

The Esterházy Chamber Choir
and Guest Soloists



with the Sussex Baroque Players
Directed by guest conductor
Nigel Perrin

Johannes-Passion

BWV245

Johann Sebastian Bach
(1685 – 1750)

St John Sub Castro, Lancaster Street, Lewes
Saturday 26th April 2008, 7.30 pm

The Choir

Sopranos: Sarah Bridgland, Cesca Eaton, Fran du Corbier, Dilys Goggins, Leanne Holmes*, Jancis Ham, Alison Jeffery, Elaine King, Michelle Lefevre, Lucy Morgan-Jones, Andrea Thomas, Françoise Towler

Altos: Maria Birch, Claire Champness, Denise Jones, Grainne Sinclair, Liz Webb, Karen Zeff, Sarah Jarvis, Meryll Goodwin

Tenors: John Carroll*, Charles King, Thomas Whalley, Michael Bulman*, Nick Martin

Basses: John Astbury, John Burns, Chris Dixon*, Derek Froud, James Pitman, Matthew Spencer, David Thomas, David Goodwin, Bryan Derbyshire, Peter Claridge

* also singing solos

About The Esterházy Chamber Choir

The Esterházy Chamber Choir was founded in 1993 and is based in Lewes, East Sussex. Comprising up to 30 singers from a wide variety of backgrounds, the choir aims to perform to a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. The choir's repertoire spans four centuries of sacred and secular music with an emphasis on *a cappella* singing.

For tonight's concert we are joined by several ex-members of the choir who have returned to help us celebrate our 15th anniversary – more than are listed above, so apologies if we left you out!

Nigel Perrin

An internationally renowned choral musician and former boy chorister of Ely Cathedral, Nigel Perrin was a choral scholar at King's College, Cambridge, where he studied under Sir David Willcocks. On leaving Cambridge, he first became well known as the high voice of The King's Singers and for eleven years travelled the world on concert tours, recording some twenty-five albums and appearing in countless television shows with artists as diverse as Kiri Te Kanawa and Sir Cliff Richard.

This background and experience formed the basis of his current career, conducting, directing choral workshops and summer schools, adjudicating and teaching.

He teaches voice at Wells Cathedral Specialist Music School, where he works with young developing voices and trains the Chamber Choir.

Having established Bath Camerata as one of the country's leading chamber choirs, he is greatly sought after as an inspiring choral conductor and is much in demand for his instructive and encouraging workshops and masterclasses.

He directs the City of Bath Bach Choir and Junior Choir, the Bath Festival Chorus, the Exeter Festival Chorus and the Bath Spa University Choir and works regularly as consultant and motivator to many other choral groups around the country.

In recent years Nigel has conducted the London Philharmonic Orchestra, the Bournemouth Sinfonietta, the Bournemouth Symphony Orchestra, the City of London Sinfonia and has worked with the London Mozart Players on several occasions.

In 2004 he formed and directed the chorus for The Three Tenors in what was probably their final live performance together in this country and last year conducted Britten's *War Requiem* both in Exeter and Yaroslavl, Russia.

Leah Jackson (soprano)

Leah Jackson began her musical training as a chorister at Wells Cathedral School, performing on a number of recordings and live radio broadcasts, and touring to the USA and Namibia.

After completing her schooling in Somerset, Leah went on to gain a Bachelors Degree in Music at King's College London and the Royal Academy of Music where she graduated in 2005. Leah currently studies singing with Jenny Dakin.

Highlights of her oratorio performances include Handel's *Messiah*, Faure's *Requiem*, *St John Passion* by Bach, Purcell *Come Ye Sons of Art* and *Dido and Aeneas*, Monteverdi *Vespers*, Handel's *Dixit Dominus*, Mozart's *Requiem* and *Vespers*, many of these performances taking place in St. Martin in the Fields, Exeter Cathedral, Wells Cathedral, Royal Hospital in Chelsea, St Georges Brandon Hill in Bristol and St. John Smith's Square.

In recital Leah has performed in a number of different venues in Somerset, and recently Leah appeared as one of the guest soloists for the Wells Vocal Festival. Leah was awarded generous sponsorship from the Seary Charitable Trust to fund and further her vocal training.

Penelope Davies (alto)

Penelope Davies' parents provided her first introduction to music, as her father played the piano and her mother sang, so music was always part of her growing up. This enjoyable hobby gradually became more and more important and, after leaving school where she had studied both piano and singing, she continued her training at the Birmingham Conservatoire, gaining both ABSM and ARCM diplomas. She had begun making solo appearances at concerts in the West Midlands, and these continued when she moved to London. She married and moved to Somerset, continuing to sing for choral societies, music clubs and with orchestras in the region and, once her two children were both at school, returned to study at Bristol University, where she gained an Honours Degree in Music. She now sings regularly all over southwest England in recitals and concerts, and continues to receive glowing reviews and appreciative comments wherever she performs.

Current season's performances include Mozart's *Requiem* in Christchurch Priory, Durufle's *Requiem* in Bath Abbey, Verdi's *Requiem* in Wellington, Beethoven's *Mass in C* in Frome and Bach's *St. John Passion* in Lewes.

David Webb (Evangelist)

David began his musical career as Head Chorister of Exeter Cathedral and was a Choral Scholar at Truro Cathedral. Now studying at the Royal College of Music with Ryland Davies, David has also worked alongside musicians such as Roger Vignoles, John Fraser, Brindley Sherratt, Edith Wiens, Robert Tear and Toby Spence (BYO Link Scheme).

Operatic roles include: Count Almaviva, *Il Barbiere di Siviglia* (Rossini) Tamino, *Die Zauberflöte* (Mozart, Understudy for British Youth Opera) Damon, *Acis and Galatea* (Handel) and Momus, *Platee* (Rameau, English Bach Festival). Concert performances have included Mozart's *Requiem* at St. Martin in the Fields, Handel's *Judas Maccabeans* at New College Chapel, Oxford, Evangelist and Arias for Bach's *St John Passion*. He has worked with The London Baroque Sinfonia, The New London Soloists Orchestra, The London Pro Arte Orchestra, The London Mozart Players and The English Chamber Orchestra and performed at The Bridgewater Hall, St John's Smith Square, Sadlers Wells and the Wigmore Hall.

Graham Shaw (tenor)

Graham Shaw's first solo role was in John Copley's 1967 production of Britten's "*Let's Make an Opera*" at the Fairfield Halls, Croydon. While a Choral Scholar at Clare College, Cambridge he discovered a love of church music and chamber choir singing which has remained with him ever since. Singing has kept him sane throughout his professional careers, first as a teacher and latterly as a lawyer.

His operatic roles have included Ferrando (*Così Fan Tutte*), Sellem (*The Rake's Progress*), Gaston (*La Traviata*), Parpignol (*La Bohème*) and the title role in *Christopher Columbus* (Offenbach). Graham has also undertaken oratorio and recital work, and now finds great fulfilment in singing with Bath Camerata.

Simon Trist (bass)

Simon Trist was a Choral Scholar at Clare College, Cambridge, where he studied with Nigel Wickens. Whilst at Cambridge, he was involved in a number of broadcasts and recordings, including a solo performance of Vaughan Williams' *The Call* for Radio 3, and also took part in a masterclass given by Benjamin Luxon. Simon went on to study with Morag Noble and Mollie Petrie. He performs regularly as a soloist for choral societies throughout the South of England, and notable performances include Bach's "St Matthew Passion" in Salisbury Cathedral and Malmesbury Abbey, Bach's *Actus Tragicus* with James Bowman in Wells Cathedral, and Carl Orff's *Carmina Burana*. He has given a number of song recitals, specialising in Lieder and English Song. He has also taken a number of operatic roles including Aeneas in Purcell's *Dido and Aeneas*, Polyphemus in Handel's *Acis and Galatea*, Eochaid in Rutland Boughton's opera *The Immortal Hour* for the Glastonbury Arts Festival, Figaro in Mozart's *Marriage of Figaro* and Germont in Verdi's *La Traviata* for Opera in a Nutshell. Simon is also a member of prizewinning chamber choir Bath Camerata.

Philip Brotheridge (Christus)

Phil has enjoyed singing for as long as he can remember. Starting his musical career as a chorister in Ashford Parish Church choir when he was 11, he hasn't stopped since. He has sung with Bath Camerata and the Paragon Singers of Bath for many years and belongs to several other choirs and groups near his home town of Nailsworth. Singing highlights include concerts in St. Marks Venice, St. Francis of Assisi and the Royal Albert Hall. Living in the Cotswolds his hobbies include gardening, walking and tinkering with an old Triumph Bonneville.

Sussex Baroque Players

Violin	Alison Bury (leader) Abigail Brown Ellen O'Dell Naomi Rogers	Flute	Rachel Beckett Graham O'Sullivan
Viola	Colin Kitching Emma Alter	Oboe	James Eastaway Linda Turbett
Cello	Anna Holmes (continuo) Imogen Seth Smith (+ gamba)	Bassoon	Katrina Russell
Bass	Peter Buckoke	Organ	Nicholas Houghton

Johannes-Passion

BWV245

Johann Sebastian Bach
(1685 – 1750)

Until quite recently, the St. John Passion has stood in the shadow of the St. Matthew Passion. There are various reasons for this. Undoubtedly one of these originated with the centenary performance of the St. Matthew, conducted by Mendelssohn in 1829, which established the work's pre-eminence in 19th century musical life and continued to influence opinion about its superiority well into the last century. Also, the genesis of both these works is quite different, insofar as the St. Matthew (first performed in 1727) took on its final form in 1736, whereas the St. John (first performed in 1723) underwent three major revisions in Bach's lifetime, and no definitive version has been published. This is the first version, which received its first performance on Good Friday 1723 in St. Nicholas's Church, Leipzig, as part of the Vesper Service.

Nonetheless, the St. John Passion is probably Bach's most vivid and thrilling work particularly due to the dramatic and concise nature of its biblical text. The musical presentation is as dramatic and propelling as the most dynamic operas of the period. The writing for the Evangelist is rich with text-painting with, for example, highly chromatic passages for Peter's bitter weeping, a strange cello arpeggio for the rooster's crowing and intense harmonies for the depiction of Golgotha. Although the various solos are less expansive than those found in the St. Matthew, they contain some sublime writing, most notably in the tenor aria at the end of the first half - "Ach, mein Sinn" - which depicts Peter's (and by implication, everyone's) anguish at having denied any knowledge of Jesus, and the alto aria "Es ist vollbracht", which is sung at the point of Jesus' death, and describes the weariness at the end of Christ's mission on earth as a mortal man.

The other most notable element of this work, which is of great importance formally, consists of the unusually broadly conceived 'turbae' - choral settings of the interjections of the crowd. The crowd's participation in the events surrounding the crucifixion is reported extensively in St. John's Gospel and Bach seized upon this feature of the biblical narrative and underlined it by musical means to splendidly dramatic effect. Apart from the choruses at the beginning and the end of the work, all other choral numbers place the singers at the heart of the action, especially in the second half, where the 'crowd' engages in an argument with Pilate, which culminates in the short chorus 'Wir haben keinen König denn den Kaiser.'

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!

2. Rezitativ & Chor

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

Jesus Wen suchet ihr?

Evangelist Sie antworteten ihm:

Chor Jesum von Nazareth.

Evangelist Jesus spricht zu ihnen:

Jesus Ich bin's.

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

Jesus Wen suchet ihr?

Evangelist Sie aber sprachen:

Chor Jesum von Nazareth.

Evangelist Jesus antwortete:

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

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

Evangelist Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht' Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro:

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

5. Choral

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

Part 1

1. Chorus

Lord, our Master, whose glory
is celebrated in every land!
Show us, through your Passion,
that you, the true Son of God,
for all time,
also in the greatest humiliation
are glorious in triumph.

2. Recitative & Chorus

Evangelist Jesus went forth with his disciples over the brook Cedron, where was a garden, into which he entered with his disciples. Then Judas, having received a band of men and officers from the chief priests and Pharisees, came hither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon him, went forth and said unto them:

Jesus Whom seek ye?

Evangelist They answered him:

Chorus Jesus of Nazareth.

Evangelist Jesus said unto them:

Jesus I am he.

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

Jesus Whom seek ye?

Evangelist And they said:

Chorus Jesus of Nazareth.

Evangelist Jesus answered:

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

3. Choral

O great love, o love beyond all measure,
that has brought you to this torment!
I dwell in the world in pleasure and joy,
and you must suffer!

4. 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:

Jesus Put up thy sword into its scabbard: the cup which my Father has given me, shall I not drink it?

5. Choral

Thy will be done, Lord God,
on earth, as it is in Heaven.
Give us patience in suffering,
obedient in love and pain;
protect and guide all flesh and blood,
that acts against thy will.

6. Rezitativ

Evangelist Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum 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. Arie (Alt)

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

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

9. Arie (Sopran)

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

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

Ancilla Bist du nicht dieses Menschen Jünger einer?

Evangelist Er sprach:

Petrus Ich bin's nicht!

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

Jesus Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehört haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe!

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

Servus Solltest du dem Hohenpriester also antworten?

Evangelist Jesu aber antwortete:

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

6. Recitative

Evangelist Then the band and the captain and officers of the Jews took Jesus, and bound him, and led him away first to Annas, for he was father in law to Caiphas, the high priest that same year. Now it was Caiphas who had advised the Jews that it was expedient that one man should die for the people.

7. Aria (Alto)

From the bonds of my sin
to free me,
my Saviour is bound
From all wickedness
to heal me,
he lets himself be wounded

8. Recitative

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

9. Aria (Soprano)

I follow you with joyful steps
and leave you not,
my life, my light.
Show me the way
and do not pause,
but draw me always to you.

10. Recitative

Evangelist That disciple was known unto the high priest, and went with Jesus into the palace of the high priest. But Peter stood without at the door. 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 said the maid that kept the door unto Peter:

Maid Art thou not also one of this man's disciples?

Evangelist He said:

Peter I am not.

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

Jesus I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews always resort; and in secret have I said nothing. Why ask 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 Answer thou the high priest so?

Evangelist Jesus answered him:

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

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 erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.

12. Rezitativ & Chor

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

Chor Bist du nicht seiner Jünger einer?

Evangelist Er leugnete aber und sprach:

Petrus Ich bin's nicht.

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

Servus Sahe ich dich nicht im Garten bei ihm?

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

13. Arie (Tenor)

Ach, mein Sinn,
wo willst du endlich hin,
wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Weit 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!

11. Chorale

Who has so struck you,
my Saviour, and with blows
so evilly treated you?
You are no sinner
as are we and our children,
and know nothing of misdeeds
I, I and my sins,
as many as the grains
of sand by the sea,
have brought upon you
the sorrow that has struck you
and torment.

12. Recitative & Chorus

Evangelist Now Annas had sent him bound unto Caiphas
the high priest. And Simon Peter stood and
warmed himself. And they said unto him:

Chorus Art not thou also one of his disciples?

Evangelist He denied it, and said:

Peter I am not.

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

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

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

13. Aria (Tenor)

Ah, my heart,
where will you finally lead me,
where shall I find comfort?
Should I stay here,
or should I take refuge
In the hills and rocky mountains?
In the world there is no counsel,
and in my heart
are the pains
of my evil deeds,
for the disciple has denied his master.

14. Chorale

Peter, who does not remember,
denies his God,
yet at one grave look
he bitterly weeps
Jesus, look at me,
if I will not repent;
if I have done evil,
stir my conscience

*** INTERVAL ***

Drinks will be served during the interval

Zweiter Teil

15. Choral

Christus, der uns selig macht,
Kein Bös' 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.

16. Rezitativ & Chor

Evangelist Da führten sie Jesum von Kaiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:

Pilatus Was bringet ihr für Klage wider diesen Menschen?

Evangelist Sie antworteten und sprachen zu ihm:

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

Evangelist Da sprach Pilatus zu ihnen:

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

Evangelist Da sprachen die Jüden zu ihm:

Chor Wir dürfen niemanden töten.

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

Pilatus Bist du der Jüden König?

Evangelist Jesus antwortete:

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

Evangelist Pilatus antwortete:

Pilatus Bin ich ein Jüde? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan?

Evangelist Jesus antwortete:

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

17. Choral

Ach großer König, groß zu allen Zeiten,
Wie kann ich g'nugsam diese Treu ausbreiten?
Kein's 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?

Part 2

No. 15 Chorale

Christ, who makes us happy,
has done no wrong
and was for us in the night
taken like a thief,
led before godless people
and falsely accused,
mocked, despised and spat upon,
as the Scripture tells,

16. Recitative & Chorus

Evangelist Then led they Jesus from Caiphas 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. So Pilate 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.

Evangelist Then Pilate said 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.

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:

Jesus Say 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:

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

17. Chorale

A great king, great for all time,
how can I express my loyalty?
No heart of man can thank you,
make fit offering.
I cannot imagine with my senses
anything to compare with your mercy.
How can I repay you
for your deeds of love?

18. Rezitativ & Chor

Evangelist Da sprach Pilatus zu ihm:

Pilatus So bist du dennoch ein König?

Evangelist Jesus antwortete:

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

Evangelist Spricht Pilatus zu ihm:

Pilatus Was ist Wahrheit?

Evangelist 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?

Evangelist Da schriean sie wieder allesamt und sprachen:

Chor Nicht diesen, sondern Barrabam!

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

19. Arioso (Bass)

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

20. Arie (Tenor)

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

21. Rezitativ & Chor

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

Chor Sei begrüßet, lieber Jüdenkönig!

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

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

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

Pilatus Sehet, welch ein Mensch!

Evangelist Da ihm die Hohenpriester und die Diener sahen, schriean sie und sprachen:

Chor Kreuzige, kreuzige!

Evangelist Pilatus sprach zu ihnen:

Pilatus Nehmet ihr ihn und kreuziget ihn; denn ich

18. Recitative & Chorus

Evangelist Then Pilate therefore said unto him:

Pilate Art thou a king then?

Evangelist Jesus answered:

Jesus Thou say 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 hears my voice.

Evangelist Pilate said unto him:

Pilate What is truth?

Evangelist And when he had said this, he went out again unto the Jews, and said unto them: I find in him no fault at all. But ye have a custom, that I should release unto you one at the Passover: will ye therefore that I release unto you the King of the Jews?

Evangelist Then cried they all again, saying:

Chorus Not this man, but Barabbas.

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

19. Arioso (Bass)

Think, my soul,
with painful joy,
with bitter pleasure and heart riven in two,
of your highest good in the pain of Jesus,
how from the thorns that pierce him
spring the flowers that open Heaven;
you can pluck many sweet fruits
from its bitterness,
so look always upon him.

20. Arie (Tenor)

See how his bloodstained back
in all ways
is like the Heavens
Thence, after the waves flowing
from our sins have ceased,
the most beautiful rainbow
appears as a sign of God's grace.

21. Recitative & Chorus

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!

Evangelist And they smote him with their hands. So Pilate went forth again, and said 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 said unto them:

Pilate Behold the man!

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

Chorus Crucify him, crucify him.

Evangelist Pilate said unto them:

Pilate Take ye him, and crucify him: for I find no

finde keine Schuld an ihm!
Evangelist Die Jüden antworteten ihm:

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

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

Pilatus Von wannen bist du?

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

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

Evangelist Jesus antwortete:

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

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

22. Choral

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

23. Rezitativ & Chor

Evangelist Die Jüden aber schriean und sprachen:
Chor Läßest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige macht, der ist wider den Kaiser.

Evangelist Da Pilatus das Wort hörte, führte er Jesum heraus, und setzte sich auf den Richtstuhl, an der Statte, die da heißet Hochpflaster, auf hebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden:

Pilatus Sehet, das ist euer König!

Evangelist Sie schriean aber:
Chor Weg, weg mit dem, kreuzige ihn!
Evangelist Spricht Pilatus zu ihnen:
Pilatus Soll ich euren König kreuzigen?
Evangelist Die Hohenpriester antworteten:
Chor Wir haben keinen König denn den Kaiser.
Evangelist Da überantwortete er ihn, daß er gekreuziget würde Sie nahmen aber Jesum und führten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf hebräisch Golgatha.

24. Arie (Bass) mit Chor

Eilt, ihr angefochtenen Seelen,
 Geht aus euren Marterhöhlen,
 Eilt - Wohin? - nach Golgatha!
 Nehmet an des Glaubens Flügel,

fault in him.

Evangelist The Jews answered him:

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

Evangelist When Pilate therefore heard this, he was the more afraid; and went again into the judgment hall, and said unto Jesus:

Pilate Whence art thou?

Evangelist But Jesus gave him no answer. Then said Pilate unto him:

Pilate Speak thou not unto me? knows thou not that I have power to crucify thee, and have power to release thee?

Evangelist Jesus answered:

Jesus Thou could 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. Chorale

Through your imprisonment, Son of God,
 has our freedom come;
 your prison is a throne of grace,
 the refuge of all pious men;
 if you had not become a servant,
 our servitude would have lasted for ever.

23. Recitative & Chorus

Evangelist But the Jews cried out, saying:
Chorus If thou let this man go, thou art not Caesar's friend: whosoever makes himself a king, speaks against Caesar.

Evangelist When Pilate heard this, 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 said unto the Jews:

Pilate Behold your king!

Evangelist But they cried out:
Chorus Away with him, crucify him!
Evangelist Pilate said unto them:
Pilate Shall I crucify your king?
Evangelist The chief priests answered:
Chorus We have no king but Caesar.
Evangelist Then he delivered him unto them to be crucified. And they took Jesus and led him away. And bearing his cross he went forth into a place called the place of the skull, which is called in the Hebrew Golgotha.

24 Aria (Bass) with Chorus

Hurry, you souls in torment,
 go from your caves of suffering,
 Hurry - Whither? - to Golgotha!
 Take the wings of faith,

Flieht -Wohin? - zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!

25. Rezitativ & Chor

Evangelist Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Jüden König". Diese Überschrift lasen viel Jüden, denn die Stätte was nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf hebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Jüden zu Pilato: Schreibe nlcht: der Jüden König, sondern daß er gesaget habe: Ich bin der Jüden König.

Chor
Evangelist Pilatus antwortet:
Pilatus Was ich geschrieben habe, das habe ich geschrieben.

26. Choral

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

27. Rezitativ & Chor

Evangelist 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:

Chor Lasset uns den nicht zerteilen, sondern darum lösen, wess' er sein soll.

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

Jesus Weib, siehe, das ist dein Sohn!
Evangelist Darnach spricht er zu dem Jünger:
Jesus Siehe, das ist deine Mutter!

28. Choral

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Selzt ihr ein'Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen ilbe,

fly - Whither? - to the hill of the cross,
there your salvation will flourish.

25. Recitative & Chorus

Evangelist There 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, the King of the Jews". This title then read many of the Jews, for the place where Jesus was crucified was nigh to the city; and it was written in Hebrew, and Greek, and Latin. Then said the chief priests of the Jews to Pilate:

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

Evangelist Pilate answered:
Pilate What I have written, I have written.

26. Chorale

On my heart
your name and cross alone
shine at every time and hour,
thence can I be happy.
Let your image appear to me
to console me in my misery,
as you, Lord Christ, so mild,
have shed your blood in death.

27. Recitative & Chorus

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

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

Evangelist That the scripture might be fulfilled, which said, "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 said unto his mother:

Jesus Woman, behold thy son!
Evangelist Then said he to the disciple:
Jesus Behold thy mother!

28. Chorale

He took everything into account
in the last hour,
still thought of his mother,
gave her a protector.
O man, do right,
love God and man,

Stirb darauf ohn alles Leld,
Und dich nicht betrübe!

29. Rezitativ

Evangelist Und von Stund' an nahm sie der Jünger zu
slch. Darnach, als Jesus wußte, daß schon
alles vollbracht war, daß die Schrift erfüllet
würde, spricht er:

Jesus Mich dürstet!

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

Jesus Es ist vollbracht!

30. Arie(Alt)

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

Evangelist Und neiget das Haupt und verschied.

32. Arie (Bass) mit Chor

Bass

Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesaget; Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch 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.

Chor

Jesus, der warest tot,
Lebest nun ohn Ende,
In der letzten Todes not,
Nirgend mich hinwende
Ais zu dir, der mich versüht,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nlcht begehre!

33. Rezitativ

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

that you may die without suffering,
and with no anxiety.

29. Recitative

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

Jesus I thirst.

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

Jesus It is finished.

30. Aria (Alto)

It is finished!
O comfort for sick souls!
The night of mourning
now reaches its final hour
The hero from Juda conquers with power
and ends the struggle.
It is finished!

31. Recitative

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

32. Aria (Bass) with Chorus

Bass

My dear Saviour, let me ask you,
now you are nailed to the cross
and yourself have said: It is finished,
am I free from death?
Can I through your pain and dying
reach Heaven?
Is the whole world redeemed?
You can, tor pain, say nothing,
yet you nod your head
and say, in silence yes.

Chorus

Jesus, you were dead,
now you live for ever,
in the last moment of death
I turn to no other
but to you, who have redeemed me,
o dear Lord!
Give me only what you have earned,
I cannot wish tor more!

33. 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
rent; and the graves were opened; and
many bodies of the saints which slept
arose,

34. Arioso (Tenor)

Mein Herz, indem die ganze Welt
Bei Jesu leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Feis zerfällt,
Die Erde bebt, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,
Was willst du deines Ortes tun?

35. Arie (Sopran)

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

36. Rezitativ

Evangelist Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit elnem 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 abermals spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

37. Choral

O hilf, Christe, Gottes Sohn,
Durch dein bitter Lelden,
Faß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Die Dankopfer schenken.

38. Rezitativ

Evangelist Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich, aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert pfunden, Da nahmen sie den Leichnam Jesu, und bunden ihn in leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in

34. Arioso (Tenor)

My heart, while the whole world
suffers with the sufferings of Jesus,
the sun dresses itself in mourning,
the veil is rent, the rocks cleft,
the earth shakes, the graves open,
because they see the Creator grow cold,
what will you do in your turn?

35. Aria (Soprano)

Melt, my heart, in floods of tears
in honour of the highest.
Tell earth and heaven the sad news:
your Jesus is dead!

36. 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 a high day), besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers and break 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 did not break 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 knows that he said 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 said, "They shall look on him whom they pierced".

37. Chorale

O help, Christ, Son of God,
through your bitter sufferings
that we, obedient to you,
may avoid all wrong-doing
and on your death and its cause
fruitfully meditate,
and, although poor and weak,
make a thank-offering.

38. Recitative

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

welches niemand je geleet 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 bestimmet 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 sein'm Schlafkämmerlein
Gar sanft, ohn ein'ge Qual und Pein,
Ruhn bis am Jüngsten Tage!
Aldenn 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!

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 night at hand.

39. Chorus

Rest well, sacred limbs,
for which I now no longer weep,
rest well and bring me too to rest.
The grave that is allotted you
and holds no further suffering
opens Heaven for me
and closes Hell.

40. Chorale

Ah Lord, let your dear angel
at the last end lead this soul of mine
to the bosom of Abraham,
let my body rest in peace in its lodging
without sorrow and pain
until the last day!
Then wake me from death
that my eyes may see you
in all joy, Son of God,
my Saviour and throne of grace!
Lord Jesus Christ, hear me
and I will praise you to eternity!

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To support the choir, to audition or to enquire about hiring the choir for weddings and other special events, please email choir@esterhazy.org.uk. To prevent your email from being identified as spam, please include the word **choir** in the subject box.

New singers are welcomed, depending on vacancies. Entry is by audition, usually held following one of our regular rehearsals on a Wednesday evening.

Forthcoming Events

SHAKESPEARE'S MUSICK

*Settings of Shakespearean texts, including George Shearing's Songs and Sonnets
and the première of a new set of three songs by Clive Osgood*
Sunday 15th June 2008, 7:30pm, All Saints Centre, Lewes