

BACH'S ST JOHN PASSION

MARK PADMORE *Evangelist*

JACQUELINE SHAVE *violin/director*

SIMON RUSSELL BEALE *reader*

EAMONN DOUGAN *Britten Sinfonia Voices director*

BRITTEN SINFONIA VOICES

J.S. BACH *St John Passion*

2hrs 14 mins

Please note there will be no interval during these performances

NORWICH ST ANDREW'S HALL

Thursday 13th April 2017 – 7.30pm

PRE-CONCERT TALK: 6.30PM

Jonathan Morley, Programme Director at Writers' Centre Norwich leads a talk on T.S. Eliot's poetry.

LONDON BARBICAN HALL

Friday 14th April 2017 – 6.00pm

CAMBRIDGE KING'S COLLEGE CHAPEL

Saturday 15th April 2017 – 7.30pm

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No camera, tape recorder, other types of recording apparatus, food or drink may be brought into the auditorium. It is illegal to record any performance unless prior arrangements have been made with Britten Sinfonia.

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WELCOME

Photo © Elizabeth Hunt



Bach's *St John Passion* is one of a number of masterpieces of the classical canon, performed in concert halls and venues all across the world. There's also an endless choice of recordings available and ways of listening as part of our busy daily lives.

However, this great work was originally written by Bach for the Good Friday service in the St Thomas Church of Leipzig – a profound meditation on suffering which must have deeply affected its congregation.

Our friend and collaborator, Mark Padmore is simply credited as Evangelist for this collaboration, but he is of course much more, having curated a programme which sets the majestic mix of the theatrical and devotional. As Mark says, 'by including biblical texts and poetry by T.S. Eliot – read by Simon Russell Beale – we hope to focus attention on the message that this timeless masterpiece has for our own age'. Bach deliberately concluded the original

performance in Leipzig with a motet written by Jacob Handl, *Ecce quomodo moritur Justus*. Mark Padmore has programmed it in these performances as it would have been heard then: not as a separate work, but as a final and beautiful meditation on death.

Alongside the texts, of course, there has been a fascinating musical journey. I witnessed the first of a number of carefully planned rehearsals, with discussion about the text and original context of the piece, followed by everyone – soloists, instrumentalists, choir – singing the chorales (with some surprisingly fine voices from the lower strings!). What also came across, and surely will in these performances, is the shared ownership of the piece by all the musicians, directed by Jacqueline Shave with Mark Padmore's inspiration igniting the original message of Bach's great work.

David Butcher
Chief Executive & Artistic Director

ON STAGE TONIGHT

BRITTEN SINFONIA

FIRST VIOLINS

Jacqueline Shave
Marcus Barcham Stevens

VIOLIN 2

Nicola Goldscheider
Alexandra Caldon

VIOLAS

Clare Finnimore
Luba Tunnicliffe

CELLOS

Caroline Dearnley
Ben Chappell

DOUBLE BASS

Stephen Williams

FLUTES

Philippa Davies
June Scott

OBOES

Steven Hudson
Emma Feilding

OBOE D'AMORE

Steven Hudson

COR ANGLAIS

Emma Feilding

BASSOON

Sarah Burnett

ORGAN

James Johnstone

VIOLA DA GAMBA

Reiko Ichise

BRITTEN SINFONIA VOICES

SOPRANO

Zoe Brookshaw
'Ich folge'
Elinor Rolfe-Johnson
'Zerfliesse'
Lisa Beckley
Ancilla

ALTO

Ciara Hendrick
'Von dem stricken'
Eleanor Minney
'Es ist vollbracht'
Nancy Cole

TENOR

Daniel Auchincloss
'Ach, mein Sinn' &
'Mein Herz'/Servus
Oliver Martin-Smith
Servus

BASS

Tim Dickinson
Christus/Mein teurer
Heiland'
Eamonn Dougan
Pilate/ 'Betrachte' & *'Eilt'*
Ben Rowarth
Petrus

Programme designed and typeset by
Hugh Hillyard-Parker, Edinburgh

JOHANN SEBASTIAN BACH (1685–1750)

St John Passion (1724)

When Bach arrived in Leipzig in 1723 to take up the position of Cantor at the Thomasschule – the school attached to St Thomas' Church, one of the two biggest churches in Leipzig – he began one of the most productive and meaningful phases of his musical life. Leaving behind his role of Kapellmeister at the small, provincial court of Anhalt-Cöthen, Bach had moved to a thriving cultural centre of over 30,000 residents, with responsibility for teaching music to the 50 pupils of the Thomasschule as well as overseeing the music in Leipzig's four largest churches. Bach had not been the first choice for the position, but negotiations with the front runner – Carl Phillip Telemann – fell through so, after offering it to several more candidates, the committee settled on Bach. Honoured to have been given such a huge opportunity, and keen to prove his worth to his new employers, Bach attacked his new role with zeal. In his first year alone, he composed 60 liturgical cantatas for performance in the churches' Sunday services – a feat which he repeated twice more in the two years that followed. In a letter to his employers at Mühlhausen 15 years earlier, Bach had lamented that he had not been able to achieve there his ultimate aim: 'a well-regulated or orderly church music, to the glory of God'. Here at Leipzig, Bach's goal at last became a reality.

While composition for the regular Sunday services and the preparation of the choir for these occasions absorbed most of Bach's energies, he was also required to produce new music for the annual passion service on Good Friday – one of the most important occasions in the liturgical calendar. While sung passions had been performed elsewhere in Europe for centuries, in Leipzig they were a new innovation, having been introduced to the city just a few years earlier by Bach's predecessor, Johann Kuhnau, with his *St Mark Passion*. The city was keen to continue the tradition, as was Bach, for whom the passions became yet another creative outlet for his abundance of ideas. As his first year at Leipzig drew to an end, Bach celebrated with the unveiling of his *St John Passion* – his first major undertaking in his new role, and the first of at least three passion settings he would compose during his time there (we know that the score of his *St Mark Passion* has been lost).

Often referred to as 'the little Passion', most notably by Robert Schumann, the *St John Passion* has often been overlooked during the course of history in favour of the longer and more elaborate setting of the Passion according to St Matthew. Its neglect owes much to the circumstances of the revival of the *St Matthew Passion*, which was overseen by Felix Mendelssohn at a concert under his direction in 1829. Having been unperformed between Bach's death in 1750 and the 1829 concert, the *St Matthew Passion* elicited an unprecedented response from the audience, and just a

year after Mendelssohn's concert both the full and vocal scores of the work were published in Berlin for the first time. This signified the start of a more widespread Bach revival, something which would do much for the reputation of the *St John Passion* too – but it was the *St Matthew Passion* that received more lasting recognition.

While the *St Matthew Passion* is a sprawling work that lasts more than three hours in performance, the 'little' *St John Passion* clocks in at just a little more than two. Nevertheless, even the length of the *St John* would have surprised Bach's congregation, who had never heard anything so substantial in the church before. Its style would also have come as a surprise, sounding far more operatic and ornate than the music they were accustomed to hearing as part of the traditional service. This was not to everyone's tastes, since many Lutherans believed that such operatic music belonged in the theatre and was not suitable for conveying the solemnity of God's work. Others, including Bach himself, found that this more elaborate and emotive form of expression helped to convey the pathos of the passion story – without distancing itself too much from the original biblical text. Bach's compromise, which contributed to the largely warm reception of the work, was to stay true to the original Gospel by retaining the text in its entirety and delivering this in the form of recitatives, alongside traditional chorale refrains (which would have been familiar to his congregation), while using more modern poetry for the work's arias. Without challenging the Gospel's message, Bach uses these breaks in the text of the Gospel to create a space for reflection – interpolating the arias and chorales between the narration and inviting the congregation to 'meditate' on what they have just heard.

In fact, Bach experimented with the layout of the *St John Passion* over many years, never quite reaching a stage where he was completely happy with its framework. No other composition in his catalogue received quite the same level of repeated attention. While the *St Matthew Passion* received only minor revisions after its first performance in 1727, Bach continued to amend and adapt the *St John Passion* over the course of 25 years, right up to the year before he died (1749, its fifth documented performance during his lifetime). While some of his revisions were rather minor – for example, changing the nuances of a particular line of text to create a more modern translation – others were considerably more substantial, involving the replacement of whole movements. In 1725, just a year after the first performance, Bach replaced the opening and final movements 'Herr, unser Herrscher' and 'Ruht wohl' with new, extended chorale settings, but these were reinstated in his revision of 1728. In his final revisions of 1749, Bach restored much of the work to its original 1724 incarnation, although his most significant

amendment was to add more bulk to the instrumentation, adding a contrabassoon for a weightier bottom line and increasing the number of continuo parts to five – suggesting that he had a large number of excellent keyboard instruments at his disposal in Leipzig. Above all, the many modifications Bach made to the *St John Passion* over such an extended period indicate a preoccupation with the work that he afforded to no other, and a desire to perfect it ‘to the *Glory of God*’. His attention to detail suggests he felt an affinity with its message that is not seen elsewhere.

While the *St Matthew Passion* is a more monumental, contemplative piece, the *St John Passion* is arguably a more dramatic work, which places greater emphasis on conveying the tension and humanity of the passion story. Schumann called it ‘*much bolder, more powerful, more poetic than the one from Matthew’s Gospel*’, and its message is ultimately more uplifting. It is a work of hope and promise that looks forward to the prospect of a glorious resurrection, in spite of the suffering and sorrow of the Good Friday story. Despite this more philosophical outlook, there is an element of urgency in the music, and a very real sense that Bach hoped to recreate the drama of the Gospel’s narrative. With fewer arias here than in the *St Matthew Passion*, this leaves less time for solo contemplation and drives the story onwards, while the frequent *turba* choruses (which deliver the crowd scenes) reinforce the sense of congregational storytelling.

While the *turba* choruses add drama and even – at times – hysteria to the narrative, the words of John’s Gospel are delivered rather more plaintively by a single tenor, the Evangelist, who recounts the sequence of events from Christ’s arrest in the Garden of Gethsemane to his eventual crucifixion and burial. Bach’s triumph is to meld these solo and chorus parts in a way that gestures towards – but never quite attains – the status of an opera, giving Jesus’ words to a bass soloist, while other, smaller roles (Peter, Mary and Pilate, among others) are sung by other solo voices, often from within the chorus. The opening chorus, with its dissonant woodwind and undulating strings, has all the hallmarks of an overture or curtain-raiser, setting a sombre and despondent mood for the Evangelist’s first entry. But when Jesus faces trial at the start of Part Two (Bach’s congregation would have endured an hour-long sermon between the two parts), Bach recurses to John’s original Gospel – affording this scene the same extensive treatment that it is given in the biblical text. Moreover, he allows space here for a bass arioso and tenor aria (*‘Betrachte, meine Seel, mit ängstlichem Vergnügen’* and *‘Erwäge, wie sein blutgefärbter Rücken’*) to give the congregation more time to reflect on Christ’s sacrifice, which was given selflessly for the good of all people. When Jesus is crucified, Bach also takes a moment to step outside the Gospel text to deliver a truly

human message: an alto soloist sings the aria *‘Es ist vollbracht’* (*‘It is finished’*), one of the most poignant moments in the work and one which paints Christ as a glorious figure, even in death. Elsewhere, Bach uses ornamentation more familiar from operatic arias to add an expressive intensity to the text. He also uses his artistic licence and borrows – on two climactic occasions – from Matthew’s Gospel, firstly to depict Peter’s penitent weeping on realising that he has betrayed Jesus, and later to include the earthquake that marks Jesus’ death, both of which add weight to the dramatic drive of the music. (Interestingly, Bach removed these additions in his third revision of the work – perhaps due a scrupulous desire to depict the Gospel word for word – but they were later reinstated).

Such elegant touches are what elevate Bach’s work from a straightforward musical rendering of the Passion story to a complex, multi-layered dramatic piece of richness and poignance. It is a work which delivers the intensity and emotion of Christ’s trial and crucifixion with a directness and subtlety never heard before, a work which represented a dramatic step forwards in the composition of liturgical music, and one which would influence generations of composers for many years to come.

JACOB HANDL (1550–91)

Ecce quomodo moritur Justus (1577)

It may surprise modern listeners to know that when Bach’s *St John Passion* was performed as part of the Vespers service on Good Friday in Leipzig, this rich and extensive work was not performed on its own. This two-hour-long work was just one part of a larger service that was bookended by two hymns, as well as including a sermon, Collect and Benediction. Between 1724 (Bach’s first Good Friday in Leipzig) and 1749 (his last), each Passion performance was also followed by a motet written 150 years earlier by the Slovenian composer Jacob Handl.

Handl’s setting of chapter 57 of Isaiah, verses 1–2, forms a beautiful meditation on the meaning of death (see text and translation on p. 18).

Placed deliberately after the triumphant conclusion to the *St John Passion*, as it is in tonight’s concert, the motet forces us to listen again to the meaning of the text, this time more carefully. Jesus’ sacrifice may be cause for celebration, but his death – a very real, very human fate – demands deeper contemplation.

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ST JOHN PASSION: PART ONE

The Gospel According to St John (Verses 1–5)

In the beginning was the Word, and the Word was
with God, and the Word was God.

The same was in the beginning with God.

All things were made by him; and without him was not
any thing made that was made.

In him was life; and the life was the light of men.

And the light shineth in darkness; and the darkness
comprehended it not.

JOHANNES-PASSION

ERSTER TEIL

1 Chor

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!

2a. Rezitativ

EVANGELISTA 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:

CHRISTUS Wen suchet ihr?

EVANGELISTA Sie antworteten ihm:

2b. Chor

Jesum von Nazareth.

2c. Rezitativ

EVANGELISTA Jesus spricht zu ihnen:

CHRISTUS Ich bin's.

EVANGELISTA 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:

CHRISTUS Wen suchet ihr?

EVANGELISTA Sie aber sprachen:

2d. Chor

Jesum von Nazareth.

ST JOHN PASSION

PART ONE

Chorus

Lord, our Master, whose fame
Is glorious in all lands!
Show us by thy Passion
That thou, the true Son of God,
At all times,
Even in the deepest humiliation,
Hast been exalted.

Recitative

EVANGELIST Jesus went forth with his disciples over
the brook Cedron, where was a garden, into the
which he entered, and his disciples. And Judas also,
who betrayed him, knew the place: for Jesus ofttimes
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:

CHRIST Whom seek ye?

EVANGELIST They answered him:

Chorus

Jesus of Nazareth.

Recitative

EVANGELIST Jesus saith unto them:

CHRIST 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:

CHRIST Whom seek ye?

EVANGELIST And they said:

Chorus

Jesus of Nazareth.

2e. Rezitativ

EVANGELISTA Jesus antwortete:

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

3. Choral

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.

4. Rezitativ

EVANGELISTA 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:

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

5. Choral

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!

6. Rezitativ

EVANGELISTA Die Schar aber und der
Oberhauptmann und die Diener der Juden nahmen
Jesus und bunden ihn und führeten ihn aufs erste zu
Hannas, der war Kaiphas Schwäher, welcher des
Jahres Hoherpriester war. Es war aber Kaiphas, der
den Juden riet, es wäre gut, dass ein Mensch würde
umbracht für das Volk.

7. Alt-Arie

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

8 Rezitativ

EVANGELISTA Simon Petrus aber folgte Jesu nach
und ein ander Jünger.

Recitative

EVANGELIST Jesus answered:

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

Chorale

O great love, O boundless love,
That has brought thee to this path of torments!
I have lived with the world in joy and pleasures,
And thou must suffer.

Recitative

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 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:

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

Chorale

Thy will be done, Lord God,
On earth as it is in heaven.
Grant us patience in this time of grief,
And to be obedient in love and suffering;
Check and guide all flesh and blood
That acts in defiance of thy will.

Recitative

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

Alto Aria

To release me
From the bonds of my sins
My Saviour is bound.
To heal me completely
Of all the suppurating sores of vice,
He lets himself be wounded.

Recitative

EVANGELIST And Simon Peter followed Jesus, and so
did another disciple.

9 Sopran-Arie

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.

10 Rezitativ

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

ANCILLA (SOPRAN) Bist du nicht dieses Menschen
Jünger einer?

EVANGELISTA Er sprach:

PETRUS (BASS) Ich bin's nicht.

EVANGELISTA Es stunden aber die Knechte und
Diener und hatten ein Kohlfu'r gemacht (denn es war
kalt) und wärmten sich. Petrus aber stand bei ihnen
und wärmte sich. Aber der Hohepriester fragte Jesus
um seine Jünger und um seine Lehre. Jesus antwortete
ihm:

CHRISTUS 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 gehöret haben,
was ich zu ihnen geredet habe! Siehe, dieselbigen
wissen, was ich gesaget habe.

EVANGELISTA Als er aber solches redete, gab der
Diener einer, die dabeistunden, Jesu einen
Backenstreich und sprach:

SERVUS (TENOR) Solltest du dem Hohenpriester also
antworten?

EVANGELISTA Jesus aber antwortete:

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

11. Choral

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.

Soprano Aria

I too follow thee with joyful steps
And will not forsake thee,
My light, my life.
Encourage me on my way,
And never cease
From drawing, pushing, encouraging me.

Recitative

EVANGELIST 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:

MAID (SOPRANO) Art not thou also one of this
man's disciples?

EVANGELIST He saith:

PETER (BASS) 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:

CHRIST 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:

SERVANT (TENOR) Answerest thou the high priest
so?

EVANGELIST Jesus answered him:

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

Chorale

Who has smitten thee thus,
My Saviour, and so wickedly afflicted
And ill-used thee?
Thou art assuredly no sinner
Like us and our children;
Thou knowest nothing of wrongdoing.
It is I, I with my sins,
Which are as many as grains of sand
On the seashore,
Who have brought thee
The distress that strikes thee down
And this sorry host of torments.

12a. Rezitativ

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

12b. Chor

Bist du nicht seiner Jünger einer?

12c. Rezitativ

EVANGELISTA Er leugnete aber und sprach:

PETRUS (BASS) Ich bin's nicht.

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

SERVUS (TENOR) Sahe ich dich nicht im Garten bei ihm?

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

13. Tenor-Arie

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 die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

14. Choral

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!

Recitative

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

Chorus

Art not thou also one of his disciples?

Recitative

EVANGELIST He denied it, and said:

PETER (BASS) I am not.

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

SERVANT (TENOR) Did not I see thee in the garden with him?

EVANGELIST Peter then denied again: and immediately the cock crew. And Peter remembered the word of Jesus, and he went out, and wept bitterly.

Tenor Aria

Ah, my soul,
Whither will you fly now?
Where shall I find comfort?
Should I stay here,
Or should I leave
Hills and mountains far behind me?
In the world there is no counsel,
And in my heart
Remain the sorrows
Of my wrongdoing,
For the servant has denied his Lord.

Chorale

Peter, who does not think of the past,
Denies his God;
But when looked on severely,
He weeps bitterly.
Jesus, look upon me too,
When I will not do penance;
When I have done evil,
Prick my conscience.

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READINGS

Psalm 22 (Verses 1–17)

My God, my God, why have you forsaken me?
Why are you so far from saving me,
so far from my cries of anguish?
My God, I cry out by day, but you do not answer,
by night, but I find no rest.
Yet you are enthroned as the Holy One;
you are the one Israel praises.
In you our ancestors put their trust;
they trusted and you delivered them.
To you they cried out and were saved;
in you they trusted and were not put to shame.
But I am a worm and not a man,
scorned by everyone, despised by the people.
All who see me mock me;
they hurl insults, shaking their heads.
“He trusts in the Lord,” they say,
“let the Lord rescue him.”
Let him deliver him, since he delights in him.”
Yet you brought me out of the womb;
you made me trust in you,
even at my mother’s breast.
From birth I was cast on you;
from my mother’s womb you have been my God.
Do not be far from me,
for trouble is near
and there is no one to help.
Many bulls surround me;
strong bulls of Bashan encircle me.
Roaring lions that tear their prey
open their mouths wide against me.
I am poured out like water,
and all my bones are out of joint.
My heart has turned to wax;
it has melted within me.
My mouth is dried up like a potsherd,
and my tongue sticks to the roof of my mouth;
you lay me in the dust of death.
Dogs surround me,
a pack of villains encircles me;
they pierce my hands and my feet.
All my bones are on display;
people stare and gloat over me.

E-NEWSLETTER

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Ash Wednesday – T.S. Eliot

I
Because I do not hope to turn again
Because I do not hope
Because I do not hope to turn
Desiring this man’s gift and that man’s scope
I no longer strive to strive towards such things
(Why should the aged eagle stretch its wings?)
Why should I mourn
The vanished power of the usual reign?

Because I do not hope to know again
The infirm glory of the positive hour
Because I do not think
Because I know I shall not know
The one veritable transitory power
Because I cannot drink
There, where trees flower, and springs flow, for there is
nothing again

Because I know that time is always time
And place is always and only place
And what is actual is actual only for one time
And only for one place
I rejoice that things are as they are and
I renounce the blessed face
And renounce the voice
Because I cannot hope to turn again
Consequently I rejoice, having to construct something
Upon which to rejoice

And pray to God to have mercy upon us
And pray that I may forget
These matters that with myself I too much discuss
Too much explain
Because I do not hope to turn again
Let these words answer
For what is done, not to be done again
May the judgement not be too heavy upon us

Because these wings are no longer wings to fly
But merely vans to beat the air
The air which is now thoroughly small and dry
Smaller and dryer than the will
Teach us to care and not to care
Teach us to sit still.

Pray for us sinners now and at the hour of our death
Pray for us now and at the hour of our death.

V
If the lost word is lost, if the spent word is spent
If the unheard, unspoken
Word is unspoken, unheard;
Still is the unspoken word, the Word unheard,
The Word without a word, the Word within

The world and for the world;
And the light shone in darkness and
Against the Word the unstilled world still whirled
About the centre of the silent Word.

○ my people, what have I done unto thee.

Where shall the word be found, where will the word
Resound? Not here, there is not enough silence
Not on the sea or on the islands, not
On the mainland, in the desert or the rain land,
For those who walk in darkness
Both in the day time and in the night time
The right time and the right place are not here
No place of grace for those who avoid the face
No time to rejoice for those who walk among noise and
deny the voice

Will the veiled sister pray for
Those who walk in darkness, who chose thee and
oppose thee,
Those who are torn on the horn between season
and season, time and time, between
Hour and hour, word and word, power and power,
those who wait
In darkness? Will the veiled sister pray
For children at the gate
Who will not go away and cannot pray:
Pray for those who chose and oppose

○ my people, what have I done unto thee.

Will the veiled sister between the slender
Yew trees pray for those who offend her
And are terrified and cannot surrender
And affirm before the world and deny between the rocks
In the last desert before the last blue rocks
The desert in the garden the garden in the desert
Of drouth, spitting from the mouth the withered
apple-seed.

○ my people.

VI

Although I do not hope to turn again
Although I do not hope
Although I do not hope to turn

Wavering between the profit and the loss
In this brief transit where the dreams cross
The dreamcrossed twilight between birth and dying
(Bless me father) though I do not wish to wish these things
From the wide window towards the granite shore
The white sails still fly seaward, seaward flying
Unbroken wings

And the lost heart stiffens and rejoices
In the lost lilac and the lost sea voices

And the weak spirit quickens to rebel
For the bent golden-rod and the lost sea smell
Quickens to recover
The cry of quail and the whirling plover
And the blind eye creates
The empty forms between the ivory gates
And smell renews the salt savour of the sandy earth
This is the time of tension between dying and birth
The place of solitude where three dreams cross
Between blue rocks
But when the voices shaken from the yew-tree drift away
Let the other yew be shaken and reply.

Blessed sister, holy mother, spirit of the fountain,
spirit of the garden,
Suffer us not to mock ourselves with falsehood
Teach us to care and not to care
Teach us to sit still
Even among these rocks,
Our peace in His will
And even among these rocks
Sister, mother
And spirit of the river, spirit of the sea,
Suffer me not to be separated

And let my cry come unto Thee.



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ST JOHN PASSION: PART TWO

ZWEITER TEIL

15. Choral

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.

16a. Rezitativ

EVANGELISTA 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:
PILATUS Was bringet ihr für Klage wider diesen Menschen?
EVANGELISTA Sie antworteten und sprachen zu ihm:

16b. Chor

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

16c. Rezitativ

EVANGELISTA Da sprach Pilatus zu ihnen:
PILATUS So nehmet ihr ihn hin und richtet ihn
nach eurem Gesetze!
EVANGELISTA Da sprachen die Jüden zu ihm:

16d. Chor

Wir dürfen niemand töten.

16e. Rezitativ

EVANGELISTA 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:
PILATUS Bist du der Jüden König?
EVANGELISTA Jesus antwortete:
CHRISTUS Redest du das von dir selbst, oder haben's dir
andere von mir gesagt?
EVANGELISTA Pilatus antwortete:
PILATUS Bin ich ein Jude? Dein Volk und die
Hohenpriester haben dich mir überantwortet; was hast
du getan?
EVANGELISTA Jesus antwortete:
CHRISTUS 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.

PART TWO

Chorale

Christ, who brings us salvation
And has done no wrong,
Was for our sake
Seized like a thief in the night,
Led before godless men
And falsely accused,
Derided, taunted, and spat upon,
As the scripture tells.

Recitative

EVANGELIST 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:
PILATE What accusation bring ye against this man?
EVANGELIST They answered and said unto him:

Chorus

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

Recitative

EVANGELIST Then said Pilate unto them:
PILATE Take ye him, and judge him according
to your law.
EVANGELIST The Jews therefore said unto him:

Chorus

It is not lawful for us to put any man to death.

Recitative

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:
PILATE Art thou the King of the Jews?
EVANGELIST Jesus answered him:
CHRIST Sayest thou this thing of thyself, or did others
tell it thee of me?
EVANGELIST Pilate answered:
PILATE Am I a Jew? Thine own nation and the chief
priests have delivered thee unto me: what hast thou
done?
EVANGELIST Jesus answered:
CHRIST 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.

17. Choral

Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.

Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

18a. Rezitativ

EVANGELISTA Da sprach Pilatus zu ihm:

PILATUS So bist du dennoch ein König?

EVANGELISTA Jesus antwortete:

CHRISTUS 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.

EVANGELISTA Spricht Pilatus zu ihm:

PILATUS Was ist Wahrheit?

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

PILATUS 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?

EVANGELISTA Da schrieen sie wieder allesamt und
sprachen:

18b. Chor

Nicht diesen, sondern Barrabam!

18c. Rezitativ

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

19. Bass-Arioso

Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bitterer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
Die Himmelsschlüsselblumen blühen!
Du kannst viel süsse Frucht von seiner Wermut brechen,
Drum sieh ohn Unterlass auf ihn!

20. Tenor-Arie

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

Chorale

O great King, mighty for all time,
How can I sufficiently make known thy constancy?
No human heart can imagine
What gift to offer thee.
I cannot, in my mind, find anything
To compare with thy mercy.
How then can I repay thy deeds of love
With my acts?

Recitative

EVANGELIST Pilate therefore said unto him:

PILATE Art thou a king then?

EVANGELIST Jesus answered:

CHRIST 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?

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.

Recitative

EVANGELIST Now Barabbas was a robber.
Then Pilate therefore took Jesus, and scourged him.

Bass Arioso

Observe, my soul, with fearful joy,
With bitter delight and half-oppressed heart,
Your highest good in Jesus' pain;
How for you, on the thorns that pierce him,
The keys to heaven bloom like flowers!
You can pluck sweetest fruit from his wormwood.
Therefore gaze unceasingly on him!

Tenor Aria

Consider how his bloodstained back
In all its parts
Resembles the heavens,
In which, once the waves
From our flood of sins have subsided,
The loveliest of rainbows stands
As the sign of God's grace!

21a. Rezitativ

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

21b. Chor

Sei gegrüßet, lieber Jüdenkönig!

21c. Rezitativ

EVANGELISTA Und gaben ihm Backenstreiche.

Da ging Pilatus wieder heraus und sprach zu ihnen:

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

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

PILATUS Sehet, welch ein Mensch!

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

21d. Chor

Kreuzige, kreuzige!

21e. Rezitativ

EVANGELISTA Pilatus sprach zu ihnen:

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

EVANGELISTA Die Juden antworteten ihm:

21f. Chor

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

21g. Rezitativ

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

PILATUS Von wannen bist du?

EVANGELISTA 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 loszugehen?

EVANGELISTA Jesus antwortete:

CHRISTUS 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.

EVANGELISTA Von dem an trachtete Pilatus, wie er ihn losließe.

Recitative

EVANGELIST 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!

Recitative

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!

EVANGELIST When the chief priests therefore and officers sawhim, they cried out, saying:

Chorus

Crucify him, crucify him!

Recitative

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.

Recitative

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:

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:

CHRIST 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.

22. Choral

Durch dein Gefängnis, Gottes Sohn,
Muss uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,
Die Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft ein,
Müsst unsre Knechtschaft ewig sein.

23a. Rezitativ

EVANGELISTA Die Juden aber schrieen und sprachen:

23b. Chor

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

23c. Rezitativ

EVANGELISTA Da Pilatus das Wort hörete, 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!

EVANGELISTA Sie schrieen aber:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Rezitativ

EVANGELISTA Spricht Pilatus zu ihnen:

PILATUS Soll ich euren König kreuzigen?

EVANGELISTA Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Rezitativ

EVANGELISTA 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.

24. Bass-Arie und Chor

Eilt, ihr angefochtenen Seelen,
Geht aus euren Marterhöhlen,
Eilt—Wohin?—nach Golgatha!
Nehmet an des Glaubens Flügel,
Fliehet—Wohin?—zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!

Chorale

From thy captivity, Son of God,
Freedom must come to us;
Thy prison is the throne of grace,
The sanctuary for all pious folk;
For if thou hadst not entered into bondage
Our bondage would have been everlasting.

Recitative

EVANGELIST 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.

Recitative

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, crucify him!

Recitative

EVANGELIST Pilate saith unto them:

PILATE Shall I crucify your King?

EVANGELIST The chief priests answered:

Chorus

We have no king but Caesar.

Recitative

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.

Bass Aria and Chorus

Hasten, troubled souls,
Leave your dens of torment,
Hasten—Whither?—to Golgotha!
Take the wings of faith,
And fly—Whither?—to the hill of the Cross;
Your salvation blossoms there!

25a. Rezitativ

EVANGELISTA 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:

25b. Chor

Schreibe nicht: der Jüden König,
sondern dass er gesaget habe:
Ich bin der Jüden König.

25c. Rezitativ

EVANGELISTA Pilatus antwortet:
PILATUS Was ich geschrieben habe,
das habe ich geschrieben.

26. Choral

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!

27a. Rezitativ

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

27b. Chor

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

27c. Rezitativ

EVANGELISTA 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 stund 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:

CHRISTUS Weib, siehe, das ist dein Sohn!

Recitative

EVANGELIST Where they crucified him, and two other 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, 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.

Recitative

EVANGELIST Pilate answered:
PILATE What I have written
I have written.

Chorale

In the inmost reaches of my heart,
Thy Name and thy Cross alone
Shine at all times, every hour,
Making me rejoice.
Appear before me,
Console me in my distress,
Showing me how thou, Lord Jesus,
Didst so meekly bleed to death.

Recitative

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.

Recitative

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:

CHRIST Mother, behold thy son!

EVANGELISTA Darnach spricht er zu dem Jünger:
CHRISTUS Siehe, das ist deine Mutter!

28. Choral

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!

29. Rezitativ

EVANGELISTA 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:
CHRISTUS Mich dürstet!
EVANGELISTA Da stund ein Gefäße voll Essigs.
Sie fülleten 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:
CHRISTUS Es ist vollbracht!

30. Alt-Arie

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!

31. Rezitativ

EVANGELISTA Und neiget das Haupt und verschied.

32. Bass-Arie und Choral

Mein teurer Heiland, lass dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesagt: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts sagen;
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.
Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot
Nirgend mich hinwende
Als zu dir, der mich versühnt,
O du lieber Herre!

EVANGELIST Then saith he to the disciple:
CHRIST Behold thy mother!

Chorale

He took care of everything
In his last hour;
He thought of his mother too,
And gave her a guardian.
O man, act justly,
Love both God and man,
Then die without sorrowing,
And be not afflicted.

Recitative

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:
CHRIST 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:
CHRIST It is finished!

Alto Aria

It is finished!
O comfort for afflicted souls!
The last hour of the night of sorrow
Can now be counted out.
The Hero of Judah is victorious in power
And ends his fight.
It is finished!

Recitative

EVANGELIST And he bowed his head, and gave up the ghost.

Bass Aria and Chorale

My dear Saviour, let me ask thee,
Now that thou art nailed to the Cross
And hast thyself said, 'It is finished':
Am I delivered from death?
Can I gain the heavenly kingdom
Through thy suffering and death?
Is the whole world's redemption at hand?
Thou canst not speak for agony,
But dost bow thy head
To give a speechless 'Yes!'.
Jesus, thou who wert dead,
Now dost live eternally.
When I am in the throes of death,
Do not let me turn anywhere
But to thee who hast redeemed my sins,
My dear Lord!

Gib mir nur, was du verdienst,
Mehr ich nicht begehre!

33. Rezitativ

EVANGELISTA 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.

34. Tenor-Arioso

Mein Herz, in dem die ganze Welt
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?

35. Sopran-Arie

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

36. Rezitativ

EVANGELISTA 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 geschehen, 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.“

37. Choral

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!

Give me only what thou hast won,
I desire nothing more.

Recitative

EVANGELIST And, behold, the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks were rent; and the graves were opened; and many bodies of the saints which slept arose.

Tenor Arioso

My heart, as the whole world
Shares in Jesus' suffering,
When the sun dons mourning garb,
The veil is rent, the rocks are split,
The earth trembles, the graves fall open,
Because they see the Creator grow cold in death,
What will you do for your part?

Soprano Aria

Dissolve, my heart, in floods of tears
To honour the Most High.
Tell earth and heaven of your distress:
Your Jesus is dead!

Recitative

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

Help us, Christ, Son of God,
By thy bitter suffering,
Always to submit to thee,
To avoid all vice,
To meditate fruitfully
Upon thy death and its cause,
And, poor and weak though we be,
To give thee thanks for it.

38. Rezitativ

EVANGELISTA 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 gelegeet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

39. Chor

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

40. Choral

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!

ECCE QUOMODO MORITUR JUSTUS

Ecce quomodo moritur Justus
et nemo percipit corde.
Viri justii tolluntur
et nemo considerat.
A facie iniquitatis sublatus est justus
et erit in pace memoria eius:
Tamquam agnus coram tondente se obmutuit,
et non aperuit os suum:
de angustia, et de judicio sublatus est.
Et erit in pace memoria ejus.

Alternative verse

In pace factus est locus ejus
et in Sion habitatio ejus.

Recitative

EVANGELIST And after this Joseph of Arimathaea, being a disciple of Jesus, but secretly by 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 pounds 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. 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 in peace, sacred bones
For which I weep no longer,
Rest, and bring me also to my rest.
The grave that is prepared for you,
And holds no further distress,
Opens heaven for me and shuts the gates of hell.

Chorale

Ah, Lord, let thy dear angels,
When my last hour comes,
Bear my soul to Abraham's bosom;
Let my body, in its narrow chamber,
Gently rest without pain or torment
Until Judgment Day!
Then awaken me from death,
That my eyes may gaze on thee
In utmost joy, O Son of God,
My Saviour and Throne of Grace!
Lord Jesus Christ, hear my prayer:
I will praise thee for evermore!

English Translation by Charles Johnson

BEHOLD HOW THE RIGHTEOUS MAN DIES

Behold how the righteous man dies
And no one understands.
Righteous men are taken away
And no one considers: The righteous man
has been taken away from present iniquity
And his memory shall be in peace.
As a sheep before her shearers is dumb,
so he opened not his mouth:
he was taken from prison and from judgement.
And his memory shall be in peace.

Alternative verse

In peace is his place
And in Sion is his homestead.

MARK PADMORE

Mark Padmore was born in London and grew up in Canterbury. He gained a choral scholarship to King's College, Cambridge, graduating with an honours degree in music.

He has established an international career in opera, concert and recital. His appearances in Bach Passions have gained particular notice especially his acclaimed performances as Evangelist in the *St Matthew* and *St John Passions* with the Berlin Philharmonic Orchestra and Sir Simon Rattle, staged by Peter Sellars, in Berlin, Salzburg, New York and at the BBC Proms.

Mark has worked with directors Peter Brook, Katie Mitchell, Mark Morris and Deborah Warner. Recent work includes the leading roles in Harrison Birtwistle *The Corridor* and *The Cure* at the Aldeburgh Festival and Linbury Theatre, Covent Garden; Handel *Jephtha* for WNO and ENO, Captain Vere in Britten *Billy Budd* and Evangelist in a staging of *St Matthew Passion* for Glyndebourne Festival Opera. He also played Peter Quint in an acclaimed BBC TV production of Britten *The Turn of the Screw* and recorded the title role in *La Clemenza di Tito* with René Jacobs for Harmonia Mundi. Future roles include Third Angel/John in George Benjamin *Written on Skin* with the Royal Opera, Covent Garden.

In concert he has performed with the world's leading orchestras including the Bavarian Radio and London Symphony Orchestras, Berlin, Vienna, New York and London Philharmonic Orchestras, the Royal Concertgebouw Orchestra and the Philharmonia. He makes regular appearances with Orchestra of the Age of Enlightenment, curating projects exploring both Bach *St John* and *St Matthew Passions*.

Mark has performed the three Schubert song cycles in London, Liverpool, Paris, Tokyo, Vienna and New York as well as at the Schubertiade in Schwarzenberg. Regular recital partners include Kristian Bezuidenhout, Jonathan Biss, Imogen Cooper, Julius Drake, Till Fellner, Simon Lepper, Paul Lewis, Roger Vignoles and Andrew West.

Composers who have written for him include Sally Beamish, Harrison Birtwistle, Jonathan Dove, Thomas Larcher, Nico Muhly, Alec Roth, Mark-Anthony Turnage, Huw Watkins, Ryan Wigglesworth and Hans Zender.

His extensive discography include recent releases: Beethoven *Missa Solemnis* and Haydn *Die Schöpfung* with Bernard Haitink and Bavarian Radio Symphony Orchestra on BR Klassik and lieder by Beethoven, Haydn and Mozart with Kristian Bezuidenhout for Harmonia Mundi. Other Harmonia Mundi recordings include Handel arias *As Steals the Morn* with the English Concert (*BBC Music Magazine*



Photo © Marco Borggreve

Vocal Award); Schubert cycles with Paul Lewis (*Winterreise* won the 2010 *Gramophone* magazine Vocal Award); Schumann *Dichterliebe* with Kristian Bezuidenhout (2011 Edison Klassiek Award) and Britten *Serenade*, *Nocturne* and Finzi *Dies Natalis* with the Britten Sinfonia (ECHO/Klassik 2013 award); The staged *St Matthew Passion* with the Berlin Philharmonic and Rattle was awarded the BBC Music Magazine 2013 DVD Award.

Mark was voted 2016 Vocalist of the Year by Musical America and was awarded an Honorary Doctorate by Kent University in 2014. Mark is Artistic Director of the St Endellion Summer Music Festival in Cornwall.



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JACQUELINE SHAVE

Jacqueline Shave received her formal training at the Royal Academy of Music, but drew her particular performance inspiration and love of chamber music from her time at the Britten–Pears School in Snape. On leaving the Academy she became Leader of English Touring Opera, but soon made the decision to dedicate herself to chamber music, leading the Schubert Ensemble and then co-founding and leading the Brindisi Quartet for fifteen years, with whom she recorded and gave concerts worldwide.

She is in demand as a guest leader with many of the UK's leading orchestras and ensembles including the Nash Ensemble, London Sinfonietta, Scottish Chamber Orchestra, English Chamber Orchestra, Composers Ensemble, BBC Scottish and Royal Philharmonic Orchestras. She was appointed leader of Britten Sinfonia in 2005. In 2013 she additionally became leader of the Red Note Ensemble, a contemporary music group in Glasgow and is the violinist in the Britten Oboe Quartet with Nicholas Daniel.

In 2011 she took a year away to explore other musical pathways, which resulted in *Postcards from Home*, a world music/jazz CD in collaboration with Kuljit Bhamra (tabla) and John Parricelli (guitar). She also presented a complete Beethoven string quartet cycle on the Hebridean island of Harris, and gave a free improvisation concert in a cave on Hestur, in the North Atlantic Faroe Islands. Jacqueline is writing more and more and recently had a piece premiered in London by Britten Sinfonia and tenor Nicholas Mulroy entitled *Three Landscapes* for oboe quartet and voice set to poems of Laurie Lee, Clifford Dyment and W.B. Yeats.

Jacqueline plays on a Nicola Amati violin, from 1672.



SIMON RUSSELL BEALE

Simon Russell Beale is one of the most popular and critically acclaimed talents in British theatre. He attended Clifton College in Bristol on a choral scholarship before studying English at Cambridge University on a music scholarship. He was spotted in a student play at the Edinburgh Festival, which led to starting a professional acting career.

Simon Russell Beale was first noticed in comic roles at the Royal Shakespeare Company, where he forged collaborations with Sam Mendes with whom he continues to work. He is an associate of the National Theatre and the Almeida Theatre in London, and an associate artist at the RSC. Beale has appeared in *The Tempest*; *King Lear*; *Ghosts*, *Richard III*; *The Seagull*; *Edward II*; *Troilus and Cressida*; *The Man of Mode*; *Restoration* (RSC); *Timon of Athens*; *Collaborators*; *London Assurance*; *A Slight Ache*; *Major Barbara*; *Much Ado About Nothing*; *The Alchemist*; *Life of Galileo*; *Jumpers*; *Humble Boy*; *Hamlet*; *Battle Royal*; *Candide*; *Summerfolk*; *Money*; *Othello*; *Rosencrantz and Guildenstern Are Dead*; *Volpone* (National Theatre); *Mr Foote's Other Leg* (Hampstead/Haymarket); *Temple*; *The Philanthropist*; *Uncle Vanya*; *Twelfth Night* (Donmar Warehouse); *The Hothouse* (Trafalgar Studios); *Privates on Parade* (Noel Coward Theatre); *The Cherry Orchard*, *The Winter's Tale* (BAM, World Tour, Old Vic); *Monty Python's Spamalot* (London & New York); *Julius Caesar* (Barbican/International Tour); *Macbeth* (Almeida Theatre); and *Jumpers* (London & New York).

Beale's television credits include *Charlie Brooker's Weekly Wipe*; *Penny Dreadful*; *Under the Covers*; *Monteverdi*; *Legacy*; *Perkinson*; *Henry IV Parts 1 & 2*; *God's Country*; *Symphony*; *Spooks*; *Sacred Christmas Music*; *American Experience*; *Dunkirk*; *The Visitors*; *Great Historians*; *Gibbon*; and *A Dance to the Music Of Time*. Film credits include *The Death of Stalin*; *My Cousin Rachel*; *Savannah*; *Into the Woods*; *The Deep Blue Sea*; *My Week with Marilyn*; and *Hamlet*.



BRITTEN SINFONIA VOICES

Britten Sinfonia Voices is a professional vocal ensemble that reflects the artistic vision and range of one of Europe's leading chamber orchestras, Britten Sinfonia.

Britten Sinfonia Voices is made up of some of the finest professional voices – both emerging talent and experienced singers – a combination in keeping with Britten Sinfonia's ethos. The group is equally adept at performing repertoire from the Baroque to the latest new music and is directed by the acclaimed choral conductor and singer, Eamonn Dougan, who carefully selects and prepares the Voices for each project. They have performed a range of works including Mendelssohn's *Elijah*, *L'enfance du Christ* by Berlioz and premiered new works by Nico Muhly and Ēriks Ešenvalds under conductors including Sir Mark Elder, David Hill, and Andreas Delfs amongst others.

During 2013–14 Britten Sinfonia Voices performed concerts celebrating Harrison Birtwistle's 80th birthday and toured Bach's *St John Passion* to venues including London's Barbican Centre and the Amsterdam Concertgebouw. They also made their debut at Wigmore Hall in a new work by Roderick Williams as part of Britten Sinfonia's award winning At Lunch series.

Recent seasons have included the world premiere of John Tavener's last major concert work, *Flood of Beauty*, a US tour in Netia Jones' acclaimed production of *Curlew River*, the London premiere of James MacMillan's *St Luke Passion*, and appearances in London's Barbican Hall for Handel's *Messiah*, MacMillan's *Seven Last Words from the Cross* and Steve Reich's remarkable *The Desert Music* broadcast live on BBC Radio 3.



Photo © Ben Ealovega

EAMONN DOUGAN

Eamonn Dougan is an inspirational director and renowned baritone. Eamonn read music at New College, Oxford, before continuing his vocal and conducting studies at the Guildhall School of Music and Drama. Informed by his singing, Eamonn is an engaging communicator with a passion for Bach, the French Baroque and 20th-century English repertoire.

Eamonn is the founding Director of Britten Sinfonia Voices, with whom he has conducted several world premieres including Tavener *Flood of Beauty* and the choral premiere of Jóhann Jóhannsson *Orphée* at the Barbican. Other projects have included Bach *St John Passion*, MacMillan *St Luke Passion* and *Seven Last Words*, Birtwistle *Yan Tan Tethera*, and *Possibly Colliding: Session Six*.

He has directed many orchestras and choirs including BBC Singers, Accentus (Paris), Opera Rara, Wrocław Philharmonic Choir (Poland), Orchestra of the Age of Enlightenment, The Hallé, and Coro de la Comunidad (Madrid). He has also assisted various conductors including Sir James MacMillan, Martyn Brabbins, Adam Fischer and Sir Mark Elder.

Upcoming conducting engagements include Bach *Magnificat* with The Sixteen, Mozart *La finta giardiniera* (Ryedale), and a return to the Cumnock Tryst Festival in 2017 and 2018.

In 2008 Eamonn was appointed a Visiting Professor to the Guildhall School of Music and Drama, London. He is the Associate Conductor of the world-renowned vocal ensemble The Sixteen, the Music Director for the Thomas Tallis Society and Associate Conductor for the London Youth Choir. Eamonn Dougan is managed worldwide by Percius. www.percius.co.uk



Photo © Benjamin Harte

BRITTEN SINFONIA

Britten Sinfonia is one of the world's most celebrated and pioneering ensembles. The orchestra is acclaimed for its virtuoso musicianship, an inspired approach to concert programming which makes bold, intelligent connections across 400 years of repertoire, and a versatility that is second to none. Britten Sinfonia breaks the mould by not having a principal conductor or director, instead choosing to collaborate with a range of the finest international guest artists from across the musical spectrum, resulting in performances of rare insight and energy.

Britten Sinfonia is an Associate Ensemble at the Barbican in London, has residencies across the east of England in Norwich, Cambridge (where it is an Ensemble-in-Residence at the University) and Saffron Walden, where the orchestra becomes Resident Orchestra at Saffron Hall in Autumn 2016. The orchestra also performs a chamber music series at Wigmore Hall and appears regularly at major UK festivals including the Aldeburgh Festival and BBC Proms. The orchestra's growing international profile includes regular touring to North and South America and Europe. The orchestra made its debut in China in May 2016 with a three-concert residency in Shanghai, as well as performances in Beijing and Wuhan.

Founded in 1992, the orchestra is inspired by the ethos of Benjamin Britten through world-class performances, illuminating and distinctive programmes where old meets new, and a deep commitment to bringing outstanding music to both the world's finest concert halls and the local community. Britten Sinfonia is a BBC Radio 3 broadcast partner and regularly records for Harmonia Mundi and Hyperion.

In 2016–17, Britten Sinfonia collaborates with artists including Thomas Adès, Barbara Hannigan, Joana Carneiro, Harry Christophers, Mahan Esfahani, Mark Padmore, Mark Stone and The Sixteen, with premieres from composers including Gerald Barry, Steve Reich, James MacMillan, Mark-Anthony Turnage, Francisco Coll and Timo Andres. Following UK performances, many of these collaborations will tour internationally with performances in some of the world's finest concert halls.

Central to Britten Sinfonia's artistic programmes is a wide range of creative learning projects both within schools and the community. In the 2016–17 season Britten Sinfonia Academy, our talented youth ensemble, will perform on the Barbican stage in an evening concert alongside its own At Lunch concerts. We also hold our

composition competition, OPUS2017, offering unpublished composers the chance to receive a professional commission.

In 2013 Britten Sinfonia was awarded the Royal Philharmonic Society Music Award for Ensemble having previously won the Chamber Music Award in 2009 and the Ensemble Award in 2007. Britten Sinfonia recordings have been Grammy nominated, received a Gramophone Award and an ECHO/Klassik Recording Award, and most recently were awarded a BBC Music Magazine Award for its recording of James MacMillan's *Oboe Concerto*. In 2014 Britten Sinfonia was nominated for an Olivier Award for its collaboration with the Richard Alston Dance Company.

“ Britten Sinfonia play with sinuous beauty and virtuosic clarity. ” **The Times 2015**



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BRITTEN SINFONIA

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