

Nantwich and District
Choral Society

*The Passion
of Our Lord
According to Saint John*
J. S. Bach

SATURDAY, 18th MARCH, 1978

Nantwich Parish Church

PROGRAMME 10p.

Evangelist BRIAN GREENSILL

Christ WILLIAM MORRIS

Soprano FAITH ELLIOTT

Contralto KRISTINE ANDERSON

Tenor JAMES WATSON

Bass)
) WAYNE TURNER
Pilate)

Maid : Sue Munks Peter : Brian Roberts

Officer : Tudor Jones Servant : David Watson

Orchestra of local musicians

Leader : Keith Mosedale

Keyboard : Michael Bridger

Conductor : EDWARD HEWISON

Miss Elliott appears by kind permission of the
Principal, Royal Northern College of Music.

Prologue

Christ is betrayed

Peter's sword

Christ is bound and led to Annas

Christ's examination before Annas

Peter's denial

SHORT INTERVAL

Christ is arraigned before Pilate

Barabbas

Christ is scourged

Christ is delivered to the Jews

The King of the Jews

Golgotha

The Crucifixion

It is finished

The rending of the veil

Christ's pierced side

The descent from the Cross

At the Sepulchre

The first performance of Bach's setting of the St. John Passion was given on Good Friday, 1723 at St. Thomas' Church, Leipzig. Some modifications were made later, and the present version dates from 1727. Many of its features resemble those of the St. Matthew Passion (1729), such as the opening and closing choruses, the inclusion of the traditional figure of the Evangelist as the story-teller and the appearance of various characters, such as Peter, who sing the words ascribed to them in the Gospel story.

The St. John Passion is sometimes regarded as being less moving than the St. Matthew. Yet there is much in the earlier work which is of great beauty, such as the long chromatic phrase illustrating Peter's weeping when the cock had crowed; the interweaving of vocal and instrumental lines in the arias and the dramatic force and imagery of the "crowd" choruses.

The chorales, interspersed throughout the work, represent the comments of the Christian Church on the events being narrated. Each of the eleven chorales is full of fervour, the last one (after the closing chorus) being a particularly fine example. The opening and closing choruses form a special function. The first is an invocation to all men to hear the familiar story; the last is a moving, yet hopeful conclusion.

NEXT CONCERT : : 22nd JULY, 1978

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