lorna Page
Ann Pole
Sarah Powell
Ann Price
Ginny Ravenscroft
Jane Read
Margaret Reynolds
Anne Rickard
Pat Scott
Shan Smythe
Chris Sutton
Sheena Thomas
Ghislaine Venn

Tenor

Amiyo Banerjee
Chris Burton
Andy Crane
Rob Crow
Vic Gilks
Ros Ivison
John Pinnington
Graham Shearn
Ann Simpson
Anne Smith
Victoria Summerley
Pamela Varey

Bass

John Appleton
Nicholas Arbuthnott
Digby Bew
William Brereton
Simon Browning
Anthony Cole
Bernard Crooks
Garth De Courcy-Ireland
Christopher Field
Roger Heafield
Hans Jensen
Richard Kent
Richard Kinder
Bob Merrill
Richard Mullings
Tim Page
John Rees
Bob Selby
David South
Graeme Tonge
Phil Tubbs
Michael Ward

The Corelli Orchestra



The Corelli Orchestra was founded by the cellist and harpsichordist Warwick Cole. In its early days the orchestra ran a highly successful series of orchestral concerts at Cheltenham's Pittville Pump Room and was thus one of the few regionally-based, period-instrument orchestras giving

purely instrumental concerts. It has performed throughout the UK for various festivals including the Three Choirs and St David's and has appeared on BBC TV and Radio, and its CD recording of music by Gloucester-born William Hayes was enthusiastically received. It now specialises in providing accompaniment to choirs and is pleased to be joining forces with Cirencester Choral Society for the first time.

Flute – Jonathan Morgan, Claire Heaney;

Oboe – Mark Baigent, Jane Downer;

Bassoon – Matthew Dodd;

1st Violin – Ben Sansom, Claire Sharpe, Laurence Kempton;

2nd Violin – Karen Raby, Miranda Dodd, Emily White;

Viola – Kate Skeet, Jane Metcalfe;

Cello – Warwick Cole, Imogen Seth-Smith (doubling gamba);

Double Bass – Philippa Morgan;

Organ Continuo – Ashok Gupta

Warwick Cole read Music at Brasenose College, Oxford. As a harpsichordist, cellist, organist and pianist he has appeared with numerous orchestras at home and abroad, and has contributed articles for several musicological journals including the Musical Times, Early Music and the American journal Bach. He writes regularly for International Record Review. Along with his musical colleagues, Warwick runs the highly popular series of Cheltenham Coffee Concerts, held on the first Saturday morning of each month at Holy Apostles Church.

Ashok Gupta graduated from Cambridge and the Guildhall School of Music and Drama and pursues an award-winning career as pianist, fortepianist, organist and accompanist. As a continuo player he has performed with the Orchestra of the Age of Enlightenment, the Salzburg Mozarteum Orchestra, the BBC Philharmonic and the Irish Chamber Orchestra, and has recorded with the Arcangelo Ensemble for the Hyperion label. In other roles he has variously performed at the Chapels Royal, Westminster Abbey, Glyndebourne, English National Opera, Wigmore Hall and Birmingham Symphony Hall.

Cirencester Choral Society's forthcoming concerts

Sat 25 November 2017

Cirencester Parish Church

Celebrating Abbey900

including:

Vivaldi *Gloria and Magnificat*

Pergolesi *Magnificat*

Pachelbel *Magnificat*

Corelli Orchestra



The Magnificat, or Song of Mary, is one of the most familiar texts of the Christian liturgy and one of its most ancient.

Cirencester Abbey was dedicated to St Mary and it can be imagined that these words from the Office of Vespers, recited or sung daily, would have held a special significance for the Abbey, along with other Marian texts.

Since the Renaissance, the Magnificat has been a favourite text for many choral composers and it continues as an essential element of present-day Catholic and Protestant evening worship. We celebrate Magnificat with several baroque settings, including that by Vivaldi, along with his celebratory and ever-popular Gloria.

Tues 19 December 2017

Cirencester Parish Church

Christmas Charity Concert

Festive music for choir and audience

This year we will be raising funds for the Friends of Cirencester CAB, the local charity supporting Citizens Advice in the Cotswolds.

Dates for 2018:

Sat 5 May – Spring Concert

Sat 8 Dec – Autumn Concert

Tickets for concerts are available four weeks before each event from Cirencester Visitor Information Centre, Members or via the Society's website www.cirencester-choral-soc.org.uk



Registered Charity
No 276649

Programme printed by



THE LETTER PRESS

of Cirencester



SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC