


J S Bach

St John Passion

Saturday 9th March 2019
7:30pm
St James Church, Muswell Hill

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J S BACH
St John Passion

Saturday 9th March 2019
St James Church, Muswell Hill

William Morgan *Evangelist*
Ed Ballard *Jesus*
Rowan Pierce *Soprano*
Katie Stevenson *Alto*
Jorge Navarro Colorado *Tenor*
James Cleverton *Baritone*

North London Chorus

Meridian Sinfonia
Oliver Webber *leader*

Murray Hipkin *conductor*

Please remember to switch off all pagers, mobile phones
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Thank you for your cooperation.

ST JOHN PASSION

J S BACH

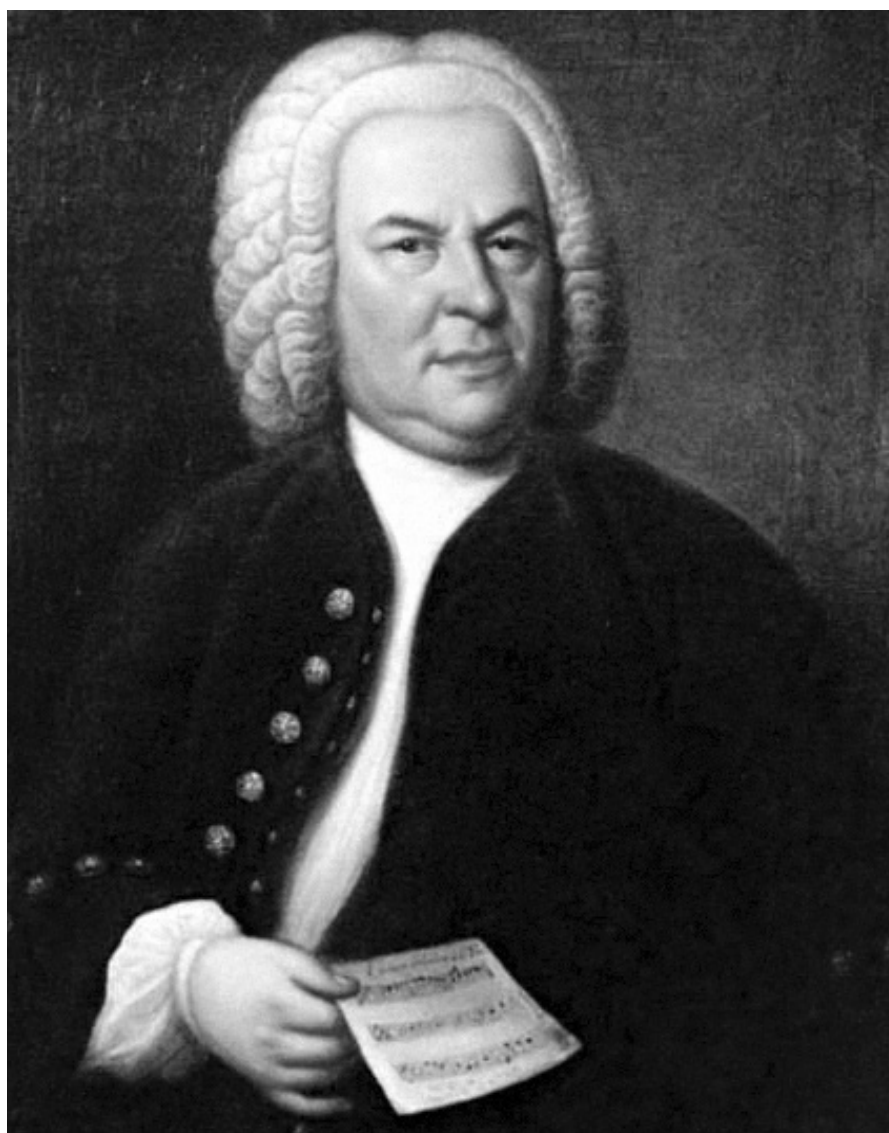
Johann Sebastian Bach (1685-1750): St John Passion (Passio secundum Johannem, 1724) BWV 245

The New Novello Choral Edition, in a new English version by Neil Jenkins

"N.B. Where there is a devotional music, God with his grace is always present." J.S.Bach, annotation, beside 2 Chron. 5:13, to his copy of Calov's Bible Commentary

Choral settings of biblical narratives of Christ's Passion were established as an integral feature of the Lutheran liturgy for Easter services from the 16th century onwards, and so were endemic to the ecclesiastical musical tradition within which Bach worked. As important as the sermon, they were organised in two parts to frame it, designed to explore the theological implications of their scriptural texts. Whereas earlier settings such as those of Schutz, with which Bach would have been familiar, simply recounted the biblical narrative framed by brief choruses at the beginning and end, by Bach's time in Leipzig these had come to be complemented by concerted Passions that were much larger in scale, specifically for performance at services on the centrally important Easter occasion that is Good Friday: settings of the narrative recounted in the Gospel of St John were prescribed as appropriate to both the morning Eucharist and evening Vespers on that day. These included arias, choruses and chorales designed to elaborate the narration of the biblical drama, which was sustained through a solo recitative, in ways that would generate in the congregation both affective engagement and meditative reflection on Christ's sacrifice.

Bach may have begun such a Passion whilst still in Weimar, since his first setting of St John's account was completed during his first year in Leipzig, on 7th April 1724, at



a time when he would still have been adjusting to the considerable composing and organisational demands of his recent appointment there, as Kantor at the Thomaskirche. It was revised several times for subsequent performances – the last as late as 1749 – but was from the outset a work of great complexity in both content and structure. The

content consists of choral and solo settings of three kinds of text: the biblical narrative of John's apostolic Gospel, other biblical texts and what are often termed 'free' texts, taken mainly from the works of two early 18th century Hamburg poets, Barthold Heinrich Brockes and Christian Heinrich Postel. Bach's audience would have been familiar

with the works of both men – Brockes' popular (1712) Passion had been set by both Handel and Telemann, and Postel's of 1704 by George Böhm. For the musical arrangements setting the free texts chosen for his Passions, Bach drew on various popular vernacular sources, such as hymn tunes, secular melodies and folk songs which would also have been known to his congregations.

Böhm and Postel made significant contributions to the emergence of a new style of Passion libretto, based on rhymed versification of the biblical narrative. This was a reversion to Luther's own practice of seeking to make holy scripture a more accessible feature of common culture by rendering it in vernacular language using popular metaphors and metonymy. Bach himself uses words taken from Luther's own (1539) versification of the Lord's Prayer in the chorale (No. 9) at a crucial point in the early part of the narrative, after Simon Peter has cut off the right ear of Malchus, 'the High Priest's serving man'. Jesus commands Peter: 'Put up thy sword in the scabbard! Shall I not drink the cup which now my Father hath given Me?' The chorale follows, to reinforce the divinely ordained moral of his command: 'Thy will, O God, be always done'.

Free texts were used in the Passions for arias and recitatives reflective on Jesus's physical suffering and torment, designed to test the true believer's empathy as proof of their faith. This was a defining element of pietism, in contrast to Lutheran orthodoxy, and was characteristic of the dominant theology in Leipzig as well as Hamburg. Pietism offered a synthesis of the dialectical relationship between Law and Gospel at the core of Lutheran theology. The Law is a divine doctrine, teaching

what is right and pleasing to God, condemning all that is contrary to His will emanating from Adam's original sin, to which all human beings have since been prone. The doctrine of Gospel, by contrast, teaches the faith that human beings who have not kept to, and are therefore condemned by, the Law should believe: that the redemptive sacrifice of Christ, as God-become-human, has earned for humankind divine forgiveness of their sins and the gift of everlasting life. The central pietist belief then follows, that the standing of a person before God rests on the scriptural authority of Gospel, and their salvation is secured not by any agency of their own, but rather by the grace of God-in-Christ, through the supreme sacrifice of Christ's crucifixion, his resurrection and ascension, acknowledgment of which is set out clearly here in chorale No. 27. In the terms of Bach's setting of St John's account, Lutheran pietist understanding of the Passion can thus be seen as centred on the crucifixion as a synthesis of the dialectic between Gospel and Law – the latter being invoked at the point of the Gospel's account of blatant rejection of the divine doctrine of Law (chorus, No. 38) as the choir, in the role of the Jews, reject Pilate's declaration of Christ's innocence, insisting: 'We have a sacred law, and by this same law, He should die'; and again in their further insistence (in No. 42) that 'whoever maketh himself a king speaketh against Caesar'.

The biblical narrative, followed faithfully by Bach from chapters 18 and 19 of John's Gospel, stresses the dramatic elements of Jesus's Passion. Bach sets the tone with a mounting sense of portent by developing exponentially,

poco a poco, the crescendo of the instrumental introduction to the opening chorus, before the choir bursts into Brocke's acclamatory demand of Jesus: 'Hail! Lord and Master...show by thy Cross and Passion that thou art God's redeeming Son'. These invocations of Cross and Passion point to what will become key features of the organisational structure and thematic content of the work as it develops. Characteristic of Bach's internal organisation of his mature vocal works is his use of symmetrical structuring of sequences of their constituent numbers. The term chiasmus, used to describe such structures, is derived from the Greek letter chi, often signified as X, the sign of the cross and used also as a signifier for Christ, chi being also the first letter of Christos.

The most important of the several chiasmic structures Bach uses to organise important details of John's account of the Passion (known as the Herzstück or core) organises Nos. 29 to 50, covering the central events of the crucifixion itself. These begin with Pilate's surrender to the Jews' choral demand (No. 29) to release the convicted thief, Barabbas, rather than the innocent Jesus, concluding with the hair-splitting orthodoxy of their protest (chorus, No. 50) that the title 'Jesus of Nazareth, the King of the Jews', which Pilate had written, 'in Hebrew, and in Greek, and in Latin also', to be posted above the crucified Jesus, should be changed to 'He Himself said: I am the King of the Jews'. Two outer groups of numbers – choruses, recitatives and arias, Nos. 29 to 34 and 46 to 50 – represent the vertical axis of the cross, two inner groups of recitatives and choruses, Nos. 35 to 39 and 41 to 45, the horizontal. At their centre is a chorale, No. 40: 'Our Lord in prison cell confined...', which carries



First page of the autograph:
Passio secundum Joannem

the redemptive theme of the pietistic understanding of Jesus's Passion: '... Had He not worn these bonds before, our bonds had lasted evermore'. This sequence of numbers is itself part of a larger sequence which structures the principal focus of John's account of the Passion, the lengthy argument between Pilate and the Jews about whether Jesus should be condemned to death, that is contained in Nos. 22 to 51 – that is 29, almost half, of the 68 numbers that make up the work and almost the entirety of its longer, second part.

Following the opening chorus, Part One continues for a further 19 numbers, beginning with the Evangelist's summary recitation of Jesus and his disciples entering Gethsemane after the Last Supper, where the act of His betrayal by Judas to 'a band of men and officers from the chief priests and Pharisees' takes place. The Evangelist's recitatives are punctuated by commentaries and explications on the dramatic narrative in three further choruses (Nos. 3, 5 and 17), four chorales (7, 9, 15 and 20) and three arias (11, 13, 19) from alto, soprano and tenor soloists. All three choruses are settings of biblical texts, commenting on the Evangelist's account, with the choir taking the separate roles of the Chief Priests' and Pharisees' men (answering Jesus's question: 'Whom seek ye?' with the iterative cry of 'Jesus of Nazareth') as well as of the maid at the door and the officers and servants of the Palace of the High Priest, who ask Simon Peter: 'Art thou not one of His disciples?'. The four chorales set non-scriptural free texts which emphasise the didactic moral character of the redemptive implications of Jesus's betrayal and impending self-sacrifice.

The three arias likewise highlight the ethical dimensions of the drama as it unfolds, but in specifically individual terms. The alto aria (No. 11) sets a text from Brockes to signal the apotheosis of Jesus's Passion, 'His death upon the tree' (echoed later in Part 2 in a chorale (No. 52) sung during the crucifixion), as the supreme redemptive act, freeing the believer from 'the bondage of iniquity...the evils that immure me'. The soprano and tenor arias also set texts from Brockes, but are in Peter's voice, articulating first (No. 13) his embodiment of the trials of faith as he 'gladly' follows Jesus, his 'Lord and Master...my life and light' being led away to the Palace of the High Priest, asking that he 'not stray from Thy narrow way, when dangers surround me, and torments confound me.' The tragic irony of his plea is later revealed in the tenor's aria, the penultimate number (No. 19) of Part 1 as Peter, having thrice 'denied his Lord', weeps bitterly and cries: '... where shall I hide my shame, where find some consolation?' The closing chorale points with quiet certainty to the moral to be drawn from his abject treachery, redemptively entreating: 'Jesus, turn and look on me, who persist in sinning. Set my fettered conscience free for a new beginning.'

Part 2 commences this new beginning that Jesus's sacrificial crucifixion will eventually initiate. The opening chorale ominously depicts Christ, 'by his friends forsaken, in the darkness of the night' before facing foretold 'Judgment of a godless Court', false witness and the suffering of 'bitter taunts and cruel sport'. It is deployed here, as are chorales throughout the work, to comment on each development of the Passion's unfolding drama. Whilst singing them, the chorus acts as a collective dramatis persona

expressing human feelings of fear, sorrow and remorse in response to the events as they occur, as well as celebrating with grateful joy the faith inspired by Christ's redeeming sacrifice that will enable them to transcend their awful consequences. That they are settings, for the most part, of free texts to arrangements of tunes familiar to many of the congregations before whom they were performed meant also that the audience could join in singing the soprano part with the chorus, notwithstanding Bach's remarkable and innovative harmonisations with it in the other parts. This would have enabled the congregation to enact their own contemporary witness to the narrative myth which supported the theological core of their religious beliefs. There are eight such chorales in the extensive organisation of Part 2, interspersed with 12 choruses and seven arias – three to the bass soloists, two to the tenor and one each to alto and soprano; all are arranged around the Evangelist's 22 recitatives which sustain the narrative.

The chorus has other, more sinister roles, already anticipated in Part 1, as the bullying 'band of officers and men from the chief priests and Pharisees' to whom Judas betrays Jesus and who taunt Him at the Palace of the High Priest. Here the choir is a vicious mob, justifying their murderous final demands (Nos. 36 and 45) for Jesus's crucifixion in a series of denunciatory choruses. These combine, to fatal effect, smug civic self-righteousness (No. 23: 'If this man were not a malefactor...') with sanctimonious religious orthodoxy (No. 25: 'For us it is not lawful...' and No. 38: 'We have a sacred law...') and obsequious colonial subjugation (No. 42: 'If thou let this man go, thou art not Caesar's friend...' and No. 46: 'We have no King but Caesar...'). Bach sets

these antagonistic texts to chromatic harmonies woven into elaborate, dynamic fugues which convey the internecine conflicts of the religious sectarianism in which the scripture of John's Gospel grounds them, cogently addressed in John Dunston's companion note. In comparable guise, the chorus function, too, as the soldiers who prepare Christ for crucifixion, weaving him a crown of thorns before mockingly saluting him (No. 34: 'See! We hail Thee, King of Jews...'). After Jesus's death they decide cynically which of them should appropriate his seamless coat (No. 54: 'Let us not divide it, but cast lots upon it...'). When Jesus cries out with thirst in his final agonies, the Evangelist relates that they respond by passing up to Him a vinegar-soaked sponge.

The alto soloist (58) echoes Jesus's dying words: 'It is fulfilled', elaborating them as 'words to save us He is sending'; the Evangelist describes Jesus (No. 59): 'bowing his head, He gave up the ghost' and the bass soloist's aria combines with a chorale (No. 60) to ask whether the world has been saved by 'Thy glorious crucifixion' as the chorus in their turn ask 'God's redeeming Son...Grant me that which Thou hast won...'. The Evangelist (No. 61) and tenor (No. 62) soloist join in describing the earth-shattering events 'while our Lord is dying: the sun eclipsed...the rocks are rent...the dead are rising...' followed by the soprano soloist (No. 63), who cries 'O heart, melt in weeping...your homage bestowing...thy Jesus is slain'. A mournful chorale (No. 65) pleads for Christ's help to 'learn what Thou hast done for Mankind's salvation...let us...with our thanks extol Thee'. The Evangelist concludes the narrative, relating the preparation of Jesus's body, winding 'it in the linen clothes with the precious spices, as the

Jewish manner is to bury...’, laying him in ‘a new tomb, wherein was man never laid.’

The work concludes with two exquisite choral numbers, movingly asserting the ultimate optimism of pietist beliefs. First, the gentle chorus of dedication, commending Christ to ‘Sleep well, and rest in God’s safekeeping’, in the calm redemptive conviction that ‘the grave that was prepared for Thee, from all our sorrows sets us free and points the

way to Heav’n...’. The closing chorale offers joyful hope, setting a verse from a 16th-century hymn for the dying whose exultant words endorse this message of resurrection, promising Jesus endless praise in confident anticipation of being woken from death by Him, with a plea to ‘let my unworthy eyes then see, with tears of joy, my soul’s reward; my Saviour and my risen Lord’.

Paul Filmer
February 2019



Ecce Homo
(Behold the Man)
Antonio Ciseri

Johann Sebastian Bach and the Jews

How can a Jew sing the *St John Passion*?

Setting the scene

Back in 1723, J S Bach had been appointed Kantor of St Thomas' Church, Leipzig, at the age of 39. Astonishingly to us, he was only the fourth choice for the position, Telemann and two others having turned it down.

The traditionally-minded town councillors made him sign a declaration that 'for the sake of maintaining good order in the churches, [he would] devise the music in such a way that it would not go on too long ... and have the effect of being operatic, but rather would incite the listeners to devotion.' The highly dramatic nature of Bach's settings of the *St John* and *St Matthew Passions* could hardly have pleased them unreservedly. Bach wanted the life, suffering and death of Christ to be understood directly by the congregation; the music was to affirm the texts, heightening the emotion and making the pain and agony almost tangible.

The *St Matthew*, composed in 1729, is on an epic scale, including wonderfully lyrical, reflective arias and shorter, less intense choruses than those in his earlier *St John* (1723), which was concise, dramatic, and his first major work to be heard by the Leipzig public.

Negative stereotype

The Jews, of course, feature prominently in both works, and generally come out of them pretty badly. The common, contemporary perception of the Jews and Pharisees was of people rigidly rooted in an obsolete Law. The Gospels and the Lutheran tradition blur the distinction between the various groups of Jews who were closely involved with Jesus (himself, of course, a devout Jew), giving rise to the widely held but erroneous view that they had all, as it were, voted for the Crucifixion.

There was, in fact, much disagreement at the time between the sensitive, scholarly Pharisees - who had wide support among the Jewish people and from whom Jesus himself came - and the Temple-based, corrupt and high-minded Sadducees with whom Jesus had his major disagreements, but this the Gospel writers - especially John - chose to ignore, perhaps for understandable historical and political reasons at the time. In the Passions, 'the Jews' come across as mocking, cynical and self-righteous, baying for the blood of Jesus, 'gottlose Leut' ('godless people'). 'Weg, weg mit dem, kreuzige ihn!' ('Away with him, crucify him!') they scream, in one of the most dramatic choruses of the *St John*, before affirming, strangely, that they had no king but the Roman emperor. Such loyalty to a tyrannical regime was certainly found among the priests and their entourage, who owed their power base to the Romans, but certainly not among the persecuted mass of the common people, the Jews of Judea themselves.

And so the damning picture of the Jews is remorselessly built up.

The response of one Jewish singer

My first experience of the *St John* was as a young alto at school, understanding very little but enjoying the music. At university I was asked by friends: 'How can you sing this, you know, being Jewish?' Both then and since, the music has gripped me intensely, but as one other Jewish member of a choir said to me after a performance: 'Isn't it just glorious? If only the whole thing weren't so anti-semitic!' And he was right.

Since then I have had the privilege and enjoyment of singing in over forty performances of the Passions, and the dilemma remains. As a Jew with a keen interest in music, brought up

within the Western cultural tradition, should one ignore such masterpieces as the Bach *Passions*? Is it a betrayal of one's own Judaism to take part in performances at all? On the other hand (there is always another hand), is it right to diminish one's life and experience by deliberately ignoring such miracles of musical creation as if they did not exist? It seems to me persuasively logical to allow oneself to be moved by the music, while rejecting the distorting conclusions of the Gospels themselves regarding the Jews, as the anachronistic expression of an earlier age, when less was known.

The dilemma resolved?

The Passion story is at the heart of Christian consciousness, yet it includes the infamous self-curse of Israel in Matthew Chapter 27: 'His blood be on us and on our children', an allegation that has resonated with tragic consequences over two thousand years. It is clear that the anti-Jewish feelings derive from the Gospel texts themselves, rather than the music which has naturally served to embed them further in the Western and Christian mind.

Despite the characterisation of all Jews, widely held at the time, as representatives of evil in the world, it is worth noting that Picander, Bach's librettist for the non-Gospel texts in the *St Matthew*, does not follow the anti-Jewish line, concentrating rather on the human aspects of the Passion and the salvation of mankind. Bach's own theological library and contacts with contemporary theologians give a clear picture of the breadth of his understanding. Some, in fact, including Philipp Spener, felt that as the Jews had been given the original covenant with God, God would keep faith with them, despite Luther's polemical condemnations of them as 'the servants of sin'. One Hamburg

pastor, Johannes Müller, even suggests that just as the historical Jews were replaced by the contemporary Christians, so they were also freed from the curse that Christianity had laid upon them for centuries, an interpretation supported by several chorale texts used by Bach in both the *St John* and the *St Matthew*, which explicitly refer to Christians' collective sin and guilt, rather than that of the Jews.

The conscious antisemitism of the Gospel texts was perhaps understandable in the circumstances of the time. The *St John Passion* remains particularly problematic, because the Gospel text itself is so unequivocal in lumping all Jews together, as being irredeemably evil and collectively responsible for the death of Jesus. Yet the music, especially the settings of the other texts Bach chose for his Passions, can justifiably be given a different, more inclusive interpretation, and one that makes it easier for a Jewish singer to take part in performances with a clear conscience.

Some might call this disingenuous or self-indulgent. Others will have their own views. But I know that I will find myself drawn again and again, in ever greater wonder, to the astonishing music of J S Bach. Let us not forget that it took a composer of Jewish descent, Felix Mendelssohn, grandson of the great Moses Mendelssohn, to discover and revive both the long-forgotten *St Matthew Passion* in 1829, just one hundred years after its first performance in Leipzig, and indeed the *St John Passion* too, in 1833. It's also rather comforting!

John Dunston

Based on a talk given to the North London Chorus in February 2019.



1908 Statue of Bach in front of the Thomaskirche in Leipzig

PART ONE**1. Chorus**

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.

Show by thy Cross and Passion, that thou art God's redeeming Son, who humbly came to save mankind from depths of shame; then blessed be thy name.

2. Evangelist

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:

Jesus: Whom seek ye?

And they answered Him:

3. Chorus

Jesus of Nazareth.

4. Evangelist

Jesus saith to them:

Jesus: 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:

Jesus: Whom seek ye?

Again they answered:

5. Chorus

Jesus of Nazareth.

6. Evangelist

Jesus answered them:

Jesus: I told you but now, I am He. If ye seek for Me, let these men go their way!

7. Chorale

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. Evangelist

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:

Jesus: Put up thy sword in the scabbard! Shall I not drink the cup which now my Father hath given Me.

9. Chorale

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. Evangelist

The band then, together with the Captain and the soldiers, 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. Alto Aria

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. Evangelist

Simon Peter followed Jesus afar off, with another disciple.

13. Soprano Aria

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. Evangelist

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:

Maid: Art thou not also one of this man's disciples? He said:

Peter: 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:

Jesus: 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 them 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:

Officer: Dost Thou dare make answer unto the High Priest so? Jesus answered unto him: *Jesus:* If I have spoken evil, then do thou bear witness of the evil; but if I have spoken well, why smitest thou Me?

15. Chorale

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. Evangelist

Now Annas sent Him bound unto the other High Priest, Caiaphas. Simon Peter stood and warmed himself. Then said they unto him:

17. Chorus

Art Thou not one of His disciples?

18. Evangelist

But Peter denied it and said:

Peter: I am not.

And then one of the High Priest's servants being kin to him whose ear Peter cut off that night, said:

Servant: Did I not see thee in the garden with Him? Then did Peter deny a third time; and immediately afterward, the cock crew. Then did Peter think upon the word of Jesus, and he went out and wept bitterly.

19. Tenor Aria

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. Chorale

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.

INTERVAL

During the 20-minute interval, members of the audience are requested not to enter the performing area.



The Denial of St Peter
Caravaggio

PART TWO

21. Chorale

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. Evangelist

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:
Pilate: What accusation bring ye now against this man? And they answered and said unto Him:

23. Chorus

If this man were not a malefactor, we had not delivered Him, no! we had not delivered Him.

24. Evangelist

And Pilate said unto them:

Pilate: Then take ye Him away, and judge ye him according to your law.

The people then said unto him:

25. Chorus

For us it is not lawful to put a man to death, it is not lawful.

26. Evangelist

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:

Pilate: Art Thou the King of the Jews?

Jesus answered him:

Jesus: Dost thou say this of thyself, or rather did others tell it thee of Me?

And Pilate answered Him:

Pilate: Am I a Jew? The Chief Priests and Thine own nation have delivered Thee unto me; what hast thou done?

And Jesus answered him:

Jesus: 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 them; but now is My kingdom not from hence.

27. Chorale

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. Evangelist

Then Pilate said unto Him:

Pilate: Now tell me, art Thou a King then?

Jesus answered him:

Jesus: 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:

Pilate: What is truth then?

And when he had thus spoken, he went out again to
the people, and saith to them:

Pilate: 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. Chorus

Not this man, no, not this, but Barabbas!

30. Evangelist

Now this Barabbas was a robber. Then Pilate
therefore took Jesus and scourged Him.

31. Bass Arioso

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, forever gaze on Him.

32. Tenor Aria

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. Evangelist

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. Chorus

See! We hail Thee, King of Jews we hail Thee.

35. Evangelist

And they smote Him with their hands. Then Pilate
therefore went out again and said to them:

Pilate: 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:

Pilate: Behold, the man!

And when the Chief Priests and the officers saw Him,
they all cried out saying:

36. Chorus

Crucify!

37. Evangelist

Then Pilate saith to them:

Pilate: Take ye Him away and crucify Him; for I find no
fault in Him at all. The people then answered him:

38. Chorus

We have a sacred law, and by this same law He
should die, for He made Himself the Son of God.

39. Evangelist

And when Pilate heard that saying, he was the more
afraid, and he went in again to the Judgement Hall
and saith to Jesus:

Pilate: From whence then art thou?

But Jesus gave him no answer. Then saith Pilate to
Him:

Pilate: 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:

Jesus: Thou couldst 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 thence forward Pilate sought that he might
release Him.

40. Chorale

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. Evangelist

But the people cried out the more, and said:

42. Chorus

If thou let this man go, then thou art not Caesar's friend; for, whoever maketh himself a King, he speaketh against Caesar.

43. Evangelist

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! Behold your King!
 But they cried out:

44. Chorus

Away with Him, crucify Him!

45. Evangelist

Pilate saith unto them:
Pilate: Shall I crucify your King then? The Chief Priests answered and said to him:

46. Chorus

We have no King but Caesar.

47. Evangelist

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. Bass Aria

Haste, all ye whose souls are weary. Leave your daily toil so dreary. Haste, to Golgatha. With the wings of faith be flying. Fly where He is dying: your new life awaits you there!

49. Evangelist

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 unto Pilate:

50. Chorus

Write thou not: The King of Jews, rather that He Himself said: I am the King of the Jews.

51. Evangelist

But Pilate answered:
Pilate: The title I have written shall stay as I have written.

52. Chorale

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. Evangelist

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. Chorus

Let us not divide it, but cast lots upon it, whose it shall be.

55. Evangelist

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 then. 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:

Jesus: Woman, woman, behold thy son!

Then saith He to the disciple:

Jesus: Behold! Behold thy mother!

56. Chorale

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. Evangelist

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:

Jesus: 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:

Jesus: It is fulfilled.

58. Alto Aria

"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. Evangelist

And bowing His head, He gave up the ghost.

60. Aria and Chorale

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 suff'rings sorely task Thee, yet bow for us Thy head and say, in silence: "Yea!"

*Jesu, Thou who tasted death, livest now forever.
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. Evangelist

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.

62. Tenor Arioso

My heart, see how the world itself is suff'ring 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. Soprano Aria

O heart, melt in weeping, with tears overflowing; your homage bestowing. Reveal to the world ev'ry feeling of pain; thy Jesus is slain.

64. Evangelist

The people 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, shall look on him whom they have pierced."

65. Chorale

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. Evangelist

At last, after this Joseph of Arimathia, who was also
Jesus' disciple (but secretly, out of fear), went to Pilate
to beg for the body of Jesus. And Pilate gave him
leave. Therefore came he hither 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. Chorus

Sleep well, and rest in God's safekeeping, 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 Heav'n,
and shuts the gates of Hell.

68. Chorale

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!

O Jesus Christ, give ear to me, give ear to me, and
let me praise Thee endlessly!

**Next concert**

Magnificat

Rutter

Hierusalem

Dyson

Flos Campi

Vaughan Williams

22 June 2019, 7.30pm

St James, London N10 3DB

www.northlondonchorus.org

SALLY SILVER

Regular supporters of the choir will be very sad to hear that Sally Silver, who appeared with us many times as soprano soloist between 2003 and 2017, most recently and notably in Verdi's *Requiem* at the Artsdepot, passed away in November. Shortly after her diagnosis with brain cancer in the spring of 2017 we invited Sally to become Patron of our newly-formed Friends of North London Chorus and at the launch, in spite of her illness, she gave a radiant performance of Mozart *Exsultate, jubilate*. She was also a generous supporter of the choir, appearing at fundraising events and even sponsoring a young soloist on one occasion. We have decided to dedicate this performance of *St John Passion* to her memory, and we will be holding a retiring collection for Brain Tumour Research, the charity chosen by Sally's family.



Collection in memory of **Sally Silver**

The collection during this performance is in memory of *Sally Silver*, soprano, and Patron of the choir, who sadly passed away from a brain tumour last November.

The money collected will be donated to the Brain Tumour Research charity. Its vision is to find a cure for brain tumours, the biggest cancer killer of children and adults under the age of 40.

Brain Tumour Research is the only national charity dedicated to funding sustainable and long-term research into brain tumours at UK Centres of Excellence. It is also a leading campaigning voice, influencing the Government and larger cancer charities to invest more nationally into this crucial area of medical research.



**Brain Tumour
Research**

Together we will find a cure

Brain Tumour Research
Suite 3, Shenley Pavilions, Chalkdell Drive,
Shenley Wood, Milton Keynes MK5 6LB

tel: 01908 867200
email: info@braintumourresearch.org
web: www.braintumourresearch.org

Registered charity number: 1153487 (England and Wales) SC046840 (Scotland).
Company limited by guarantee number 08570737



BIOGRAPHIES



WILLIAM MORGAN EVANGELIST (TENOR)

William Morgan is an ENO Harewood Artist and his engagements with English National Opera this season include Peter Quint *The Turn of the Screw*, Writer Jack the Ripper (world première) and Hot Biscuit Slim Paul Bunyan. Next season's debuts include Tom Rakewell *The Rake's Progress* with Barbara Hannigan conducting

the Gothenburg Symphony, Tamino *Die Zauberflöte* and Misael in Britten's *The Burning Fiery Furnace* Scottish Opera, whilst recent engagements have included roles in *Falstaff* Royal Liverpool Philharmonic (with Bryn Terfel), Johann Strauss Gala tour Raymond Gubbay and covering the role of Young King in *Lessons in Love and Violence* Royal Opera House, Covent Garden.

William made his solo debut for English National Opera in 2015 in the principal role of Younger Man in Tansy Davies' *Between Worlds* at the Barbican, and he recently returned as Phaeton Jonathan Dove's *The Day After* and Florizel (cover) in Ryan Wigglesworth's *The Winter's Tale*. Other recent opera work includes Pastore/Spirito and cover Apollo Monteverdi's *L'Orfeo* Bayerische Staatsoper, Anthony Sweeney *Todd* Longborough Festival, Cervantes in Johann Strauss' *The Queen's Lace Handkerchief* Opera della Luna, Wilton's Music Hall, Liam Paterson's *The 8th Door* Scottish Opera,

Hippolyte et Aricie conducted by William Christie, Glyndebourne.

An avid chamber musician, William has performed many Lieder and song recitals, including at the Oxford Lieder Festival, Royal Albert Hall's Elgar Room, and the Royal Overseas League, with repertoire including the major song cycles of Schubert, Schumann and Britten. He has recently performed concerts at the Royal Festival Hall, The Barbican, St John's Smith Square, Canterbury Cathedral and Snape Maltings, and has been broadcast on BBC Radio 3.

William was a National Opera Studio young artist (2015-16) sponsored by English National Opera, graduated from the Royal College of Music, and continues to study with Tim Evans-Jones.

William last appeared with NLC in November 2018 in Britten *The Company of Heaven* and Haydn *Nelson Mass*.



ED BALLARD JESUS (BARITONE)

Born in London, Ed studied at Cambridge University before training at

the Royal Academy of Music and with Royal Academy Opera. Winner of the Marjorie Thomas Art Song Prize and the Elena Gerhardt Lieder Prize, he was a Maidment Scholar, a Sybil Tutton Award holder and an International Opera Awards Foundation bursary recipient. Ed made his professional stage debut creating the title role in the world premiere of Luke Styles *Macbeth* for the Jerwood Young Artist Scheme at Glyndebourne Festival Opera, with performances at Glyndebourne and the Linbury Studio, Royal Opera House. He has since appeared in the title role in the baritone version of *Werther*, as Ernest Shackleton in Russell Hepplewhite's *Shackleton's Cat*, cover Count Almaviva *Marriage of Figaro* and Marco Gianni *Schicchi*

for English Touring Opera, Pandolfe *Cendrillon* for Theater Freiburg and cover Nick Shadow *The Rake's Progress* for Festival d'Aix-en-Provence. His other roles include Tarquinius *The Rape of Lucretia* (Royal Academy Opera), Truffaldino in Jonathan Dove's *The Little Green Swallow* and cover Chao Lin in Judith Weir's *A Night at the Chinese Opera* (British Youth Opera), Demetrius *A Midsummer Night's Dream* (Edinburgh Fringe) and Aeneas *Dido and Aeneas* (Dartington).

Future plans include Algernon Montcrief in Gerald Barry's *The Importance of Being Earnest* for Opera de Fribourg, with performances in Fribourg and Paris.

BIOGRAPHIES

Photo: Gerard Collett


ROWAN PIERCE
SOPRANO

Rowan Pierce is a Rising Star of the Orchestra of the Age of Enlightenment and is a Harewood Artist at English National Opera. She has appeared regularly with ensembles including the Academy of Ancient Music, Gabrieli

Consort, Scottish Chamber Orchestra, BBC Scottish Symphony, Orchestra of the Age of Enlightenment, City of Birmingham Symphony Orchestra, Florilegium and Royal Northern Sinfonia. In 2017 she made her BBC Proms and Wigmore Hall debuts.

Operatic roles have included Drusilla *L'incoronazione di Poppea*, Galatea *Acis and Galatea*, Iris *Semele*, Susanna *The Marriage of Figaro*, Miss Wordsworth *Albert Herring* and Princess *L'enfant et les sortilèges*. Recent and future roles include Tiny *Paul Bunyan*, Papagena *The Magic Flute* (both for English National Opera) and Barbarina *Le Nozze di Figaro* (Nevill Holt Opera and Grange Festival). Festival performances include collaborations with Thomas Allen and Christopher Glynn in the Ryedale Festival, Ann Murray and Malcolm

Martineau in the Oxford Lieder Festival, and Roger Vignoles in Leeds Lieder as well as appearances at the Bath, BBC Proms, Buxton, Cheltenham and Chiltern Arts Festivals. Recording plans include sessions with the Royal Liverpool Philharmonic, Gabrieli Consort and Academy of Ancient Music.

Rowan Pierce studied at the Royal College of Music where she was awarded the President's Award by the Prince of Wales in 2017. Whilst at the RCM she also won the Van Someren-Godfrey Memorial Prize and the first Schubert Society Singer Prize in 2014. She has subsequently won both the Song Prize and First Prize at the inaugural Grange Festival International Singing Competition. She is a Samling Artist and was generously supported by the Countess of Munster Award and Midori Nishiura at the RCM.


JAMES CLEVERTON
BARITONE

James trained at the Royal Conservatoire of Scotland and the Zürich International Opera Studio.

He has performed principal roles at the Royal Opera House Covent Garden, English National Opera, Welsh National Opera, Scottish Opera, Opernhaus Zürich, Salzburg Festival,

Stadttheater St Gallen, Opéra de Rennes, the Buxton International Festival, Opera Holland Park, Grange Park Opera and Garsington Opera.

Recent performances include Alberich in *Das Rheingold* under the baton of Sir Antonio Pappano, The Protector *Written on Skin* (Benjamin) and Pablo *Exterminating Angel* (Adès) for the Royal Opera House Covent Garden, Gusmano in Verdi's *Alzira* for the Buxton International Festival, Baron Douphol *La Traviata* for Welsh National Opera and Horemhab *Akhmaten* for ENO.

Equally in demand on the concert platform, James regularly performs oratorios throughout the UK and internationally. Recent highlights include the *Messiah* with the CBSO at the Birmingham Symphony Hall, Orff's *Carmina Burana* at the Royal Albert Hall and he appeared as the baritone soloist for the Raymond Gubbay *Classical Spectaculars* at the

Royal Albert Hall, all with the RPO.

James has recorded the role of Arrostino in Cellier's *The Mountebanks* with the BBC Concert Orchestra. He can also be heard singing the role of Sir John Copeland in Rogers and Hart's *Dearest Enemy* (New World Records) and as the White Rabbit on the original cast recording of Will Todd's *Alice's Adventures in Wonderland*.

Last year James appeared as Escamillo in a performance of *Carmen* at Dartmoor Prison, given for HRH Prince Charles. He can also be seen as the Mandarin in *Turandot* in the film *Mission Impossible Rogue Nation* starring Tom Cruise.

Future plans include returns to the Royal Opera House, ENO, Scottish Opera and Opera Holland Park. His last performance with NLC was Salieri *Requiem* and Puccini *Messa di Gloria* in July 2018.



KATIE STEVENSON ALTO

This season ENO Harewood Artist Katie Stevenson sings Nefertiti in Phelim McDermott's celebrated production of *Akhnaten* conducted by Karen Kamensek, as well as Third Lady in Simon McBurney's production of *The Magic Flute*. Elsewhere Katie makes

her company debut with Longborough Festival Opera in a new *Ring Cycle* under Anthony Negus, opening this summer as Flosshilde in *Das Rheingold*.

Recent highlights have included the world premiere of Nico Muhly's *Marnie*, conducted by Martyn Brabbins for ENO, Third Lady in Netia Jones' new production of *Die Zauberflöte* for Garsington Opera under Christian Curnyn, and the title role in Porpora's rarely performed *L'Agrippina* for Barber Opera. On the concert platform Katie recently made her BBC Proms debut in Vaughan Williams' *Serenade to Music* with the BBC Symphony Orchestra under Sakari Oramo and *Kindertotenlieder* with the Orquesta Sinfónica Del Principado De Asturias. In recent months Katie has also added Verdi's *Messa da*

Requiem and Dvořák's *Stabat Mater* to her ever-expanding repertoire.

Katie has been the recipient of all three prizes at the Wagner Society Singing Competition, culminating in an invitation to attend the Bayreuth Young Scholars Programme, as well as winning the 2016 Marjorie Thomas Art of Song prize. Whilst at the Royal Academy, Katie performed a variety of roles including Unulfo *Rodelinda*, Virtù and Venere *L'incoronazione di Poppea*, Third Lady *Die Zauberflöte*, Mère Marie *Dialogues de Carmélites*, Pierotto *Linda di Chamounix*, Auntie Peter *Grimes*, the Baroness *Vanessa*, Carmen *Carmen*, Marcellina *Le nozze di Figaro* and La Badessa and Maestra delle Novizie *Suor Angelica*.

Katie last appeared with NLC in November 2018 in Haydn *Nelson Mass*.



JORGE NAVARRO COLORADO TENOR

Winner of a 2017 Audition Oracle Scholarship, a 2016 Gil Rodriguez Scholarship from Opéra de Baugé and of the tenor prize at Beca Bach 2015 in Barcelona, Jorge Navarro Colorado, who graduated from the Opera Course of the Guildhall School of Music, is a Britten-Pears Alumnus and a Samling Artist.

Jorge Navarro Colorado made his debut at the 2017 Göttingen Festival as Berengario *Lotario*. His recent engagements have included Baby John *West Side Story* at the 2018 Bath Festival, Damon *Acis and Galatea* at the 2018 London Handel Festival, Emilio *Partenope* for Iford Arts, Apollo *L'Orfeo* for Gothenburg Baroque, Don Ottavio *Don Giovanni* for HeadFirst Productions, Settimio in Porpora's *L'Agrippina* for Barber Opera, Ton Koopman's reconstruction of J. S. Bach *St Mark Passion* with the BZM Ensemble, Barcelona, *Grandes Mecenas* (music by J. S. Bach and Handel) with the Orquesta Barroca Alicante, Britten *St Nicolas* with the Capilla de Música Santa María del Coro, San Sebastián and Haydn *Stabat Mater* with the Polski Chór Kameraln.

Current engagements include the title role in Carissimi's *Jonas* for English Touring Opera, Giuliano *Rodrigo* at the Göttingen Festival, *Tempo Il Trionfo*

del Tempo e del Disinganno for the Académie de musique ancienne 2018 at the Festival de Périgord Noir and at the Theater Aachen, Gualtiero in Vivaldi's *Griselda* for Irish National Opera, J. S. Bach *Christmas Oratorio* with Gothenburg Baroque, Britten *Serenade for Tenor, Horn and Strings* with the Israel Chamber Orchestra, Handel *Esther* and Purcell *Fairest Isle* with the Irish Baroque Orchestra, Handel *Alexander's Feast* with the Haydn Chamber Orchestra and *Circles within Circles: The Life and Friendships of William Busch* at the 2018 London Song Festival.

Jorge Navarro Colorado's broadcasts include *In Tune* for BBC Radio 3, and his recordings include *Lotario* from the Göttingen Festival on Accent CD and *German Cantatas with Solo Violin* with Ensemble Diderot on Audax Records CD (Nominated for a 2019 International Classical Music Award).



MURRAY HIPKIN CONDUCTOR

Murray Hipkin studied at York University, the Guildhall and the National Opera Studio before joining the Music Staff of English National Opera (1983–1988) and then working for Opéra de Lyon, La Monnaie, Opera Factory, Scottish Opera and, as Musical Director, Opera Brava. Since returning to ENO in 1995, he has appeared in *Mahagonny*, *The Silver Tassie*, Leoncavallo's *La bohème*, *The*

Rake's Progress and *Trial by Jury*; as Senior Répétiteur his productions over 24 seasons have included Phyllida Lloyd's *Ring Cycle* and Terry Gilliam's *The Damnation of Faust*; as Assistant Conductor he worked on, most recently, *Sweeney Todd* (with Emma Thompson and Bryn Terfel), *The Barber of Seville*, *Akhnaton*, *Sunset Boulevard* (starring Glenn Close), *The Pearlfishers*, *Carousel*, and *Chess*. In 2013 he played the solo piano in a revival of Deborah Warner's production of Britten's *Death in Venice* (available on DVD). He has conducted *La bohème* (Surrey Opera, Opera Box); Salieri *Falstaff*, Haydn *La vera costanza*, Mozart *Apollo and Hyacinth*, Gluck *Le cinesi* (Bampton Classical Opera), and, for ENO, *The Pirates of Penzance*, *The Mikado*, *The Gondoliers*, *Kismet*, *Carousel* (with Katherine Jenkins and Alfie Boe) and *Chess* (with Michael Ball and Alexandra Burke). In July 2010 he was Associate Conductor of *The Duchess of Malfi* by Torsten Rasch (ENO/Punchdrunk). Other highlights include assisting the composer John

Adams and conducting on location for the Channel 4 film *The Death of Klinghoffer*, and *Pierrot Lunaire* with Björk at the Verbier Festival. In September 2012 he assisted John Adams once again on *Nixon in China* at the BBC Proms and the Berlin Philharmonie. In February 2009 Murray completed an eight-month sabbatical from ENO as Musical Director of *The Sound of Music* at the London Palladium, conducting over 170 performances. He has been Musical Director of NLC since January 2003 and of the Pink Singers, Europe's longest running LGBT choir, since November 2010. He also leads ENO's Community Choir. Other recent and upcoming projects include *Akhnaton* and *Jack the Ripper: The Women of Whitechapel* (ENO) and *Sweeney Todd* in Bergen, and in April and May this year he will Assistant Conductor of performances of *Man of la Mancha* starring Kelsey Grammar.

Murray Hipkin is a member of English National Opera and appears by permission.

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in pen & ink or colour
Marian Bunzl 020 8458 2691



www.housesbymarjan.com

NORTH LONDON CHORUS



We are a talented and versatile amateur choir and have established a reputation for performances of a high standard since our first concert in 1977 under the direction of the late Alan Hazeldine. Our Musical Director since 2003 has been Murray Hipkin, Senior Répétiteur at English National Opera and also Musical Director of London's longest running LGBT+ choir, the Pink Singers. Murray's considerable experience of both choral music and opera, together with his enthusiasm and skills as teacher and conductor have enabled NLC to flourish through the development of an exciting and ambitious programme of performances drawn from the choral repertoire of the 16th to 21st centuries, as well as specially commissioned work from contemporary composers. The choir benefits greatly from working with our vocal consultants Mark Oldfield and Yvette Bonner, and is privileged to have as its patrons the renowned operatic soprano, and Professor at the Royal College of Music, Janis Kelly, and the baroque musicologist and Handel scholar and performer Laurence Cummings. Both work with us when their schedules allow: in 2015 we were delighted to have Janis perform with us in Benjamin Britten's *War Requiem* at St Edmundsbury Cathedral and Laurence conduct us in a workshop and concert performance of Handel's *Acis and Galatea* in London.

We rehearse weekly on Thursday evenings from 7.45pm to 10pm at Martin School in East Finchley and on additional Wednesdays as concert dates approach. We give public concerts three times a year, usually to a full house at St James Church in Muswell Hill, though we are continuing to explore performing at larger venues in Central London after a successful performance of Brahms' *German Requiem* with the Berlin choir Cantus Domus at Milton Court in the Barbican Centre in 2014. This reciprocal visit by Cantus Domus was the follow-up to our visit to Berlin in November 2013 to perform the *War Requiem* with them at the Berliner Konzerthaus. As a result of that very positive experience we are maintaining

a triennial reciprocal touring programme with choirs in other countries. Last November (2017) we performed in concert with the Swiss choir Contrapunto at the City Church of St Jakob, Staffauer in Zurich, in celebration of their 30th anniversary. They, in turn, came to London later that month for a joint concert with us in Shoreditch Town Hall. The programme for both concerts included works by Mendelssohn and Vaughan Williams and a new composition by their artistic director, Beat Dähler.

To mark our 40th Anniversary Friends of North London Chorus was launched in the summer of 2017, with a performance by Friends of NLC patron and renowned soprano the late Sally Silver. Donations to Friends of NLC support and fund special projects, workshops, new commissions and similar activities within our charitable goals, and will also enable us to provide additional support to members in need who would otherwise find it difficult to sing with the choir.

We are a friendly choir and hold social events each year which include a fundraising quiz evening and a residential weekend workshop. As well as enabling us to work intensively on vocal technique and choral repertoire under expert specialist tuition, the workshop has as one of its highlights an enjoyable and relaxed Saturday evening concert of cabaret-style performances of music, song and humour displaying the considerable variety of our members' talents.

As a registered charity, one of whose aims is the promotion, maintenance and improvement of the public's appreciation of choral music, we have been successful in raising funds to help subsidise our work. Through our own concerts and participation in local events we also support a number of other charities. We welcome new members and invite singers interested in joining us to attend rehearsals prior to auditioning for membership. There are currently vacancies for tenors and basses



NLC is a registered charity (no 277544) and is a member of Making Music, The National Federation of Music Societies

NORTH LONDON CHORUS

SOPRANO

Jean Airey	Heather Daniel	Debbie Goldman	Alice MacKay	Amy Sousa
Gloria Arthur	Sheila Denby-Wood	Amanda Horton	Ros Massey	Patricia Whitehead
Helena Beddoe	Katherine Dixey	Enid Hunt	Verity Preest	Andrea Whittaker
Amy Beswick	Suzie Edwards	Marta Jansa	Sazia Samad	
Jenny Bourne Taylor	Penny Elder	Amanda Lebus	Viola Sampson	
Michaela Carlowe	Katheryn Ferin	Alison Liney	Susan Segal Horn	
Jenny Cohen	Bernadette Gillespie	Ainsley McArthur	Jennifer Somerville	

ALTO

Anna Armbruster-Evans	Lucy Ellis	Sue Heaney	Kathryn Metzenthin	Julia Tash
Eloise Beckles	Sarah Falk	Katharine Hodgkin	Judith Moser	Pauline Treen
Jenny Blake	Vicky Faure Walker	Jo Hulme	Kitty Nabarro	Catherine Whitehead
Fiona Brown	Eleanor Flaxen	Francesca Johnson	Joan Reardon	
Marian Bunzl	Hannah Glickman	Helen Jones	Alison Salisbury	
Vivienne Canter	Hélène Gordon	Susan Le Quesne	Judith Schott	
Jennie Cohen	Viv Gross	Lynne Mark	Jane Spender	

TENOR

Gary Bilkus	Pasco Fearon	Bill Mastandrea	Wilhelm Skogstad
Alan Chandler	Keith Maiden	Jeremy Platt	Alan Wills

BASS

Marcus Bartlett	Michael Derrick	Simon Gibeon	David Loxley-Blount	David Stone
Norman Cohen	Andrew Elder	David Hastings	Dan Newman	Bernard Travers
John Crouch	Mark Evans	Henry Lamprecht*	Andrea Sabbadini	Dan Zeff
Shaun Davies	Paul Filmer	Yoav Landau-Pope	Tony Shelton	

*Guest singer.

MERIDIAN SINFONIA

Leader

Oliver Webber

Violin 1

Persephone Gibbs
William Thorp

Violin 2

Theresa Caudle
Liz McCarthy
Polly Smith

Viola

Joanne Miller

Cello

Joe Crouch

Bass

Tim Amherst

Viola d'Amore

Oliver Webber
Theresa Caudle

Viola da Gamba

Ibi Aziz

Flute

Katie Bircher
Amelia Shakespeare

**Oboe/Oboe d'Amore/Oboe
da Caccia**

Katharina Sprekelsen
Sarah Humphries

Bassoon

Zoe Shevlin

Lute

Robin Jeffrey

Organ/Harpsichord

James Johnstone

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Thanks to the Music Library at English National Opera for the generous loan of orchestral material, and to John Dunston for his programme essay "Johann Sebastian Bach and the Jews."



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Photo Alex May

To mark our 40th Anniversary **Friends of North London Chorus** was launched in the summer of 2017, with a performance by our late **Friends of NLC** patron and renowned soprano Sally Silver.

We would be delighted to welcome more friends to the scheme. Donations to **Friends of NLC** support and fund special projects, workshops, new commissions and similar activities within our charitable goals, and will also enable us to provide additional support to members in need who would otherwise find it difficult to sing with the choir.

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North London Chorus would like to acknowledge with thanks all those who support our activities through their generous donations.

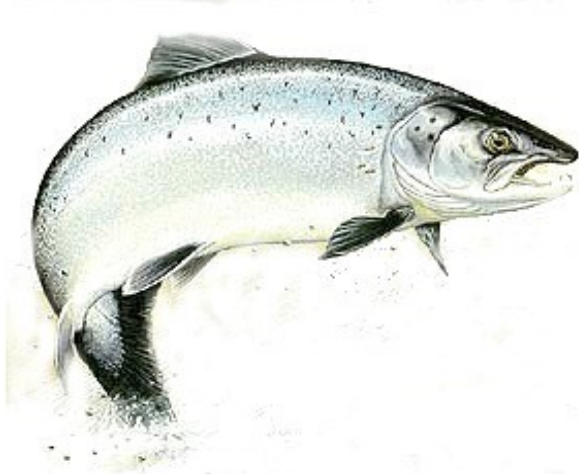
Helen Brown
Robert Brown
John Davies
Julia Fabricius
Vivienne Gross
Nicholas Hawkins

Jo Hulme
Paul Long
Vivienne Mitchell
Ruth Pitman
Richard Stein
Isabelle Valentin

Phyllis White
Jack Whitehead
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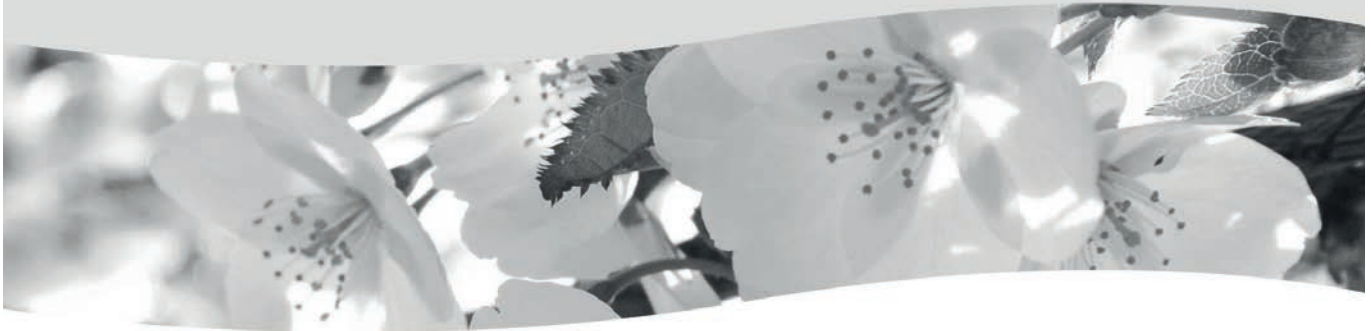
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PAST CONCERTS - THE LAST TEN YEARS

28 Jun 2008	Britten <i>Cantata Misericordium</i> Jenkins <i>The Armed Man</i> Tippett <i>Five Negro Spirituals</i>	19 Nov 2011	Britten <i>Rejoice in the Lamb</i> Tavener <i>Svyati</i> Durufé <i>Requiem</i>	4 July 2015	Handel <i>Acis and Galatea</i>
22 Nov 2008	Brahms <i>Ein Deutsches Requiem</i> Schubert <i>Mass in G</i>	24 Mar 2012	Handel <i>Israel in Egypt</i>	28 Nov 2015	Bach <i>Magnificat</i> , <i>Christmas Oratorio Parts 1,2,3</i>
21 Mar 2009	Beethoven <i>Missa Solemnis</i>	30 Jun 2012	Dvorak <i>Mass in D</i> Howells <i>An English Mass</i>	12 Mar 2016	Mendelssohn <i>Elijah</i>
27 Jun 2009	Purcell <i>O Sng Unto the Lord</i> Haydn <i>Nelson Mass</i> Handel <i>Four Coronation Anthems</i>	15 Dec 2012	King <i>Out of the Depths</i> <i>(First performance)</i> Mozart <i>Mass in C Minor</i>	11 Jun 2016	Bernstein <i>Mass (Choral Suite)</i> Whitacre <i>Five Hebrew Love songs</i> Copland <i>Old American Songs</i>
28 Nov 2009	Mendelssohn <i>Elijah</i>	20 Apr 2013	J S Bach <i>Mass in B Minor</i>	20 Nov 2016	Verdi <i>Requiem</i>
20 Mar 2010	Buxtehude <i>Membra Jesu Nostr</i> Bach <i>Mass in F</i> Handel <i>Dixit Dominus</i>	29 Jun 2013	Various <i>Summertime</i>	25 Mar 2017	Dove <i>The Passing of the Year</i> Brahms <i>Liebeslieder, Neue Liebeslieder</i>
3 Jul 2010	Mozart <i>Solemn Vespers</i> Bliss <i>Pastoral 'Lie Strewn the White Flocks'</i>	21 Nov 2013	Britten <i>War Requiem</i>	1 Jun 2017	Mozart <i>Requiem</i> King <i>Out of the Depths</i>
27 Nov 2010	Orff <i>Carmina Burana</i> Elgar <i>From the Bavarian Highlands</i>	15 Mar 2014	Schubert <i>Mirjams Siegesgesang</i> Korngold <i>Passover Psalm</i> Mendelssohn <i>Hear My Prayer</i> Bernstein <i>Chichester Psalms</i>	25 Nov 2017	Mendelssohn <i>Die erst Walpurgisnacht</i> Vaughan Williams <i>In Windsor Forest</i> Dähler <i>Byzantium</i>
26 Mar 2011	Mozart <i>Davidde Penitente</i> Beethoven <i>Christus am Ölberge</i>	14 Jul 2014	Mendelssohn <i>Verleih' und Frieden</i> Brahms <i>Nänie</i> Brahms <i>Ein Deutsches Requiem</i>	17 Mar 2018	Haydn <i>The Creation</i> <i>Insanae et vanae curae</i>
25 Jun 2011	Rossini <i>Petite Messe Solennelle</i> Lauridsen <i>O Magnum Mysterium</i> Barber <i>Agnus Dei</i>	22 Nov 2014	Beethoven <i>Mass in C</i> Haydn <i>Te Deum</i>	14 Jul 2018	Salieri <i>Requiem</i> Puccini <i>Messa di Gloria</i>
		21 Mar 2015	Fauré <i>Requiem Mass</i> Kodály <i>Missa Brevis</i> Liszt <i>Die Seligkeiten</i>	17 Nov 2018	Britten <i>The Company of Heaven</i> Haydn <i>Nelson Mass</i>
		16 May 2015	Britten <i>War Requiem</i>		

Please visit www.northlondonchorus.org for the full list dating back to the first concert in 1977

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