



Tilford Bach Festival



18 June 2017

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Tilford Bach Society (CIO)

Tilford Bach Festival is held annually at All Saints' Church, Tilford, near Farnham, Surrey and specialises in performances of music by JS Bach and his contemporaries on period instruments. Denys Darlow established the Tilford Bach Society in 1952 and later also founded the London Handel Festival, becoming a well-known conductor and interpreter of 17th- and 18th-century music.

Tilford Bach Society also organises high quality professional chamber music concerts in Farnham from September to April with a wide repertoire and a Conservatoire Series of concerts in Godalming.

Our Music Director is Adrian Butterfield, who is also Associate Musical Director of the London Handel Festival and directs ensembles such as the London Handel Orchestra, London Handel Players and the Revolutionary Drawing Room. He is also Professor of Baroque Violin at the Royal College of Music.

Through Adrian we are able to attract internationally acclaimed soloists and musicians to perform at the festival.

***We are increasingly using the Internet and email.
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Contact

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www.tilbach.org.uk

65th Festival

St John Passion

Concertists

*Julia Doyle, soprano; Tim Mead,
Charles Daniels, tenor & Evangelist; Peter Harvey, bass & Jesus
Ripientists*

*Amy Carson, soprano; Alexandra Gibson, alto
Aidan Coburn, tenor; Andrew Mahon, bass*

*Choristers of St Thomas on the Bourne
Director, Robert Lewis*

*London Handel Orchestra
Adrian Butterfield, Director*

1st Violins

Adrian Butterfield
Kathryn Parry
Jean Paterson

2nd Violins

Oliver Webber (viola d'amore)
Theresa Caudle
Ellen O'Dell

Violas

Rachel Byrt (viola d'amore)
Wendi Kelly

Cellos

Katherine Sharman
Jenny Bullock (viola da gamba)

Bass

Carina Cosgrave

Flutes

Neil McLaren
Guy Williams

Oboes

James Eastaway
Leo Duarte

Bassoon

Nathaniel Harrison

Organ

Alastair Ross

Interval after item 14 on word sheet instead of sermon

Pre-concert & Interval Drinks

Wine: £2-50
Champagne: £5-00
Juice: 50p

Bottle of wine: £10-00
Bottle of Champagne: £25-00

Notes

A musical setting of the Passion (the Biblical narrative leading up to Christ's death and burial) was a fundamental part of the liturgy for Good Friday in the Lutheran Church. The original Passion settings were very austere in style: simple settings of the biblical narrative, with brief opening and closing choruses. Gradually, Passion settings became more elaborate, but the 'concerted' or 'oratorio'- style Passion, featuring arias and a more prominent role for the chorus came late to Leipzig – the first one to be performed there was Kuhnau's St Mark Passion, in 1717 in the Neuekirche. Bach's Passion settings are very much in the grand 'Oratorio' style, with arias, recitatives, large choruses and meditative chorales.

During his time at Leipzig, it is thought that Bach wrote at least four Passions or maybe even more, of which the St Matthew and the St John Passions are the only ones to have survived intact. The Passion settings would have been performed as part of the Lutheran service: Part One would have preceded the sermon, and Part Two would have followed it, before the motet, Benediction and closing hymn. The St John Passion, Bach's first large-scale vocal work for Leipzig, was performed on Good Friday 1724 in the Nikolaikirche. Bach repeated the work several times in later years, each time revising it heavily in terms of arias and choruses. It is the first version which is now usually performed. The text of the St John Passion, unlike that of the St Matthew, is not by one writer (Bach's usual collaborator Picander) but draws heavily on a variety of sources for the arias and choruses: a famous Passion poem by B H Brockes (who also inspired Handel's Brockes-Passion), and texts by CH Postel and Christian Weise. The Evangelist's text, mostly taken from St John's Gospel, also includes interpolations from St Matthew's Gospel.

Four dramatic elements or 'levels' make up Bach's setting of the Passion story. The 'narrative' element in the drama is the recitative sung by the Evangelist, Jesus and Pilate, with short passages (Turba choruses) for the chorus, representing the Jewish people. The second element, that of meditation on aspects of the Biblical story, is represented by the arias, each of which express an emotional reaction to a passage of the Gospel (for example 'Ach mein Sinn' illustrates the anguish of Peter after his denial). The third element in the Passions is that of religious devotion, relating the Passion story to contemporary life. This is represented in the chorales, popular Lutheran hymn tunes, harmonised by Bach with expressive but simple four-part writing. Each chorale text provides a meditation on an aspect of the biblical story, but in a more didactic way than the arias, instructing us on how we should live our lives in relation to Christ's actions. The final element in the Passion is that of monumental drama, represented in the massive opening and closing choruses of the work.

The St John Passion is in certain ways a more dramatic and less contemplative work than the St Matthew Passion, giving greater prominence to the Turba choruses. It is also much more condensed. The earlier Passion also makes more use of older string instruments such as the

lute, the viola d'amore and the bass viol (associated with the sweetness of death). As the work progresses, the role of the Turba chorus grows in prominence, making the passage of narrative describing Christ's judgement and death almost theatrical in style.

Bach creates a sense of drama and of heightened emotion in the St John Passion's arias and two major choruses in a variety of ways. No two arias in the work are scored alike, and the instrumentation of each contributes to giving the aria its particular character. The opening chorus, scored for strings, flutes, oboes and choir, is given a sense of urgency by its driving ritornello and harmonic suspensions in the woodwind lines. The poignant but also agitated air of the first aria, for alto, is in part created by the angular weaving lines for two solo oboes, and also by the frequent repetitions of crucial words in the text (such as 'stricken' ('sins')). The joyful innocence of 'Ich folge dir gleichfalls' is conveyed by the use of the solo flute, and the long melismatic lines in the voice, steadily rising in pitch. The agony of 'Ach, mein Sinn' (a contrast to the more gentle 'Erbarme Dich' following the same passage of gospel in the St Matthew Passion) is illustrated in the leaping vocal line, and the persistent lively ritornello, as if the singer is caught up in a dance of despair.

The arias in the longer second part of the work are even more contrasting, and include two ariosi, one meditative, one highly dramatic. Bach 'merges' two elements or levels in the work in the two bass arias of Part 2: the first, 'Eilt, Eilt!' is given a sense of immediate urgency by the interruptions of the chorus, mingling the meditative and the narrative elements, while the second 'Mein teurer Heiland', one of the most serene movements of the work, mingles the meditative and the devotional in its use of a chorale sung by the choir. T

he 'centre-piece' of Part 2 of the St John Passion is often seen as being the alto aria 'Es ist vollbracht', a meditation on the final words of Jesus, which conveys both the devastation of his death (in the slow opening section, featuring a viola da gamba solo) and the triumph of his resurrection (in the rapid second section, with its fanfare like strings). The remaining aria of Part 2, 'Zerfließe mein Herze', is a poignant personal expression of grief at the death of Christ, with a particular poignancy created by the use of the combination of solo flute and oboe da caccia and long sustained lines in the soprano voice.

The closing chorus is far calmer in mood than that of the St Matthew, with lulling rhythms in the strings illustrating the words 'Ruht voll'. Unlike the St Matthew, which closes in a grand final chorus, Bach ends the St John Passion with a chorale, meditating on reconciliation of the soul with Christ in death, ending the work with an atmosphere of quiet triumph.

© Kate Hopkins

The audience will be invited to join in the singing of two of the chorales.

Item 3 - To be sung by the audience

S
O gro-ße Lieb, o Lieb ohn al-le Ma-ße, die dich ge-bracht auf

A
O gro-ße Lieb, o Lieb ohn al-le Ma-ße, die dich ge-bracht auf

T
O gro-ße Lieb, o Lieb ohn al-le Ma-ße, die dich ge-bracht auf

B
die-se Mar-ter - stra - ße! Ich leb - te mit der

die-se Mar-ter - stra - ße! Ich leb - te mit der

Welt in Lust und Freu - den, und du muß lei - den.

Welt in Lust und Freu - den, und du muß lei - den.

Item 17 - To be sung by the audience

S
A
T
B

Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie
Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo -

Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie
Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo -

kann ich gnugsam die - se Treu aus - brei - ten? Keins Men - schen Her - ze
mit doch dein Er - bar - men zu ver - glei - chen. Wie kann ich dir denn

kann ich gnugsam die - se Treu aus - brei - ten? Keins Men - schen Her - ze
mit doch dein Er - bar - men zu ver - glei - chen. Wie kann ich dir denn

mag in - des aus - den - ken, was dir zu schen - ken.
dei - ne Lie - bes - ta - ten im Werk er - sta - ten?

mag in - des aus - den - ken, was dir zu schen - ken.
dei - ne Lie - bes - ta - ten im Werk er - sta - ten?

Future TBS Concerts

Please check website in case anything is changed

Saturday 7 October 2017: 7-30pm
St Andrews Parish Church, Farnham, GU9 7PW

Farnham Sinfonia

Programme to include Haydn, Schubert & Sibelius

Saturday 28 October 2017: 7-30pm
Farnham United Reformed Church

Atea Wind Quintet

JS Bach: Goldberg Variations

Saturday 18 November 2017: 7-30pm
Tilford Church GU10 2DD

JS Bach Christmas Oratorio

Saturday 16 December 2017: 3-00pm & 6-30pm
Tilford Church GU10 2DD

Carol Concerts

(to be confirmed)

Friday 26 January 2018: 7-30pm
Farnham Methodist Church, GU9 7RN

Alexandra Lomeiko (violin) and Antonina Suhanova (piano)

Friday 23 February 2018: 7-30pm
Farnham Methodist Church, GU9 7RN
Students from the Royal College of Music

Friday 9 March 2018: 7-30pm
Farnham Methodist Church, GU9 7RN
An Evening with Laurence Cummings

www.tilbach.org.uk



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Adrian Butterfield *director and violin*

Born in London but brought up in Farnham, Adrian Butterfield is a violinist, director and conductor who specialises in performing music from 1600-1900 on period instruments. A former chorister of St. Paul's Cathedral and a graduate of Trinity College Cambridge, he is Musical Director of the Tilford Bach Society and Associate Director of the London Handel Festival and regularly directs the London Handel Orchestra and Players as well as working as a guest soloist and director in Europe and North America.

He works annually with the Southbank Sinfonia, is Professor of Baroque Violin at the Royal College of Music in London, gives masterclasses in Europe and North America and teaches on the Aestas Musica International Summer School of Baroque Music and Dance in Croatia.

Adrian leads two chamber ensembles in London. The London Handel Players perform regularly at the Wigmore Hall and at festivals throughout Europe and have made several appearances in Canada. The Revolutionary Drawing Room specializes in classical and romantic music on period instruments. With Laurence Cummings, Adrian has recorded the first two books of Leclair sonatas, and with the RDR, the highly acclaimed new recording of Haydn, Mozart, Vanhal and Dittersdorf string quartets, as well as Mozart's Clarinet Quintet with Colin Lawson.

Adrian used to sing in the choir at St. Andrew's Church under Steven Thomson. His violin teacher, Pamela Spofforth ('Spoff') was a major influence and Adrian performed in the Farnham area frequently including at the Maltings and at the Farnham Festival, where he gave the first performance of Stephen Dodgson's Five Occasional Pieces which were specially written for him.

The experience of being a chorister and singing so much early music at that age had a great influence on him. Spoff was also influential in this respect and a number of her pupils went on to become period-instrument players. He later studied with Simon Standage who taught him a great deal about the style and he learned a lot more at Cambridge about the historical background of early music.

Adrian loves a wide range of music including folk and jazz and the classic musicals of Gershwin, Cole Porter and Irving Berlin. He says that Bach is the composer he always loves coming back to the most. Handel's music has such enormous emotional power, Haydn's



Adrian Butterfield

its wit, Mozart's its perfection, Schubert gives us such pain and beauty, Beethoven possessed such staggering boldness - the list is almost endless. But Bach seems to be on a different plane, taking us out of this world and into the next. Bach's faith gave him a strength and self-confidence, without a hint of arrogance, that he finds truly inspiring. Adrian finds it a privilege to be able to bring to Tilford so many great musicians who feel the same way.

Adrian is married to the period-instrument flautist and recorder player Rachel Brown and they have one daughter.

Charles Daniels *tenor*

Charles Daniels was born in Salisbury and received his musical training at King's College, Cambridge, both as a boy and as a student, and the Royal College of Music in London where he studied under Edward Brooks. He is indebted to Edward Brooks for much of what is good in his singing technique and still find lots of what he taught very useful. Once he entered the 'historically-informed' bit of the business he was fortunate to work with people like Andrew Parrott in the early 80s, and later learned a good deal about French baroque music from working with Bill Christie and Les Arts Florissants.

He always loved music, but the decision to make it a career was a gradual one. When he left King's Choir because he had already decided to study singing at postgrad level: this was partly because he needed better technique to make a career out of it, but partly because another great interest, science, seemed to him not to be a career path by then - too many people with incredible brains going into it. As his postgrad studies continued, he was already getting a good deal of professional work including some tours and occasional BBC broadcasts, so the career developed from that. He says that people find out quickly whether you're any good or not.

Most of the time Charles is on the road performing and typically gives 70 concerts a year. He does not teach much and has no permanent teaching post. He is away on tour more than half the time, so he cannot give students the continuity and time they would need. When he is home he tries to be useful as family member as well as preparing for the next few projects. He finds some aspects of travelling rough or tiresome - flying dries out voices, so it's a bit harder to sing one's best afterwards.

Charles has made over 100 recordings as a soloist and his repertoire extends some 1150 years from the ninth century to the present day and he has performed with most of the leading conductors and orchestras.

Charles enjoys the outdoors and is a keen cyclist, sometimes cycling long distance to concerts, such as Heathrow to Tilford for the 2013 Festival! With his family he enjoys hill walking in the Lake District. He remains interested in science and reads the popular science press.



Charles Daniels

Photo: Hanya Chlala

He enjoys several other sorts of music, jazz for instance, but does not spend much time listening to recorded music. Marie his wife became interested in Carnatic Music (Southern Indian) some years ago, which opened his ears to another musical world, and they went to some great concerts of Carnatic Music.

Julia Doyle *soprano*

Born and educated in Lancaster, Julia read Social and Political Sciences alongside a Choral Scholarship at Gonville and Caius College, Cambridge. After finishing her degree, she worked in America as a research consultant in infant linguistic and musical development, and then in Arts Management in London before pursuing a singing career.

She has since performed all over the world with many of Europe's top ensembles and is fast establishing a career as a specialist in Baroque repertoire.



Tim Mead, counter-tenor

Tim Mead read Music as a choral scholar at King's College, Cambridge, studying singing with Charles Brett. He then went on to the Royal College of Music, studying with Robin Blaze. He was initially drawn to music through a love of making beautiful sounds, but now he is more interested in how he can use these sounds to tell stories and move an audience. Seeing the world is an extra bonus and he says that there never seems to be a moment when he is not rehearsing or performing.

Tim loves the composers of the music I perform the most: Bach, Cavalli, Handel, Monteverdi and Purcell. Outside of the baroque he is drawn to Debussy and Shostakovich, as well as George Benjamin for his beautiful countertenor writing in his opera *Written on Skin*. His favourite piece of music to sing is without doubt, Bach's *St. Matthew Passion* - not only does the alto get to sing some truly glorious music, but experiencing the whole work as it unfolds is always a total joy.

One of his favourite singers is the French soprano Veronique Gens. Her rich soprano voice is truly gorgeous and she sings with such beautiful emotional honesty. He was fortunate to sing alongside her in the Royal Opera's production of *Steffani's Niobe* at Covent Garden in 2010.

The biggest breakthrough of his career was in 2006 when covering David Daniels in the title role of *Handel's Cesare* at Glyndebourne. David cancelled one performance due to illness giving Tim a huge opportunity.



Peter Harvey *bass*

Initially a student of French and German at Magdalen College, Oxford, Peter Harvey only later changed course to music, and a love of languages has always remained at the heart of his singing. On leaving university he went on to the Guildhall School of Music and Drama, during which time he won prizes in numerous competitions, including the Walther Gr ner International Lieder Competition, the English Song Award, and the Peter Pears Award.



Peter has made well over a hundred recordings in repertoire spanning eight centuries, with an emphasis on the High Baroque. Along with works by Handel and Purcell he has recorded all the major vocal works of J.S. Bach and many of the cantatas with conductors including Sir John Eliot Gardiner, Philippe Herreweghe and Paul McCreesh. A fluent French speaker, Peter has recorded a great many sacred works of the French Baroque (Campra, Gilles, Lully, Charpentier, Lalande) including Rameau's complete *Grands Motets* (with Le Concert Spirituel) and the secular cantatas for bass voice (with London Baroque, on BIS). Of his two recordings of the *Faur  Requiem* with Michel Corboz, the latest version won the "Choc de l'ann e" in *Le Monde de la Musique*. The Gabrieli Consort's recording of Haydn's *Creation*, for Deutsche Grammophon, on which Peter sings "Adam", won the 'Grammy Award' for the best choral recording of 2008. His *Winterreise* with Gary Cooper on Linn garnered outstanding reviews in the national and international press.

Peter has appeared with Concerto Copenhagen, The King's Consort, Netherlands Bach Society, Israel Camerata, The Sixteen, Orchestra of the Age of Enlightenment, BBC Symphony, Scottish Chamber Orchestra, Bach Collegium Japan, Budapest Festival Orchestra, the Royal Concertgebouw Orchestra,

Peter recently made his debut at Royal Danish Opera in *The Fairy Queen*. Future projects include a new collaboration with Herbert Blomstedt, both with the Bavarian Radio Symphony and Oslo Philharmonic Orchestras, *Winterreise* with Roger Vignoles, as well as concerts with Tafelmusik Toronto, Gulbenkian Orchestra, Akademie f r Alte Musik Berlin and Munich Radio Choir, Royal Scottish National Orchestra, Stuttgarter Kammerchor, J.S. Bach-Stiftung St. Gallen, and Bachakademie Stuttgart both in Germany and on tour in the US.

Amy Carson soprano

Amy was a chorister at Salisbury Cathedral and then she was a choral scholar at Trinity College, Cambridge, after which she studied at The Royal Academy of Music. Choral singing has been a very important influence in her career and is one of the things she enjoys most - making music with others, in exciting venues all over the world. Amy regularly performs throughout Europe and will be heading to the US in the Autumn - this month is particularly busy with performances of Monteverdi's L'Orfeo in Venice, Cremona, Paris and some Bach in Leipzig.



Amy's favourite piece of music to listen to is probably Videte Miraculum by Tallis. Her favourite composer has to be Bach, but when it comes to singing, her favourite pieces are Mozart's C Minor Mass and Handel's Acis and Galatea. Her favourite performers are Barbara Hannigan, Lucy Crowe and many of her friends who are musicians. She likes to listen to all kinds of music, especially folk and world music.

Amy had an exciting beginning to her career when she starred as Pamina in a film of The Magic Flute directed by Kenneth Branagh. Since then, she pursued a parallel career as an English Teacher but has recently returned to singing full time and is excited to be making her solo debut in the Proms this year. Amy would most like to achieve singing a major Mozart role on stage. When time allows, Amy likes to relax by reading, discovering new songs or walking in the Surrey Hills.

Alexandra Gibson alto



I am originally from the Midlands and spent my musically formative years at school in Leicester playing piano for the school Jazz and Big Bands which is where I first discovered my love of all things music and especially if also 'rhythmic' and 'soulful'.

I was then encouraged to audition and sing for the Leicester Bach Choir which at that time was conducted by a then unknown local peripatetic cello teacher called Paul McCreesh. Bach's St Matthew Passion was the very first choral classical piece I had ever sung and even in my mid teens, I was so incredibly moved not only by it's beauty and indeed 'passion' but also by the way Bach had written this work with such rhythmic intensity and as I deeply felt it, with 'Soul'.

In addition to Ella Fitzgerald, Stevie Wonder, Ray Charles, The Jackson 5 and Donny Hathaway, J.S.Bach was swiftly added to my CD collection. I then accepted a place to do Music Degree in Birmingham (majoring in Singing) and as my music shelves went up in my student accommodation, Handel, Vivaldi, Purcell, Mozart and many other inspirational and exiting

Composers were added to the rows of music that have continued to play a huge part in both my professional and social life. I then went on to spend 4 happy years at the Royal College of Music.

Despite juggling two rapidly growing children and singing professionally both in the U.K and abroad, I do find a little time to run on the South Downs with my dog Boo, I enjoy reading whilst drinking Tea AND eating Cake, I am partial to a bracing dip in the Sea (at any time of the year) but mostly, I love a giggle and spending relaxed and happy times with my friends and family.

Oh, and If I now had to chose a favourite composer of all timeit would be Bach....hands down!

Aidan Coburn tenor

Hailing from London, tenor Aidan Coburn went to school at the London Oratory School in Fulham. His musical interest was first sparked through playing the violin in various school and local orchestras, studying the piano and, to a staggeringly low level of success, the organ. Singing soon became a first study after Aidan fell in love with church music – Duruflé's Requiem and Byrd's Ave Verum having formed particularly strong formative memories – and Aidan soon became dedicated to choral music, singing weekly at the Brompton Oratory and St George's Cathedral, Southwark.



During his undergraduate degree in music at Cambridge, Aidan sang with Caius College Choir and, during this time, embarked upon his other principal interest - and at the time potential career option - conducting. As his love of Baroque consort work developed he founded the Caius Consort, performing such works as Handel's Dixit Dominus and the Bach motets, and then Shadwell Opera, with whom he conducted numerous productions in Cambridge and at the Edinburgh Fringe. Conducting is certainly just a hobby now, but Aidan still enjoys directing the Colla Voce chamber choir in London.

Aidan has always been keen on teaching, having been a classroom music teacher for a number of years, as well as running outreach projects and workshops in schools. Aidan retrained at the Guildhall, where his interest in solo singing and opera was cultivated. In addition to his continued interest in the Baroque, Aidan now loves to sing the bel canto music of Donizetti, the operas of Mozart, English song and anything by Schumann. Aidan's first professional contract was in the Glyndebourne Chorus, three years ago, where he was fortunate enough to share the stage with some truly inspirational principal singers – a career to which he still aspires.

Jussi Bjorling remains Aidan's favourite tenor, a taste he inherited from his dad, he spends a disproportionate amount of time listening the symphonies of Mahler, and relaxes to Soul and Mo Town, a taste he inherited from his mum.

Andrew Mahon *bass - baritone*

I started singing as a chorister in Toronto, Canada, where I later began to study more seriously as a bass-baritone, before further studies in Montreal and London, currently under John Llewelyn Evans.

I view singing less as a career than as a discipline, which I am fortunate to make a living at, but which is worth doing in its own right. It is not only a privilege to be exposed to some of the greatest works of art the human race has produced, but a singular honour to be involved in the presentation of such works, among the greatest of which are the oratorios of Bach. As I see it, my chief function as a singer is to facilitate the artistic purpose of such composers, whose intent is to incite a cognitive, as well as an emotional, understanding in their audience. Mediocre performances of a great piece prompt comments primarily about the performers; great performances inspire a love of the music. This is why singers strive for excellence - to become indivisible from, and almost invisible in, the overall artistic expression. This remains the goal even when we're having an off day.

As a young student I was captivated by a performance of Schubert's Winterreise by a famous singer, who was clearly suffering from vocal fatigue, struggling through the twenty-four songs with more than a few vocal difficulties and memory slips. The astonishing thing was that his performance was unaffected by these problems which would make a less experienced singer falter. His exceptional musicianship, professionalism and commitment to the performance made it, to this day, one of the best recitals I've seen. He may have wanted to forget it ever happened but it made me want to become a Lieder singer and I left thinking what a masterpiece Winterreise was.

My hope is that you'll leave tonight's performance thinking what a masterpiece Bach's St John Passion is. Bach, however, would probably want you to leave thinking not of his music, but of its message.



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For all our Farnham Concerts (not all Festival ones) we offer free access for 8-25 year olds, and children who need accompanying can bring a parent or teacher free of charge.

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