



QUEEN'S PARK
SINGERS



QUEEN'S PARK
Junior
SINGERS

C.P.E. Bach

St John Passion

J.S. Bach

Ich lasse dich nicht

Arvo Pärt

Da pacem Domine

Maurice Duruflé

Tota pulchra es

With Asyla Ensemble

Conductor Oliver Till

Sunday 18th March 2018

St Martin's Church, Kensal Green





In rehearsal for Brandenburg Choral Festival of London, January 2018

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Bach, Bach Duruflé & Pärt

Tenors

Gwilym Bowen
James Rhoads

Baritone

Michael Craddock

Queen's Park Singers

Queen's Park Junior Singers

director **Mary Phillips**

Asyla Ensemble

Conductor **Oliver Till**

Leader **Mark Seow**

Sunday 18th March
2018

St Martin's Church,
Kensal Green

Dear Friends

Welcome to tonight's performance of C.P.E. Bach's *St John Passion* retelling the story of Christ's passion, appropriate music for this Lenten season, together with works by J.S. Bach, Maurice Duruflé and Arvo Pärt.

C.P.E. Bach is overshadowed by his famous father and is now rarely performed but was an outstanding musician in his own right moving away from the formality of Baroque to a more emotional style of music influencing Beethoven and Haydn.

We welcome Mary Phillips and the Queens Park Junior Singers who will perform with us tonight.

As an organisation we recognise the huge importance of enabling young people to access, learn and enjoy all kinds of music and we are delighted to support the Junior choir.

Our thanks are due to Mother Christine and the Staff of St Anne's & St Andrew's Church Salusbury Road for their continuing hospitality in providing rehearsal space and to Father Graham Noyce and the staff of St Martin's for the use of the Church and their assistance with tonight's concert.

We hope you enjoy the evening.

Kind regards

Monica Healy

Chair, Queens Park Singers

Arvo Pärt (b. 1935) *Da pacem Domine*

Maurice Duruflé (1902 - 1986) *Tota pulchra es Op. 10/2*

Carl Phillip Emanuel Bach (1714 - 1788) *St John Passion (1772)*

Cast

Evangelist & tenor solos	Gwilym Bowen
Pontius Pilate	James Rhoads
Jesus & bass solos	Michael Craddock
Peter	Seb Timpson
Mary Magdalene	Nikki Saunders
Servant	Roger Bloomfield
Officer	Simon Judge

Johann Sebastian Bach (1685 - 1750) *Ich lasse dich nicht BWV Anh. 159*

There will be an interval of 20 minutes during the *St John Passion*.



Arvo Pärt *Da pacem Domine*

On the morning of Thursday 11th March 2004, within minutes of each other, bombs exploded on four crowded commuter trains on Madrid's suburban rail network. The explosions killed 192 people and injured around 2,000. Militants connected with Al Qaeda later claimed responsibility for what constituted the deadliest terrorist attack carried out in the history of Spain. The Catalan musician Jordi Savall commissioned the Estonian Arvo Pärt to write *Da pacem Domine* for a peace concert given in Barcelona on 1 July 2004, and the work has been performed annually in Spain since then in commemoration of the victims of the Madrid bombings.

The starting point for the composition is a ninth century Gregorian hymn for peace. Arvo Pärt takes the plainchant melody and slows it down radically. Each new melodic step is intoned by the altos and basses and then echoed in bell like-tones by the sopranos and tenors in succession, building a chord which then blends into the next one. This is music which takes its time, to the point where it almost seems to exist outside time, the gentlest of movements around a still, meditative centre.



Arvo Pärt

Maurice Duruflé *Tota pulchra es*

Tota pulchra es is the second of four "motets on Gregorian themes" (Op. 10) which Duruflé published in 1960, when he was professor of harmony at the Paris Conservatoire. It is based on antiphons for the catholic feast of the immaculate conception of the Virgin Mary. The beginning of the plainchant melody is heard very strongly in the opening phrase and returns as a kind of refrain twice more in the piece. Thereafter, the elements of the melody are interwoven in a contrapuntal texture that is sinuous and sprightly.



Maurice Duruflé



Carl Phillip Emanuel Bach *St John Passion of 1772*

In 1766 Carl Phillip Emanuel Bach moved to Hamburg to take up the combined posts of *städtischer Musikdirektor* (municipal director of music) and *Kantor* (choirmaster) for the city's five main protestant churches. In the latter capacity his duties included the provision of an oratorio Passion each year. He achieved this for a full twenty-two years, following a repeated four-year cycle through the different Gospel versions (Matthew, Mark, Luke, John – then back to Mathew), producing a total of 23 settings by the time of his death in 1788.

The oratorio Passion was a genre that was already well established in German protestant sacred music. Its most notable exponent was, of course, Carl Phillip Emmanuel's father, Johann Sebastian Bach. The unifying framework of the form is the biblical text. The main narrative is sung as recitative by a solo tenor (the Evangelist), while words attributed to the principal characters in the story (Jesus, Peter, Pontius Pilate) are given to solo singers. The soloists also have arias and duets which punctuate the action and comment on it.

The choir has two main functions: to play the role of groups involved in the story (the crowd, the priests and Pharisees, the Roman soldiers drawing lots for Jesus's cloak), generally in brief, dramatic bursts of singing; and to comment on the action at key points in the narrative, like a classical Greek chorus (and like the arias given to the soloists). In this latter respect their contribution takes two forms: elaborate choruses composed

specially for the piece, and chorales, i.e. settings of Lutheran hymns. Some of the original vocal parts of C.P.E. Bach's passions contain references, in the chorale sections, to the church hymnal, suggesting that the congregation might have joined in at these points.

C.P.E. Bach's passion settings are relatively short, at about one hour's duration. This is because they were written to be performed as part of the regular worship in each of the five main Hamburg churches on successive Sundays in Lent, whereas his father's two great complete passions, the St Matthew and the St John, were composed for one-off performances during Holy Week in Leipzig.



C.P.E. Bach

The six complete settings of the St John Passion that bear C.P.E. Bach's name have a great deal of material in common. As well as recycling his own music (like father, like son), C.P.E. Bach borrowed copiously from other composers. In the 1772 St John Passion the Evangelist's part

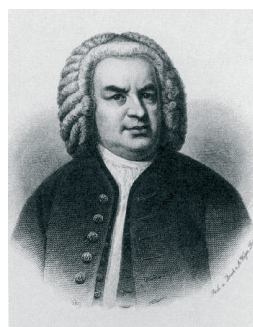


is substantially the same as that written by Georg Phillip Telemann, Bach's predecessor in the Hamburg post, for his setting of 1745, with minor adjustments to ease transitions to and from interspersed movements. Two arias (*Liebste Hand ich küsse dich* and *Unbeflecktes Gotteslamm*), a duet (*Gottversöhner! Sanft im Schlummer*) and a chorus (*O, ein grosser Todesfall!*) are by Gottfried Heinrich Stölzel (1690 – 1749) himself a prolific composer of Lutheran sacred music. Two further arias (*Verkennt ihn nicht, den Gott der Götter* and *So freiwillig, ohne Klage*) are taken from a St Mark Passion by C.P.E. Bach's contemporary, Gottfried Heinrich Homilius (1714 – 1785). The most significant borrowing, though, is of the glorious final chorus, *Ruht wohl*, from Johann Sebastian Bach's *St John Passion*, which C.P.E. Bach reproduces note for note, albeit with different words.

Faced with such eclecticism, and such a free way with intellectual property, today we would probably describe the work as "curated by", rather than "composed by" C.P.E. Bach. To be fair to him, the title pages of most of C.P.E. Bach's passion settings are inscribed "aufzuführen von Carl Phillip Emanuel Bach", meaning "to be performed by", not "composed by" C.P.E. Bach. One exception is his first St Matthew Passion which is described as "nach Bachischer-Musik abgesungen", an ambiguous formulation which could be interpreted variously as "sung to music by Bach" (without specifying which Bach), or "by one or more Bachs". The family firm was evidently well known and respected.

Johann Sebastian Bach *Ich lasse dich nicht*

Ich lasse dich nicht was long thought to be by Bach's father's cousin, Johann Christof Bach, but following the rediscovery of the original manuscript in the Ukraine in 1999 it has been established with near certainty that it was in fact composed by Johann Sebastian himself. The motet is in two sections. The first section, for double choir, sets the text "Ich lasse dich nicht, du segnest mich denn" ("I will not let thee go, except thou bless me"). These words are spoken by Jacob when he wrestles with the angel at Peniel (Genesis 32 :26), but in Bach's setting they are removed from their Old Testament context and become a supplication to Christ ("*Mein Jesu, ich lasse dich nicht*") The two choirs pass the words back and forward to each other in similar, but never identical musical phrases, which gradually build, following more rapidly on each other and becoming more insistent. In the second section the lower voices of two choirs unite to sing this text in imitative polyphony to a rippling, dance-like rhythm, while the combined sopranos intone a different text as a solemn, contrasting *cantus firmus*.



J.S. Bach

The words

Arvo Pärt *Da pacem Domine*

Da pacem, Domine, in diebus nostris
Quia non est alius
Qui pugnet pro nobis
Nisi tu Deus noster.

*Give peace. Lord, in our time
For there is none other
To fight for us
But Thou, our God.*

Maurice Duruflé *Tota pulchra es*

Tota pulchra es, Maria,
Et macula originalis non est in te.
Vestimentum tuum candidum quasi nix
Et facies tua sicut sol.
Tota pulchra es, Maria,
Et macula originalis non est in te.
Tu Gloria Jerusalem
Tu laetitia Israel
Tu honorificentia populi nostri.

*Maria, you are wholly beautiful,
Original sin is not in you.
Your raiment is white as snow;
and your face is like the sun
Maria, you are wholly beautiful,
Original sin is not in you.
You are the glory of Jerusalem,
You are the happiness of Israel
You give honour to our people.*

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C.P.E. Bach *Passions-Musik nach dem Evangelisten Johannes*

Chorale

Erforsche mich, erfahr mein Herz
und sieh, Herr, wie ich's meine!
Ich denk an deines Leidens Schmerz,
an deine Lieb und weine.
Dein Kreuz sei mir gebenedeit!
Welch Wunder der Barmherzigkeit
hast du der Welt erwiesen!
Wenn hab ich dies genug bedacht
und dich aus aller meiner Macht
genug dafür gepriesen?

Evangelist: Da Jesus solches geredet hatte, ging er hinaus mit seinen Jüngern über den Bach Kidron; da war ein Garte, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wusste den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wusste alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Jesus: Wen suchet ihr?

Evangelist: Sie antworteten ihm:

Chor: Jesum von Nazareth.

Evangelist: Jesus spricht zu ihnen:

Jesus: Ich bin's.

Evangelist: Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's, wichen sie zurücke und fielen zu Boden. Da fragte er sie abermal.

Jesus: Wen suchet ihr?

Evangelist: Sie aber sprachen:

Chor: Jesum von Nazareth.

Evangelist: Jesus antwortete:

Jesus: Ich hab's euch gesagt, dass ich's sei. Suchet ihr denn mich, so lasset diese gehen.

Evangelist: Auf dass das Wort erfüllet würde, welches er sagte: Ich habe derer keinen verloren, die du mir gegeben hast. Da hatte

Chorale

*Examine me, sound out my heart
and see, Lord, my intentions!
I think of the pain of your suffering,
of your love, and I weep.
May your cross be blessed to me!
What a miracle of mercy
have you shown the world!
When have I adequately considered this
and with all my might
praised you enough for it?*

Evangelist: *When Jesus had spoken these words, he went forth with his disciples over the brook Cedron, where was a garden, into the which he entered, and his disciples. And Judas also, which betrayed him, knew the place: for Jesus oftentimes resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon him, went forth, and said unto them,*

Jesus: *Whom seek ye?*

Evangelist: *They answered him,*

Chorus: *Jesus of Nazareth.*

Evangelist: *Jesus saith unto them,*

Jesus: *I am he.*

Evangelist: *And Judas also, which betrayed him, stood with them. As soon then as he had said unto them, I am he, they went backward, and fell to the ground. Then asked he them again,*

Jesus: *Whom seek ye?*

Evangelist: *And they said,*

Chorus: *Jesus of Nazareth.*

Evangelist: *Jesus answered,*

Jesus: *I have told you that I am he: if therefore ye seek me, let these go their way:*

Evangelist: *That the saying might be fulfilled, which he spake, Of them which thou gavest me have I lost none. Then Simon Peter having a*





Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht' Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro:

Jesus: Stecke dein Schwert in die Scheide. Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

Chorale

Was Gott tut, das ist wohl getan.
Er wird mich wohl bedenken;
er, als mein Arzt und Wundermann,
wird mir nicht Gift einschenken
für Arznei.

Gott ist getreu:

Drum will ich auf ihn bauen
und seiner Güte trauen.

Was Gott tut, das ist wohl getan.
Muss ich den Kelch gleich schmecken,
der bitter ist nach meinem Wahn,
lass ich mich doch nicht schrecken,
weil doch zuletzt
ich werd ergötzt
mit süßem Trost im Herzen;
drum weichen alle Schmerzen.

Evangelist: Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führten ihn aufs Erste zu Hannas, der war Kaiphasschwäher, welcher das Jahr Hoherpriester war.

Aria: alto

Liebste Hand, ich küsse dich,
denn du lässest auch für mich
dich mit Banden hart belegen.
Ewiglich gehört auch ich
meiner Missetaten wegen
in der Hölle Folterhaus:
Doch du ziehest mich heraus.

Evangelist: Es war aber Kaiphasschwäher, der den Juden riet, es wäre gut, dass ein Mensch würde umgebracht für das Volk.

Chorale

Wie wunderbarlich ist doch diese Strafe!
Der gute Hirte leidet für die Schafe;

sword drew it, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter,

Jesus: *Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it?*

Chorale

*What God does, that is well done.
He will surely be mindful of me;
he, as my doctor and worker of miracles,
will give me no poison
for medicine.*

God is steadfast:

*Thus will I rely upon him
and trust in his goodness.*

*What God does, that is well done.
Even if I must drink the cup,
that is bitter according to my illusions,
let me not fear it,
for indeed at the end
I will be gladdened
with sweet consolation in my heart;
thus all pains subside.*

Evangelist: *Then the band and the captain and officers of the Jews took Jesus, and bound him, and led him away to Annas first; for he was father in law to Caiaphas, which was the high priest that same year.*

Aria: alto

*Dearest hand, I kiss you,
for you allow yourself
to be held fast in bonds for me too.
And I too would belong eternally
for my misdeeds
in the torture chamber of hell;
yet you take me out from it.*

Evangelist: *Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people.*

Chorale

*But how wondrous is this punishment!
The good shepherd suffers for his sheep;*





die Schuld bezahlt der Herre, der Gerechte, für seine Knechte.

Evangelist: Simon Petrus aber folgte Jesu nach und ein anderer Jünger. Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draußen vor der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

Magd: Bist du nicht auch dieses Menschen Jünger einer?

Evangelist: Er sprach:

Petrus: Ich bin's nicht.

Evangelist: Es stunden aber die Knechte und Diener und hatten ein Kohlfeuer gemacht, denn es war kalt, und wärmten sich. Petrus aber stund bei ihnen und wärmte sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

Jesus: Ich habe frei öffentlich geredet vor der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammen kommen, und habe nichts im Verborgenen geredet. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe; siehe, dieselbigen wissen, was ich gesaget habe.

Evangelist: Als er aber solches redete, gab der Diener einer, die dabei stunden, Jesu einen Backenstreich und sprach:

Ein Diener: Solltest du dem Hohenpriester also antworten?

Evangelist: Jesus antwortete:

Jesus: Habe ich übel geredet, so beweise es, dass es böse sei; habe ich aber recht geredet, was schlägest du mich?

Evangelist: Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus aber stund und wärmte sich. Da sprachen sie zu ihm:

*for his servants' debts
the Lord, the Righteous pays.*

Evangelist: *And Simon Peter followed Jesus, and so did another disciple: that disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the damsel that kept the door unto Peter,*

Woman: *Art not thou also one of this man's disciples?*

Evangelist: *He saith,*

Peter: *I am not.*

Evangelist: *And the servants and officers stood there, who had made a fire of coals; for it was cold: and they warmed themselves: and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him,*

Jesus: *I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews always resort; and in secret have I said nothing. Why askest thou me? ask them which heard me, what I have said unto them: behold, they know what I said.*

Evangelist: *And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying,*

Officer: *Answerest thou the high priest so?*

Evangelist: *Jesus answered him,*

Jesus: *If I have spoken evil, bear witness of the evil: but if well, why smitest thou me?*

Evangelist: *Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself. They said therefore unto him,*





Chor: Bist du nicht seiner Jünger einer?

Chorus: Art not thou also one of his disciples?

Evangelist: Er verleugnete aber und sprach:

Evangelist: He denied it, and said,

Petrus: Ich bin's nicht.

Peter: I am not.

Evangelist: Spricht des Hohenpriesters Knechte einer, ein Gefreundter dess, dem Petrus das Ohr abgehauen hatte:

Evangelist: One of the servants of the high priest, being his kinsman whose ear Peter cut off, saith,

Ein Knecht: Sahe ich dich nicht im Garten bei ihm?

Servant: Did not I see thee in the garden with him?

Evangelist: Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da führten sie Jesum von Kaiphas vor das Richthaus, und es war frühe, und sie gingen nicht in das Richthaus, auf dass sie nicht unrein würden, sondern Ostern essen mögten. Da ging Pilatus zu ihnen heraus und sprach:

Evangelist: Peter then denied again: and immediately the cock crew. Then led they Jesus from Caiaphas unto the hall of judgment: and it was early; and they themselves went not into the judgment hall, lest they should be defiled; but that they might eat the passover. Pilate then went out unto them, and said,

Pilatus: Was bringet ihr für Klage wider diesen Menschen?

Pilate: What accusation bring ye against this man?

Evangelist: Sie antworteten und sprachen zu ihm:

Evangelist: They answered and said unto him,

Chor: Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

Chorus: If he were not a malefactor, we would not have delivered him up unto thee.

Evangelist: Da sprach Pilatus zu ihnen:

Evangelist: Then said Pilate unto them,

Pilatus: So nehmet ihr ihn hin und richtet ihn nach eurem Gesetz.

Pilate: Take ye him, and judge him according to your law.

Evangelist: Da sprachen die Juden zu ihm:

Evangelist: The Jews therefore said unto him,

Chor: Wir dürfen niemand töten.

Chorus: It is not lawful for us to put any man to death:

Evangelist: Auf dass erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:

Evangelist: That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the judgment hall again, and called Jesus, and said unto him,

Pilatus: Bist du der Juden König?

Pilate: Art thou the King of the Jews?

Evangelist: Jesus antwortete:

Evangelist: Jesus answered him,

Jesus: Redest du das von dir selbst, oder haben's dir andere von mir gesagt?

Jesus: Sayest thou this thing of thyself, or did others tell it thee of me?

Evangelist: Pilatus antwortete:

Evangelist: Pilate answered,

Pilatus: Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir überantwortet. Was hast du getan?

Pilate: Am I a Jew? Thine own nation and the chief priests have delivered thee unto me: what hast thou done?





Evangelist: Jesus antwortete:

Jesus: Mein Reich ist nicht von dieser Welt. Wäre mein Reich von dieser Welt, meine Diener würden drob kämpfen, dass ich den Jüden nicht überantwortet würde. Aber nun ist mein Reich nicht von dannen.

Evangelist: Da sprach Pilatus zu ihm:

Pilatus: So bist du dennoch ein König?

Evangelist: Jesus antwortete:

Jesus: Du sagest's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, dass ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.

Evangelist: Spricht Pilatus zu ihm:

Pilatus: Was ist Wahrheit?

Aria: bass

Verkennt ihn nicht, den Gott der Götter!
Sein Zorn entbrennt, geht, küsst den Sohn!
Ein schreckliches, ein tötend Wetter
gibt er dem Sünder einst zum Lohn.
Ihr spottet und wollt Christen heißen
und sklavisch euch den Lastern weihn?
Wie Töpfe wird er euch zerschmeißen;
und er wird groß und herrlich sein.

Evangelist: Und da er das gesaget, ging er wiederhinaus zu den Juden und spricht zu ihnen:

Pilatus: Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, dass ich euch einen auf Ostern losgebe; wollt ihr nun, dass ich euch der Juden König losgebe?

Evangelist: Da schrienen sie wieder allesamt und sprachen:

Chor: Nicht diesen, sondern Barrabam!

Evangelist: Barrabas aber war ein Mörder.

Aria: tenor

Unbeflecktes Gotteslamm!
Nicht alleine Barrabam,
den verruchten Missetäter,
machest du vom Tode frei.
Denn du stirbst am Kreuzesstamm,

Evangelist: *Jesus answered,*

Jesus: My kingdom is not of this world: if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews: but now is my kingdom not from hence.

Evangelist: *Pilate therefore said unto him,*

Pilate: *Art thou a king then?*

Evangelist: *Jesus answered,*

Jesus: Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice.

Evangelist: *Pilate saith unto him,*

Pilate: *What is truth?*

Aria: bass

*Do not mistake him, the God of Gods!
His wrath erupts, go, kiss the Son!
A terrible, a fatal storm He
one day gives the sinner in repayment.
You scoff and call yourself Christians
and slavishly dedicate yourself to vices?
He will smash you like pottery;
and He will be great and glorious.*

Evangelist: *And when he had said this, he went out again unto the Jews, and saith unto them,*

Pilate: *I find in him no fault at all. But ye have a custom, that I should release unto you one at the passover: will ye therefore that I release unto you the King of the Jews?*

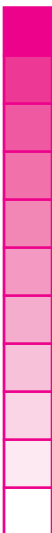
Evangelist: *Then cried they all again, saying,*

Chorus: *Not this man, but Barabbas.*

Evangelist: *Now Barabbas was a robber.*

Aria: tenor

*Immaculate lamb of God!
Not alone Barrabas,
the heinous sinner,
do you free from death.
For you die on the stem of the cross*





dass der Aufruhr, den ich dort
in dem Adam angefangen,
und der allgemeine Mord,
welchen ich mit ihm begangen,
nun durch dich, o Schlangentreter,
völlig gesühnet sei.

Evangelist: Da nahm Pilatus Jesum und
geißelte ihn. Und die Kriegsknechte flochten
eine Krone von Dornen und setzten sie auf
sein Haupt und legten ihm ein Purpurkleid an
und sprachen:

Chor: Sei begrüßet, lieber Judenkönig!

Chorale

O Haupt voll Blut und Wunden,
voll Schmerz und voller Hohn;
o Haupt zum Spott gebunden
mit einer Dornenkron;
o Haupt, sonst schön gezieret
mit höchster Ehr und Zier,
jetzt aber doch schimpfieret,
gegrüßet seist du mir!

*so that the rebellion, which I
began there in Adam,
and the general murder,
which I committed with him,
shall now through you, oh traitor of serpents,
be completely atoned for.*

Evangelist: *Then Pilate therefore took Jesus,
and scourged him. And the soldiers platted a
crown of thorns, and put it on his head, and
they put on him a purple robe, and said,*

Chorus: *Hail, King of the Jews!*

Chorale

*O head covered in blood and wounds,
covered in pain and covered in scorn;
O head bound in mockery
with a crown of thorns;
O head, else finely adorned
with highest honor and glory,
yet now reviled,
be hailed by me!*

INTERVAL

Evangelist: Und gaben ihm Backenstrieche. Da
ging Pilatus wieder heraus und sprach zu
ihnen:

Pilatus: Sehet, ich führe ihn heraus zu euch,
dass ihr erkennet, dass ich keine Schuld an ihm
finde.

Evangelist: Also ging Jesus heraus und trug
eine Dornenkrone und Purpurkleid. Und er
spricht zu ihnen:

Pilatus: Sehet, welch ein Mensch!

Aria: tenor

So freiwillig, ohne Klage,
trägt der Heilige die Schmach,
dessen Blick am bessern Tage
weinend über Salem brach!
Selbst der Richter fühlt die Größe
dieses stillen Vorwurfs schwer;
fühlet eigne Scham und Blöße,
ruft: O, welch ein Mensch ist er!

Evangelist: Da ihn die Hohenpriester und die
Diener sahen, schriehen sie und sprachen:

Chor: Kreuzige, kreuzige!

Evangelist: *And they smote him with their
hands. Pilate therefore went forth again, and
saith unto them,*

Pilate: *Behold, I bring him forth to you, that
ye may know that I find no fault in him.*

Evangelist: *Then came Jesus forth, wearing
the crown of thorns, and the purple robe. And
Pilate saith unto them,*

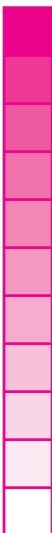
Pilate: *Behold the man!*

Aria: tenor

*So willingly, without complaint,
the Holy One bears the humiliation,
he whose gaze in better days
burst into tears for Jerusalem!
The judge himself feels deeply the magnitude
of this silent reproach;
Feels his own shame and nakedness,
cries out, Behold the man!*

Evangelist: *When the chief priests therefore
and officers saw him, they cried out, saying,*

Chorus: *Crucify him, crucify him.*





Evangelist: Pilatus spricht zu ihnen:

Pilatus: Nehmet ihr ihn hin und kreuziget ihn, denn ich finde keine Schuld an ihm.

Evangelist: Die Juden antworteten ihm:

Chor: Wir haben ein Gesetz, und nach dem Gesetz soll er sterben, denn er hat sich selbst zu Gottes Sohn gemacht.

Evangelist: Da Pilatus das Wort hörte, fürchtete er sich noch mehr und ging wieder hinein in das Richthaus und sprach zu Jesu:

Pilatus: Von wannen bist du?

Evangelist: Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:

Pilatus: Redest du nicht mit mir? Weißest du nicht, dass ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

Evangelist: Jesus antwortete:

Jesus: Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größere Sünde.

Evangelist: Von dem an trachtete Pilatus, wie er ihn losließe. Die Jüden aber schrienen und sprachen:

Chor: Lässest du diesen los, so bist du des Kaisers Freund nicht. Denn wer sich selbst zum Könige macht, der ist wider den Kaiser.

Evangelist: Da Pilatus das Wort hörte, führete er Jesum heraus und satzte sich auf den Richtstuhl an der Stätte, die da heißet Hochpflaster, auf Ebräisch aber Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Juden:

Pilatus: Sehet, das ist euer König.

Evangelist: Sie schrienen aber:

Chor: Weg, weg mit dem, kreuzige ihn!

Evangelist: Spricht Pilatus zu ihnen:

Pilatus: Soll ich euren König kreuzigen?

Evangelist: Die Hohenpriester antworteten:

Evangelist: *Pilate saith unto them,*

Pilate: *Take ye him, and crucify him: for I find no fault in him.*

Evangelist: *The Jews answered him,*

Chorus: *We have a law, and by our law he ought to die, because he made himself the Son of God.*

Evangelist: *When Pilate therefore heard that saying, he was the more afraid; and went again into the judgment hall, and saith unto Jesus,*

Pilate: *Whence art thou?*

Evangelist: *But Jesus gave him no answer. Then saith Pilate unto him,*

Pilate: *Speakest thou not unto me? knowest thou not that I have power to crucify thee, and have power to release thee?*

Evangelist: *Jesus answered,*

Jesus: *Thou couldest have no power at all against me, except it were given thee from above: therefore he that delivered me unto thee hath the greater sin.*

Evangelist: *And from thenceforth Pilate sought to release him: but the Jews cried out, saying,*

Chorus: *If thou let this man go, thou art not Caesar's friend: whosoever maketh himself a king speaketh against Caesar.*

Evangelist: *When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour: and he saith unto the Jews,*

Pilate: *Behold your King!*

Evangelist: *But they cried out,*

Chorus: *Away with him, away with him, crucify him.*

Evangelist: *Pilate saith unto them,*

Pilate: *Shall I crucify your King?*

Evangelist: *The chief priest answered,*





Chor: Wir haben keinen König denn den Kaiser.

Evangelist: Da überantwortete er ihn, dass er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha. Allda kreuzigten sie ihn und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz und war geschrieben: Jesus von Nazareth, der Juden König. Diese Überschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

Chor: Schreib nicht: Der Juden König, sondern dass er gesagt habe: Ich bin der Juden König.

Evangelist: Pilatus antwortete:

Pilatus: Was ich geschrieben habe, das habe ich geschrieben.

Evangelist: Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen sie seine Kleider und machten vier Teil, einem jeglichen Kriegsknecht ein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewirket durch und durch. Da sprachen sie untereinander:

Chor: Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll.

Evangelist: Auf dass erfüllet würde die Schrift, die da saget: Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen. Solches taten die Kriegsknechte. Es stunden aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

Jesus: Weib! Siehe! das ist dein Sohn.

Chorus: *We have no king but Caesar.*

Evangelist: *Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha: where they crucified him, and two others with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And the writing was, Jesus of Nazareth the king of the Jews. This title then read many of the Jews: for the place where Jesus was crucified was nigh to the city: and it was written in Hebrew, and Greek, and Latin. Then said the chief priests of the Jews to Pilate,*

Chorus: *Write not, The King of the Jews; but that he said, I am King of the Jews.*

Evangelist: *Pilate answered,*

Pilate: *What I have written I have written.*

Evangelist: *Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part; and also his coat: now the coat was without seam, woven from the top throughout. They said therefore among themselves,*

Chorus: *Let us not rend it, but cast lots for it, whose it shall be:*

Evangelist: *that the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother,*

Jesus: *Woman, behold thy son!*





Evangelist: Darnach spricht er zu dem Jünger:

Jesus: Siehe, das ist deine Mutter.

Evangelist: Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wusste, dass schon alles vollbracht war, dass die Schrift erfüllet würde, spricht er:

Jesus: Mich dürstet.

Evangelist: Da stund ein Gefäß voll Essig. Sie aber fülleten einen Schwamm mit Essig und legten ihn um einen Ysopen und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

Jesus: Es ist vollbracht.

Evangelist: Und neigete²⁴ das Haupt und verschied.

Chor

O, ein großer Todesfall!
Jesus höret auf zu leben.
Zittre, ganzer Erdenball!
Berstet auf, ihr Felsenklüfte!
Öffnet euch, ihr Totengrüfte!
unter einem Donnerknall
weit und breit, ja überall,
Todesboten abzugeben!

Evangelist: Die Juden aber, dieweil es der Rüsttag war, dass nicht die Leichnam am Kreuz blieben den Sabbath über, denn desselbigen Sabbathtag war groß, baten sie Pilatum, dass ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, dass er schon gestorben war, brachen sie ihm die Beine nicht, sondern der Kriegsknechte einer öffnete seine Seite mit einem Speer, und alsbald ging Blut und Wasser heraus. Und der das gesehen hat, der hat's bezeuget, und sein Zeugnis ist wahr. Und derselbige weiß, dass er die Wahrheit saget, auf dass auch ihr glaubet. Denn solches ist geschehen, dass die Schrift erfüllet würde: Ihr sollt ihm kein Bein zubrechen. Und abermal spricht eine andere Schrift: Sie werden sehen, in welchen sie gestochen haben.

Evangelist: *Then saith he to the disciple,*

Jesus: *Behold thy mother!*

Evangelist: *And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith,*

Jesus: *I thirst.*

Evangelist: *Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said,*

Jesus: *It is finished:*

Evangelist: *and he bowed his head, and gave up the ghost.*

Chorus

*O, a terrible event of death!
Jesus ceases to live.
Tremble, entire ball of earth!
Break asunder, you rocky chasms!
Open up, you graves of the dead!
with a thundering roar
far and wide, yes everywhere,
to send out harbingers of death!*

Evangelist: *The Jews therefore, because it was the preparation, that the bodies should not remain upon the cross on the sabbath day, (for that sabbath day was an high day,) besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs: but one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. And he that saw it bare record, and his record is true: and he knoweth that he saith true, that ye might believe. For these things were done, that the scripture should be fulfilled, A bone of him shall not be broken. And again another scripture saith, They shall look on him whom they pierced.*



Chorale

Verbirge mich und schleuß mich ein
in deiner Seiten Höhle;
hier lass mich still und sicher sein,
hier wärme meine Seele,
wenn mich der kalte Tod befällt,
und wenn der höll'sche Leue
nach mir und meinem Geiste stellt:
so lass in deiner Treue
mich dann fein ruhig bleiben.

Evangelist: Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war, doch heimlich, aus Furcht vor den Jüden, dass er möchte abnehmen den Leichnam Jesu, und Pilatus erlaubete es; derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leinen Tücher mit Spezereien, wie die Juden pflegen zu begraben.

Duett: soprano & bass

Gottversöhner! sanft im Schlummer
ruhst du, nach vollbrachtem Leiden,
in der stillen Todesnacht.
Nun kann ich, befreit vom Kummer,
glaubensvoll und sanft verscheiden.
Durch dich kann ich Rettung hoffen,
du zeigst mir den Himmel offen:
Tod, wo ist nun deine Macht?

Evangelist: Es war aber an der Stätte, da er gekreuziget ward, ein Garte und im Garten ein neu Grab, in welches niemand je geleet war. Daselbst hin legten sie Jesum um des Rüsttages willen der Juden, dieweil das Grab nahe war.

Chor

Ruht wohl, ihr heiligen Gebeine,
um die ich nicht mehr trostlos weine.
Ich weiß, einst gibt der Tod mir Ruh.
Nicht stets umschließet mich die Gruft;
einst, wenn mich Gott, mein Erlöser, ruft,
dann eil auch ich verklärt dem Himmel Gottes zu.

Chorale

*Shelter me and enclose me
in the opening in your side;
here let me be quiet and safe,
here warm my soul,
when cold death befalls me,
and when the hellish lion lurks
in wait for me and my spirit:
then let me in your steadfastness
take rest quite peacefully.*

Evangelist: *And after this Joseph of Arimathaea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus: and Pilate gave him leave. He came therefore, and took the body of Jesus. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury.*

Duett: soprano & bass

*God-reconciler! gently in slumber
you rest, with suffering ended,
in the quiet night of death.
Now can I, freed from mourning,
depart full of faith, and gently.
Through you I can hope for salvation,
you show me heaven open:
Death, where is your power now?*

Evangelist: *Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid. There laid they Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand.*

Chorus

*Rest well, you holy limbs,
for which I no longer weep disconsolately.
I know death one day will give me peace.
Not for ever does the grave enclose me;
one day when God, my Redeemer, calls me,
then I too will hasten transfigured to God's
heaven.*



Chorale

Darum woll'n wir loben und danken allezeit
dem Vater und dem Sohne und dem heiligen
Geist;
und bitten, dass er wolle behüt'n uns vor
Gefahr,
auf dass wir stets bleiben bei seinem heil'gen
Wort.
Kyrieleison,Christe, eleison, Kyrieleison.

Chorale

*Therefore shall we praise and thank eternally
the Father and the Son and the Holy Spirit;
and ask that He protect us well from danger,
that we may constantly abide in His holy
Word.
Kyrie eleison, Christe eleison, Kyrie eleison.
(Lord have mercy, Christ have mercy, Lord
have mercy.)*

J.S. Bach *Ich lasse dich nicht*

Ich lasse dich nicht, du segnest mich denn,
Mein Jesu ich lasse dich nicht, du segnest mich
denn!
Weil du mein Gott und Vater bist,
Dein Kind wirst du verlassen nicht,
Du väterliches Herz.
Ich bin ein aremer Erdenkloss,
Auf Erden Weiss ich keinen Trost.

*I will not let thee go, except thou bless me,
My Jesus, I will not let thee go, except thou
bless me!
As thou art my God and father,
Thou wilt not abandon thy child,
Thou who hast a father's heart.
I am a poor clod of earth,
On Earth I know no comfort.*



Messiah, December 2016



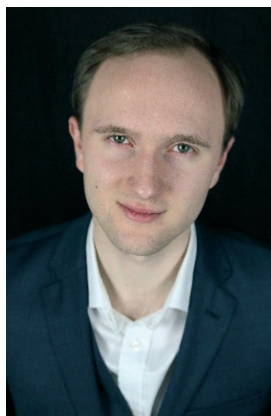


Born in Hereford, **Gwilym Bowen** was a choral scholar at Trinity College, Cambridge, graduating with double-First class honours in Music, before studying at the Royal Academy of Music.

Upcoming engagements include Handel's *Chandos Anthems* with the Academy of Ancient Music under Richard Egarr, Monteverdi's *Vespers* at the Three Choirs Festival, and Handel's *Brookes-Passion* with Concerto Copenhagen on tour in Hamburg, Amsterdam and Utrecht. Further ahead Gwilym joins both the BBC National Orchestra of Wales and Royal Liverpool Philharmonic Orchestra for *Messiah*, the Royal Philharmonic Orchestra for Britten's *War Requiem*, and the Auckland Philharmonia Orchestra for Mattheüs-Passion under Stephen Layton.

Equally praised for his dynamic stage presence, notable debuts have included *Il ritorno d'Ulisse* in Patria at the Grange Festival, where his portrayal of Eurimaco and Giove was described as a "stand-out performance" (The Independent, 2017), and Valletto in Moshe Leiser and Patrice Caurier's production of *L'incoronazione di Poppea* for Angers Nantes Opera under Gianluca Capuano. Other memorable performances include Purcell's *The Fairy Queen* at the Barbican, London directed by Daisy Evans, and an "utterly captivating" portrayal of Sellem in *The Rakes Progress* for Royal Academy Opera.

A passionate proponent of contemporary music, Bowen has created the roles of Tamino (*Be With Me Now*) for Festival d'Aix en Provence, with revivals at Philharmonie de Paris, La Monnaie and Teatr Wielki, and the protagonists in two operas by Kate Whitley (*Unknown Position* and *0520*). Other highlights have included Davey in Dove's *Siren Song* for Shadwell Opera and Lysander in *A Midsummer Night's Dream* in Aldeburgh.



James Rhoads is an Australian born tenor currently studying with Ryland Davies and Iain Ledingham at the Royal Academy of Music where he sings for the prestigious Academy/Kohn Foundation

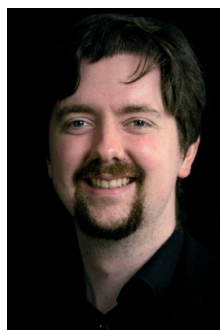
Bach Cantata series. He received second prize in the Joan Chissell Schumann Lieder Prize at the Royal Academy of Music. Prior to commencing his studies at RAM, he read Music at King's College London and was a member of the Chapel Choir under David Trendell. During his first year at King's he was a member of Genesis Sixteen run by The Sixteen with the support of the Genesis Foundation. James has also held choral scholarships at Worcester Cathedral and Wells Cathedral.

James has appeared in the UK and in Australia performing repertoire including Bach's *St John Passion* and *Warum betrübst du dich, mein Herz?* BWV 138, Dyson's *The Canterbury Pilgrims*, Hadyn's *Stabat Mater*, Mendelssohn's *St Paul*, Monteverdi's



Vespers of 1610, Mozart's *Requiem*, and Stanier's *Crucifixion*. As a recitalist his repertoire ranges from Caccini through to new commissions. In 2015 he performed the UK premier of *Songs of Soldier Poets* by Australian born composer Simon Biazeck alongside *On Wenlock Edge* by Vaughan Williams.

On the operatic stage his roles include Bastien (*Bastien und Bastienne*), Apollo (*Semele*) for King's Opera. As a treble he sang Third Boy (*Die Zauberflöte*) and understudied Itys in WA Opera's world premier of Richard Mills's *The Love of the Nightingale*. For opera scenes performances at the Royal Academy of Music he has sung Don Curzio (*Le nozze di Figaro*), Monostatos, Tamino (*Die Zauberflöte*), Ferrando (*Così fan tutte*) and Gherardo (*Gianni Schicchi*).. Upcoming scenes include the role of Prunier (*La Rondine*).



Michael Craddock is a London-based baritone, who started his musical education with the choir of Trinity College Cambridge, with whom he sang for four years, whilst studying Mathematics.

Operatic performances include Walton *The Bear* (Smirnov) for Opera Minima and Opera Anywhere, Britten's *A Midsummer Night's Dream* (Bottom) in Aldeburgh, sharing the role with Matthew Rose, Donizetti *Don Pasquale* (Dr. Malatesta) for Opera Minima, Puccini's *Madama Butterfly* (Yamadori) for Opera A La Carte and Verdi's *La Traviata* (Marchese) for Regent's Opera at the Bermuda Festival. He sang the dual roles of Alfio/Tonio in Hampstead Garden

Opera's Spring 2016 performances of *Cavalleria Rusticana/Pagliacci* and gave the role of Dandini in the Bedford Park Festival production of *La Cenerentola*. Most recently he was in the London premiere of Tim Watts' opera *Kepler's Trial* at the Victoria and Albert Museum.

He is a founder member of the Gesualdo Six, an all-male vocal consort who have a busy concert schedule in the UK and further afield, now represented by Hazard Chase. Their debut CD was released in the Spring on the Hyperion Record label. He also frequently works with the ensemble Amici Voices, who perform the works of JS Bach one-to-a-part, and have recently recorded their second CD. In their performance of the *St Matthew Passion* 'Michael Craddock ... deserve(d) special mention' (Early Music Review). Upcoming oratorio solos include bass arias in the *St Matthew Passion* with the Auckland Philharmonia in Autumn 2018, and Pilate/Arias in the *St John Passion* with the Adelaide Symphony Orchestra and Tasmanian Symphony Orchestra in 2019.

Other concert and consort work has included engagements with Polyphony, the Marian Consort, Ludus Baroque, The London Choral Sinfonia, Le Concert D'astree, The Cardinal's Musick, The Gabrieli Consort and the Choir of the Enlightenment. He continues his studies with Gary Coward, and has participated in masterclasses by Roderick Williams, Helmut Deutsch, Katerina Karneus, and David Wilson-Johnson.





Oliver Till is a conductor and répétiteur praised by The Times for 'ambitious, intelligent programming'. Ollie is the Musical Director of the Asyla Ensemble and Queens Park Singers. His musical life started as a chorister at Westminster Cathedral. Having studied composition and piano at the Royal College of Music Junior Department, Ollie gained his bachelor's at the University of Manchester and received further training at Dartington, RNCM and the Järvi Academy, Estonia.

Productions he has conducted include *Don Giovanni*, *Die Zauberflöte*, *The Marriage of Figaro*, *The Cunning Little Vixen*, *Il combattimento di Tancredi e Clorinda*, *The Mikado*, and *Liturgie* (Daniel Chappell), and he has assisted for productions including *Dido and Aeneas*, *Renard*, *Il tabarro*, *Written on Skin*, *The Juniper Tree* (Philip Glass), *Don Giovanni* and *The Marriage of Figaro* at venues including Sadler's Wells and LSO St Luke's.

He has also conducted the London Sinfonietta Academy, Ensemble XY, Dartington Festival Orchestra, Nottingham Philharmonic, the Baltic Academy Orchestra, Vaganza Ensemble, St. Bartholomew's Orchestra and St. Albans Rehearsal Orchestra. As a pianist, Ollie regularly accompanies recitals, recordings, choral workshops and assists other opera or ballet productions.

Dedicated to new music Ollie has conducted over 60 works by living composers including 39 premières. Recent highlights include completing Janacek's incidental music for *Schluck und Jau* for The Asyla Ensemble, Handel's *Messiah* on period instruments, orchestrating Offenbach's *Orphée aux enfers* for mixed quartet and a programme of large ensemble works by Rameau and Steve Reich. Upcoming projects include his first solo piano recital in March 2018.

Mary Phillips played the clarinet in the National Youth Orchestra of Great Britain before reading music at the University of York. After winning the John Lobb Memorial Prize for singing, she went on to study with Corinne Shirman-Sarti and then Liz Brice.

For many years she has sung with London Voices, London Sinfonietta and the BBC Singers as well as the Electric Voice theatre, Britten Sinfonia and Opera Ra Ra, and is a regular soloist in oratorio and recitals at home and abroad.

She is director of the Queen's Park Junior Singers who performed Benjamin Britten's *Noyes Fludde* in 2013 and *The Happy Prince* by Malcolm Williamson in 2014. QPJS has recently completed a recording project of the Happy Prince. This is the first recording including children, although the opera was written for children's voices.

Mary teaches singing at South Hampstead High School and Trevor-Roberts Preparatory School, and freelances as a choral conductor.



The Asyla Ensemble

Leader Mark Seow

Founded in 2013, the Asyla Ensemble, is named after the eponymous work by British composer Thomas Adès. The ensemble ventures to present thought-provoking programmes, whereby works and composers are contextualised in a didactic yet accessible setting. Recently praised by The Times as “a young ensemble with bags of promise”, Asyla has presented performances of rare works by Ives, Berio, CPE Bach, Kaya Saariaho, Rossini, Janacek, Schoenberg and Schubert, featuring 15 young soloists in only five concerts, and is fortunate that its members, past and present have played in almost every major professional orchestra in the UK.

Baroque oboe

Amy Till, Kaede Yamamoto

Baroque bassoon

Oscar Gormley

Violin 1

Mark Seow, Kirsty Main

Violin 2

Salome Rateau

Viola

Cecile Ross

Cello

Harry Buckoke

Double Bass

John Henry Baker

Continuo

Hamish Brown



QUEEN'S PARK Junior SINGERS

Queen's Park Junior Singers is a choir open to children between the ages of eight and 18.

Serious choral skills are at the core of Queen's Park Junior Singers. The choir's director Mary Phillips imparts vocal training with the belief that children are quite easily capable of handling more challenging music than they are usually given credit for.

As well as performing in concert, children are also given the chance to take part in fully staged opera productions.

Performing this evening:

Emily Alexander
Natasha Alexander
Axelle Benoit
Ava Burtt-Jones
Giannoula Couling-Dini
Raffi Melkonian-Payne
Sarah Kubati
Jacob Lawrence
Evie Morris
Samara Seth
Estelle Staite
Katie Tan Khoo
Cecilia Thorne
Briony Thomson
Milly Thomson
Laurel Timpson





QUEEN'S PARK SINGERS

Queen's Park Singers are a friendly choir based in Queen's Park London NW6. Our repertoire ranges from choral music from the Tudor period to works by contemporary composers. We often perform with a chamber orchestra.

The choir was founded 20 years ago by David Till and later directed by Peter Burt-Jones. Our Music Director since October 2016 is Oliver Till.

We usually give three concerts each season, in December, March/April and June. For each concert, we rehearse over a period of about two months, meeting on Sunday evenings at the Church of St Anne & St Andrew, 125 Salusbury Road.

We welcome new members who share our aim of performing to a standard which will be rewarding for our audience. If you would like to sing with us please contact membership@queensparksingers.org.uk or via the contact form on our website.

www.queensparksingers.org.uk

Soprano

Evanthe Blandy
Christine Cargill
Louise Clark
Gabrielle Crockatt
Hinda Golding
Jo Hurley
Grace McKinlay
Molly Moody
Una O'Gara
Katy Payne
Stella Ruszczyński
Nikki Saunders
Kathryn Worth

Alto

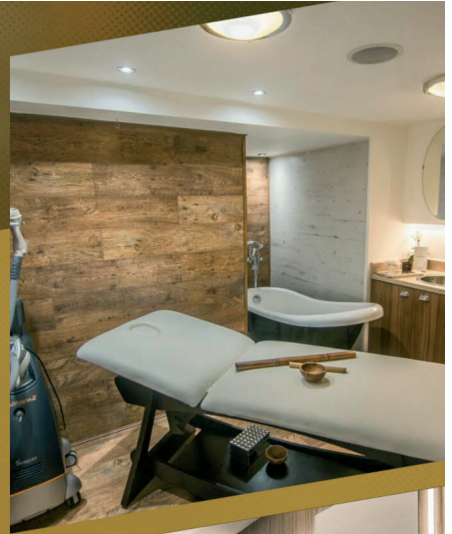
Belén Bueno
Graziella Doardo
Rachel Donnison
Frances Freeman
Monica Healy
Katherine Lawson
Lucía Moya
Denise O'Reilly
Carey Smith
Tania Spooner
Liz Till
Evelyn Velleman

Tenor

Nick Dibb
Cathie Hammond
Glyn Jones
Amanda Robinson
Kieran Seale
Sebastian Timpson

Bass

Roger Bloomfield
Mark Hine
Simon Judge
Stephen Morrall
Fernando Moya
Adam Ritchie
Richard Scottow
Peter Walter
Peter Weigall



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