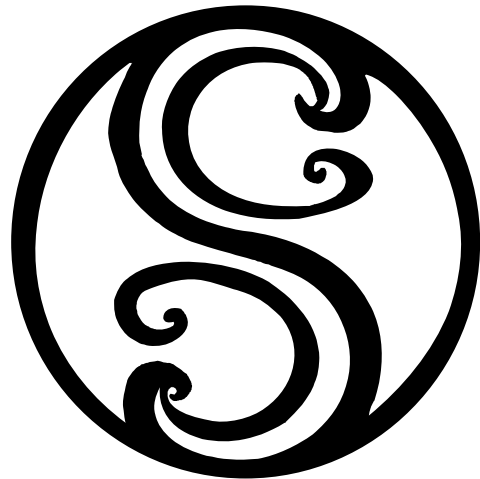


# The Scottish Chamber Choir

Directed by Michael Harris



## FESTIVAL CONCERT

Sunday 15th August 2004

St Mary's Cathedral  
Palmerston Place  
Edinburgh

# The Scottish Chamber Choir

with the St Giles' Chamber Ensemble

Director: Michael Harris

**J S Bach** (1685–1750)

**St John Passion** (BWV245)

David Revels      Evangelist

Will Dawes        Jesus

Emma Lewis       Soprano

Will Wood         Countertenor

Ben Alden         Tenor

Mark Wood         Baritone

There will be an interval of  
15 minutes after the end of Part One

## PROGRAMME NOTES

### Johann Sebastian Bach

#### *Johannes-Passion* BWV245

The introduction of the oratorio passion into the Good Friday liturgy on 26th March 1717 was quite a novelty in Leipzig, a city renowned for its conservatism. By 1721 this approach to Good Friday worship had been adopted in the Thomaskirche, and after Bach's arrival in 1723 he continued it with the first performance of the *St John Passion* in 1724.

Bach's approach to the composition of the *St John Passion*, while similar to that of the *St Matthew*, with the reflective arias in free verse being interspersed by the drama of the recitatives and choruses, is very much influenced by the fact that St John's Gospel is not a synoptic account, but one in which much more philosophy is involved. This characteristic is evident from the free verse in the opening chorus with the portrayal of Christ as the omnipresent ruler, and from the focus on the central chorale *Durch dein Gefängnis* with its emphasis on the Christian philosophy of freedom through Christ's captivity.

Drama is, however, also very much in evidence in this setting, particularly in the central trial scene, with the crowd scenes depicted in a series of incisive choruses which themselves focus on the central chorale through the symmetrical musical structure of the movements around it, beginning with *Sei gegrüßet* and ending with *Schreibe nicht*. This use of reminiscence also lends a feeling of inevitability to the drama by propelling it inexorably forward as the trial scene progresses.

Performance of Bach's *St John Passion* presents a number of problems in that there are four versions in all, as a result of revisions that Bach made between 1724 and 1749. The first and last versions are substantially the same, with some text alterations to a number of arias. Tonight's performance conforms to the 1724 version.

Programme notes by Michael Harris

## ACKNOWLEDGEMENTS

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## TEXT AND TRANSLATION

### ERSTER TEIL

### PART ONE

#### 1 Chorus

Herr, unser Herrscher, dessen Ruhm  
In allen Landen herrlich ist!  
Zeig uns durch deine Passion,  
Daß du, der wahre Gottessohn,  
Zu aller Zeit,  
Auch in der größten Niedrigkeit,  
Verherrlicht worden bist!  
Herr, unser Herrscher . . .

#### 2a Recitativo

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

*Jesus*  
Wen suchet ihr?

*Evangelista*  
Sie antworteten ihm:

**2b Chorus**  
Jesum von Nazareth!

**2c Recitativo**  
*Evangelista*  
Jesus spricht zu ihnen:

*Jesus*  
Ich bins.

*Evangelista*  
Judas aber, der ihn verriet, stund auch bei  
ihnen. Als nun Jesus zu ihnen sprach: Ich bins!  
wichen sie zurücke und fielen zu Boden. Da  
fragete er sie abermal:

*Jesus*  
Wen suchet ihr?

*Evangelista*  
Sie aber sprachen:

**2d Chorus**  
Jesum von Nazareth!

#### 1 Chorus

O Lord, our Ruler, whose glory  
is magnified in all lands,  
testify to us by Thy passion  
that Thou, the true Son of God,  
hast at all times,  
even in times of deepest lowliness,  
been glorified.  
O Lord, our Ruler . . .

#### 2a Recitative

*Evangelist*  
Jesus went forth with his disciples over the  
brook Cedron, where was a garden, into the  
which he entered, and his disciples. And Judas  
also, which betrayed him, knew the place, for  
Jesus oftentimes resorted thither with his disciples.  
Judas then, having received a band of men and  
officers from the chief priests and Pharisees,  
cometh thither with lanterns and torches and  
weapons. Jesus therefore, knowing all things  
that should come upon him, went forth, and  
said unto them,

*Jesus*  
Whom seek ye?

*Evangelist*  
They answered him,

**2b Chorus**  
Jesus of Nazareth!

**2c Recitative**  
*Evangelist*  
Jesus saith 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,

**2d Chorus**  
Jesus of Nazareth!

**2e Recitativo***Evangelista*

Jesus antwortete:

*Jesus*

Ich hab's euch gesagt, daß ichs 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 Recitativo***Evangelista*

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

*Jesus*

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

**5 Choral**

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

**6 Recitativo***Evangelista*

Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führten 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 Aria (Alto)**

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

Von den Stricken . . .

**2e Recitative***Evangelist*

Jesus answered,

*Jesus*

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

**3 Chorale**

O great, boundless love, that hath brought  
Thee to this path of martyrdom.  
I lived among the worldly in contentment and  
pleasure and Thou 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 the sheath: the cup which my Father hath given me, shall I not drink it, the cup which my Father hath given me?

**5 Chorale**

Thy will be done, O God, our Lord,  
on earth as it is in heaven;  
give us patience in time of trouble,  
obedience in love and grief,  
restrain and hold in check all flesh and blood  
that acteth contrary to Thy will.

**6 Recitative***Evangelist*

Then the band and the captain and officers of the Jews took Jesus, and bound him, and led him away to Annas first; for he was father in law to Caiaphas, which was the high priest that same year. Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people.

**7 Aria (Countertenor)**

To set me free  
from my sins' chain  
my Saviour is being bound;  
to heal me quite  
of all the sores of vice,  
He doth allow Himself to be wounded.

To set me free . . .

**8 Recitativo***Evangelista*

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

**9 Aria (Soprano)**

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

**10 Recitativo***Evangelista*

Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesus hinein in des Hohenpriesters Palast. Petrus aber stund draußen vor der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Peter:

*Ancilla (Magd)*

Bist du nicht dieses Menschen Jünger einer?

*Evangelista*

Er sprach:

*Petrus*

Ich bins nicht!

*Evangelista*

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

*Jesus*

Ich habe frei, öffentlich geredet vor 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!

*Evangelista*

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

*Servus (Diener)*

Solltest du dem Hohenpriester also antworten?

*Evangelista*

Jesus aber antwortete:

**8 Recitative***Evangelist*

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

**9 Aria (Soprano)**

I follow Thee also with joy to be near Thee  
in trouble and strife  
Thou light of my life.  
Ah speed Thou my way  
and say me not nay, but let me be near Thee,  
to solace and cheer Thee.

**10 Recitative***Evangelist*

That disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the damsel that kept the door unto Peter,

*Maid*

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

*Evangelist*

He saith,

*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 askest thou me? Ask them which heard me, what I have said unto them: behold, they know what I said.

*Evangelist*

And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying,

*Servant*

Answerest thou the high priest so?

*Evangelist*

Jesus answered him,

*Jesus*

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

**11 Choral**

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

**12a Recitativo**

*Evangelista*

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

**12b Chorus**

Bist du nicht seiner Jünger einer?

**12c Recitativo**

*Evangelista*

Er leugnete aber und sprach:

*Petrus*

Ich bins nicht!

*Evangelista*

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

*Servus (Diener)*

Sahe ich dich nicht im Garten bei ihm?

*Evangelista*

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

**13 Aria (Tenore)**

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?

*Jesus*

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

**11 Chorale**

Who hath beaten Thee thus,  
my Saviour, and with torments  
so mistreated Thee?  
Surely, Thou art not a sinner,  
like unto us and our children;  
Thou knowest naught of misdeeds.  
I, I and my sins,  
that are as the grains  
of the sand by the sea,  
they it is that have caused Thee  
the misery that layeth Thee low,  
and the dejected host of martyrs.

**12a Recitative**

*Evangelist*

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

**12b Chorus**

Art not thou also one of his disciples?

**12c Recitative**

*Evangelist*

He denied it, and said:

*Petrus*

I am not.

*Evangelist*

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

*Servant*

Did not I see thee in the garden with him?

*Evangelist*

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

**13 Aria (Tenore)**

O, my senses,  
Where will you end?  
Where shall I refresh myself?  
Shall I stay here?  
Or do I desire  
to drag myself through trial and tribulation?

Bei der Welt ist gar kein Rat,  
Und im Herzen  
Stehn die Schmerzen  
Meiner Missetat,  
Weil der Knecht den Herrn verleugnet hat.

**14 Choral**

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

**ZWEITER TEIL**

**15 Choral**

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

**16a Recitativo**

*Evangelista*

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:

*Pilate*

Was bringet ihr für Klage wider diesen  
Menschen?

*Evangelista*

Sie antworteten und sprachen zu ihm:

**16b Chorus**

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

**16c Recitativo**

*Evangelista*

Da sprach Pilatus zu ihnen:

*Pilate*

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

*Evangelista*

Da sprachen die Jüden zu ihm:

In the world there is no counsel,  
and in my heart  
there are the pains,  
my misdoing,  
since Thy servant hath renounced his master.

**14 Chorale**

Peter, who reflecteth not,  
denieth his God,  
who yet at that earnest look  
weepeth bitter tears:  
Jesu, look upon me too  
when I will not repent;  
when I have done ill,  
stir my conscience.

**PART TWO**

**15 Chorale**

Christ, Who bringeth us Salvation,  
Who hath done no wrong,  
for our sakes was taken  
like a thief in the night,  
was brought before godless men  
and wrongly accused,  
derided, mocked and spat upon:  
Thus saith the Scripture.

**16a Recitativo**

*Evangelist*

Then led they Jesus from Caiaphas unto the hall  
of judgment: and it was early; and they  
themselves went not into the judgment hall, lest  
they should be defiled; but that they might eat  
the passover. Pilate then went out unto them,  
and said,

*Pilate*

What accusation bring ye against this man?

*Evangelist*

They answered and said unto him:

**16b Chorus**

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

**16c Recitativo**

*Evangelist*

Then said Pilate unto them,

*Pilate*

Take ye him, and judge him according to your  
law.

*Evangelist*

The Jews therefore said unto him,

**16d Chorus**

Wir dürfen niemand töten.

**16e Recitativo**

*Evangelista*

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

*Pilate*

Bist du der Jüden König?

*Evangelista*

Jesu antwortete:

*Jesus*

Redest du das von dir selbst, oder habens dir andere von mir gesagt?

*Evangelista*

Pilatus antwortete:

*Pilate*

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

*Evangelista*

Jesu 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 gnugsam diese Treu ausbreiten?  
Keins Menschen Herze mag indes ausdenken,  
Was dir zu schenken.

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

**18a Recitativo**

*Evangelista*

Da sprach Pilatus zu ihm:

*Pilate*

So bist du dennoch ein König?

*Evangelista*

Jesu antwortete:

**16d Chorus**

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

**16e Recitativo**

*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*

Jesu answered him,

*Jesus*

Sayest thou this thing of thyself, or did others tell it thee of me?

*Evangelist*

Pilate answered,

*Pilate*

Am I a Jew? Thine own nation and the chief priests have delivered thee unto me: what hast thou done?

*Evangelist*

Jesu 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**

O great King, at all times great,  
how may I sufficiently spread this faith abroad?  
Yet no human heart may imagine  
what thing to offer Thee.

My senses cannot conceive  
with what to compare Thy compassion;  
how, then, may I repay Thy deeds of love  
with any deeds of mine?

**18a Recitativo**

*Evangelist*

Pilate therefore said unto him,

*Pilate*

Art thou a king then?

*Evangelist*

Jesu answered,

*Jesus*

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

*Evangelista*

Spricht Pilatus zu ihm:

*Pilate*

Was ist Wahrheit?

*Evangelista*

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

*Pilate*

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

*Evangelista*

Da schrienen sie wieder allesamt und sprachen:

**18b Chorus**

Nicht diesen, sondern Barrabam!

**18c Recitativo**

*Evangelista*

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

**19 Arioso (Basso)**

Betrachte, meine Seel, mit ängstlichem Vergnügen,

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

**20 Aria (Tenore)**

Erwäge, wie sein blutgefärbter Rücken  
in allen Stücken  
dem Himmel gleiche geht,  
daran, nachdem die Wasserwogen  
von unsrer Sündflut sich verzogen,  
der allerschönste Regenbogen  
als Gottes Gnadenzeichen steht!

**21a Recitativo**

*Evangelista*

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

*Jesus*

Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice.

*Evangelist*

Pilate saith unto him,

*Pilate*

What is truth?

*Evangelist*

And when he had said this, he went out again unto the Jews, and saith unto them,

*Pilate*

I find in him no fault at all. But ye have a custom, that I should release unto you one at the passover: will ye therefore that I release unto you the King of the Jews?

*Evangelist*

Then cried they all again, saying,

**18b Chorus**

Not this man, but Barabbas.

**18c Recitativo**

*Evangelist*

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

**19 Arioso (Baritone)**

Contemplate, my soul, with fearful pleasure,

with bitter joy and half-oppressed heart,  
in Jesu's sorrows see Thy highest good.  
For thee the thorn crown which he wore  
with Heaven-scented flowers will bloom.  
For thee the sweetest fruit His bitter  
wormwood bore.  
Look upon Him, therefore, without cease.

**20 Aria (Tenor)**

Imagine, that His blood-spattered body  
in every member  
is part of Heaven above;  
and see, the waves of sin subsiding,  
sunbeams again dark clouds dividing,  
the rainbow fair the sky bestriding,  
God's token bright, of grace and love.

**21a Recitativo**

*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,

**21b Chorus**

Sei gegrüßet, lieber Jüdenkönig!

**21c Recitativo**

*Evangelista*

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

*Pilate*

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

*Evangelista*

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

*Pilate*

Sehet, welch ein Mensch!

*Evangelista*

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

**21d Chorus**

Kreuzige, kreuzige!

**21e Recitativo**

*Evangelista*

Pilatus sprach zu ihnen:

*Pilate*

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

*Evangelista*

Die Jüden antworteten ihm:

**21f Chorus**

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

**21g Recitativo**

*Evangelista*

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

*Pilate*

Von wannen bist du?

*Evangelista*

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

*Pilate*

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

**21b Chorus**

Hail, King of the Jews!

**21c Recitativo**

*Evangelist*

And they smote him with their hands. Pilate therefore went forth again, and saith unto them,

*Pilate*

Behold, I bring him forth to you, that ye may know that I find no fault in him.

*Evangelist*

Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them,

*Pilate*

Behold the man!

*Evangelist*

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

**21d Chorus**

Crucify him, crucify him!

**21e Recitativo**

*Evangelist*

Pilate saith unto them,

*Pilate*

Take ye him, and crucify him: for I find no fault in him.

*Evangelist*

The Jews answered him,

**21f Chorus**

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

**21g Recitativo**

*Evangelist*

When Pilate therefore heard that saying, he was the more afraid; and went again into the judgment hall, and saith unto Jesus,

*Pilate*

Whence art thou?

*Evangelist*

But Jesus gave him no answer. Then saith Pilate unto him,

*Pilate*

Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee?

*Evangelista*

Jesus antwortete:

*Jesus*

Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hats größte Sünde.

*Evangelista*

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

**23a Recitativo**

*Evangelista*

Die Jüden aber schrienen und sprachen:

**23b Chorus**

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

**23c Recitativo**

*Evangelista*

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

*Pilate*

Sehet, das ist euer König!

*Evangelista*

Sie schrienen aber:

**23d Chorus**

Weg, weg mit dem, kreuzige ihn!

**23e Recitativo**

*Evangelista*

Spricht Pilatus zu ihnen:

*Pilate*

Soll ich euren König kreuzigen?

*Evangelista*

Die Hohenpriester antworteten:

**23f Chorus**

Wir haben keinen König denn den Kaiser.

*Evangelist*

Jesus answered,

*Jesus*

Thou couldest have no power at all against me, except it were given thee from above: therefore he that delivered me unto thee hath the greater sin.

*Evangelist*

And from thenceforth Pilate sought to release him.

**22 Chorale**

By way of Thy prison, Son of God, freedom must come to us; Thy prison is the throne of grace, the refuge of all godly folk; for if Thou hast not suffered imprisonment, our slavery would be everlasting.

**23a Recitativo**

*Evangelist*

But the Jews cried out, saying,

**23b Chorus**

If thou let this man go, thou art not Caesar's friend: whosoever maketh himself a king speaketh against Caesar.

**23c Recitativo**

*Evangelist*

When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour: and he saith unto the Jews,

*Pilate*

Behold your King!

*Evangelist*

But they cried out,

**23d Chorus**

Away with him, away with him, crucify him!

**23e Recitativo**

*Evangelist*

Pilate saith unto them,

*Pilate*

Shall I crucify your King?

*Evangelist*

The chief priests answered,

**23f Chorus**

We have no king but Caesar.

**23g Recitativo***Evangelista*

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

**24 Aria (Basso mit Chor)***Basso*

Eilt, ihr angefochtenen Seelen,  
Geht aus euren Marterhöhlen,  
Eilt nach Golgotha!

*Chor*

Wohin? Wohin?

*Basso*

Nehmet an des Glaubens Flügel,  
Flieht zum Kreuzeshügel,  
Eure Wohlfahrt blüht allda!

*Chor*

Wohin? Wohin?

*Basso*

Eilt . . .

**25a Recitativo***Evangelista*

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Juden König". Diese Überschrift lasen viele Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

**25b Chorus**

Schreibe nicht: der Juden König, sondern daß er gesaget habe: Ich bin der Juden König.

**25c Recitativo***Evangelista*

Pilatus antwortet:

*Pilate*

Was ich geschrieben habe, das habe ich geschrieben.

**26 Choral**

In meines Herzens Grunde,  
Dein Nam und Kreuz allein  
Funkelt all Zeit und Stunde,  
Drauf kann ich fröhlich sein.

**23g Recitativo***Evangelist*

Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha.

**24 Aria (Baritone with Chorus)***Baritone*

Hasten, ye troubled souls,  
quit your dens of martyrdom,  
haste ye to Golgotha!

*Chorus*

Whither? Whither?

*Baritone*

Take to wings of faith,  
fly to the hills of the cross,  
your welfare doth flourish there.

*Chorus*

Whither? Whither?

*Baritone*

Hasten . . .

**25a Recitativo***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,

**25b Chorus**

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

**25c Recitativo***Evangelist*

Pilate answered,

*Pilate*

What I have written, I have written.

**26 Choral**

Deep in my heart,  
Thy name and cross alone  
shine all the time and every hour,  
for that I may rejoice.

Erschein mir in dem Bilde  
Zu Trost in meiner Not,  
Wie du, Herr Christ, so milde  
Dich hast geblut zu Tod.

**27a Recitativo***Evangelista*

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

**27b Chorus**

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

**27c Recitativo***Evangelista*

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

*Jesus*

Weib, siehe, das ist dein Sohn!

*Evangelista*

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,  
Setzt ihr einn Vormunde.  
O Mensch mache Richtigkeit,  
Gott und Menschen liebe,  
Stirb darauf ohn alles Leid,  
Und dich nicht betrübe!

**29 Recitativo***Evangelista*

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

Appear to me in that likeness  
as comfort to my need,  
how Thou, Lord Christ, so meek and mild,  
hast bled Thyself to death.

**27a Recitativo***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,

**27b Chorus**

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

**27c Recitativo***Evangelist*

That the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother:

*Jesus*

Woman, behold thy son!

*Evangelist*

Then saith he to the disciple:

*Jesus*

Behold thy mother!

**28 Chorale**

He had a care for everything,  
in His last hour,  
He took thought for his mother still,  
And assigned to her a guardian.  
Oh, mankind, exercise righteousness,  
love both God and man,  
then die free from pain,  
and grieve not!

**29 Recitativo***Evangelist*

And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith,

*Jesus*

Mich dürstet!

*Evangelista*

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

*Jesus*

Es ist vollbracht!

### **30 Aria (Alto)**

Es ist vollbracht!

O Trost vor die gekränkten Seelen!

Die Trauernacht

Läßt nun die letzte Stunde zählen.

Der Held aus Juda siegt mit Macht und schließt den Kampf.

Es ist vollbracht!

### **31 Recitativo**

*Evangelista*

Und neiget das Haupt und verschied.

### **32 Aria (Basso mit Chor)**

*Basso*

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 deine Pein und Sterben

Das Himmelreich ererben?

Ist aller Welt Erlösung da?

Du kannst vor Schmerzen zwar nichts sagen,

Doch neigest du das Haupt

Und sprichst stillschweigend: ja.

*Chor (Chorale)*

Jesu, der du warest tot,

Lebest nun ohn Ende,

In der letzten Todesnot,

Nirgend mich hinwende

Als zu dir, der mich versüht,

O du lieber Herre!

Gib mir nur, was du verdienst,

Mehr ich nicht begehre!

### **33 Recitativo**

*Evangelista*

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

*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 (Countertenor)**

It is finished!

O, consolation for all hurt souls;

that night of mourning

approaches its final hour.

The Hero from Judah hath triumphed in strength, and ends the struggle.

It is finished!

### **31 Recitative**

*Evangelist*

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

### **32 Aria (Baritone with Chorus)**

*Bass*

My dear Saviour, let me ask Thee

since Thou now art nailed to the Cross

and since Thy sayest Thyself: it is finished!

am I now set free from Death?

May I, through Thy suffering and death,

inherit heaven?

Hath salvation come for all the world?

True, Thou canst not speak for pain,

Yet Thy head Thou bowest

And tacitly Thou sayest: yes.

*Chorus (Chorale)*

Jesu, Thou who wert dead

now livest for ever;

in my last agony

nowhere would I turn but to Thee

Who hast redeemed me

O my beloved Lord!

Give me only that which Thou hast won,

More I do not desire.

### **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 (Tenore)**

Mein Herz, in dem die ganze Welt

Bei Jesu Leiden gleichfalls leidet,

Die Sonne sich in Trauer kleidet,

Der Vorhang reißt, der Fels zerfällt,

Die Erde bebt, die Gräber spalten,

Weil sie den Schöpfer sehn erkalten,

Was willst du deines Ortes tun?

### **35 Aria (Soprano)**

Zerfließe, mein Herze, in Fluten der Zähren

Dem Höchsten zu Ehren.

Erzähle der Welt und dem Himmel die Not;

Dein Jesus ist tot!

Zerfließe, mein Herze . . .

### **36 Recitativo**

*Evangelista*

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermals spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

### **37 Choral**

O hilf, Christe, Gottes Sohn,

Durch dein bitter Leiden,

Daß wir, dir stets untertan

All Untugend meiden;

Deinen Tod und sein Ursach

Fruchtbarlich bedenken,

Dafür, wiewohl arm und schwach

Dir Dankopfer schenken.

### **34 Arioso (Tenor)**

My heart, wherein the whole world

suffers likewise with Jesus' sorrow,

the sun is wrapped in mourning.

The curtain is torn asunder, the rock crumbleth,

the earth trembleth, the tombs burst open,

because they behold the Creator grow cold:

What would Thou do for Thy part?

### **35 Aria (Soprano)**

Melt, my heart, in floods of tears

in honour of the Lord most high.

Tell the misery to the world and to the heavens,

thy Jesus is dead!

Melt, my heart . . .

### **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 an high day,) besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs, but one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. And he that saw it bare record, and his record is true: and he knoweth that he saith true, that ye might believe. For these things were done, that the scripture should be fulfilled, A bone of him shall not be broken. And again another scripture saith, They shall look on him whom they pierced.

### **37 Chorale**

O help us, Jesus Christ, Son of God,

through thy bitter suffering,

to be always obedient to Thee,

eschewing all sin;

to contemplate fruitfully

Thy death and its cause:

for which, though poor and weak,

we will offer up our thanks.

## The Scottish Chamber Choir

### 38 Recitativo

#### Evangelista

Darnach bat Pilatus 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. Derwegen 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 welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

### 39 Chorus

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

### 40 Choral

Ach Herr, laß dein lieb Engelein  
Am letzten End die Seele mein  
In Abrahams Schoß tragen;  
Den Leib in seinm Schlafkämmerlein  
Gar sanft, ohn einge Qual und Pein,  
Ruhn bis am jüngsten Tage!  
Alsdann 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!

### 38 Recitative

#### Evangelist

And after this Joseph of Arimathaea, 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 an 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 garden a new sepulchre, wherein was never man yet laid. There laid they Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand.

### 39 Chorus

Rest in peace, you holy bones,  
which I will no longer mourn;  
rest in peace, and take me, too, to rest.  
The grave, that is destined for you  
and encloseth no more grief,  
openeth the heavens up to me  
and closeth hell.  
Rest in peace you holy bones . . .

### 40 Chorale

O Lord, let thy dear angels  
carry my soul when my end comes  
to Abraham's bosom;  
let my body in its resting chamber  
gently repose, without pain or grief,  
till Judgement Day!  
Awake me from death,  
that my eyes may behold Thee  
in all joy, O Son of God,  
my Saviour and my Throne of Grace!  
Lord Jesus Christ, hear my prayer,  
I will ever praise Thee!

Since its formation in 1968, the **Scottish Chamber Choir** has performed throughout Scotland and Northern England to great acclaim. Each season the choir presents four concerts in Edinburgh, climaxing with an appearance at the Festival Fringe. These are usually supplemented by a Christmas concert and guest appearances at local Music Societies and Festivals throughout the year, keeping members quite busy!

The choir sings both shorter items from the chamber choir repertoire and more extended works, such as the Bach B minor Mass at our Festival Fringe concert in 2001. Whilst some concerts are given *a cappella*, at others we are joined by a variety of instrumental forces, making possible an exceptional freedom of programming and great interest for both participants and audience.

The choir's hallmark has always been its breadth of repertoire, encompassing a wide range of music from the 16th century to the present day, with music by living composers featuring in programmes during most seasons. Often there is a thread linking a series of concerts, encouraging regular attendance. The highly successful and critically praised Silver Jubilee season, for example, concentrated on 20th century British music, and was recognised by an Enterprise Award from the Performing Rights Society – one of only three such awards in Scotland.

From time to time, vacancies occur in all sections of the choir, and at present we are especially seeking to recruit altos, tenors and basses. Any singer interested in obtaining further details should contact Bill Wood, the President, on 0131 339 7663. Rehearsals are held on Monday evenings in the Ian Tomlin School of Music at Napier University's Craighouse campus.

**Michael Harris** received his earliest musical education as a chorister of Gloucester Cathedral. He was Organ Scholar of St Peter's College, Oxford, and continued his studies at the Royal College of Music. He studied organ with Nicholas Danby, and has taken part in masterclasses given by, among others, Nicolas Kynaston, Daniel Roth and Piet Kee.

Michael has been Organist and Master of the Music of St Giles' Cathedral, Edinburgh, since November 1996; he is also a Lecturer at the Ian Tomlin School of Music in Napier University, Edinburgh. Prior to moving to Edinburgh he held posts as Sub-Organist of Leeds Parish Church and Assistant Organist of Canterbury Cathedral. As Organist of St Giles' Cathedral he hosts many organ concerts on the famous Rieger organ (built 1992) and his work has involved him in numerous recordings and broadcasts, for both television and radio. He has made a number of CD recordings with the instrument, including a solo recording, *The Organ at St Giles'*.

Elsewhere Michael has given recitals at many venues including in Germany, Italy and the USA, as well as in the UK. He has been Musical Director of the Scottish Chamber Choir since 1998. He is also much involved in organ education and is Director of the Edinburgh Organ Academy, an international annual Springtime organ course founded in 1998.

**David Revels** (Evangelist) is a student at the Royal Scottish Academy of Music and Drama, where he studies with Alasdair Elliot. He is a graduate of Christ Church, Oxford where he read Music and was awarded a choral scholarship; and is a former Lay Clerk of the Cathedral Choir there.

Since 2001 David has sung the following roles: Alfredo in *La Traviata*, Verdi (Kennet Opera); Lensky in *Eugene Onegin*, Tchaikovsky and Tamino in *Magic Flute*, Mozart (Oxford Touring Opera); Damon in *Acis & Galatea*, Handel, The Squire in *Thomas & Sally*, Arne and Tenor 1 (Cockereel) in *Renard*, Stravinsky (New Chamber Opera); Don Curzio in the RSAMD's production of *Le nozze di Figaro*; and most recently played the role of Dhiarmuid in *Peace and Reconciliation* by Peter Morgan Barnes with musical adaptations from Donizetti's *L'Elisir d'amore*. He has also sung the role of The Defendant alongside Donald Maxwell in *Trial by Jury*, Gilbert & Sullivan.

David has extensive experience on the oratorio platform with works ranging from *Messiah* and the Passions and cantatas of Bach to music by Bernstein, Janacek and Britten working with many distinguished conductors such as Kurt Masur, Harry Christophers, Stephen Darlington and Andrew Parrott.

**Will Dawes** (Jesus) is a recent music graduate from the University of Edinburgh. He started his musical training as a chorister at St George's Chapel, Windsor, and was a Choral Scholar here in St Mary's Cathedral. A former member of the National Youth Choir of Great Britain, he sings with Laudibus, Rodolfus and the Exon Singers. He is a regular member of staff on the Eton Choral Courses.

In Edinburgh, Will has been musically very active, being awarded Keasbey and Clutterbuck Scholarships by the University. As a singer, he made his debut with the Dunedin Consort in 2002. Other recent performance highlights include Bach's Cantata 82, Adams' *The Wound Dresser* and Vaughan Williams' *Serenade to Music*. As a choral director, he founded and directs Edinburgh Camerata. With them, he has performed works such as Copland's *In the Beginning* and Parry's *Songs of Farewell*. In the next two weeks, they will be performing Rachmaninov's *Vespers* (here in St Mary's) and Tallis' *Spem in Alium*.

In September this year (with the help of a Bucher Fraser Scholarship) he takes up a place at the Royal Academy of Music on the prestigious Choral Direction course under the guidance of Patrick Russell.

**Emma Lewis** (Soprano) read Music at the University of Edinburgh where she studied with Eric von Ibler, graduating in 2003 with a BMus Honours Degree. During her time in Edinburgh, Emma performed with two chamber ensembles and regularly as a soloist.

Emma is currently studying with Jessica Cash in London. She is also a keen participant in master classes, for example with Paul Hamburger, Malcolm Martineau, Simon Over and David Roblou at the Oxenford International Summer School, and with Richard Jackson in Edinburgh.

2003 performances include a song recital (as part of the University of Edinburgh Lunchtime concert series), soprano soloist in a Edinburgh Festival Fringe performance of *Dixit Dominus* (with Edinburgh Symphony Baroque), and a final Degree recital, for which Emma was awarded a distinction.

In 2004, Emma's recitals have included performances of Schumann's *Frauenliebe und Leben* (in Canterbury Cathedral with Matthew Martin, and in St Giles' Cathedral with Robin Versteeg), and as soprano soloist in the *Messiah* (with Whitstable Choral Society in Canterbury, and Edinburgh Symphony Baroque in Edinburgh), in Bach's Cantata *Wachet Auf* in St Martin-in-the-Fields for the Old King's Scholars Association, and in Mozart's *C Minor Mass* and Haydn's *Nelson Mass* with Whitstable Choral Society.

**Will Wood** (Countertenor) is at present undertaking post-graduate studies in choral conducting at Die Musikhochschule der Stadt Basel in Switzerland under Raphael Immoos, having obtained his Lehrdiplom (teaching degree) there. A native of Edinburgh, he was formerly Head Chorister at St Mary's Cathedral, Edinburgh, where he attended St Mary's Music School, studying piano and violin. He obtained a Music and Art Scholarship to the Edinburgh Academy, where he studied piano, violin, viola and organ. He initially studied singing with Dr. Eric von Ibler and studied for a year at The Guildhall School of Music and Drama in London under Ian Kennedy before moving to Basel.

While in Basel, he has studied singing with Kurt Widmer and travelled with him to engagements in Vienna and Salzburg, singing both as a soloist and as bass in a classical solo-quartet. In addition, he has worked with the renowned lutenist Anthony Rooley. Among recent solo engagements, he has sung the Narrator in Richard Allain's *St Matthew Passion* with the St Mary's Cathedral Choir in Edinburgh under the baton of Matthew Owens. Beside his studies, he sings in a twelve-man jazz-funk group and in a six-piece *a cappella* singing group, plays piano (classical and jazz) and harmonica, learns Italian and Spanish and is a fluent speaker of German, occasionally teaching German in a Swiss school. He conducts a Gospel Choir and dances free-style modern and tango. He plans to follow his choral conducting degree with his Solistendiplom (degree in solo singing).

**Ben Alden** (Tenor) began his singing career aged ten as a chorister. Whilst at school he sang with the Suffolk Jubilee Choir, the Rodolfus Choir, and as head of King William's College Chapel Choir, Isle of Man. He recorded CDs with several choirs and toured the UK, Romania, Hungary and France.

Ben read Modern Languages at Hatfield College, Durham University, whilst a Tenor Choral Scholar at Durham Cathedral. With the choir he took part in television/radio broadcasts, a CD recording and toured Lübeck, Germany. Ben also appeared regularly as a soloist in Durham and sang with Durham Polyphony.

Having just completed his MMus degree at the RSAMD in Glasgow, where he studied under Peter Alexander Wilson, Ben now sings as a Lay Clerk at St. George's Chapel, Windsor, whilst continuing to promote himself as a soloist. He still sings regularly with Cappella Nova and the Dunedin Consort and is an ad hoc member of the BBC Singers. Ben's recent solo performances include Stainer's *Crucifixion*, Mozart's *Requiem*, Britten's *St. Nicolas* and Bach's *Christmas Oratorio*, *Cantata 147* and *Matthew Passion*, Handel's *Messiah* and Monteverdi's *Vespers (1610)*.

**Mark Wood** (Baritone) is at present studying singing at the Schola Cantorum Basiliensis in Switzerland with Ulrich Mesthaller. Born in Edinburgh, he was formerly Head Chorister at St Mary's Cathedral, Edinburgh, where he attended St Mary's Music School, studying piano and violin. He was awarded an instrumental scholarship at St Mary's Music School, adding composition and voice to his musical studies. At the age of eighteen, Mark accepted one of three scholarship offers to study singing at the Royal College of Music in London with Ashley Stafford, gaining a BMus(Hons).

Since moving to Basel, he has also been privileged to work with Evelyn Tubb and Anthony Rooley. Most recently, Mark has performed in *The Dragon of Wandley* by Frederick Lampe, a contemporary of Handel, and in *Visitatio Sepulchri*, a reconstruction of a 13th century interpretation of the Resurrection.

## The Scottish Chamber Choir

Sopranos	Alison Bishop	Jenny Mackenzie	Sasha Salinasova
	Rebecca Caskie	Anne McAlister	Erica Schwarz
	Susie Flett	Pauline McClellan	Adriana Skaraas
	Lorraine Fraser	Julie Morrice	Milda Zinkus
Contraltos	Fiona Akers	Myra Brown	Sheila Robertson
	Anne Barker	Louisa Morley	Susan White
	Jean Brodie	Susan Oliver	
Tenors	Robin McLeish	Andrew Polson	Bill Wood
	Andrew Morley	James Verge	
Basses	Mike Arthur	Frank Lucas	Andrew O'Neill
	Wilf Krause	Hamish Martin	Martin Tarr

## The St Giles' Chamber Ensemble

Violin 1	Robert Dick (leader)	Andy Rodden
	Salyen Latter	
Violin 2	Sheena Robertson	Jean Eggar
	Fiona Coutts	
Viola	Liz Ford	Tom Prentice
Cello	Douglas Badger	Peter Harvey
Double Bass	Margaret Graham	
Viola da Gamba	Mark Summers	
Lute	Shoji Nakagawa	
Flute	Gwen Donaghue	Sarah Miller
Oboe	Simon Milton	Morven Bell
Oboe d'Amore	Morven Bell	
Cor Anglais	Simon Milton	
Bassoon	Simon Rennard	
Harpsichord	Philip Sawyer	
Chamber Organ	Peter Backhouse	