Saturday 22 March 7.00pm St Mary's Church, East Grinstead

G.F. HANDEL'S 'BROCKES' PASSION

East Grinstead Choral Society

with The Meridian Chamber Orchestra, led by George Clifford

Directed by Richard Jenkinson







Registered charity number 801961

East Grinstead Choral Society

presents

Handel's 'Brockes' Passion

with

The Meridian Chamber Orchestra, led by George Clifford

and soloists

Evangelist: Neil Jenkins Jesus: Michael R Bundy Soprano "Daughter of Zion": Bibi Heal Soprano "Believer; Mary": Rachel Shouksmith Counter tenor "Judas": Glenn Kesby Tenor "Peter; Believer": Jon English Bass "Caiaphas; Pilate; Centurion; Believer": Douglas Rice-Bowen

Directed by Richard Jenkinson

Established in 1952, East Grinstead Choral Society or *EGCS* is a thriving, friendly and successful choir with a membership of around 100. Members come mainly from East Grinstead but also from a large surrounding area. Some have been with the choir for most of its life, while new members join all the time and are made to feel very welcome.

EGCS usually performs at least four concerts each year in and around East Grinstead, at various excellent venues, and is often invited to sing at other special events and occasions as well.

It's not all about singing, however. *EGCS* enjoys an active and varied social programme ranging from weekly gatherings in a local pub for a well-earned, post-rehearsal pick-me-up, to quiz nights, scenic walks and fun-runs, black tie dinners and casual summer picnics – and there is always an excellent after-concert party!

EGCS is very grateful to **The East Grinstead Common Good Trust** for its recent grant toward society funds.

Handel's Brockes Passion – The Passion of Christ

A new English edition edited by Neil Jenkins

Music

Until recently the only English-language edition of the Handel Passion of Christ was a heavily truncated version edited and translated by Denys Darlow and published by Oxford University Press. The Chrysander Gesellschaft Edition of 1863 was later supplied with an English translation of such dubious quality that it would be impossible for modern performers to make use of it.

The translator, Russell Martineau, found it difficult to deal with the "marinismo" * quality of the text, (with its grotesque fascination with the goriest moments of the Passion story), and came up with a lame version which sounds extremely dated to modern ears. The OUP edition of 1965 was much better in this respect, but only contained about one quarter of the original music.

It was in the 1960s and early 1970s that I first got to know this work whilst performing it with Denys Darlow's Tilford Bach Choir (in his English version) and with Paul Steinitz's London Bach Society in the Bärenreiter edition of 1968, which we gave in German in a pretty full version for a concert and BBC broadcast. Since the 1980s I myself have not sung it again, and I know of very few other performances. Yet it is a great work, showing a different side to Handel than that found in his cycle of English oratorios commenced some twenty years later. He was a young composer making his career in London when he set the German text by Barthold Heinrich Brockes which had been given to him by his friend Johann Mattheson. Anyone who knows and likes the works that he was creating at this time, the Chandos Anthems, Acis and Galatea etc. will find the same vibrant and varied outpouring of original musical material here – and even some echoes of those very works, showing that they were all being forged at around the same fertile time.

Its neglect in England has been the lack of any complete English-language edition. Consequently, this wonderful work has not been heard in English for a generation or more. I am indebted to the more recent German editions, as well as to Chrysander, for their useful scholarship and example of how to deal with the anomalies of the various manuscripts which have been collated together in the preparation of their versions. As there is no extant manuscript, performers have been dependent on the work of Chrysander, the Bärenreiter editor, and more recently Andreas Traub, if they have wanted to get to know the work in detail. The excellent new Stuttgarter Händel-Ausgaben Urtext edited by Traub (2007), which is based on the copy of the work made by J.S. Bach in the 1740s, presents a truly performable edition for modern times. My version is compatible with this; and the only major differences are the new English text that I have produced, and the new keyboard realisation and piano reduction. As a result of my work translating Bach's two great Passions, the St John and St Matthew, for the New Novello Choral Edition (1997–1998) I brought the same skills to the project of turning this work into a version which would both be consistent in tone with the original Brockes text and stand as a worthy text in its own right, capable of being performed in church and concert hall.

Text

The poem by Barthold Heinrich Brockes was published in Hamburg in 1712 as "Der für die Sünde der Welt gemartete und sterbende Jesus", and was set by various German composers commencing with Reinhard Keiser in 1712. He was Kapellmeister in Hamburg and a friend of the librettist, who mounted the first performance of Keiser's work in his own home, and thereafter annually. Telemann set the text in 1716 for a performance in Frankfurt, and Handel sent his version to Mattheson (as Mattheson tells us in his Grundlage einer Ehren-Pforte) in 1716, having composed it between 1715–16. Mattheson definitely performed it in Holy Week of 1719, and possibly earlier. It was one of four versions of the text (Mattheson himself having composed his own version in 1718) which were popular in the North German cities in the 1720s. There is a record of a performance in Luneberg, and it was well enough known to Bach for his own St John Passion of 1724 to be indebted to both Brockes' text and Handel's musical setting.

At this time there were two formats for the composition of Passions: one derived from the liturgical seventeenth century historiae, which simply used the text of one of the Gospels, and which eventually expanded to include reflective arias for solo singers. This one tended to be performed in church, sometimes within the Holy Week liturgy. And then there was another, newer, form, deriving from Italian oratorio models, which was much more theatrical in the style of its arias and choruses, and which was rarely allowed to be performed in church. The Biblical narrative was less important, and was sometimes treated very freely and poetically. This is the case with the Brockes text. It also differs from such works as the great Bach Passions inasmuch as the narrative is not taken from one sole Gospel writer, but is an amalgam of all the Gospels. This was known as 'harmonising' the four Gospels. Brockes' handling of the biblical text is also guite selective, ending before the deposition from the cross, omitting various details such as Judas' return to the High Priests and 'casting down' of the silver pieces, ignoring the characters Simon of Cyrene, Nicodemus and the three Maries, and concentrating instead on Peter's denial (and his subsequent remorse) and Judas' similar desolation prior to his suicide, as well as the lengthy flagellation scene. The text throughout is written in a free verse. In my edition I have done my best to replicate the original rhyme schemes in the arias etc. and in some accompagnato recitatives, but not in the guasi-Biblical text. Since Brockes does not quote the Biblical text exactly I have been allowed a little freedom in making my quasi Biblical text fit Handel's notation.

Performers familiar with the Bach Passions will also find that Brockes' unnamed solo voices – the Daughter of Zion and various 'Believers' (originally designated in German as Gläubige Seele) – as well as major characters like Peter and Judas, take an active part in some of the quasi-Biblical recitatives. Another important difference from Bach's treatment is the much smaller role allotted to the Chorus. Whereas both Bach Passions make use of the Chorus both as the Turba (bystanders, voices of disciples, priests and people) and as Christian commentators on the unfolding action, in the Brockes text there is less opportunity for such intervention. In fact, the forward momentum is supplied by the very rich and varied solo arias and ariosos.

One particularly interesting feature of Handel's Passion is the way it seems to have influenced Bach when he was composing the St John Passion in 1724: apart from the fact that he uses the same Brockes texts in his arias from time to time, there is one startling similarity when Bach composes the aria and chorus "Eilt, ihr angefochtnen Seelen" in

the same key, compound time and with a nearly identical use of the choral "wohin" interjections as Handel employs.

Solo voices

It would be difficult to perform this work with fewer than seven solo voices today. Brockes is very liberal in his use of different characters, both Biblical and fictitious. Thus he requires a 'Daughter of Zion' and various 'Believing Souls', apart from the protagonists in the Biblical narrative. Handel makes good use of them all. In my edition I try to be practical by stating that soloists will be needed for Daughter of Zion (S), a Believer (S), a Believer (T), a Believer (B), Jesus (B), Virgin Mary (S), Peter (T), Judas (C-T), Caiaphas (B), Pilate (B), Centurion (B), High Priest's servant (B), three Maids (S, S, S), James and John (C-T, C-T) and Evangelist (T). However, this list can be made more manageable by various strategic 'doublings'.

Duration

Using a recent recording as a guide, the length of this complete work, without an interval, is approximately 2 hours 45 minutes. Handel does not specify that there should be a break in it, and scholars all assume that it was performed in Hamburg without any interval – as was the custom at the time for performances in secular buildings (such as the Drillhaus or the Nieder Baum-Haus). However, when Mattheson became the Cathedral Organist in Hamburg he introduced oratorios there without seeming to upset the clergy or the city fathers, who had earlier objected to these 'theatrical' musical events. But, it still seems that there were no intervals in the performances.

In order to make the work a more practicable length for modern audiences and performers I have made suggestions for suitable cuts. These mostly occur in the second half, where Brockes delights in all the "marinismo"* horrors of the shaming and scourging of Jesus, and devotes at least eight aria texts and other recitatives to describing it in a rather repetitive manner (although Handel's music is uniformly excellent). I have also suggested where an Interval might take place. In this I have used the example of the break in Bach's St John Passion, where it occurs after the chorale following Peter's denial. Fortunately, there is a chorale in the Handel work at a similar point.

Appendix

I also supply an additional movement taken from Handel's choral work "The ways of Zion do mourn", for those occasions when a choir would like to conclude the work with a longer choral movement than Handel provides – as are found in both of Bach's Passions. This movement is suitable for the position in which it now occurs, being similarly orchestrated and describing the Burial in tender tones, followed by a joyous conclusion.

*"marinismo" is named after the early 17th century Italian poet G.B. Marino, whose "Strage degli innocenti" ("Massacre of the innocents"), and other poems were translated into German by Brockes. Marino's turgid poetic style contained extravagant images used for their sensational, shocking, effect. Brockes himself adopted the same style to vividly colour all of the painful moments in the agony in the garden, the flagellation and the crucifixion. In my translation I have tried to make these moments more palatable for a modern audience.

Neil Jenkins, Bramber 2014

Text

Part One

Sinfonia

1. Chorus and solos

From the bondage of iniquity that ever binds me my Redeemer sets me free. From the evils that immure me he will cure me by his death upon the tree.

Through the torment of his passion in this fashion we will gain our liberty; giving us a new beginning, free from sinning, by his final victory.

2a. Recitative: Evangelist

When Jesus went with his disciples to keep the Passover, according to the Law, he sat down with the twelve and took the bread, and breaking it he gave thanks unto God, and gave it to them all, and said:

2b. Accompagnato: Jesus

Come take and eat, for this is my body, and do it in remembrance of me.

3. Aria: Daughter of Zion

Our God, the Lord of Earth and Heaven, for whom all space is far too small, is manifest in wond'rous manner in bread and wine: a gift for all. And, with his precious blood and body, our Lord in love frees us from thrall.

4a. Recitative: Evangelist

And after this he took the cup, and blessing it gave it to them and said:

4b. Accompagnato: Jesus

This is my blood of the new Testament, which has been shed for you and for many, to give them spiritual refreshment, and for remission of their sins. But henceforth I shall never drink of this fruit of the vine until I drink it with you within my Father's heavenly kingdom.

4c. Aria: Daughter of Zion

Our God, the fount of every blessing, now spreads his grace to all below; and sheds his blood, thereby expressing how much for us he'll undergo. With this new covenant possessing, the gift of life Mankind shall know.

5. Chorus

How my soul now hungers for thee, friend of Man, and fount of mercy. I have yearned for such refreshment, given at last by thy commandment. May this drink now cleanse my sinning, granting me a new beginning, so that we, whose lives were blighted, may with God become united.

6a. Recitative: Evangelist

And after this they offered thanks, and sang aloud a hymn of praise; and, passing over Kidron's brook, they reached the Mount of Olives, where Jesus said unto them: This very night because of me shall each be offended; yea, and shall betray me.

6b. Chorus

Though other men shall be offended yet will I never be offended.

7a. Recitative: Jesus

It must be so, for thus it has been written.

7b. Aria: Jesus

In that night shall I smite the shepherd, and scatter all the sheep of the pasture.

8a. Recitative: Peter, Jesus

Peter: Because of thee, O Lord, I'll never be offended! Yea, even if the powers of Hell were laid against me yet will I be faithful to the end.

Jesus: I tell thee that this very night before the cock crow shalt thou betray me, and three times deny me.

Peter: That cannot be: though I were tortured unto death, and cruelly tempted to desert thee, yet will I not deny thee or forsake thee.

Jesus: Now sit ye here, I go to pray unto my Father; yet do not sleep, but tarry here and watch with me.

8b. Aria: Jesus

My Father, see thy suffering servant! Be merciful in my great need. For sorrow fills my breaking heart with heaviness, e'en unto death.

8c. Recitative: Jesus

The weight of sin I have to bear afflicts my soul with many terrors; for I must fall into the pit beneath my heavy burden. The flames of Hell are my reward, and shall consume my sinning flesh. And while I undergo these torments I must endure my Father's anger, whom I believed would pity me. Can there be grief like unto mine?

8d. Aria: Jesus

If possible take away thine anger, and let this cup pass away from me. Yet not as I will, but let it be as thou dost will.

9. Arioso: Daughter of Zion

Sinners, look with fear and trembling on your heavy load of sin. For Mankind's redemption see the Saviour's torments now begin.

10a. Recitative: Evangelist

As Jesus prayed aloud, an agony fell on him, so that he scarce could utter any word, and seemed near unto death.

10b. Aria: Daughter of Zion

Break, my heart, dissolve in weeping, As my Lord is racked with pain.

11a. Recitative: Evangelist

As Jesus knelt in prayer, and was exceeding sorrowful, the Holy Spirit came upon him and strengthened him. Then he arose and came to his disciples, and found them sleeping, for their eyes were heavy. And as they roused themselves he said:

11b. Arioso: Jesus, Peter, James, John Jesus: Awake, I say!

Disciples: Who calls? Yea, Lord! *Jesus:* Could ye not watch with me one hour,

While I was prey to Satan's power? Rise up, I say! Disciples: Yea, Lord! *Jesus:* Rise up, for he is here that shall betray me.

12a. Recitative: Evangelist

And while he spake these things, lo, Judas came, who was one of the twelve, and with him came a host of men, with swords and staves, to take him.

12b. Chorus

Put him to death! But wait! Take him alive, so he may stand trial.

13a. Recitative: Evangelist, Judas

Now Judas Iscariot, he that had betrayed him, had given unto them a sign: *Judas:* Whomsoever I shall kiss, ye may be sure, that same is he; then come ye all around and hold him fast.

13b. Chorus

He shall not now escape us.

14a. Recitative: Judas, Jesus

Judas: Hail, Master! I greet thee with a kiss. *Jesus:* My friend, say, wherefore art thou come?

14b. Aria: Peter

Flood and fire, torments dire, destroy him, consume him, devour him, entomb him, the treacherous traitor, the guilty betrayer. As Jesus stands securely bound why do no earthquakes shake the ground? Then this shall be my sole desire: to avenge the blood of my Messiah.

15a. Recitative: Jesus

Put up thy sword into its place, for all that take the sword shall perish with the sword. Or, rather thinkest thou that I cannot now pray unto my heavenly Father, and he shall give me twelve legions of angels? But thus the scripture saith, and thus it must be done. Did I not sit among you daily, and in the Temple taught the Law; yet at that time not any person dared lay hold upon me. I say that all these things were done so that the scriptures might be fulfilled.

15b. Chorus

Alas, they bind him fast: in chains he's taken.

Come, let us flee, for we are quite forsaken.

16a. Recitative: Peter

Why do they flee? Ye cowards, stay! Alas, they all have gone. O cruel day! What treachery has been done? Can I, alone, prevent catastrophe? No, no, dear Lord! I cannot leave you so. Whate'er the cost, I offer you my all.

I'll follow on, and see what may befall.

16b. Aria: Peter

Here I stand, unarmed and fearful for the safety of my Lord. What will happen at the Court When to justice he is brought?

17a. Recitative: Evangelist, Caiaphas, Jesus, Servant

And they led him to the house of Caiaphas, where all the priests and elders were assembled, and brought him bound into the hall. And Peter, filled with fear yet full of righteous fury, did follow from afar. Now the council sought false witness to put Jesus to death, and though there came forth many witnesses yet found they nothing. So Caiaphas rose and said:

Caiaphas: I charge thee now to tell of thy disciples and of the doctrine thou hast taught them.

Jesus: I always spake quite openly to the world. In secret spake I naught, so wherefore ask me? Ask them that heard me: they know what I have said.

Servant: Blasphemer! Do you dare to speak unto the High Priest in such manner? See with my fist I'll stop your lies and insults!

17b. Aria: Daughter of Zion

The claws of lions, wild and savage, attack their prey and fiercely ravage: but there is none so cruel as Man. Let lightnings flash, and thunders rumble, let rivers flood and mountains crumble to foil the Devil's guilty plan.

18a. Recitative: Evangelist, Peter, 3 Maids

Now Peter stood without and warmed himself at the fire, for it was very cold; and as he warmed himself there came to him a serving-girl, who said:

1st *Maid:* Thou also, of a truth, wast with this man from Galilee.

Peter: Who? I?

I tell thee no! I know him not!. Evangelist: And not long after another saw him and said:

2nd Maid: Without a doubt this fellow here is one of that man's disciples - the Galilean. I marvel much to find him with us here.

Peter: What idle talk! I know not what thou sayest: in truth I do not know the man.

Evangelist: And soon another told him to his face:

3rd Maid: Thou art surely one of his disciples, for did I not, this selfsame night, behold thee in the garden with him? Thy very speech bewrayeth thee.

18b. Aria: Peter

Let thunders crash about my head, And sudden lightnings strike me dead, If I at any time did see This selfsame man from Galilee.

19a. Recitative: Evangelist

And immediately the cock crew. Then Peter brought to mind the words that Jesus spake when he had prophesied:

'Before the cock-crow thou shalt deny me thrice.' And he went out, and wept bitterly.

19b. Aria: Peter

Cry aloud, you worthless traitor! Tremble for your wicked sin. God alone is pure within; He destroys those denying their creator.

20a. Recitative: Peter

But how can I endure this deep despair? No, let my troubled heart, my deep afflicted spirit, fly up to Jesus, fount of goodness, and beg forgiveness.

20b. Aria: Peter

Here I fall, repentance seeking; Friend of sinners, see me weeping. In thy loving arms enfold me. Let the impious Prince of Hell, he who triumphed when I fell, in my penitence behold me.

21a. Chorus

Lord God on high, to thee I cry, who still persist in sinning. This is my plea: to follow thee and make a new beginning.

INTERVAL

Part Two

21b. Chorus In this despair Lord hear my prayer, and grant this intercession: that thine own son, his duty done, atones for my transgression.

22a. Recitative: Evangelist, Caiaphas, Jesus

And though there came many who bore false witness, yet Jesus held his peace. And then the High Priest arose and said unto him:

Caiaphas: Why answerest thou nothing? What is it which these witness now against thee? Why is it that you hold your peace? I adjure thee by the living God that thou tell us if thou art the Christ, the son of God? *Jesus:* Thou sayest. And henceforth shall ye see the Son of Man sitting at the right hand of power, 'mid heaven's glory. *Caiaphas:* Blasphemer! What need have we of any further witness? Behold! For you that sit in judgement have witnessed this man's blasphemy. What do you think?

Evangelist: The council answered him and said:

22b. Chorus

He worthy is of death.

24a. Recitative: Evangelist

Now when the morning came, and all the land was sunk in deepest slumber, the priests and elders took counsel against Jesus; and then the soldiers led him away and delivered him over unto Pilate.

25a. Recitative: Judas

What have you done, you worse than worthless wretch? Where is the lightning or loud avenging thunder? The ground should split and open up the dreadful gates of Hell. But no! The powers of Hell abhor my treachery, and even Satan is ashamed. For I betrayed my Lord and Master.

25b. Aria: Judas

My heinous crimes cannot be numbered! So let my flesh and bones be sundered, in never-ending pain to languish. May Hell's furnace now begin to burn away my sin, that my curséd soul may suffer endless

that my cursed soul may suffer endless anguish.

25c. Recitative: Judas

How endless is my pain; my torments how unchanging. The very air regrets it gave me life; the world, in which I've lived so long, can be a home to me no more. The stars turn into vengeful comets to kill this outcast from creation.

The earth becomes a welcome grave since Heaven has no place for souls like mine. What more is left for me to do, vile traitor that I am? Rather than live, tormented by my guilt, I'll die by hanging.

26. Aria: A Believer

Those who spurn God's grace and favour, and by sin are led astray, should recall that man's behaviour stands revealed on Judgement Day.

27a. Recitative: Evangelist, Pilate, Jesus

Then Pilate questioned Jesus, saying: *Pilate:* Art thou the King of the Jews? *Evangelist:* He answered: *Jesus:* Thou sayest it.

27b. Chorus

Condemn to death this malefactor: he is an enemy to Caesar!

28a. Recitative: Pilate, Evangelist

Pilate: Why answerest thou nothing? Dost thou not hear the things they charge against thee? I marvel greatly that thou shouldst hold thy peace.

Evangelist: But Jesus answered never a word.

28b. Duetto: Daughter of Zion, Jesus

Daughter of Zion: Why so mute when facing trial? Is this silence your denial

to speak out in your defence?

Jesus: I say naught to show that patience is a virtue, and that silence is God's gift in recompense.

29a. Recitative: Evangelist, Pilate

Now at that Feast there was a custom that on that day the Governor, Pontius Pilate, should release one of the prisoners, whichever one they would. And there was one called Barabbas. Then Pilate said to them:

Pilate: Which one will ye that I release unto you? Barabbas or Jesus?

Evangelist: And they answered him and said:

29b. Chorus

No, not this man, but give us Barabbas!

29c. Recitative: Pilate

What shall I do then with Jesus, who is called the King of the Jews?

29d. Chorus Let him be crucified!

29e. Recitative: Pilate Why, what evil hath he done?

29f. Chorus Away! Let him be crucified!

29g. Recitative: Pilate

When Pilate saw that he prevailed not against the people, but that a tumult arose, then he released Barabbas unto them.

31a. Recitative: Evangelist

And Pontius Pilate then had Jesus scourged. And after this the soldiers brought him with them into the common hall, and gathered there the whole band, and mocking him they took a reed and smote him upon the head.

31b. Arioso: A Believer

For us the Lord is interceding as he is struck with cruel blows. Yet endless love within him glows. Although his wounds are torn and bleeding as torment vile he undergoes, at every lash his Godhead shows how we should all endure the evils we may find, since every drop of blood is shed by him to save mankind.

33a. Recitative: Evangelist

And after this they stripped him of his clothes,

and put upon him a purple robe, and plaited him a crown of thorns, and put it on his head.

33b. Aria: A Believer

A crown of thorns upon the Saviour's brow is lying,

the thorns that once were decked with fragrant roses fair.

But now the flowers have gone

the stems are sharp and bare.

And as he wears the crown, this mockery defying,

our Lord, in anguish sheds redeeming blood,

which like red rubies glows upon his holy face.

I know that this was done to do poor sinners good,

to let repentant souls receive his saving grace.

36a. Recitative: Evangelist

And then the soldiers bowed the knee before him,

and they began to mock him, saying:

36b. Chorus

Let everyone bow down in worship! All hail, thou mighty King of the Jews!

38a. Recitative: Evangelist

And then the soldiers took the reed that they had given him, and with it smote him upon the head.

38b. Recitative: Daughter of Zion

O thoughtless sinners, do you see how Jesus suffers?

Can you know the pain he feels at every blow dealt by the cruel soldiery? Behold how tenderly he gazes

as his forgiving eyes he raises.

as his forgiving eyes he raises.

See how his sacred hair, so recently anointed by Mary's tender care, and sprinkled with her tears,

is covered now with blood.

All this was done for us, and for our good.

38c. Aria: Daughter of Zion

Lord of all, although you suffer, promise that the hope you offer brings us to your tender care. This harsh pain, your soul oppressing, offers sinful man a blessing when your grief we choose to share.

39a. Recitative: Evangelist

And then it came to pass that, after they had mocked and scorned him thus, the soldiers took again the purple robe, and put his own raiment upon him. Then did they lead him onward to a place called Golgatha, that they might crucify him.

39b. Aria and Chorus: Daughter of Zion

Haste all ye whose souls are weary; leave your daily toil so dreary; haste [O where?] to Golgatha. With the wings of faith be flying, fly [O where?] to where he's dying: your new life awaits you there. Haste [O where?] to Golgatha.

40a. Recitative: Virgin Mary

O God! My son is dragged away, I know not where! Where has he gone, ye murderers, tell me where? To perish at your hands? Have I survived till now, unhappy woman, to see my only son be killed? The grief I feel is sharp and fierce, as though a sword my heart doth pierce. Dear child adored! Can I believe that for a life of such perfection the cross is your reward? Ah, God! My son and Lord!

40b. Duet: Virgin Mary, Jesus

Must my son, the chosen Messiah, now face death and shed his blood? *Jesus:* Yes, I suffer for your good! so that heavenly life you may acquire.

41a. Recitative: Evangelist, Daughter of Zion

Evangelist: And Jesus bore his cross. **Daughter of Zion:** What cruel torment! More harrowing than we can ever know! Do you, my Saviour, show how mortal sin weighs down this cross as you bear it? A bitter task – and there is none to share it.

41b. Aria: A Believer

The Saviour bears this heavy burden without a sound,

despite the soldiers' whips;

yet, falling to the ground,

it seems as though, on bended knee,

a silent prayer escapes his lips,

in thanks for what he knows will be.

42a. Recitative: Evangelist

And when they came to a place, Golgotha by name,

'the Place of a Skull', they gave him vinegar mixed with gall; and they hanged him there upon the cross.

42b. Aria: A Believer

What a crime! Can it be true? Do they really crucify him? Will the heavens let him die then? Do these men know what they do? On this hill, accursed and chilling, 'tis the son of God they're killing.

42c. Recitative: Evangelist

O horror! What a sad and piteous sight! See how the Saviour suffers on the tree. My spirit quails to hear his dying groans.

43. Chorus

O human race, your sins how base! For you our Lord is dying. See what torments he must face, sin and death defying.

44a. Recitative: Evangelist

And when he had been crucified the soldiers took his clothes, and cast lots on them, what each should have. And Pilate set a title on the cross, saying: 'This is Jesus, King of the Jews'. And they that passed him by reviled and railed at him; as also did the robbers crucified with him.

44b. Chorus

If thou art the Son of God, come down then from the cross and save thyself!

If thou are King of Israel, come down then from the cross!

Although he saved others, himself he cannot save!

45a. Recitative: Evangelist

Now from the sixth hour onward there came a thick and sombre darkness which covered all the land.

45b. Aria: A Believer

No wonder that the day's bright light in sympathy is loth to glimmer.

While sun and moon turn day to night our Saviour's life and light grow dimmer, ever dimmer.

46a. Recitative: Evangelist, Jesus

About the ninth hour did Jesus cry with a loud voice, and said:

Jesus: 'Eli! Lama sabachthani?'

Evangelist: In other words, that is to say: 'My God, wherefore hast thou forsaken me?' After this, as Jesus knew that all things were accomplished that the scriptures might be fulfilled, he saith:

Jesus: 'I thirst'.

46b. Arioso: A Believer

My Saviour and my Lord: when scourge and rod ne'er made him falter,

and thorns and nails deep wounds conferred,

yet did he utter never a word. But now he cries aloud for water, like as the hart desires the stream. This cruel thirst afflicts him sadly, who offers us refreshment gladly, that every soul he may redeem.

47a. Recitative: Evangelist, Jesus

And straightway one of them ran, and took a sponge, and filled it full of vinegar, and put it on a reed, and gave it him, that he might drink. After this did Jesus cry with a loud voice:

Jesus: 'All is fulfilled'.

47b. Terzetto: Believers

O tragic words! Yet how momentous! Hell hears and fears this phrase portentous which brings an end to Satan's might. This sound, that shakes the earth's foundation,

foretells the Devil's subjugation, filling his deep domain with fright. 'All is fulfilled!'

O blessed words! How reassuring! Now there is hope for those enduring thralldom in Satan's endless night. This sound, that brings relief to mortals, shows us the way to Heaven's portals, where Christ shall reign in glorious light! 'All is fulfilled!'

48a. Recitative: A Believer, Evangelist

A Believer: The soul that hears these words, though he may suffer desolation, shall find in them his consolation. *Evangelist:* Then Jesus bowed his head.

48b. Duet: Daughter of Zion, A Believer

My Lord and Master, let me ask thee, although thy sufferings sorely task thee, was all fulfilled through this, thy passion? Through thine own pain and desolation shall we attain our own salvation? And has the world been saved today? *Believer:* Zion's daughter, hear this message:

our Saviour's death new life for all doth presage;

so he inclines his head and answers: 'Yea'.

48c. Recitative: Daughter of Zion, Evangelist

Daughter of Zion: Lord Jesus, with your last breath bless us all!

Evangelist: And he gave up the ghost.

49. Aria: A Believer

Hell's nethermost regions should now burst asunder,

and quake and shake, and break apart! The moon in the heavens, and stars high in space

should fall from each fixed and immutable place.

And the bright sun must dim in wonder since our true light from this world doth depart.

50a. Recitative: A Believer, Centurion

Believer: It's true: throughout the nether world come sounds of thunder; the very earth itself is moved. The jaws of Hell are gaping wide, and fill the air with hellish vapour.

Centurion: O heavens! What is happening? Ye Gods! How my spirit faints! A sombre

gloom falls over everything, and shrouds the world in deepest shadow. O see! The ground gives way, and pours out acrid smoke. The clouds with lightnings flash, and flames dart through the heavens! The rocks are rent, and might mountains fall. Can Jesus' death explain this cataclysm? Ah, yes! I understand from all these wonders that he must be, in truth, the Son of God.

50b. Aria: Centurion

How is it, when I reel with shock, and Hell is yawning wide, with mighty mountains quaking, with earth's foundations even shaking, that my hard heart is unmoved as a rock? But hark! I hear his vow, while dying, to save my soul in sin now lying.

51. Accompagnato: A Believer

As Jesus dies the whole world suffers: the heavens above, the earth beneath. The moon, now veiled in sombre shadow, bears witness that her Creator's dead. The blood of Christ has quenched the sun; its fire is cold, its light is gone. And when they pierce his side the rocks are rent asunder, and Nature shows its grief in lightnings and in thunder. What can my poor heart do, since all hope disappears, but weep unending bitter tears.

52. Chorus

My grievous sins afflict me sore, and lead me to perdition. Though numberless like grains of sand, yet I'll plead for remission. The broken body on the tree reveals that this was done for me, and shall sustain me evermore.

53. Aria: Daughter of Zion

O comfort ye and cease your weeping; his blessed spirit is resting well. Those arms that will enfold us all, while he is sleeping, shall point the way to Heaven and close the gates of Hell. 54. Chorus [text: H.W. Baker]

In death's dark vale I fear no ill with thee, dear Lord, beside me. Thy rod and staff me comfort still, thy cross before to guide me. And so, through all the length of days, Good Shepherd, may I sing thy praise within thy house for evermore.

55. Chorus

His body is buried in peace. But his name liveth evermore!

© Neil Jenkins 2013

East Grinstead Choral Society

Fiona Ablett Christine Baelz Nigel Baelz Margaret Barnett Alison Barnett Kim Barnett Isabella Barton Joan Bateman Margaret Beeny Peter Beynon Cathy Brooke Jean Bryant Angela Charlton Darwell Charlton Jane Clifford Marcus Clifford Andrew Clifford Janet Cole Sue Cooper Liz Crothall John Cull Ros Dewar Annette Elbe

David Firshman Kay Fox Jackie Frewing Jacqueline Granstrom Chris Grist Gwvneth Gwenlan Audrey Hadfield Bob Hawley Alanya Holder Linda Hope Sarah Jacobs Martin Jacobs Matthew Jones Christine Jordan Jane Lamb Geoff Lamb Carole Lane David Lane Rosalind Livesey Sara Mackenzie Muriel Mathers Christine Matthews Josie Munns

Catherine Older John Older Gill Olliver Mary Osborn Linn Parker Carolvn Ponder Peter Puttock Diana Rees Sandra Rhodes Christina Robinson Felicia Shanahan Susan Sharp Diane Sherman Tamsin Spring Kevin Stacev Joan Thomas Sheila Walsh Hilary Weston Anne White David Wildman Mary Woodroffe **Richard Young**

This large, friendly and successful choir invites **YOU** to join to learn and perform some truly outstanding music this season. You don't need to audition, you don't need to be able to read music, you just need to be up for a bit of a challenge and some good times with friends. Then you'll get to feel **the buzz and the joy of performing** in a live concert each term.

Find out more on *www.egcs.co.uk*



Neil Jenkins (*Evangelist*) has been a professional singer for over forty years, although he has now been singing with a tenor voice for 50 years, having given his first concert in 1961. He made his professional debut in 1967, and sang and recorded with the Deller Consort, under the direction of Alfred Deller, for ten years, whilst establishing himself as an opera singer. In the 1970s he was appointed as an RCM singing professor by Sir David Willcocks, for whom he became a regular soloist with the Bach Choir, especially as the Evangelist in the Bach *Passions*. He is equally at home as an operatic, oratorio and recital singer and has made over 60 commercial recordings as well as countless broadcasts for the BBC, including every one of the Gilbert and Sullivan operettas conducted by Sir Charles Mackerras and Barry Wordsworth.

Neil has sung with all of Britain's leading opera companies as well as many European ones, and was associated with Kent Opera, Scottish Opera, WNO and Glyndebourne for many years. His performances in Tippett's *King Priam* (conducted by Sir Roger Norrington) and Glyndebourne Festival's *Lulu* (conducted by Sir Andrew Davis) are available on video. He joined WNO once again in 2008 for a production of Verdi's *Falstaff*, starring Bryn Terfel, which was recorded and televised.

His recordings cover a wide range of styles, including operas with Domingo, Pavarotti, Carreras and Montserrat Caballé; oratorios conducted by Benjamin Britten, Leonard Bernstein, Riccardo Chailly and Sir David Willcocks; and solo recordings of Britten's *"Serenade"* for tenor, horn and strings, and Henze's *"Kammermusik 1958"* with Berlin orchestras. His very first recital record of Finzi song cycles, from 1972, has recently been reissued. In 2004 Neil was honoured by the Worshipful Company of Musicians with the presentation of the Sir Charles Santley Memorial Award for his musical achievements.

Neil teaches at several international summer schools, including AIMS which he runs at Eastbourne College every August with his wife, gives a regular series of Masterclasses and sits on international singing juries. Neil was conductor of the Brighton Chamber Choir for seven years before becoming the Musical Director of Sussex Chorus from 2002 till the present.

These days Neil combines singing with an increasingly important role as a musicologist. He has translated and edited all of Bach's major choral works for the New Novello Choral Edition, and Haydn's two great oratorios *The Seasons* and *The Creation* for King's Music. The ENO produced his version of Bach's *St John Passion* on stage in 2000, and the Bach Choir of London and many other choral societies regularly use his translations of this and the *St Matthew Passion* and *Christmas Oratorio*. He translated Offenbach's grand opera *Die Rheinnixen* for its British premiere by New Sussex Opera in 2009. Neil has completed and published the biography of the Handelian singer and first great English tenor, John Beard (John Beard, Handel and Garrick's favourite Tenor, Bramber Press 2012), and is currently preparing a series of oratorio aria albums for each voice. Neil is President of the Haywards Heath Music Club, Shoreham Oratorio Choir, Basildon Choral Society, Kent Chorus and the Grange Choral Society of Bournemouth; and is Patron of the Goldsmith's Choral Union.



Michael R Bundy *(Jesus)*, a music graduate of Trinity College, Cambridge and the Guildhall School of Music and Drama, has performed widely in diverse genres: He has appeared as soloist with groups such as The Sixteen, The Orchestra of the Age of Enlightenment and has a continuing relationship with the BBC Singers.

His operatic repertoire exceeds forty roles and he has sung with English National Opera, Kent Opera, Scottish Opera, the Royal Opera, Covent Garden, Mauritius Opera, and the Narodni Divadlo in Prague. He appeared with Theater Basel in Actus Tragicus, and performed with Opera Restor'd and the Akademie für Alte Musik, Berlin in their production of Lampe's comic opera *The Dragon of Wantley*.

His Oratorio repertoire is catholic, and he broadcasts frequently for BBC Radio 3, including Bonnal's oratorio *Poèmes Fransiscains*. Work with Trevor Pinnock has included Bach's *St Matthew Passion* in Europe, Istanbul and Japan, and he has also appeared as soloist with Sir John Eliot Gardiner in Berlioz's *L'Enfance du Christ*, Handel's *Israel in Egypt* (both BBC promenade concerts), Bach's *B Minor Mass*, Haydn's *Nelson Mass* and the Odes and Masques of Purcell. He has broadcast the role of Gobryas in Handel's oratorio *Belshazzar* with Robert King, and sang Elgar's *Dream of Gerontius* in Ely and Rochester cathedrals, and the Smetana Hall (Prague). A further performance was given in the Usher Hall, Edinburgh. Other recent performances this year have included Verdi's *Requiem* at Eton College and the Usher Hall, the *Passions* of J.S. Bach in St. Albans Abbey and the Coptic Cathedral in Stevenage, Rossini's *Petite Messe…* in Winchester Cathedral and Brahms' *Requiem* in Kings College, Cambridge.

Specialising in French mélodie he has issued a series of recordings with Naxos featuring the Mélodies of Widor, Vierne and Tournemire: a book – 'Prophets without Honour...', discussing these mélodies in great detail, is also available. A further book – 'Visions of Eternity...', dealing with the choral and operatic works of these same composers, is due for publication shortly.

Other commercial recordings include Purcell's *The Fairy Queen*, Chausson's *Le Roi Arthus*, Tovey's *The Bride of Dionysus* and Michael Hurd's *The Widow of Ephesus*.

Having given the premières of works by Hardy, McGuire, McDowall, and also Sharriff's opera *Golem 13* (in Prague,) Michael demonstrates that he is as at home in contemporary music as he is with 'lighter' music, having also broadcast the roles of Olin Britt (*Music Man*), and Mr. Lindquist (*A Little Night Music*) for BBC Radio 2.

Bibi Heal (soprano "Daughter of Zion") graduated from the University of East Anglia with a First Class degree in Music. She completed her studies at the Royal Academy of Music and studied privately with Dame Kiri Te Kanawa.

Opera includes Mary Turner *Of Thee I Sing* and *Let 'Em Eat Cake*, and Masha *Paradise Moscow* for Opera North and Bregenz Festival, Princess Sofie *The Two Hearts of Kwasi Boachi* in Rotterdam, Handel *Saul* for Opera North, Fairy *The Dream* at Royal Opera House, Dorinda *Orlando* for Ryedale Festival, Barbarina *Le Nozze di Figaro* for Gstaad Festival



directed by Barbara Bonney, and a Monteverdi Early Years opera for Spitalfields Festival/ Early Opera Company.

Concerts include engagements with Royal Philharmonic Orchestra, Philharmonia Orchestra, BBC Concert Orchestra, Ulster Orchestra, Europaïsches Barockorchester, Northern Sinfonia, Göttingen International Handel Festival, Orff *Carmina Burana* (Royal Albert Hall), Brahms *Liebeslieder Waltzer* (Wigmore Hall), Mendelssohn *Elijah* (Barbican Hall), Mozart *Mass in C Minor* (Cadogan Hall), and Haydn *Creation* (St John's Smith Square).



Rachel Shouksmith (soprano "Believer; Mary")

graduated from the London College of Music in 1992 where she studied singing with John Cameron and was awarded the Henry Baker Memorial Prize for outstanding performance. Since then, she has been involved in all kinds of music making including recording, oratorio, opera, recitals and teaching.

In her career Rachel has been lucky enough to perform as soprano soloist with choral societies and orchestras all over the country in works such as Bach *St Matthew*

Passion, Brahms Requiem, Handel Messiah and Dixit Dominus, Haydn Nelson, Harmony and Marie-Therese Masses, Mendlessohn Elijah, Mozart Requiem and Vespers, Poulenc Gloria (conducted by Brian Kay), Rutter Requiem, Alan Smith Requiem (world premiere), Vivaldi Gloria and Vaughan-Williams Benedicite. Other orchestral works performed include Villa-Lobos Bachianas Brasileiras no. 5, Ravel Shéhérazade and Strauss Vier Letze Lieder with the Sidcup Symphony Orchestra.

Rachel also loves performing opera and has sung with several opera companies such as British Youth Opera and New Sussex Opera. Recent roles include Belinda (*Dido and Aeneas* Purcell), Fanciulla (*Edgar* Puccini), Spirit of Mireille's mother (*Mireille* Gounod), Mère Marie (*Dialogues des Carmélites* Poulenc, excerpts directed by Christopher Cowell) and Aloès (*L'Étoile* Chabrier) on tour for New Sussex Opera (directed by Susanna Waters) where she received the following review: "a fine performance from Rachel Shouksmith as Aloès, downtrodden at first but wonderfully flirtatious later".



Since his professional debut at the 25th Handel Festival in Karlsruhe, Germany, where he played Adelberto in Ottone, **Glenn Kesby (counter tenor "Judas")** has played several lead Handel opera roles including Julius Caesar, and Ruggiero in *Alcina* for the Handel Opera Society with Charles Farncombe; Rinaldo, Apollo in *Parnasso in Festa* and Tirinto in *Imeneo* with Baroque Encounter.

Glenn was a soloist for the modern-world premiere performance of the rediscovered Mozart orchestration of Handel's *Judas Maccabaeus* broadcast on BBC TV. Glenn's other concerts have included much of the core concert repertoire for counter tenor by Bach, Handel and Purcell. In addition to UK festivals he has performed in Sweden, Germany, Hungary, Cyprus, Ireland,

France, and his native Australia. Glenn also performs regularly at London's Handel House Museum.

Glenn's recent performances include Bach's *Mass in B minor* with the Wokingham Choral Society and Messiah with the East London Chorus. In 2014 Glenn will present a series of dates with his early music ensemble, Baroque Encounter, celebrating their tenth year together.

Jon English (tenor "Peter; Believer") is justly renowned for the flexibility of his voice, which encompasses a wide-ranging repertoire, from liturgical to opera, Baroque to 20th-century, ensemble to solo work. He gained his early vocal experience in church choral groups, and sang professionally in both Sheffield and Ely Cathedral Choirs. In January 1998 he was appointed as a member of the worldfamous choir of St. Paul's Cathedral.

Jon also sings regularly with the BBC Singers, Polyphony, the Gabrieli Consort and the Age of Enlightenment Choir, as well as at the Royal Opera House, and has recorded for television and radio, and on CD for labels such as Hyperion, Koch and Teldec. He appears regularly with choral societies around the country, where



the qualities of his voice make him as at ease with Bach and Handel as with the larger-scale works of Rossini and Elgar.

Past solo performances have included Handel's *Brockes Passion*, Monteverdi's *Vespers*, Beethoven's *Missa Solemnis*, Haydn's *The Seasons*, as well as Mendelssohn's *Elijah* and Orff's *Carmina Burana*. Future projects include Bach's *St John Passion* (in Horhsam), Verdi's *Requiem* (Derby), Puccini's *Messa di Gloria* (Petersfield), Orff's *Carmina Burana* (Southampton) and Stainer's *Crucifixion* (Sutton). He is also involved in the current season at The Royal Opera House.

Jon is delighted to join EGCS once again – his association with the choir goes back some 20 years: a long and musically-rewarding co-operation.

When not singing, Jon indulges in his other favourite pastimes – home improvements, golf, football and real ale (although not necessarily in that order!) – all of which provide the antidote to the busy life of a professional musician.

Douglas Rice-Bowen (bass "Caiaphas; Pilate; Centurion; Believer") studied divinity at Cardiff University and then completed post graduate operatic and vocal studies at the Guildhall School of Music and Drama and the National Opera Studio, sponsored by the Welsh National Opera Chris Ball Scholarship. He was the winner of the MOSCA Young Welsh Singer of the Year Award and the GSMD John Ireland Song Competition.

His professional career started at Glyndebourne Touring Opera as The Captain in *Eugene Onegin*, since



when he has played and understudied several roles for both Glyndebourne Touring and Glyndebourne Festival Operas including Sid *Albert Herring*, Schaunard *La Boheme*, Custom House Sergeant *La Boheme*, Frank *Die Fledermaus* and Flora's Servant *La Traviata*. Other roles include Demetrius *A Midsummer Night's Dream* and Marcello *La Boheme* with English Touring Opera, Figaro in English National Opera's *Barber of Seville*, Ford in *Falstaff* at Stanley Hall Opera, the title role in *Macbeth* with Scottish Opera Go Round and the world premier of the Stephen Barlow's opera *King*. He performed the role of Judas Iscariot to great acclaim in Katie Mitchell's version of the *St Matthew Passion* for Glyndebourne.

Recent concert performances have included Handel's *Messiah*, Stainer's *Crucifixion* and the Brahms and Fauré *Requiems*.



Richard Jenkinson grew up in Sussex, and received his early musical training through the County Music Service. He won a scholarship to continue his studies at The Royal College of Music in London, where – among many inspirational characters – Sir David Willcocks was a great influence and source of inspiration.

Richard now has a busy and vibrant career as a freelance musician, specialising in choral music of all kinds, as conductor, accompanist and composer, working regularly with many of the major choirs and choral societies in and around London and South East England. His post of Musical Director to EGCS continues to be immensely rewarding. Richard is also MD to the London Orpheus Choir and to Meridian Voices, and launched

Kent Chorus, a choir for Tunbridge Wells and the South East, as Musical Director and Conductor.

Broadcasts and compositions have taken Richard to a world-wide audience, including Australia and the USA. Richard is also experienced in directing Choral Workshops – a leading / coaching / teaching role which he particularly enjoys. He has also travelled widely on concert tours, including directing choirs and orchestras in "musical exchanges" in Spain, Italy, Germany and Austria plus return fixtures in the UK.

When not working, Richard enjoys sport (mostly from the safety and comfort of a large sofa, with a good beer for sustenance!) and – most of all – the beauty and tranquility of village life in his native and much loved county of West Sussex.

George Clifford studied at the Royal Academy of Music, first graduating with a BMus in modern violin, and then with an MA in baroque violin, receiving the prestigious DipRAM for an outstanding final recital. He studied modern violin with Igor Petrushevski and baroque violin with Simon Standage and Matthew Truscott.

George has worked alongside musicians including Trevor Pinnock, Sir Roger Norrington, Laurence Cummings, Richard Egarr, Paul McCreesh, Edward Higginbottom, Steven Devine, Pavlo Beznosiuk and Rachel Podger, and with ensembles including the Orchestra of the Age of Enlightenment (OAE), the Gabrieli Consort & Players, the Academy of Ancient Music, the Dunedin Consort, the Hanover Band, the International Baroque Players, Charivari Agréable, La



Nuova Musica, Britten-Pears Baroque Orchestra, Oxford Baroque, the Amadè Players, the Regent's Soloists and Poeticall Musicke. He was a participant in the 'Ann and Peter Law OAE Experience for young players' in 2011 on both violin and viola.

In May 2012 George made the première recording of a newly discovered violin sonata by Vivaldi as well as giving the London première performance and the broadcast première live on BBC R3's 'In Tune'.

In summer 2013 George participated in three of the OAE's major projects: Glyndebourne Festival Opera's production of Verdi's Falstaff, conducted by Sir Mark Elder; Brahms' German Requiem in the BBC Proms with Marin Alsop; and a European tour playing Berlioz's Symphonie Fantastique with Sir Roger Norrington.

George recently released the album 'Ravishing Sweetenesse' with the record label Veterum Musica, featuring solo violin music by Baltzar, Biber, Westhoff, Telemann and Pisendel. George also features on many of Veterum Musica's other albums with the ensemble Poeticall Musicke, all of which can be downloaded free at www.veterummusica.co.uk. George plays a baroque violin after Jakob Stainer made by Steffen Nowak in Bristol in 2006.

The Meridian Chamber Orchestra

Violin I	George Clifford (leader), Davina Clarke, Oliver Cave, Emily Hale
Violin II	Holly Harman, Katarina Đorđevic, Charlotte Fairbairn
Viola	Alexis Bennett, Geoff Irwin, Frank Stapleton
Cello	Gavin Kibble (continuo), Lucia Capellaro
Double bass	Frances Emery
Oboe	Leo Duarte, Patrycja Leśnik
Bassoon	Martin Clark
Organ continuo	Chad Kelly

No unauthorised photography, video or sound recording is permitted during the performance. We thank you for your co-operation.

Bullfrog Music

For all your Musical Needs from Rock to the Classics



15 Ship Street, East Grinstead, RH19 4EG tel 01342 315602

www.bullfrogmusic.co.uk

Supreme Quality Conservatories to outlive your mortgage

Visit our unique conservatory village at Wyevale Garden Centre to see what makes us the Number 1 Local company you know you can trust

- Conservatories
- Extensions
- Windows
 Doors
- Fascias & Soffits
- Summer houses
- Childrens
 Play Equipment







Visit Alfresco at - Wyevale Garden Centre, Wakehams Green, Copthorne Road, Crawley RH10 3PD

01293 888 777

www.alfrescoconservatories.com alfrescoconservatories@yahoo.co.uk All work fully Assured with a 10 year Insuance Backed Guarantee.

FENSA



.....Probably the best Conservatory Company in the World

Advertisements





All building work undertaken Interior and external decorating 33 years' experience 3 Burleigh Close Crawley Down West Sussex RH10 4UX Phone: 01342 713701 Mobile: 07889 158 048 Email: mark.beeston@hotmail.com

Advertisements





Our next concert:

Saturday 21 June

Imberhorne Lower School, East Grinstead Haydn – "Little Organ Mass", "Choral Classics" and supper.

Other choirs' forthcoming events:

- Sunday 6 April 4pm Pamoja Hall, Sevenoaks School Brahms – Requiem Kent Chorus, plus Meridian Voices and London Orpheus Choir, with Meridian Symphony Orchestra www.kentchorus.co.uk, kentchorus@gmail.com
- Saturday 10 May 7pm St. James's, Piccadilly Rutter – Requiem and Bernstein – Chichester Psalms, London Orpheus Choir www.londonorpheuschoir.co.uk
- Saturday 28 June 7.30pm St. John's Smith Square
 Beethoven Coriolan Overture, Choral Fantasia, Mass in C
 London Orpheus Choir plus Meridian Voices
 with London Orpheus Symphony Orchestra
 www.londonorpheuschoir.co.uk, www.meridianvoices.org

