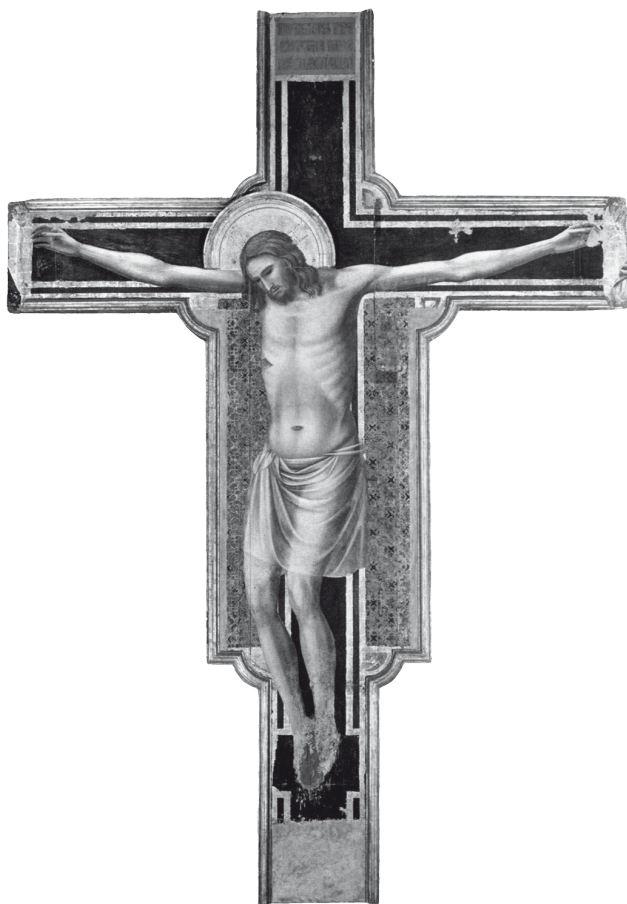


Summertown Choral Society



J. S. Bach

St John Passion

8 pm, Saturday 2nd February – St Barnabas Church

Summertown Choral Society

with Emma Kirkby, soprano

Duncan Saunderson, *conductor*

Christopher Watson, *tenor*

Stephen Burrows, *countertenor*

David Lee, *tenor*

Tom Edwards, *bass*

George Coltart, *bass*

The Summertown Players

Violins: Simon Jones (leader), Theresa Caudle, Andrea Jones,
Jean Paterson, Polly Smith and Frances Turner

Violas: Katie Heller and Heather Byrt

Cellos: Gabriel Amherst and Kath Sharman

Viola da gamba: Kath Sharman

Double bass: Elizabeth Bradley

Flutes: Guy Williams and Tom Hancox

Oboe 1 and oboe d'amore: Mark Baigent

Oboe 2 & oboe da caccia: Catherine Latham

Bassoon: Michael Brain

Organ continuo: Julian Littlewood

The *St John Passion*, BWV 245

The *Passion* was traditionally divided into 40 movements, symbolising the 40 days of Lent, but most modern editions (including Neil Jenkins's translation which is sung tonight) use 68 subdivisions, following the old BWV classification.

PART ONE

1 **Chorus:** *Hail! Lord and Master*

- 2 Evangelist (recitative): *Jesus went with His disciples over the brook Cedron*
- 3 Chorus: *Jesus of Nazareth*
- 4 Evangelist (recitative): *Jesus saith to them*
- 5 Chorus: *Jesus of Nazareth!*
- 6 Evangelist (recitative): *Jesus answered them*

7 **Chorale:** *O mighty love, o love beyond all measure*

- 8 Evangelist (recitative): *So that the saying might be fulfilled*

9 **Chorale:** *Thy will, O God, be always done*

- 10 Evangelist (recitative): *That band then, together with the Captain*
- 11 Alto aria: *From the bondage of iniquity*
- 12 Evangelist (recitative): *Simon Peter followed Jesus afar off*
- 13 Soprano aria: *I follow Thee gladly, my Lord and my Master*
- 14 Evangelist, Maid, Peter, Jesus, Servant (recitative): *Now that other disciple*

15 **Chorale:** *O Lord, who dares to smite Thee?*

- 16 Evangelist (recitative): *Now Annas sent Him bound*
- 17 Chorus: *Art Thou not one of His disciples?*
- 18 Evangelist, Peter, Servant (recitative): *But Peter denied it and said*
- 19 Tenor aria: *Ah, my soul, where shall I hide my shame?*

20 **Chorale:** *Peter, with his faithless lies*

INTERVAL OF TWENTY MINUTES
during which refreshments will be served

PART TWO

21 **Chorale:** *Christ, whose life was as the light*

- 22 Evangelist, Pilate (recitative): *And then they led forth Jesus*
- 23 Chorus: *If this man were not a malefactor*
- 24 Evangelist, Pilate (recitative): *And Pilate said unto them*
- 25 Chorus: *For us it is not lawful to put a man to death*
- 26 Evangelist, Pilate, Jesus (recitative): *So that the saying might be fulfilled*

27 **Chorale:** *O mighty King, how marvellous Thy glory!*

- 28 Evangelist, Pilate, Jesus (recitative): *Then Pilate said unto them*
- 29 Chorus: *Not this man, no not this*
- 30 Evangelist (recitative): *Now this Barrabas was a robber*
- 31 Bass arioso: *Come ponder, O my soul*
- 32 Tenor aria: *Behold Him!*
- 33 Evangelist (recitative): *And when the soldiers had plaited Him a crown*
- 34 Chorus: *See! We hail Thee, King of Jews*
- 35 Evangelist, Pilate (recitative): *And they smote Him with their hands*
- 36 Chorus: *Crucify Him!*
- 37 Evangelist, Pilate (recitative): *Then Pilate saith to them*
- 38 Chorus: *We have a sacred law*
- 39 Evangelist, Pilate, Jesus (recitative): *And when Pilate heard that saying*

40 **Chorale:** *Our Lord, in prison cell confined*

- 41 Evangelist (recitative): *But the Jews cried out the more*
- 42 Chorus: *If thou let this man go*
- 43 Evangelist, Pilate (recitative): *And when Pilate heard that saying*
- 44 Chorus: *Away with Him, away!*
- 45 Evangelist, Pilate (recitative): *Pilate saith unto them*
- 46 Chorus: *We have no King but Caesar*
- 47 Evangelist (recitative): *And then he delivered Him to them*
- 48 Bass aria and Chorus: *Haste, all ye whose souls are weary*
- 49 Evangelist (recitative): *And there crucified they Him*
- 50 Chorus: *Write thou not: the King of Jews*
- 51 Evangelist, Pilate (recitative): *But Pilate answered*

52 **Chorale:** *Thy name, O Lord, is shining*

- 53 Evangelist (recitative): *And then did the soldiers*
 54 Chorus: *Let us not divide it*
 55 Evangelist, Jesus (recitative): *So that the Scripture might be fulfilled*

56 Chorale: *See Him, in His agony*

- 57 Evangelist, Jesus (recitative): *And from that hour he took her*
 58 Alto aria: *It is fulfilled*
 59 Evangelist (recitative): *And bowing His head, He gave up the ghost*
 60 Bass aria and Chorale: *My Lord and Master, let me ask Thee*
 61 Evangelist (recitative): *And then behold, the veil of the Temple*
 62 Tenor arioso: *My heart, see how the world*
 63 Soprano aria: *O heart, melt in weeping*
 64 Evangelist (recitative): *The Jews therefore, because it was the Preparation*
 65 Chorale: *Help us, Christ, God's only Son*
 66 Evangelist (recitative): *At last, after this Joseph of Arimathea*

67 Chorus: *Sleep well, and rest in God's safe-keeping*

68 Chorale: *O Jesus, when I come to die*



The historical context of Bach's *St John Passion*

Johann Sebastian Bach (1685-1750) is today considered the towering genius of eighteenth-century music, yet when he moved to Leipzig in May 1723 to take up the post of singing teacher at St Thomas School and Director of Music of the four main churches in this lively city of some 30,000 inhabitants, he had not been a front-ranked applicant, despite his undoubted prowess as an organist. Nonetheless, he remained in Leipzig for the next 27 years, dividing his time between his professional duties, music in its other manifold forms, and family life. Home probably offered little relaxation, but much joy: on their arrival in 1723, he already had three young sons and a daughter from his first marriage, and a baby girl by his second wife, Anna Magdalena; a further twelve children were born to them between 1724-1742!

The spring of 1724 provided the opportunity for Bach's first great Passion, the *St John*; the *St Matthew Passion* – the only other Bach Passion to have survived – followed three years later, in 1727. To appreciate the Passions in their historical context, we need to understand something of Bach's Lutheran faith. The founding father of Protestantism in Germany, Martin Luther (1483-1546) had translated the Bible from Latin into fine German, so that congregations could hear and follow the word of God. Lutheran services, conducted primarily in German (rather than Latin), were centred on Bible readings. These would be expounded in the sermon, and accompanied by prayers and congregational hymns, set as four-part chorales. Easter was the most significant festival of the Lutheran calendar, culminating in reflections upon the Crucifixion, before the celebration of the Resurrection. In the preceding solemn 40 days of Lent, musical performances were minimal; thus, the new Passion on Good Friday of 1724 was anticipated with eagerness. Leipzig's first Good Friday Passion had been composed by Bach's predecessor, Kuhnau, in 1721. Meanwhile, other German composers, including Telemann and Handel, had been fuelling a growing appetite for Passions which often had more in common with secular operas. This was not, however, to the taste of Leipzig's town council, which frowned on such levity. They dictated that Bach should 'so arrange the music that it shall not last too long, and shall be of such a nature as not to make an operatic impression, but rather to incite the listener to devotion'. The connection between the music and the religious response of the listeners is central to Bach's conception of his Passion.

Bach's use of the gospel of John (the gospel most beloved of Luther) provided the dramatic and theological frame for his work. The fourth gospel is often seen as the most explicitly spiritual, pondering the mystery of the coming of the Son of God in the flesh, in order that the glory of God's purpose should be worked out through history. Bach's musical setting thus combines harrowing episodes of human betrayal and cruel suffering with an unshakeable faith in the triumph of the eternal design. The libretto is drawn word-for-word from chapters 18 and 19 of John. Part I narrates the betrayal of Jesus by Judas in the Garden of Gethsemane and Jesus's arrest. After an interval (for an hour-long sermon in Bach's day!), Part II recounts the trial before Pilate, the crucifixion and the burial. The Evangelist is the main narrator, while other soloists sing the words of the main characters: Jesus, Pilate, Peter, the maid; the chorus represents the crowd. Bach added just two short scenes to John's text, both taken from Matthew (26:75 and 27:51-52): Peter's tears when the cock crows after he has denied Jesus for the third time; and the rending of the curtain in the temple after Jesus's death, presaging the resurrection of the saints.

The narrative – which would have been sung in the understated 'stile secco' of contemporary operatic recitative – is interspersed, at key moments, with arias and chorales in which soloists and chorus respond to the unfolding Passion. Whether the words of the arias and chorales were assembled by Bach himself or by a librettist is uncertain. The identified sources include words of a hymn by Martin Luther, 16th- and 17th-century chorales which the Leipzig congregation would certainly have recognised, and various stanzas of devotional poetry for the arias. Hence, the words of Bach's *St John Passion* would have been deliberately and reassuringly familiar; it is his musical settings which were so innovative, challenging the congregation to experience the Passion afresh.

The original congregation assembled in St Nicholas Church, where the performance had been relocated at short notice, at the request of the town council. Bach had agreed only after insisting on some essential repairs to the harpsichord and provision of more space in the choir loft for the musicians. The orchestra probably numbered around fifteen players, comprising a variety of strings and woodwind, but no trumpets (these being reserved for Easter Sunday), and the ubiquitous basso continuo. As for the chorus,

scholars disagree over its size: did the soloists form the basis of the chorus, reinforced by extras (known as ripienists)? Or was it a more ample chorus, distinct from the soloists? Either is possible, but the effect achieved – intimate or grand scale – would be strikingly different.

Listening to the *St John Passion*

Perhaps nothing could quite prepare the congregation for the sheer weight and density of the monumental opening chorus. This prelude to the narrative is a hymn of praise to God (based on Psalm 8), yet set in the brooding key of G minor. In the introduction section, we are struck by the repeated dissonances in the orchestral parts, and the jarring, urgent interweaving of the string section. Then we step into the drama of Part I, where the recitative is punctuated first by lively interjections from the rowdy mob (**3 and 5**) and then by chorales. Musically and theologically, the chorus is both the hostile crowd and the reflecting believer, suggesting that humankind is at once guilty of causing Jesus's death, yet capable of redemption through it, if only we will accept God's will (**15**). The three arias of Part I provide contrasting reflections: the alto's (**11**) recaptures in texture and mood the tormented conscience of the opening chorus, but the soprano (**13**) offers a delightful duet with the flutes, which lightly trip after her in canonic imitation (in the resolutely bright key of B flat major). Finally, the tenor (**19**), accompanied by all the instruments, gives voice to an impassioned outburst of grief after Peter's act of denial, leading into the final, richly harmonised chorale of Part I (**20**), in which the chorus identifies with Peter while praying to Jesus to stir their own conscience.

Part II is far more sombre in tone, as the detailed drama of the trial before Pilate unfolds, leading inexorably to the crucifixion. A complex, compelling series of echoes comes to haunt the listener. Particularly striking are the repetitions, both of parallel choruses in close succession (e.g. **3 and 5**, or **23 and 25**), and of a sequence of 'nested' choruses' where the same melodies are repeated (transposed to a new key) in an earlier and later movement (e.g. **34** is reprised in **50**, **36** in **44**, **38** in **42**).

1. *Hail! Lord and Master*
3. *Jesus of Nazareth*
5. *Jesus of Nazareth*
17. *Art Thou not*
23. *If this man*
25. *For us it is not lawful*
29. *Not this man*
34. *See! We hail Thee*
36. *Crucify Him*
38. *We have a sacred law*
40. **OUR LORD IN PRISON CELL CONFINED**
42. *If thou let this man go*
44. *Away with Him*
46. *We have no King*
50. *Write thou not*
54. *Let us not divide*
67. *Sleep well*

All of these movements – apart from 1, 40, 67 – are the outcries of an increasingly frenzied mob, baying for Jesus’s blood. Yet at the pivotal point, Bach places a deceptively simple chorale (40) ‘Our Lord in prison cell confined’ (based on a familiar melody by Johann Schein, 1586-1630), again bringing the congregation’s thoughts back to the significance of Jesus’s sacrifice. The tonality of the Passion has been notably intensifying until this point, as Bach has moved from flat keys to sharps – the symbolism probably reinforced by the German term for the sharp symbol, ‘Kreuz’, also meaning ‘cross’. This central chorale is in E major (four sharps); after the next choruses from the crowd (42, 44, 46) the work gradually eases back into the flat tonalities, as the intensity of the drama drains away.

In the movements immediately preceding Jesus’s death, Bach’s music plumbs the depths of pain and despair. The alto aria, ‘It is fulfilled’ (58) was movingly accompanied by a viola da gamba, an instrument traditionally associated with death. While the tenor’s arioso depicts universal lamentation (62), the following soprano aria (63), marked ‘adagio’, has lingering trills poignantly imitating her ‘tears overflowing’, a supreme musical expression of bitterest grief. Yet, for Bach the crucifixion is only one panel of an essential

diptych. His great closing chorus, ‘Sleep well’ (67) matches the opening ‘Hail! Lord and Master’ in scale, but is quite different in character. The graveside lament consoles us through the almost incantatory pattern of its recurrent triple-time phrases. (The piece is based on the contemporary sarabande form, a solemn, ceremonial dance). Angular melodies in the vocal parts are supported by an unusually chromatic bass line. Finally, with a gesture to the resurrection to come, Bach offers one last surprise: his Passion concludes not in the minor but the major (67 is in C minor, but 68 in E flat major). The closing chorale venerates Jesus’s death as heralding the promise of salvation and eternal life: ‘tears of joy’ and ‘praise’ sustain the congregation, as they turn slowly away from the Passion to prepare for Easter Sunday.

Note on the translation sung tonight

The *St John Passion* was first translated into English in 1872, by John Troutbeck, and published by Novello. Two translations supplanted this in the twentieth century, one in 1929 by Thomas Lacey (a hymn writer), the other in 1967 by Peter Pears / Imogen Holst. In 1999, Novello published a new translation by Neil Jenkins, which is used tonight. Jenkins’s version remains extremely close to Bach’s text throughout the recitatives, for which he uses the Authorised Version of the King James Bible. In the arias and chorales, he allows himself a touch more latitude, but prioritises above all ‘Bach’s vocal lines’. For example, he is attentive to the placing of key words on melismas (listen for ‘wept’ for ‘weinete’ in 13, or the Evangelist’s shuddering ‘scourged’ for ‘geisselte’ in 30). The choruses of Part II pose a particular challenge because of the polysyllabic German words in Bach’s contrapuntal setting of the Gospel texts. Jenkins’s solution is to preserve the rhythm and direction of each movement, sometimes adding a word or two to a phrase in English (in 38 ‘Wir haben ein Gesetz’ has become ‘We have a *sacred* law’). Finally, because Jenkins is aware of the importance of ‘good open vowels for high-lying phrases’, in the closing chorus (67), he has eschewed the obvious ‘Rest well’ for ‘Ruht wohl’ in favour of ‘Sleep well’: the long ‘ee’ vowel lends itself to cantabile singing, and the gentle alliteration of the ‘l’s produces a sound pattern entirely in the mould of Bach.

Valerie Worth-Stylianou, 2013

The Soloists

Emma Kirkby, *soprano*

Emma Kirkby's career has been ground-breaking ever since, as a schoolteacher and amateur singer, she was invited to perform and record with the pioneers of historically aware performance in Renaissance and Baroque music. Long partnerships followed with British and international ensembles, individual players, and record companies, and now Emma's voice and style are recognized worldwide.

BBC Music Magazine, April 2007, in a survey of critics to find "The greatest sopranos", placed Emma at number 10. While such things are inevitably parochial, partial, controversial, and outdated as soon as they appear, she is pleased at the recognition this implies for an approach to singing that values ensemble, clarity and stillness alongside the more obvious factors of volume and display. She was the subject of the "South Bank Show" on ITV (screened in July 2007); and in the same year was made Dame Commander of the British Empire.

2011 saw Emma awarded the Queen's Medal for Music, as another welcome tribute to the world of Early Music; this is now a crowded area, full of new young virtuosos, themselves both soloists and enthusiastic members of vocal consorts or instrumental ensembles. Our musical heritage and our "gentle auditors" have never had it so good

Christopher Watson, *tenor (Evangelist)*

Christopher Watson studied music at Exeter University and went on to hold Lay Clerk positions in the choirs of Durham Cathedral, Christ Church Oxford and Westminster Cathedral. He is based in Oxford, where he is the Director of Music at St Edmund Hall, and leads a busy life as a soloist, consort singer and conductor. He has sung as a soloist for Paul McCreech, Trevor Pinnock, Philippe Herreweghe, Paul Hillier and Masaaki Suzuki, with recent performances including the Evangelist in Bach's St John Passion in Christ Church Oxford and Manchester Cathedral and the Matthew Passion in the Philharmonie in Berlin. He is a member of the Tallis Scholars, with whom he has made more than 300 appearances, Alamire, Gallicantus, Theatre of Voices and Tenebrae. He has made over 100 recordings, including the Grammy Award winning *Little Match*

Girl Passion with Theatre of Voices, a piece which won a Pulitzer Prize shortly after the group premiered it in Carnegie Hall.

At St Edmund Hall he runs the chapel choir and coordinates the music making within the college. He has worked as chorus master for Ars Nova Copenhagen and Coro Casa di Música in Porto, who he has conducted in concert on BBC Radio 3. He is also the co-founder, with the composer John Duggan, and conductor of the Oxford based chamber choir Sospiri. Their latest CD, of Lamentation settings, is due for release on the Naxos label in April and they are currently involved in commissioning a new series of choral settings of the poetry of World War One, due to be recorded this summer.

Stephen Burrows, *countertenor*

Stephen Burrows studied Music at Bristol University where he was both University Organ Scholar and a Choral Scholar in the Cathedral Choir. He studies singing with Nicholas Clapton.

Stephen has been a member of the choirs of Wells Cathedral, St George's Chapel Windsor Castle and of Westminster Cathedral. He is the Director of Music of St George's School, Windsor Castle. An accomplished ensemble singer, he has worked with Tenebrae, The Gabrieli Consort, The New London Consort and The London Handel Singers. In addition he is a member of the male-voice consorts Quintessential Voices, Opus Anglicanum and Liedertafel.

He performs frequently on CD and in television and radio broadcasts. Engagements have taken him throughout the UK, Europe and the USA. He has appeared at the Royal Opera House in *Dido and Aeneas* and *Acis and Galatea*. In addition to solo and ensemble performance, he has been working closely with the pianist Andrew Plant on a wide range of recital repertoire.

David Lee, *tenor*

David Lee enjoys a multi-faceted musical career, dividing his time between performance and musicology. He is currently engaged in postgraduate research at the University of Glasgow, under the supervision of Prof. John Butt, focusing on the editorial practice of music of the sixteenth and seventeenth centuries. He has produced performing editions for numerous professional ensembles, including The English Concert and Stile Antico. Having graduated from Christ Church, Oxford with a first in Music, where he was a choral scholar, and following a year as a Lay Clerk in the choir of New College, David discovered and nurtured

a passion for both the performance and study of early music. David is the Artistic Director of the fledgling professional vocal and instrumental ensemble, Oxford Baroque. In addition to his work with Oxford Baroque, David enjoys a busy schedule of solo and ensemble singing, working with groups including the Academy of Ancient Music, Dunedin Consort, Tenebrae, Ludus Baroque Oxford Camerata and Chapelle du Roi. This is David's first appearance with Summertown Choral Society.

Tom Edwards, *bass (Jesus)*

Tom Edwards's bass training began as a choral scholar under Edward Higginbottom at New College, where he read French accompanied by an undistinguished incursion into Linguistics. He has sung in New College Choir ever since, for many years now as a Lay Clerk in company with tonight's conductor. Tom has made upwards of thirty recordings with the choir, several of which have achieved international acclaim. He has also been lucky enough to tour extensively, both as a soloist and on the bass line, performing in many of the world's great concert venues. When not singing, Tom divides his time between his day job as a schoolmaster and home in his native France.

George Coltart, *bass (Pilate)*

George is a junior doctor in Oxford. He studied medicine at New College Oxford, where he was a choral scholar in its internationally renowned choir. He has performed leading roles in many operas within Oxford including *Der Zauberflote*, *Le nozze di Figaro*, *Die Fledermaus*, *Così fan tutte*, *Albert Herring*, *A Dinner Engagement*, *Hänsel und Gretel*, *Gianni Schicchi*, and Salieri's *Falstaff*. He has also sung bass solos in oratorios in Oxford and beyond, by composers including Handel, J.S.Bach, Brahms, Monteverdi, Rossini, and Haydn. George featured as baritone soloist in the recently released recording of Couperin, *Exultent Superi* with Edward Higginbottom. He has been awarded a scholarship to study on the postgraduate course at the Guildhall School of Music & Drama this coming September. George is studying with Paul Farrington and Giles Underwood.

The Choir

Sopranos

Victoria Alexander, Jane Amies, Jan Archer, Gillian Atkinson, Judith Atkinson, Liz Baird, Gillian Beattie, Nicky Boughton, Lucy Britton, Victoria Cairns, Sue Cloke, Rosemary Dearden, Fiona Duxbury, Jackie Eatock Taylor, Sue Gerhardt, Debbie Hamilton, Angela Hassall, Jennifer Hay, Anna Marshall, Lucy Kilpatrick Melville, Chela Nunez, Sally Prime, Catrin Roberts, Moira Robinson, Julie Ross, Nancy-Jane Rucker, Ruth Sandford-Smith, Elina Screen, Melissa Shorten, Gillian Smit, Enid Stoye, Rebecca Tudor, Rachel Turney, Ailsa White, Julia Wigg and Valerie Worth.

Altos

Dagmar Albert, Stuart Archard, Irene Artho, Sue Ashcroft-Jones, Fiona Bacon, Kareni Bannister, Diane Benfield, Philippa Berry, Caroline Best, Penny Birdseye, Jenny Blyth, Vreni Booth, Emma Britton, Vicky Bullard, Sue Cavanna, Diana Chandler, Christine Doubleday, Julie Drew, Charlotte Dryer, Karin Eldredge, Vanessa Emmett, Felicity Feeny, Rosemary Foot, Gerry Guinan, Janet Howarth, Hilary Hullah, Alison Jones, Ilze Josepa, Manda Joyce, Josephine King, Rosie Lodwick, Kate Mayberry, Elsa Morgan, Gillian Morriss-Kay, Meg Movshon, Diana O'Meara, Jo Poulton, Andrew Rimmer, Marion Robertson, Jenny Rogers, Amanda Saville, Caitlin Scott, Sue Shaw, Jean Smith, Jeanne Swann, Gay Sypel, Frances Thomas and Lynda Ware.

Tenors

Bertie Baigent, Philip Booth, Alex Clissold-Jones, David Crispin, Alastair Dent, Hugo Everitt, Colin Kilpatrick, Iain McLean, Mary Meagher, Robin Ostle, Emma Sadler and Roger Sears.

Basses

Duncan Bain, Martin Berry, Clive Booth, Andrew Crispus-Jones, Robert de Newtown, Stephen Drew, Tony Gillman, Nigel Hamilton, Tom Kempton, John McLeod, Jack Miller, Patrick O'Meara, Michael Pendlebury, Chris Romney, Ron Stern, Blake Tyson, Clive Williams, Martyn Wilson and Keith Young.

Nancy-Jane Rucker, *Maid* – Iain McLean, *Peter* – David Crispin, *Guard*

Our next concert...
Saturday 15th June 2013 at 8pm
St. Barnabas Church

Murder, Morse and Mozart

A fascinating look at choral music in classic Oxford detective fiction, drawing on the work of Colin Dexter, Dorothy L. Sayers, Edmund Crispin and Geoffrey Bush.

Inspector Morse's beloved Mozart *Requiem* will be performed, together with music by Bruce Montgomery (alias Edmund Crispin), Geoffrey Bush, George Dyson and Charles Wood

Summertown Choral Society was founded in 1961. The choir is directed by Duncan Saunderson and our accompanist is Julian Littlewood. New members are always welcome, without audition, to this friendly and well-established choir. The choir season runs from September to June and we perform two concerts each season. We rehearse on Thursday evenings 8–9.30pm at St. Michael and All Angels Church, Lonsdale Road, Summertown. Rehearsals for our new term start on Thursday 14 February at 8 p.m. Why not come and join us? More information about the choir, including details of repertoire, can be found on the choir's website at www.summertownchoral.org.uk.

Charity registration no. 900317

We are indebted to St. Barnabas Church for permission to perform here this evening and the assistance received in preparing for the concert.