

**ST. JOHN
PASSION
Bach**

Nave D 60p

Nº 067

This performance is promoted by Guildford Borough Council
with financial assistance from the South East Arts Association

Saturday 3rd April 1976 at 7.30 p.m.

Guildford Cathedral

(By kind permission of the Dean and Chapter)

Guildford Philharmonic Orchestra

Leader JOHN LUDLOW

Philharmonic Choir

MERYL DROWER

PATRICIA TAYLOR

JULIAN PIKE

RONALD MURDOCK

MICHAEL BAUER

GLYN DAVENPORT

Harpsichord — JOHN FORSTER

Conductor — VERNON HANDLEY

PHILHARMONIC CHOIR

The Philharmonic Choir is the larger of the two choirs under the conductorship of the Musical Director, who acknowledges with thanks the help he has received in training the choir from Mr. Kenneth Lank, and accompanists Mary Rivers, Patricia Finch and Prudence Smith. In 1973 the choir made its first recording with the orchestra 'Intimation of Immortality' by Gerald Finzi.

MERYL DROWER

Meryl Drower was born in Wales in 1951. At the age of seventeen she won a Foundation Scholarship to the Royal College of Music, where she studied singing with Meriel St. Clair. While at college she won a number of prizes including the Leslie Woodgate Prize for oratorio, the Major Van Someren—Godfrey Prize for English Song, the Harry Evans Award, the Cuthbert-Smith Award and the Agnes Nicholls Harty Trophy, in addition to obtaining her A.R.C.M. At present she holds the Royal College of Music's opera school scholarship which she won at the end of the 1973 academic year.

In addition to her successes at the College, she has toured Wales and Northern Europe as a soloist with the Welsh National Youth Orchestra. She has made several oratorio appearances at the Fairfield Halls, Croydon, given recitals and sung with many choral societies throughout the country.

PATRICIA TAYLOR

Patricia Taylor, who comes from Leeds, studied at the Royal Manchester College of Music under Elsie Thurston and Frederic Cox where she was awarded the Imperial League of Opera prize and the Curtis Gold Medal. Whilst still a student, she became a member of the BBC Northern Singers and also broadcast as a soloist. She won two awards from the Countess of Munster Memorial Fund in 1969 and 1972. In 1970 she won the Richard Tauber Competition and also studied with Conchita Badia in Spain. She began her studies in Vienna in 1971 under Ilse Rapf and Anton Dermota and was a finalist in the s'Hertogenbosch International Singing Competition. She has given many concerts throughout Britain (including one with the Hallé and with Alan Bush in the Wigmore Hall), Spain and in Vienna. She has appeared with Scottish Opera and the Phoenix Opera companies.

JULIAN PIKE

Julian Pike began his musical career as a chorister at Winchester Cathedral, and continued singing as well as violin playing until after he had been at the Royal College of Music for some years. After concentrating on singing, he won several major awards including prizes for Lieder, English Song, and the prize for the best singer of the year. He has appeared throughout the country as an oratorio and recital singer, having sung the role of the Evangelist in many places (including Guildford Cathedral two years ago). He has appeared on television, taking part in an operatic master class with Geraint Evans, and has studied in France with Pierre Bernac, appearing on French television in a master class with him. At present he is a member of the BBC Singers, and is to be heard frequently as a soloist with them.

RONALD MURDOCK

Ronald Murdock is a native of Nova Scotia, Canada, now resident in this country. He has studied with Bernard Diamant in Montreal, and Professor Frederick Husler and Yvonne Rodd-Marling in Switzerland.

He has appeared in recitals and oratorio performances in Canada and Europe, as well as in England where he has sung at the Windsor, Camden and Brighton Festivals as soloist. He is a member of the English Opera Group, and of Phoenix Opera.

MICHAEL BAUER

Michael Bauer studied music at the Royal College of Music with Redvers Llewellyn for four years, the last of which he spent at the Royal College of Music Opera School. He later joined the London Opera Centre and whilst there appeared in several productions, and in two Master Classes with Geraint Evans, and Tito Gobbi.

In 1973, Michael Bauer was asked to sing in the world premiere of Benjamin Britten's "Death in Venice", and he subsequently appeared in this opera in Venice, Brussels and at the Edinburgh Festival. In 1976, Michael Bauer joined the newly formed English Music Theatre company as a principal artist.

GLYN DAVENPORT

Glyn Davenport was born in 1948 in Yorkshire. He entered the Royal College of Music on a Foundation Scholarship and studied with Sir Keith Faulkner and Redvers Llewellyn. In 1970, he was awarded a German Government Scholarship and made a special study of German Lieder with Jacob Stampfli in Hamburg. He now studies with Paul Hamburger and Thomas Hemsley.

In 1972 Glyn Davenport won the Kathleen Ferrier Memorial Award. He made a highly successful recital debut at the Wigmore Hall in 1973, and since then he has appeared in concerts throughout the country. In addition to his work as a recitalist and concert singer, Glyn Davenport has also appeared with the English Opera Group.

Glyn Davenport has recently become a winner of the Southern Musicians Scheme, promoted by the Southern Arts Association.

VERNON HANDLEY

Vernon Handley has been Guildford's Musical Director since 1962. He is now one of the busiest British Conductors, broadcasting with all the BBC Regional Orchestras, about 30 concerts a year, and appearing regularly as guest Conductor with the London Philharmonic, Royal Philharmonic and New Philharmonia Orchestras.

Vernon Handley is particularly noted for his championship of British music and in 1974 was voted Conductor of the Year by the Composers' Guild of Great Britain.

He has currently a dozen records in the world catalogue, including two best sellers, one with the Royal Philharmonic Orchestra and one with the London Philharmonic Orchestra, and he will be recording six more discs in the present year.

ST. JOHN PASSION—BACH 1685-1750

Bach took up his appointment of Cantor at the Thomasschule in Leipzig in 1723 and during his 27 years there he wrote the majority of his 300 Cantatas and Motets to Latin texts, the Christmas Oratorio to a German text, the Passions, the four so-called "short" Masses, the great Hohe Mass and a number of other Church works. The greatness of the St. John Passion has never been questioned and it is largely due to this greatness that the work has survived and still survives various treatments which different singing traditions impose upon it. Regardless of which of these traditions one has been brought up in (and most of them have at their core some worthwhile characteristics), there can be little doubt that the dramatic force of the St. John Passion in Bach's day was much more obviously realised than it is today. Roughly 250 years of sophistication is not necessarily the best training for mankind if the full force of "Jesu, turn to look on me" is to be appreciated. The vicious howling of "Crucify", where B flat and D in two parts of the choir is penetrated by the G and E flat of the two other parts, must have been as shocking to Bach's contemporaries as some of the sounds of Stravinsky and the serial composers have been to our own. Successive generations have produced beautiful tone and a lack of conviction to these sounds until their horror has almost disappeared. Yet perhaps the greatest moments of the Passion are not realised through harmonic or contrapuntal means, but through the single superbly judged lines of the Recitatives, for in them Bach expressed more concisely and more movingly the feelings and thoughts which orchestral or choral treatment, even in the hands of expressive masters like Strauss or Britten, would only obscure.

PART I

1	Lord and Master in all lands	Chorus
2	Jesus went forth with his disciples	Recit. (Tenor and Bass)
3	Jesus of Nazareth	Chorus
4	Jesus saith unto them, I am he	Recit. (Tenor and Bass)
5	Jesus of Nazareth	Chorus
6	Jesus answered, I have told you	Recit. (Tenor and Bass)
7	O mighty love, O love beyond all measure	Chorale
8	That the saying might be fulfilled	Recit. (Tenor and Bass)
9	Thy will, O God, be always done	Chorale
10	Then the band and the chief captain	Recit. (Tenor)
11	Chains of bondage that I wrought me	Air (Alto)
12	And Simon Peter followed Jesus	Recit. (Tenor)
13	I follow in gladness to meet Thee	Air (Soprano)
14	Now that disciple was known	Recit. (Soprano, Tenor and Bass)
15	Ah! whence this hatred shown Thee?	Chorale
16	Now Annas had sent him bound	Recit. (Tenor)
17	Art thou not one of his disciples	Chorus
18	He denied it, and said, I am not	Recit. (Tenor and Bass)
19	Ah! my soul, what end awaiteth thee	Air (Tenor)
20	Peter in forgetfulness	Chorale

PART II

21	He, Whose life was as the light	Chorale
22	Then they led Jesus from Caiaphas	Recit. (Tenor and Bass)
23	If this man were not a malefactor	Chorus
24	Then said Pilate unto them	Recit. (Tenor and Bass)
25	It is not lawful	Chorus
26	That the saying of Jesus	Recit. (Tenor and Bass)
27	O King of glory	Chorale
28	Pilate therefore said unto him	Recit. (Tenor and Bass)
29	Not this man, but Barabbas	Chorus
30	Now Barabbas was a robber	Recit. (Tenor)
31	Come, ponder, O my soul	Arioso (Bass)
32	Behold Him: See!	Air (Tenor)
33	And the soldiers platted a crown of thorns	Recit. (Tenor)
34	Hail, thou King of the Jews	Chorus
35	And they smote him with their hands	Recit. (Tenor and Bass)
36	Crucify him	Chorus
37	Pilate saith unto them	Recit. (Tenor and Bass)
38	We have a law	Chorus
39	When Pilate therefore heard that saying	Recit. (Tenor and Bass)
41	But the Jews cried out	Recit. (Tenor)
42	If thou let this man go	Chorus
43	When Pilate therefore heard that saying	Recit. (Tenor and Bass)
44	Away with him	Chorus
45	Pilate saith unto them	Recit. (Tenor and Bass)
46	We have no king but Caesar	Chorus
47	Then delivered he him unto them	Recit. (Tenor)
48	Haste, poor souls ensnared in treason	Air (Bass) with Chorus
49	And there they crucified him	Recit. (Tenor)
50	Write thou not, the king of the Jews	Chorus
51	Pilate answered, What I have written	Recit. (Tenor and Bass)
52	Thy Name is shining on me	Chorale
53	The soldiers therefore, when they had crucified	Recit. (Tenor)
54	Let us not divide it	Chorus
55	That the Scripture might be fulfilled	Recit. (Tenor and Bass)
56	See Him now, the Righteous One	Chorale
57	And from that hour that disciple took her	Recit. (Tenor and Bass)
58	All is fulfilled	Air (Alto)
59	And he bowed his head	Recit. (Tenor)
60	My Lord and Saviour, let me ask Thee	Air (Bass) with Chorale
61	And behold, the veil of the Temple	Recit. (Tenor)
62	My heart, behold the world intent	Arioso (Tenor)
63	O heart, melt in weeping	Air (Soprano)
64	The Jews therefore, because it was the preparation	Recit. (Tenor)
65	Help us, O Thou Son of God	Chorale
66	And after this, Joseph of Arimathea	Recit. (Tenor)
67	Lie still, O sacred limbs	Chorus
68	Ah! Lord, when my last end is come	Chorale