

# BACH

# ST JOHN PASSION



## Wells Cathedral

Saturday 29th March 2014, 7.00pm

Rogers Covey-Crump

Evangelist

Ali Darragh

Maid & Soprano

Simon Clulow

Countertenor

Mark Hounsell

Tenor

Dominic Bowe

Pilate

Christopher Sheldrake

Jesus & Bass

Wells Cathedral Oratorio Society

Music for Awhile Orchestra

(on period instruments)

Matthew Owens

Conductor

## PROGRAMME



**WELLS CATHEDRAL  
RATORIO**  
in 2014 **SOCIETY**

**Saturday 10 May from 9.30am to 6.00pm**

**Come & Sing Day**

**BRAHMS GERMAN REQUIEM**

with Matthew Owens

in Wells Methodist Church

**Saturday 8 November at 7.00pm**

**BRAHMS EIN DEUTSCHES REQUIEM**

(in the original German)

**BRAHMS ALTO RHAPSODY**

**VAUGHAN WILLIAMS THE LARK ASCENDING**

<b>Katherine Broderick</b>	Soprano
<b>Rachael Lloyd</b>	Mezzo Soprano
<b>Darren Jeffery</b>	Baritone
<b>Thomas Kemp</b>	Violin
<b>Southern Sinfonia</b>	
<b>Matthew Owens</b>	Conductor

**Saturday 6 December at 7.00pm**

**HANDEL MESSIAH**

<b>Lesley-Jane Rogers</b>	Soprano
<b>Louise Mott</b>	Mezzo Soprano
<b>David Butt-Philip</b>	Tenor
<b>Andrew Kidd</b>	Bass
<b>Music for Awhile Orchestra</b> (period instruments)	
<b>Matthew Owens</b>	Conductor

**Johann Sebastian Bach** (1685-1750)

# St John Passion

*(Johannes-Passion)* BWV 245

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<b>Ali Darragh</b>	Maid & Soprano
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<b>Christopher Sheldrake</b>	Jesus & Bass

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## Wells Cathedral Oratorio Society

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<b>Music for Awhile Orchestra</b>	(period instruments)
<b>Margaret Faultless</b>	Leader
<b>Christopher Bucknall</b>	Harpsichord
<b>Jeremy Woodside</b>	Chamber Organ

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<b>Matthew Owens</b>	Conductor
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Wells Cathedral Oratorio Society  
Is affiliated to Making Music.



# Programme Notes

“Next to the Word of God, the noble art of music is the greatest treasure in the world.” wrote Martin Luther. The only Protestant leader who taught that worship should be essentially musical, Luther was also a chorister in Eisenach in Saxony, and later preached there.

Born into a great Lutheran musical family in 1685, also in Eisenach just 200 years after Luther, Johann Sebastian Bach followed him there as a chorister before he was awarded a two year choral scholarship at age 14 at the prestigious St. Michael’s School in Lüneburg. There he came into contact with many of the sons of North German noblemen, some of whom would later give him employment. In 1703 he was appointed court musician to the court in Weimar where, in just seven months, his keyboard reputation grew to such an extent that he was invited to give an inaugural recital on the fine new tempered organ in St Boniface’s, Arnstadt—and was then given the post of organist there with light duties and a generous salary.

After dissatisfaction with the singers, and his employer’s later dissatisfaction with him after a long unauthorised absence to visit Buxtehude in Lübeck, Bach moved to the organist’s post at St Blasius’s, Mühlhausen with better singers and a higher salary. In 1708 he moved back to Weimar as organist and from 1714 was Konzertmeister at the Duke’s court with a large group of well-paid professional musicians. There he wrote much orchestral and keyboard music, taking an interest in Italian composers and transcribing some of Vivaldi’s concertos. In 1717 he again fell from grace and was unfavourably discharged after spending a month under arrest.

Bach was next hired to serve as Kappelmeister for the Prince of Anhalt-Köthen. The Prince was a Calvinist and thus little music was used in his worship so Bach’s

work was again mostly secular with an emphasis on dance music. He eventually left after the Prince cut his music budget—partly because his new wife disliked Bach’s music.

In May 1723 Bach applied for the post of Director of Music for Leipzig. The Councilors had wanted Telemann from Hamburg—and then had four other applicants before Bach. One Councillor remarked with a sigh that since the best man could not be gotten they must make do with a mediocrity. Bach was there for the remaining 27 years of his life.

As well as music for municipal events Bach was responsible for overseeing the music in the four main churches; his no. 1 choir, consisting of sixteen singers and eighteen instrumentalists, sang on alternate Sundays at the two principal churches. During the first six years in Leipzig Bach composed five annual cycles, each of sixty church cantatas, plus at least three Passions. Throughout his life, of 1,000 compositions three-quarters were for use in worship; Bach wrote in his bible: “At a reverent performance of music, God is always at hand with his gracious presence.”

The St John Passion was prepared for Good Friday, April 14th 1724. Part One tells the story of the capture of Jesus in the Garden of Gethsemane and his interrogation by Annas, brother-in-law of the High-Priest Caiaphas. Part Two tells of Jesus being handed over to the Roman governor Pilate, who was convinced that Jesus had committed no crime; the insistence of the Jews that Jesus be condemned to death because he had called himself their “king”; of his crucifixion and death; his removal from the cross by Joseph of Arimathea and the hasty burial due to the approaching Sabbath.

The words of the historical persons—Christ, Pilate, Peter, and John as Evange-

list—are set in recitatives, followed by solos commenting on the emotional and spiritual meaning of the events described. The chorus portrays the crowd—soldiers, priests, and populace—in addition to singing chorales based on familiar themes. By contrast, the arias are special events (there are just three in the whole of the first part) during which the course of the Passion drama is paused and room is made for profound reflection. The words used are from Luther’s 1522 translation from the Greek

of Erasmus’s New Testament into colloquial contemporary German. Bach followed chapters 18 and 19 of the Gospel of John with the tenor Evangelist following exactly the words of Luther’s bible. The compiler of the additional poetry is unknown. In Part Two the dramatic argument between Pilate, Jesus, and the crowd is not interrupted by reflective arias but by a central chorale (40)—“Through your captivity, Son of God, freedom must come to us.”

Programme Notes by Neill Bonham

## Part One

### BETRAYAL AND CAPTURE

*John 18:1–14*

#### 1 Chorus

Herr, unser Herrscher,  
dessen Ruhm  
in allen Landen herrlich ist!  
zeig uns durch deine Passion,  
daß du, der wahre Gottessohn,  
zu aller Zeit,  
auch in der größten Niedrigkeit,  
verherrlicht worden bist!

Lord, our ruler,  
whose praise  
is glorious in all lands,  
show us by your Passion  
that You, the true Son of God,  
at all times,  
even in the greatest humiliation,  
have been glorified.

#### 2 Recitative *Evangelist:*

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, 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 went with his disciples across the brook Kidron, where there was a garden, which Jesus and his disciples entered. Judas, however, who betrayed him, also knew the spot, for Jesus often gathered in that very place with his disciples. Now when Judas had engaged a detachment of soldiers, along with attendants of the chief priests and Pharisees, he came to that place with torches, lanterns, and with weapons. Now since Jesus knew everything that should happen to him, he went out and said to them:

*Jesus:*

Wen suchet ihr?

Who is it you want?

*Evangelist:*

Sie antworteten ihm:

They answered him:

**3 Chorus Soldiers:**

Jesum von Nazareth!

Jesus of Nazareth

**4 Recitative Evangelist:**

Jesus spricht zu ihnen:

Jesus said to them:

*Jesus:*

Ich bin's.

I am he.

*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 fragete er sie abermal:

Judas, however, who betrayed him, also stood with them. Now when Jesus said to them, "I am he," they drew back and fell to the ground. He then asked them once more:

*Jesus:*

Wen suchet ihr?

Who is it you want?

*Evangelist:*

Sie aber sprachen:

They again said:

**5 Chorus Soldiers:**

Jesum von Nazareth!

Jesus of Nazareth.

**6 Recitative Evangelist:**

Jesus antwortete:

Jesus answered:

*Jesus:*

Ich hab's euch gesagt, daß ich's sei, suchet ihr denn mich, so lasset diese gehen!

I have told you that I am he. If I am the man you want, then let these others go!

**7 Chorale**

O große Lieb, o Lieb ohn alle Maße,  
Die dich gebracht  
auf diese Marterstraße  
Ich lebte mit der Welt  
in Lust und Freuden,  
Und du mußt leiden.

O great love, O love beyond all measure  
that has brought you  
to this path of torment!  
I lived with the world  
in delight and joy,  
and you have to suffer.

**8 Recitative Evangelist:**

Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte 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:

This was to make good his words, "I have not lost one of those whom you have given me." Then Simon Peter drew the sword he had and struck at the high priest's servant and cut off his right ear. (The servant's name was Malchus.) Then Jesus said to Peter

*Jesus:*

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

Put your sword back in its sheath. Shall I not drink the cup that my Father has given me?

## 9 Chorale

Dein Will gescheh,  
Herr Gott, zugleich  
Auf Erden wie im Himmelreich.  
Gib uns Geduld in Leidenszeit,  
Gehorsam sein in Lieb und Leid;  
Wehr und steur  
allem Fleisch und Blut,  
Das wider deinen Willen tut!

## 10 Recitative *Evangelist:*

Die Schar aber und der Oberhauptmann  
und die Diener der Jüden nahmen Jesum  
und bunden ihn und führeten ihn aufs  
erste zu Hannas, der war Kaiphas  
Schwäher, welcher des Jahres Hoher-  
priester war. Es war aber Kaiphas, der den  
Jüden riet, es wäre gut, daß ein Mensch  
würde umbracht für das Volk.

## 11 Aria (Alto)

Von den Stricken meiner Sünden  
Mich zu entbinden,  
Wird mein Heil gebunden.  
Mich von allen Lasterbeulen  
Völlig zu heilen,  
Läßt er sich verwunden.

Your will be done,  
Lord God, alike  
on earth as in the kingdom of heaven.  
Make us patient in time of suffering,  
obedient in both love and misfortune;  
restrain and hold in check  
all flesh and blood  
that goes against your will.

The detachment with their commander,  
and the Jewish attendants, now arrested  
Jesus and bound him and led him first to  
Annas. Annas was father-in-law of Cai-  
phas, the high priest for that year—the  
same Caiaphas who had advised the Jews  
that it would be good that one man be put  
to death for the people.

From the bonds of my sins  
To unbind me,  
my Salvation is bound.  
To heal me fully  
from all boils of vice,  
he lets himself be wounded.

## PETER'S DENIAL

*John 18:15–27, Matthew 26:75*

## 12 Recitative *Evangelist*

Simon Petrus aber folgte Jesu nach und  
ein ander Jünger.

Simon Peter then followed Jesus, with  
another disciple.

## 13 Aria (Soprano)

Ich folge dir gleichfalls  
mit freudigen Schritten  
Und lasse dich nicht,  
Mein Leben, mein Licht.  
Befördre den Lauf  
Und höre nicht auf,  
Selbst an mir zu ziehen,  
Zu schieben, zu bitten.

I will follow you likewise  
with joyful steps  
and will not let you go,  
my Life, my Light.  
Pave the way,  
and do not stop  
drawing me on,  
shoving and imploring me yourself.

## 14 Recitative *Evangelist:*

Derselbige Jünger war dem Hohenpriester  
bekannt und ging mit Jesu hinein in des  
Hohenpriesters Palast. Petrus aber stund

This same disciple was known to the high  
priest and went with Jesus into the high  
priest's palace. But Peter stopped at the

draußen für 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:

*Maid:*

Bist du nicht dieses Menschen Jünger einer?

*Evangelist:*

Er sprach:

*Peter:*

Ich bin's nicht.

*Evangelist:*

Es stunden aber die Knechte und Diener und hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

*Jesus:*

Ich habe frei öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Jüden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehört 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 dabeistunden, Jesu einen Backenstreich und sprach:

*Servant:*

Solltest du dem Hohenpriester also antworten?

*Evangelist:*

Jesus aber antwortete:

*Jesus:*

Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

door outside. Then the other disciple, the one known to the high priest, went out again and spoke to the woman on duty at the door and brought Peter in.

The girl, the one on duty at the door, said to Peter:

Aren't you one of this man's disciples?

He said:

I am not!

The servants and the attendants stood around and, having made a charcoal fire (for it was cold), warmed themselves. And Peter too was standing with them, sharing the warmth. The high priest questioned Jesus about his disciples and about what he was teaching. Jesus replied:

I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all Jews congregate, and have spoken nothing in secret. Why question me about these things? Ask those who have heard me what I told them. These know what I have said!

When he spoke this way, one of the attendants slapped Jesus's face and said:

Is that the way to answer the high priest?

Jesus answered:

If I spoke evil, then state it in evidence; if I spoke what is so, why strike me?



**15 Chorus**

Wer hat dich so geschlagen,  
Mein Heil, und dich mit Plagen  
So übel zugericht'?  
Du bist ja nicht ein Sünder  
Wie wir und unsre Kinder,  
Von Missetaten weißt du nicht.  
Ich, ich und meine Sünden,  
Die sich wie Körnlein finden  
Des Sandes an dem Meer,  
Die haben dir erregt  
Das Elend, das dich schläget,  
Und das betrübte Marterheer.

**16 Recitative Evangelist:**

Und Hannas sandte ihn gebunden zu dem  
Hohenpriester Kaiphas. Simon Petrus  
stund und wärmete sich, da sprachen sie  
zu ihm:

**17 Chorus Servants**

Bist du nicht seiner Jünger einer?

**18 Recitative Evangelist:**

Er leugnete aber und sprach:

*Peter:*

Ich bin's nicht!

*Evangelist:*

Spricht des Hohenpriesters Knecht' einer,  
ein Gefreundter des, dem Petrus das Ohr  
abgehauen hatte:

*Servant:*

Sahe ich dich nicht im Garten bei ihm?

*Evangelist:*

Da verleugnete Petrus abermal, und  
alsobald krähete der Hahn. Da gedachte  
Petrus an die Worte Jesu und ging hinaus  
und weinete bitterlich.

**19 Aria (Tenor)**

Ach, mein Sinn,  
Wo willst Du endlich hin,  
Wo soll ich mich erquicken?  
Bleib ich hier,  
Oder wünsch ich mir berg und Hügel  
Auf den Rücken?  
Bei der Welt ist gar kein Rat,  
Und im Herzen stehn

Who has struck you so,  
my Salvation, and with torments  
so badly beaten you?  
After all, you are no sinner  
like us and our offspring.  
Of misdeeds you know nothing.  
I, I and my sins,  
as countless as the grains  
of sand on the seashore,  
have brought down on you  
the misery that strikes you,  
and this grievous host of agonies.

So Annas sent him bound to the high priest  
Caiaphas. Peter stood warming himself,  
when they said to him:

Aren't you one of his disciples?

He denied it again and said:

I am not!

One of the high priest's servants, a partner  
of the man whose ear Peter had cut off,  
said:

Didn't I see you in the garden with him?

Then Peter denied it once more, and  
immediately the cock crowed. Then Peter  
remembered the words of Jesus and went  
out and wept bitterly.

O my senses,  
where have you finally gone!  
Where shall I restore myself?  
Shall I stay here,  
or do I wish mountains and hills  
[to fall] upon my back?  
With the world there is no counsel at all,  
while in my heart persist

Die Schmerzen meiner Missetat,  
Weil der Knecht den Herrn verleugnet hat.

the agonies of my misdeed,  
for the servant has denied his lord.

**20 Chorale**

Petrus, der nicht denkt zurück,  
Seinen Gott verneinet,  
Der doch auf ein' ernsten Blick  
Bitterlichen weinet.  
Jesu, blicke mich auch an,  
Wenn ich nicht will büßen;  
Wenn ich Böses hab getan,  
Rühre mein Gewissen!

Peter, who does not think back  
[to Jesus' prediction], denies his God,  
but at [the Savior's] penetrating glance  
weeps bitterly.  
Jesus, cast your glance at me as well,  
if I am unrepentant.  
If I have done wrong,  
stir my conscience!

**Interval - 20 minutes**

**Wine and soft drinks are available in the Transepts**

**Part Two**

**INTERROGATION AND FLAGELLATION**

*John 18:28–40, 19:1*

**21 Chorale**

Christus, der uns selig macht,  
Kein Bö's hat begangen,  
Der ward für uns in der Nacht  
Als ein Dieb gefangen,  
Geführt für gottlose Leut  
Und fälschlich verklaget,  
Verlacht, verhöhnt und verspeit,  
Wie denn die Schrift saget.

Christ, who makes us blessed  
and has done no wrong,  
was for our sake, in the night,  
seized like a thief,  
taken before godless people,  
and falsely accused,  
jeered at, ridiculed, and spat upon,  
as Scripture says he would be.

**22 Recitative *Evangelist:***

Da führeten 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  
möchten. Da ging Pilatus zu ihnen heraus  
und sprach:

Then they led Jesus from Caiaphas to  
the hall of judgment. It was now early  
morning, and they stayed outside the hall  
to avoid defilement, so that they could  
eat the Passover meal. So Pilate went out  
to them and asked:

*Pilate:*

Was bringet ihr für Klage wider diesen  
Menschen?

What charge do you bring against this  
man?

*Evangelist:*

Sie antworteten und sprachen zu ihm:

They replied:

**23 Chorus *Mob:***

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

If he were not an evil doer, we would not  
have handed him over to you.

**24 Recitative** *Evangelist:*

Da sprach Pilatus zu ihnen:

*Pilate:*

So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

*Evangelist:*

Da sprachen die Jüden zu ihm:

**25 Chorus** *Mob:*

Wir dürfen niemand töten.

**26 Recitative** *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:

*Pilate:*

Bist du der Jüden König?

*Evangelist:*

Jesus antwortete:

*Jesus:*

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

*Evangelist:*

Pilatus antwortete:

*Pilate:*

Bin ich ein Jude? Dein Volk und die Hohenprieester haben dich mir überantwortet; was hast du getan?

*Evangelist:*

Jesus antwortete:

*Jesus:*

Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, daß ich den Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

**27 Chorale**

Ach großer König, groß zu allen Zeiten,  
Wie kann ich gnugsam diese Treu  
ausbreiten?

Keins Menschen Herze mag indes  
ausdenken,

Pilate said to them:

So take him away and try him by your own law!

The Jews said to him:

We are not permitted to put anyone to death.

Thus they ensured the fulfilment of the words by which Jesus had indicated the manner of his death. Pilate then went back into the hall of judgment and summoned Jesus, and asked:

Are you the King of the Jews?

Jesus answered:

Is that your own idea, or have others suggested it to you?

Pilate answered:

Am I a Jew? Your own people and their chief priests have handed you over to me. What have you done?

Jesus answered:

My kingdom is not of this world. Were my kingdom of this world, my attendants would be fighting to keep me from being handed over to the Jews. But again, my kingdom is not from here.

O great king, great through all ages,  
how can I ever express my allegiance?

No human heart can think of a gift  
fit to offer you.

Was dir zu schenken.  
Ich kann's mit meinen Sinnen nicht er-  
reichen,  
Womit doch dein Erbarmen zu vergleichen.  
Wie kann ich dir denn deine liebtesten im  
Werk erstatten?

**28 Recitative Evangelist:**

Da sprach Pilatus zu ihm:

*Pilate:*

So bist du dennoch ein König?

*Evangelist:*

Jesus antwortete:

*Jesus:*

Du sagst'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:

*Pilate:*

Was ist Wahrheit?

*Evangelist:*

Und da er das gesaget, ging er wieder  
hinaus zu den Jüden und spricht zu ihnen:

*Pilate:*

Ich finde keine Schuld an ihm. Ihr habt  
aber eine Gewohnheit, daß ich euch einen  
losgebe; wollt ihr nun, daß ich euch der  
Jüden König losgebe?

*Evangelist:*

Da schriean sie wieder allesamt und  
sprachen:

**29 Chorus Mob:**

Nicht diesen, sondern Barrabam!

**30 Recitative Evangelist:**

Barrabas aber war ein Mörder. Da nahm  
Pilatus Jesum und geißelte ihn.

**31 Arioso (Bass)**

Betrachte, meine Seele,  
Mit ängstlichem Vergnügen,  
Mit bitterer Lust  
Und halb beklemmtem Herzen

With my mind I can  
find nothing to compare  
to your merciful goodness.  
What then can I do  
to be worthy of your acts of love?

Pilate said to him:

So you are a king then?

Jesus answered.

"King" is your word. I am to bear witness to  
the truth: that is what I was born for and  
have come into the world. Whoever is not  
deaf to truth hears my voice.

Pilate said to him:

What is truth?

And with these words he went back out to  
the Jews and said to them:

I find no fault with him. But you have a  
custom that I release someone to you.  
So would you like me to release the  
King of the Jews to you?

Then they all together shouted out in  
return and said:

Not him; we want Barabbas!

Barrabas was a murderer. Pilate now took  
Jesus and had him flogged.

Ponder, my soul,  
with anxious delight,  
with bitter joy,  
and torn, anguished heart,

Dein höchstes Gut  
in Jesu Schmerzen,  
Wie dir aus Dornen, so ihn stechen,  
Die Himmelsschlüsselblumen blühen!  
Du kannst viel süße Frucht  
Von seiner Wermut brechen  
Drum sieh ohn Unterlaß auf ihn!

**32 Aria (Tenor)**

Erwäge, wie sein  
blutgefärbter Rücken  
In allen Stücken  
Den Himmel gleiche geht,  
Daran, nachdem die Wasserwogen  
Von unsrer Sündflut sich verzogen  
Der allerschönste Regenbogen  
Als Gottes Gnadenzeichen steht!

in Jesus' agonies  
your highest good,  
how from the thorns that pierce him  
heavenly flowers bloom.  
You can pick much sweet fruit  
from his bitter wormwood,  
so look on him without ceasing!

Consider how his  
blood-tinged back  
in all its parts  
is just like the sky,  
where, after the flood-waves  
of our sins' deluge have passed by,  
the most exceedingly beautiful rainbow  
stands as a sign of God's grace.

## CONDEMNATION AND CRUCIFIXION

*John 19:2–22*

**33 Recitative Evangelist**

Und die Kriegsknechte flochten eine Krone  
von Dornen und satzten sie auf sein Haupt  
und legten ihm ein Purpurkleid an und  
sprachen:

And the soldiers braided a crown of thorns  
and placed it on his head, and robed him in  
a purple cloak and said:

**34 Chorus Soldiers:**

Sei begrüßet, lieber Jüdenkönig!

Hail, dear King of the Jews!

**35 Recitative Evangelist:**

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

And struck him on the face. Once more  
Pilate came out and said to the Jews:

*Pilate:*

Sehet, ich führe ihn heraus zu euch, daß ihr  
erkennt, daß ich keine Schuld an ihm  
finde.

Here he is; I bring him to you to let you  
know that I find no fault with him.

*Evangelist:*

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

So Jesus came out, wearing a crown of  
thorns and purple robe. And Pilate said to  
them:

*Pilate:*

Sehet, welch ein Mensch!

Behold, what a man!

*Evangelist:*

Da ihn die Hohenpriester und die Diener  
sahen, schrieten sie und sprachen:

When the chief priests and their attendants  
saw him, they shouted:

**36 Chorus Priests:**

Kreuzige, kreuzige!

Crucify, crucify!

**37 Recitative Evangelist:**

Pilatus sprach zu ihnen:

Pilate said to them:

*Pilate:*

Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!

Take him away and crucify him yourselves, since I find no fault with him.

*Evangelist:*

Die Jüden antworteten ihm:

The Jews answered him:

**38 Chorus Priests:**

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

We have a law and by that law he ought to die, because he has claimed to be the Son of God.

**39 Recitative Evangelist:**

Da Pilatus das Wort hörte, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:

When Pilate heard that, he was more afraid than ever, and going back into the hall he said to Jesus:

*Pilate:*

Von wannen bist du?

Where do you come from?

*Evangelist:*

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

But Jesus gave him no answer. Then Pilate said to him:

*Pilate:*

Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugehen?

Do you refuse to speak to me? Surely you know that I have authority to crucify you, and I have authority to release you?

*Evangelist:*

Jesus antwortete:

Jesus replied:

*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 größ're Sünde.

You would have no authority at all over me if it had not been handed down to you from above. Therefore the deeper sin lies with those who handed me over to you.

*Evangelist:*

Von dem an trachtete Pilatus, wie er ihn losließe.

From then on, Pilate tried to find a way to release him.

**40 Chorale**

Durch dein Gefängnis, Gottes Sohn,  
Muß uns die Freiheit kommen;  
Dein Kerker ist der Gnadenthron,  
Die Freistatt aller Frommen;

Through your captivity, Son of God,  
freedom must come to us.  
Your prison cell is the throne of grace,  
the refuge of all the devout.

Denn gingst du nicht die Knechtschaft ein,  
Müßt unsre Knechtschaft ewig sein.

**41 Recitative Evangelist:**

Die Jüden aber schrienen und sprachen:

**42 Chorus Priests:**

Lässest du diesen los, so bist du des Kaisers  
Freund nicht; denn wer sich zum Könige  
machet, der ist wider den Kaiser.

**43 Recitative Evangelist:**

Da Pilatus das Wort hörete, führete er Je-  
sum 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  
Jüden:

*Pilate:*

Sehet, das ist euer König!

*Evangelist:*

Sie schrienen aber:

**44 Chorus Priests:**

Weg, weg mit dem, kreuzige ihn!

**45 Recitative Evangelist:**

Spricht Pilatus zu ihnen:

*Pilate:*

Soll ich euren König kreuzigen?

*Evangelist:*

Die Hohenpriester antworteten:

**46 Chorus Priests**

Wir haben keinen König denn den Kaiser.

**47 Recitative Evangelist:**

Da überantwortete er ihn, daß er  
gekreuziget würde. Sie nahmen aber Jesum  
und führten ihn hin. Und er trug sein  
Kreuz und ging hinaus zur Stätte, die da  
heißet Schädelstätt, welche heißet auf  
Ebräisch: Golgatha.

**48 Aria (Bass) with Chorus**

Eilt, ihr angefochtenen Seelen,  
Geht aus euren Marterhöhlen,  
Eilt (*Wohin?*) nach Golgatha!

For if you had not entered into servitude,  
our servitude would have had no end.

But the Jews shouted out:

If you let this man go, you are no friend of  
the emperor's; for whoever makes himself  
king is against the emperor.

When Pilate heard this, he brought Jesus  
out and installed himself on the judgment  
seat, at the place known as "High Pave-  
ment" ("Gabbatha" in Hebrew). It was the  
Day of Preparation, the day before Passover,  
about noon. Pilate said to the Jews:

Behold, here is your king!

But they shouted:

Away! Away with him! Crucify him!

Pilate said to them:

Crucify your king?

The chief priests answered:

We have no king but the emperor.

At that, he handed Jesus over to be cruci-  
fied. So they took Jesus and led him away.  
And he carried his cross and went out  
to the "Place of the Skull" as it is called  
(or, in Hebrew, "Golgatha").

Hasten, you tormented souls,  
leave your dens of misery,  
hasten (*Where to?*) to Golgotha!

Nehmet an des Glaubens Flügel,  
Flieht (*Wohin?*) zum Kreuzeshügel,  
Eure Wohlfahrt blüht allda!

**49 Recitative** *Evangelist:*

Allda kreuzigten sie ihn, und mit ihm zween  
andere zu beiden Seiten, Jesum aber  
mitten inne. Pilatus aber schrieb eine  
Überschrift und satzte sie auf das Kreuz,  
und war geschrieben: "Jesus von Nazareth,  
der Jüden König." Diese Überschrift lasen  
viel Jüden, 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 Jüden zu Pilato:

**50 Chorus** *Priests:*

Schreibe nicht: der Jüden König, sondern  
daß er gesaget habe: Ich bin der Jüden Kö-  
nig.

**51 Recitative** *Evangelist:*

Pilatus antwortet:

*Pilate:*

Was ich geschrieben habe, das habe ich  
geschrieben.

**52 Chorale**

In meines Herzens Grunde  
Dein Nam und Kreuz allein  
Funkelt all Zeit und Stunde,  
Drauf kann ich fröhlich sein.  
Erschein mir in dem Bilde  
Zu Trost in meiner Not,  
Wie du, Herr Christ, so milde  
Dich hast geblut' zu Tod!

Take the wings of faith  
and fly (*Where to?*) to the hill of the cross!  
That is where your powers will be revived.

There they crucified him, and with him two  
others, one on the right, one on the left,  
and Jesus in the middle. And Pilate wrote a  
superscription to be fastened to the cross.  
It read, "Jesus of Nazareth, King of the  
Jews." This inscription was read by many  
Jews, because the place where Jesus was  
crucified was near the city, and the inscrip-  
tion was in Hebrew, Greek, and Latin. Then  
the chief priests of the Jews said to Pilate:

Do not write "King of the Jews," but that he  
said, "I am the King of the Jews."

Pilate replied:

What I have written, I have written.

At the bottom of my heart  
your name and cross alone  
shine forth every minute of every day,  
for which I can be joyful.  
Show me in my mind's eye—  
for consolation in my distress—  
how you, Christ, so abundantly  
bled to death!

## THE DEATH OF JESUS

*John 19:23–30*

**53 Recitative** *Evangelist:*

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

The soldiers, having crucified Jesus,  
took possession of his clothes and divided  
them into four parts, one for each soldier,  
leaving out the tunic. The tunic was  
seamless, woven in one piece from top to  
bottom. So they said to one another:



**54 Chorus Soldiers:**

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

Let's not cut it up, but toss for it, to see  
whose it shall be.

**55 Recitative 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  
Kriegesknechte. Es stund aber bei dem  
Kreuz 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:

So that the Scripture would be fulfilled,  
which says, "They shared my garments  
among them, and cast lots for my  
clothing," that is what the soldiers did.  
Near the cross where Jesus hung stood  
his mother with her sister, Mary wife of  
Clopas, and Mary of Magdala. Now when  
Jesus saw his mother, and the disciple  
whom he loved standing beside her,  
he said to his mother:

*Jesus:*

Weib, siehe, das ist dein Sohn!

Woman, behold, this is your son!

*Evangelist:*

Darnach spricht er zu dem Jünger:

After that he said to the disciple:

*Jesus:*

Siehe, das ist deine Mutter!

Behold, this is your mother!

**56 Chorale**

Er nahm alles wohl in acht  
In der letzten Stunde,  
Seine Mutter noch bedacht,  
Setzt ihr ein Vormunde.  
O Mensch, mache Richtigkeit,  
Gott und Menschen liebe,  
Stirb darauf ohn alles Leid,  
Und dich nicht betrübe!

He thought of everything  
in his last hour:  
still considerate of his mother,  
he assigned her a guardian.  
Humankind, you too should act rightly:  
love God and fellow humans,  
then die without any sorrow  
and do not let yourself be troubled.

**57 Recitative 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:

And from that moment the disciple took  
her under his care. After that, Jesus,  
aware that all had now been accom-  
plished, said in fulfilment of Scripture:

*Jesus:*

Mich dürstet!

I thirst!

*Evangelist:*

Da stund ein Gefäße voll Essigs. Sie füllten  
aber einen Schwamm mit Essig und legten  
ihn um einen Isopen, und hielten es ihm  
dar zum Munde. Da nun Jesus den Essig  
genommen hatte, sprach er:

A jar stood there full of sour wine. So they  
soaked a sponge with the wine, set it up-  
on a hyssop branch, and held it up to his  
lips. Having received the wine, he said:

*Jesus:*

Es ist vollbracht!

**58 Aria (Alto)**

Es ist vollbracht!

O Trost vor die gekränkten Seelen!

Die Trauernacht

läßt nun die letzte Stunde zählen.

Der Held aus Juda siegt mit Macht

und schließt den Kampf.

Es ist vollbracht!

**59 Recitative Evangelist:**

Und neiget das Haupt und verschied.

**60 Aria (Bass) with Chorale**

Mein teurer Heiland, laß dich fragen,

*Jesu, der du warest tot,*

Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt:

Es ist vollbracht,

*Lebest nun ohn Ende,*

Bin ich vom Sterben frei gemacht?

*In der letzten Todesnot,*

*Nirgend mich hinwende*

Kann ich durch deine Pein und Sterben

Das Himmelreich ererben?

Ist aller Welt Erlösung da?

*Als zu dir, der mich versühnt,*

*O du lieber Herre!*

Du kannst vor Schmerzen

zwar nichts sagen;

*Gib mir nur, was du verdient,*

Doch neigest du das Haupt

Und sprichst stillschweigend: ja.

*Mehr ich nicht begehre!*

It is accomplished!

It is accomplished!

What comfort for afflicted souls!

The night of mourning

now marks the final hour.

The hero from Judah triumphs with power

and brings the battle to a close.

It is accomplished!

He bowed his head and died.

My precious Saviour, let me ask you,

*Jesus, you who were dead,*

Since you were nailed to the cross

and have yourself said,

“It is accomplished,”

*but now live eternally,*

have I been made free from death?

*in the final throes of death*

*I turn nowhere*

Can I through your pain and death

inherit the kingdom of heaven?

Is the redemption of all the world here?

*but to you, who reconciled me*

*[with God] O you, dear Lord!*

You can in agony, it is true,

say nothing,

*Give me only what you have*

*merited—*

But you bow your head

and say in silence, “Yes.”

*more I do not desire!*

## BURIAL

*Matthew 27:51–52, John 19:31–42*

**61 Recitative Evangelist:**

Und siehe da, der Vorhang im Tempel  
zerriß in zwei Stück von oben an bis unten  
aus. Und die Erde erbebete, und die Felsen  
zerrissen, und die Gräber täten sich auf,  
und stunden auf viel Leiber der Heiligen.

At that moment, the curtain of the Temple  
was torn in two from top to bottom. The  
earth shook, the rocks split, and the graves  
opened, and the bodies of many saints  
arose.

**62 Arioso (Tenor)**

Mein Herz, indem die ganze Welt

My heart—while the whole world

Bei Jesu Leiden gleichfalls leidet,  
Die Sonne sich in Trauer kleidet, Der  
Vorhang reißt, der Fels zerfällt,  
Die Erde bebt, die Gräber spalten,  
Weil sie den Schöpfer sehn erkalten,  
Was willst du deines Ortes tun?

**63 Aria** (Soprano)

Zerfließe, mein Herze,  
in Fluten der Zähren  
dem Höchsten zu Ehren!  
Erzähle der Welt  
und dem Himmel die Not:  
Dein Jesus ist tot!

**64 Recitative** *Evangelist:*

Die Jüden aber, dieweil es der Rüsttag war,  
daß nicht die Leichname am Kreuze blieben  
den Sabbat über (denn desselbigen Sabbats  
Tag war sehr 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 eröffnete seine Seite mit einem  
Speer, und alsobald ging Blut und Wasser  
heraus. Und der das gesehen hat, der hat  
es bezeuget, und sein Zeugnis ist wahr, und  
derselbige weiß, daß er die Wahrheit saget,  
auf daß ihr gläubet. Denn solches ist ge-  
schehen, auf daß die Schrift erfüllet würde:  
"Ihr sollet ihm kein Bein zerbrechen." Und  
abermal spricht eine andere Schrift: "Sie  
werden sehen, in welchen sie gestochen  
haben."

**65 Chorale**

O hilf, Christe, Gottes Sohn,  
Durch dein bitter Leiden,  
Daß wir dir stets untertan  
All Untugend meiden,  
Deinen Tod und sein Ursach  
Fruchtbarlich bedenken,  
Dafür, wiewohl arm und schwach,  
Dir Dankopfer schenken!

at Jesus' sufferings also suffers;  
the sun clothes itself in mourning,  
the curtain is rent, the rock crumbles,  
the earth quakes, the graves split open,  
because they see the Creator grow cold in  
death—what will you (my heart) do for  
your part?

Dissolve then, my heart,  
in floods of tears  
to honor the Most High!  
Declare to the world  
and to heaven the distress:  
your Jesus is dead!

Because it was the Day of Preparation, the  
Jews were anxious that the bodies should  
not remain on the cross for the coming  
Sabbath, since that Sabbath was a day of  
great solemnity. So they asked Pilate to  
have the legs broken and the bodies taken  
down. The soldiers accordingly came to the  
first of those crucified with him and to the  
second, and broke their legs; but when  
they came to Jesus, they found that he was  
already dead, so they did not break his  
legs. But one of the soldiers opened up his  
side with a lance, and at once there was a  
flow of blood and water. This is vouched  
for by an eyewitness, whose evidence is to  
be trusted. He knows that he speaks the  
truth, so that you too may believe; for this  
happened in fulfilment of the text of Scrip-  
ture: "No bone of his shall be broken." And  
again another text says, "They shall look on  
him whom they pierced."

O help, Christ, Son of God,  
through your bitter suffering  
that we, ever submissive to you,  
may shun all wrongdoing,  
may consider, to our benefit,  
your death and its cause,  
for which we, though poor and weak,  
may bring you thank-offerings.

**66 Recitative 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 Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches niemand je gelegt war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

**67 Chorus**

Ruht wohl, ihr heiligen Gebeine,  
Die ich nun weiter nicht beweine,  
Ruht wohl  
und bringt auch mich zur Ruh!  
Das Grab, so euch bestimmet ist  
Und ferner keine Not umschließt,  
Macht mir den Himmel auf  
Und schließt die Hölle zu.

**68 Chorale**

Ach Herr, laß dein lieb Engelein  
Am letzten End die Seele mein  
In Abrahams Schoß tragen,  
Den Leib in seim Schlafkämmerlein  
Gar sanft ohn eigne Qual und Pein  
Ruhn bis am jüngsten Tage!  
Alsdenn vom Tod erwecke mich,  
Daß meine Augen sehen dich  
In aller Freud, o Gottes Sohn,  
Mein Heiland und Genadenthron!  
Herr Jesu Christ, erhöre mich,  
Ich will dich preisen ewiglich!

After that, Pilate was approached by Joseph of Arimathaea, a disciple of Jesus (but secretly, for fear of the Jews), who asked to be allowed to remove the body of Jesus, and Pilate gave permission. So Joseph came and took the body down. He was joined by Nicodemus (the man who earlier had come to Jesus by night), who brought with him a mixture of myrrh and aloes, about a hundred pounds. They took the body of Jesus and wrapped it, with the spices, in strips of linen cloth according to Jewish burial custom. Now at the place where he had been crucified there was a garden, and in the garden a new tomb, in which no one had ever been laid. They laid Jesus there, because it was the eve of the Jewish Sabbath, and the tomb was near at hand.

Rest well, sacred bones,  
for which I no longer weep—  
rest well,  
and bring me also to my rest.  
The grave that is yours,  
that holds no further suffering,  
for me opens heaven  
and closes hell.

O Lord, send your dear little angels  
in my last hour to bear my soul away  
to Abraham's bosom.  
Let my body rest in its snug bedchamber,  
without any sorrow or pain,  
until the Judgment Day!  
Then wake me from death,  
that my eyes may see you  
in great joy, O Son of God,  
my Saviour and Throne of Grace!  
Lord Jesus Christ, grant me this—  
I want to praise you evermore!

Translation: Robert Coote,  
San Francisco Theological Seminary

## ROGERS COVEY-CRUMP

### Evangelist

Tenor Rogers Covey-Crump is a leading British concert and ensemble singer who tends to be interested in early and very recent music.



Rogers Henry Lewis Covey-Crump won a position as a boy chorister in the Choir of New College, Oxford. While singing daily services at the College chapel during school term, he was taught general subjects at New College's prep school and studied music theory and performance, voice, and organ.

After his voice changed to tenor, he was accepted as a lay clerk at St. Alban's Abbey. He studied at the Royal College of Music in London with John Birch as his organ teacher, with vocal studies under Ruth Packer and Wilfred Brown. He received diplomas and a prize from the RCM for his organ playing, and the Bachelor of Music degree from London University. Although he has worked as an organist, his distinctive talents as a singer led him to make his career with his voice.

Covey-Crump is a "*tenor haute-contre*," a natural voice in a high range without falsetto, while still retaining the characteristic ring of a true tenor. His example has led to a revival in singing certain music by tenors, which the New Grove Dictionary's article on him by George Pratt concludes is "a major contribution."

His vocal type and his interest led him to the early music movement rather than to

the traditional art song repertory or the operatic stage. The list of early music ensembles with which he has sung is virtually a history of the London early instrument movement since the mid-1960s and includes David Munroe's Early Music Consort, the Consort of Musick, the Medieval Ensemble of London, the Landini Consort, the Deller Consort, the Taverner Consort, the Baccholian Singers, the King's Consort, and the Washington, D.C. based Folger Consort. In 1981, he was one of the founders of Gothic Voices.

Much of his activity is devoted to his membership in the Hilliard Ensemble. This ensemble of four voices (five since 1999) performs up to 100 concerts and conducts its own summer school and festival.

Covey-Crump is far from being exclusively interested in older music. As a member of Songcircle he participated in the first performances and recording of *Stimmung* (Voices) by German avant-gardist Karlheinz Stockhausen. Particularly in recent years the Hilliard Ensemble has often sung very recent and experimental music by the likes of Arvo Pärt and Jan Garbarek.

Covey-Crump also frequently sings in such repertory as Handel oratorios and the major J. S. Bach choral masterpieces. He is known as one of the leading Evangelists in the Bach Passions. His appearances in the Passions with Denys Darlow at St George's Church, Hanover Square, has become virtually a Good Friday tradition.

He is also active as a solo singer with a repertory extending from Renaissance lute-songs, Baroque, the Classical era, and contemporary music. He is especially known for his performance of music of Henry Purcell. He has made over a dozen Purcell recordings for the Hyperion label. From his days as an organist he took an

interest in the history and practice of various musical temperaments (tuning systems) used from early times to the present. He has published several articles on that subject as applied to vocal music and his accurate pitch and ability to adapt to different temperaments is a major factor in his outstanding career.

## ALI DARRAGH

### Soprano

Ali Darragh was born in County Antrim, Northern Ireland and studied English Literature and Art History at the University of St Andrews, where she also held a choral scholarship. She has since



performed with many of the leading early music ensembles, with highlights including performances of Bach's *St Matthew Passion* (with Collegium Vocale, Gent /Philippe Herreweghe, and the Dunedin Consort/John Butt) and Blow's *Venus and Adonis* (with The Musicians of the Globe Theatre, London/Phillip Pickett). She has sung frequently with the *Gramophone* and *MIDEM* award-winning Dunedin Consort in works such as Handel's *Messiah*, *Dixit Dominus* and Bach's *B Minor Mass* and with which she recently made her solo CD debut in a recording of Bach's *St Matthew Passion* released by Linn Records. She has also sung with The Exon Singers (Matthew Owens), and with Chorus Angelorum (Gavin Carr), performing Olivier Messiaen's *Trois Petites Liturgies de la présence divine* in Turin Opera House.

Ali is increasingly active as a soloist and recitalist, with highlights including performances of Vivaldi's solo cantata *Nulla in Mundo* with Philharmonia of Edinburgh and Brahms *Liebeslieder Walzer* in Glasgow and at the Edinburgh Festival. In Wells, as part of the 'Early Music Wells' series she has recently given a performance of Handel's *Neun deutsche Arien*, and working with duet partner Lesley Jane Rogers, she has given a recital of Baroque music, including the original Handel *Messiah* duets. In the Southwest of England more generally she has given recitals as part of the Exon Singers Festival in Tavistock, at Stogursey Parish Church, the Bishop's Palace in Wells, in Bristol and in Bath. She performs regularly as a soloist with choral societies with recent performances including Mozart's *C Minor Mass*; *Requiem*; Haydn's *Nelson Mass*; Handel's *Messiah* and *Acis and Galatea*; Bach's *St Matthew Passion*, *B Minor Mass* and *Magnificat*; Karl Jenkins's *The Armed Man*; and Purcell's *Dido and Aeneas*. She was also a soloist in a Gala Concert with Wells Cathedral Choir and soloists Dame Emma Kirkby, James Bowman, Daniel Norman and Neal Davies (Bach's *Magnificat* and Handel *Utrecht Te Deum and Jubilate*). She is also in increasing demand in the area of film music, with her most recent appearance being as 'the voice' of Gillian Anderson on the soundtrack for the new 'Moby Dick' mini series!

Ali has also been heavily involved with *Music in Hospitals* – a registered charity whose mission it is to improve the quality of life of adults and children in hospitals and care homes through the joy and therapeutic benefits of live music.

In 2011 she was awarded a PhD in Architectural History from the University of St Andrews.

## SIMON CLULOW

### Countertenor

Simon Clulow began his singing career as a boy chorister at St Mary's, the parish church of Nottingham.

Following a music degree at Huddersfield he spent two years studying singing at the Royal Northern College of Music and embarked on a professional career in the early 90's. He made his professional operatic debut at The Buxton Festival in 1992 following a course at The Britten/Pears School where he studied the role of Oberon with James Bowman. He then continued in opera with several touring companies before moving to London in 1994.

Following this he began to concentrate exclusively on concert work and session work with a variety of professional choirs, including the BBC Singers and the choirs of St Paul's Cathedral and Westminster Abbey. He enjoyed a variety of concert engagements through the Musicmakers agency and has performed the alto solos in all the major baroque oratorios and in several classical liturgical pieces both in the UK and in Europe. Performances of Handel's Messiah have taken him from York Minster via Southwell Minster down to Gloucester Cathedral and most recently here to Wells. Other career highlights have included performing 'Sound The Trumpet' with James Bowman and solos in works by Purcell at The York Early Music Festival. As a recitalist he has worked with the lutenist David Miller and is currently



working with classical guitarist Cobie Mills.

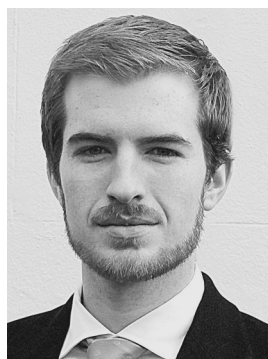
In 2001 he became a Vicar Choral at Wells Cathedral. Duties with the choir have included solo extracts from Mozart's Coronation Mass at Hong Kong City Hall and before The Countess of Wessex at St James's Palace, and several solo contributions to the choir's regular recordings. He has been a soloist with several local choirs including The Paragon Singers, The Beaumont Singers, City of Bath Bach Choir, Chew Valley Choral Society and Thornbury Choral Society and this will be his fifth appearance with Wells Cathedral Oratorio Society. He is also a singing teacher at Millfield Senior School and The Wells Blue School and currently studies with operatic soprano Rosa Mannion.

## DOMINIC BOWE

### Pilate

Dominic is currently a postgraduate student of the Royal Academy of Music where he studies with Alex Ashworth and Audrey Hyland. Prior to this he studied Classics at the University of Oxford. While at Oxford he sang with many ensembles including the Schola Cantorum, Exeter College Chapel Choir, the Clarendon Consort, and the Blenheim Singers as well as touring with the Choir of New College.

As a soloist he has performed in, amongst other things, Brahms *Ein deutsches Requiem*, Fauré *Requiem*, Duruflé



*Requiem*, Haydn's *Creation* and Vaughan-Williams' *Five Mystical Songs*, Bach's *St John Passion* and Britten's *War Requiem*. His roles in opera have included Aeneas in Purcell's *Dido and Aeneas*, the eponymous anti-hero in Tchaikovsky's *Eugene Onegin*, and Figaro in the *Barber of Seville* – he has also understudied the title role of Salieri's *Falstaff* for New Chamber Opera.

Dominic has performed recitals for New Chamber Opera Studio, the Exon Singers Festival and St Cuthbert's Music Festival. Before moving to London to study at the Royal Academy of Music he sang with the internationally renowned choir of Wells Cathedral with whom he toured Hong Kong and sang the bass solos in the world premiere of John Joubert's *Missa Wellensis*. Upcoming engagements include Masetto in *Don Giovanni* for Westminster Opera Company.

## MARK HOUNSELL

### Tenor

The English tenor, Mark Hounsell, began singing at the age of 7 at the civic church, All Saints in Northampton. Mark went on to study singing at Birmingham



conservatoire with Julian Pike. He was a Vicar Choral at Lichfield Cathedral. Following five years at Lichfield he joined the Choir of St Albans Abbey. In 2009 he was appointed a Vicar Choral at Wells Cathedral and combines this with a busy freelance schedule throughout the South of England along with his day job as a

Dispensing Optician.

Mark is increasingly becoming a noted tenor for his baroque and classical performances. He is greatly in demand as an oratorio soloist and increasingly as an Evangelist.

Along with singing in cathedral choirs, Mark regularly performs as a consort singer with some of the country's leading choirs including The Choir of the English Concert, Ex Cathedra, and Armonico Consort.

In Mark's short but varied career, he has sung on fifteen CD recordings, toured across Europe, America, Hong Kong and China, sung solos on both BBC Radios 3 and 4 and sung on backing tracks for Ferrari.

Future engagements includes a tour to Germany with The Choir of the English Concert, as well as concerts throughout the UK. As a soloist, Mark will be performing extensively including Bach *St John Passion*, Bach Cantata *Wachet Auf*, Handel *Messiah* and Mozart *Requiem*.

## CHRISTOPHER SHELDRAKE

### Jesus and Bass

Christopher Sheldrake was born in Leicester. He was a Junior Exhibitioner at the Royal Academy of Music, a prize-winning graduate of the Royal College of Music where he studied with Edward Brooks and Robert Sutherland. Christopher was a Lay Clerk at St George's Chapel, Windsor Castle,





and is currently a Vicar Choral at Wells Cathedral. He also teaches piano at Downside School, Somerset.

Christopher has sung with the Musicke Company, with whom he made his Wigmore Hall debut in 1999, the Monteverdi Choir, Sir John Eliot Gardiner, and the Gabrieli Consort under Paul McCreesh.

Highlights include Mozart's *C Minor Mass* in Athens, Madrid and Innsbruck, Handel's *Belshazzar* in Paris, Lyon and Zurich, *The Creation* in Monte Carlo, Darmstadt and the Barbican, Monteverdi/Stravinsky *Mass* in Santiago de Compostela and the Cuenca Festival, Spain.

Recent solo performances include most of the mainstream oratorios: Bach's *Weihnachts Oratorium* (Wells Cathedral), *Johannes Passion* (Tilford Bach Festival), Monteverdi *Vespers* (Truro Cathedral), *Messiah* (St Patrick's, Armagh, The Waterfront, Belfast) Mozart's *Requiem* (with the London Mozart Players in Madrid, Segovia) *Judas Maccabeus* (Sweden), *Missa de Gloria*, Puccini (Bonhelm, Denmark) *St Matthew Passion* (conducted by Sir David Willcocks for the memorial concert for Sir Keith Faulkner at the Royal College of Music).

Operatic credits include *Mars, God of War* in Boyce's *The Secular Masque* (London Handel Festival), *Voice of God* in Benjamin Britten's *Noye's Fludde* (Royal Albert Hall) and '*il Commendatore*', *Don Giovanni* with Prior Park Opera, Bath.

Christopher performed the world premieres of *And the Music played on* by Hungki-joo (Huddersfield Contemporary Music Festival), Stanley Glasser's *Ezra* (St George's Chapel, Windsor), the British premieres of John Joubert's *Three Faces of Love* (Windsor Fringe Festival) and the *Messe de Requiem* of Giacomo Puccini

(The Queen's College Oxford).

Christopher has been involved in many recordings with labels such as Hyperion, Regent, Priory, and Lammas. Recent recordings with Deutsche Grammophon's Archiv Label include Biber's *F Minor Requiem*, Haydn's *Creation* and Mozart's *C Minor Mass*, which is among the nominees in the 49<sup>th</sup> Grammy awards.

Future engagements include Brahms's *Ein Deutsches Requiem* (Armagh, Northern Ireland), Handel's *Athalia* with the Orquesta Nacional de Espana (Madrid), Handel's *Jeptha* at the Wroclaw festival in Poland, Handel's *Samson* in London and Oslo with the London Handel Festival and a performance of *The Creation* in this year's prom at the Royal Albert Hall with the Gabrieli Consort.

## MATTHEW OWENS

### Conductor

Matthew Owens is Organist and Master of the Choristers of Wells Cathedral, having previously been Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh (1999-2004), and Sub Organist of Manchester Cathedral. He is also Conductor of the Wells Cathedral Oratorio Society, and was President of the Cathedral Organists' Association from 2010-13. He is the Founder Artistic Director of two initiatives at Wells: *Cathedral Commissions*, a scheme which enables the cathedral choir to commission new works from pre-eminent British composers;



and *new music wells*, a festival which is a retrospective of the last forty years of music as well as featuring many premieres. In addition to being responsible for the 1100 year old choral tradition of daily worship at Wells Cathedral, Matthew has toured, broadcast, and recorded extensively with Wells Cathedral Choir which, in 2011, was named by an international jury for *Gramophone* as the best choir in the world with children, and the sixth greatest overall.

Born in 1971, Matthew was educated at Chetham's School of Music and The Queen's College, Oxford. As a postgraduate he received the highest award for performance, the Professional Performance Diploma, with distinction, and the college Bach prize at the Royal Northern College of Music; gained a Master's Degree from the University of Manchester; won thirteen prizes in the diplomas of the Royal College of Organists, and was awarded the Silver Medal of the Worshipful Company of Musicians. He then studied at the Sweelinck Conservatorium in Amsterdam. His major organ studies were with Gordon Stewart, Margaret Phillips, and Jacques van Oortmerssen. From 1994-99, he was Tutor in Organ Studies at the RNCM and Chetham's and worked for BBC Religious Broadcasting. From 1997-2011 he was Conductor of The Exon Singers.

As well as guest conducting a number of professional orchestras, Matthew has directed choral workshops and summer schools throughout the UK and abroad – including recent visits to Australia, China, Germany, Hong Kong, Luxembourg, New Zealand, and the USA – and has made over thirty CDs as a conductor or solo organist with major labels including Hyperion and Regent.

As an organist, Matthew has given recitals in Australia, France, the Republic of Ireland, Switzerland, New Zealand, and throughout the UK, including many festival appearances, and at venues such as St Paul's Cathedral, Westminster Cathedral, and St John's Smith Square. He has championed new music, particularly of British composers, premiering many new works by leading composers ranging from Jools Holland to James MacMillan, and John Rutter to Sir Peter Maxwell Davies. He is active as a composer himself and has works published by Oxford University Press and Novello. He was made an Honorary Fellow of the Guild of Church Musicians in November 2012.

## **MUSIC FOR AWHILE ORCHESTRA**

### **Artistic Director**

#### **Margaret Faultless**

Since its first performance in 1996, and continuing under its Artistic Director Margaret Faultless, Music for Awhile continues to inspire audiences and performers alike with concerts in a variety of venues and at its own Summer Festival in the magical setting of All Saints, Alton Priors. Musicians from Europe's most acclaimed ensembles come together to perform a wide range of repertoire spanning over two centuries. Music for Awhile has specialised in performing English Opera from Purcell's time and thanks to sponsorship from the Cecil King Memorial Foundation it also features the music of J S Bach. Music for Awhile regularly expands to form a larger orchestra enabling it to perform major

choral works in venues such as Westminster Abbey, Bath Abbey, Exeter, Gloucester, Hereford and Bristol Cathedrals. It also has its own chamber music series, formerly held at Conock Manor.

Our aim is to make music accessible to people of all ages. In particular, it is establishing contacts with schools and groups of young musicians to attract children to rehearsals or concerts, and provides access to live music in a rural area for our local community.

**Violins:** Maggie Faultless, Claire Holden, Dan Edgar, Colin Scobie, Jean Paterson, Iona Davies, Lucy Russell, Claire Sansom, James Toll, Stephen Pedder, Kathryn Parry

**Violas:** Katharine Hart, Nick Logie, Peter Mallinson

**Cellos:** Andrew Skidmore, Jonathan Rees

**Bass:** Kate Aldridge

**Flutes:** Lisa Besnosuik, Brinley Yare

**Oboes:** Frances Norbury, Rachel Chaplin

**Bassoon:** Zoe Shevlin

## Wells Cathedral Oratorio Society

**President: The Very Reverend John Clarke, Dean of Wells**

The Wells Cathedral Oratorio Society (WCOS), founded in 1896, performs major works from the choral repertory with some of the country's leading soloists and orchestral ensembles.

With around 160 voices the society gives three concerts a year under the direction of Matthew Owens, Organist and Master of the Choristers at the Cathedral. Concerts are normally in early November, December (an annual performance of Handel's Messiah) and late March.

The society also hosts a Come and Sing day each year, normally in May, to which any singers are welcome to study and perform a work from scratch.

With a repertoire ranging from the masterpieces of the Baroque through the Classical and Romantic periods to the present day the society works with a number of specialist professional orchestras including: Music for Awhile, Chameleon Arts and La Folia.

Chorus rehearsals are on Monday evenings in the Cathedral from September to March and generally follow Wells Cathedral School's term times. Our current accompanist and Assistant Conductor is Jeremy Woodside, the Senior Organ Scholar at the Cathedral.

New singers are always welcome to apply to join the choir. Why not join us?

See our website at [WCOS.org.uk](http://WCOS.org.uk)

## Wells Cathedral Oratorio Society Friends

Since 2013 the Society gives three concerts each year which include an annual performance of Handel's *Messiah* in December. The other two concerts are in early November and late March.

The main features of the Friends scheme are:

- Priority booking of up to 4 prime Nave tickets for each concert
- Name/s of Friends printed in concert programmes
- Annual Newsletter
- Invitation to a special Friends event each year
- Annual subscription of £24

All of us in the Society thank you for continuing your support as a Friend of Wells Cathedral Oratorio Society and look forward to seeing you at our concerts.

Contact our Friends Secretary, Nancy McGiveron: [friends@wcos.org.uk](mailto:friends@wcos.org.uk)

## Wells Cathedral Oratorio Society Corporate Patrons

**Wells Cathedral Oratorio Society** is most grateful to its Corporate Patron, **Chalmers HB, Chartered Accountants**, of Chamberlain Street, Wells, for their support of the Society under our Corporate Patrons scheme.

Companies willing to join this scheme will be assured of a warm welcome. For further information, please contact Robin Walker on 01749 939973.

# Wells Cathedral Oratorio Society

## Soprano

Sarah Allen  
Ann Baker  
Sandra Ashford  
Tess Baker-Hytch  
Joyce Banner  
Pam Booth  
Kate Brown  
Barbara Calverley  
Felicity Chapman  
Margaret Chapman  
Barbara Cooke  
JoAn Davies  
Julia Davies  
Margaret Davies  
Cheril Evans-Jones  
Heather Forgham  
Sandra Freeborn  
Carolyn Fussell  
Deborah Gaunt  
Margaret Gelder  
Sue Gould  
Maureen Grant  
Antonia Gwynn  
Sarah Hare  
Fran Hawkins  
Margaret Heffernan  
Jenny Henderson  
Rachel Hewson  
Isabel Lee  
Carolyn Legg  
Ruth Lickfold  
Anne Limond  
Rose Longman  
Della Luetchford  
Rosemary Lunn  
Jennie Lunnon  
Nancy McGiveron  
Meriel Matthews  
Sarah May  
Janice Merritt  
Ann Parsons  
Maureen Pickford  
Pamela Pye  
Margaret Raynes  
Frances Rowe

Maggie St Quinton  
Janet Saxon  
Jo Spence  
Jean Staggs  
Margaret Sutton  
Pamela Tomlinson  
Christine Tudor  
Patricia Turner  
Helen Wade  
Jan Weaver  
Jo Weir  
Lucy Williams  
Colette Winfield  
Jane Withey  
Jackie Young

## Alto

Christine Barker  
Sandra Barwise  
Sally Bayley  
Anne Beechey  
Sylvia Birbeck  
Sue Boothroyd  
Diana Brown  
Jo Brown  
Mhairi Brown  
Vivienne Burgess  
Louise Burton  
Mary Carlisle  
Diana Chedgy  
Rosemary Cooke  
Nikki Copleston  
Sue Curragh  
Gill Deamer  
Sian Decamp  
Joan Dovey  
Robin Duys  
Carole Estall  
Kate Fielder  
Barbara Green  
Jane De Gruchy  
Helen Griffiths  
Shelley Gu  
dgin  
Faith Guest  
Jane Gunn

Catherine Hay  
Gilly Hayward  
Mary l'Anson  
Jane James  
Lynne Jarman  
Jane Jarratt  
Janet Johnson  
Sue Jones  
Amanda Karpinski  
Hilary Kitcher  
Nic Lacey  
Jessica Leach  
Alex Lemanski  
Swan Lennard Payne  
Jennifer Mackenzie  
Philippa Mains  
Mary Massey  
Della Menday  
Liz Metcalfe  
Claire Mitchell  
Margaret Moore  
Mary Newman  
Claire Pennack  
Janet Ravenscroft  
Margaret Rayfield  
Lindsey Richards  
Janet Rundle  
Mary Sage  
Olivia Sharp  
Celia Townend  
Lynn Waldron  
Sue Wells  
Kate Wilson  
Kate Wood  
Jo Wright

## Tenor

Geoffrey Baker-Hytch  
Alan Brown  
Simon Bruce  
Ben Clay  
Andrew Cruickshank  
Alexandra De Glanville  
Frank Fisher  
Richard Garstang

Martin Godfrey  
Clive Howarth  
Martin Lovell  
Nigel Lloyd  
John Morton  
Andrew Phillips  
Oliver Rundell  
Ben Tambling \*  
Elsa van der Zee  
Robin Walker  
David Wood

## Bass

David Abels  
Christopher Allinson  
Martin Banner  
Christopher Boddie  
Neill Bonham  
Rupert Bullock  
Michael Calverly  
John Castree  
Geoffrey Clarke  
David Cooke  
Francis Dewar  
Peter Farrell  
David Flinders  
Niall Garden  
Gabriel Gilson  
Roger Good  
Trevor Hazelgrove  
Richard Henderson  
Derek Hiller  
Christian Hughes  
Chris Jenkins  
Dennis Johnson  
Piers Kennedy \*  
John King  
Richard Lander  
Michael Leach  
Robin Perry  
Alan Rayfield  
Brian Roberts-Wray  
David Rosser  
Robert Smallcombe  
William Truscott  
Kenneth Wade

\* Choral Scholars

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