

# Bach: St Mark Passion

Presented by the Australian Boys Choral Institute

Australian Boys Choir | The Vocal Consort | Genesis Baroque  
Nicholas Dinopoulos, artistic director & conductor

Rachael Joyce, Maid & Soprano Arias  
Heather Fletcher, False Witness & Alto Arias  
Timothy Reynolds, Evangelist & Tenor Arias  
Jeremy Kleeman, Jesus & Bass Arias

To ensure the enjoyment of other patrons, kindly switch off all mobile devices.  
We thank you for not recording or photographing today's performance.

Concert duration is approximately 140 minutes (including one 15-minute interval).  
Please hold applause until the end of Part One and then the conclusion of the entire work.

Saturday 29th March 2025  
Ballarat Central Uniting Church

Sunday 30th March 2025  
Wesley Church Melbourne

[www.australianboyschoir.com.au](http://www.australianboyschoir.com.au)

*We acknowledge Aboriginal and Torres Strait Islander peoples as the First Australians and Traditional Custodians of the land upon which we live, work, learn and perform today.*

## From the Institute Chair...

Welcome to these performances of Bach's long-lost St Mark Passion.

For this opening event in the Australian Boys Choir's 2025 concert season, we are excited to be collaborating with the outstanding Genesis Baroque, Naarm's renowned period instrument chamber orchestra. We are delighted to begin our three-year partnership today.

The singers of the Australian Boys Choral Institute have been steadily growing their skills in choral-orchestral performance over recent seasons. We are thrilled to dive further into the music of J.S. Bach, culminating in 2027 with a 300<sup>th</sup> anniversary performance of the composer's great St Matthew Passion together with our guests, the Hannover Boys Choir.

These superlative meditative works take on a special significance presented in the lead-up to Easter. Whether you are attending in-person in Ballarat or Melbourne, or streaming this weekend's offerings online, thank you for joining us as we travel back to 17<sup>th</sup> century Germany, experiencing this music in much the same way that Bach would have himself.

I look forward to seeing you at all of our concerts throughout the year.

Tim Staindl  
Board Chair, ABCI

## From the Artistic Director...

What you are experiencing today is something I have been scheming about for years: that the Australian Boys Choral Institute should come into its own with and through Bach's music.

This music is highly edifying. It is absolutely no surprise that Bach was included on the Voyager space craft as a message from Earth to any lifeform that may encounter it – an inspirational message representing what the human race is capable of. Our singers have learned so much singing it and look forward to exploring it even further in the coming years.

I am incredibly grateful to two people in particular for their efforts in realising today's presentation. The first is the Dutch musicologist, Robert Koolstra. Many have attempted a reconstruction of Bach's lost masterwork, but none with the same degree of success as Robert. His scholarship is exemplary, and I'm sure you will find the results wholly satisfying.

The second is Jennifer Kirsner, founder and artistic director of Genesis Baroque. Jen's unflinching enthusiasm for this idea has been a source of great encouragement and reassurance. Bach's music makes even adult heart-rates peak, so it is wonderful to embark upon this project with musicians whom you trust implicitly and who are so very supportive.

Conducting the singers of the ABCI while standing next to Bach's grave in St Thomas' Church in Leipzig back in 2018 was one of the most moving and profound experiences of my life. This legacy, and our affinity for this music, continues today and carries us forward.

Nicholas Dinopoulos  
Artistic Director, ABCI

Program...

*St Mark Passion, BWV 247*

Johann Sebastian Bach

Version of 1744 | Reconstruction by Robert Koolstra

(Germany, 1685-1750)

### PART ONE

- I – The Plot against Jesus
- II – A Woman of Bethany Anoints Jesus
- III – The Betrayal of Judas
- IV – The Preparations for the Passover
- V – The Treachery of Judas Foretold
- VI – The Last Supper
- VII – Jesus Predicts Peter's Denial
- VIII – The Agony in Gethsemane
- IX – Jesus is Arrested

INTERVAL – 15 minutes

### PART TWO

- I – Jesus is Condemned by the Sanhedrin
- II – Peter Denies Jesus
- III – Jesus before Pilate
- IV – Jesus is Sentenced to Death
- V – The Crown of Thorns
- VI – The Way of the Cross
- VII – The Crucifixion
- VIII – The Death of Jesus
- IX – Jesus is placed in the Tomb

Scan below to view the text and translation of the entire work:



*The ABCI extends its thanks to the Peggy & Leslie Cranbourne Foundation and the Robert Salzer Foundation for their generous support of these Australian premiere performances.*

*For more about this reconstruction of the 1744 version of Bach's  
St Mark Passion, please visit [www.robertkoolstra.com](http://www.robertkoolstra.com).*

# The Vocal Consort

*"The Vocal Consort sang superbly...a rich, seamless blend"*  
The New York Times

Originally formed in 1984 to complement the work of the Australian Boys Choir, The Vocal Consort has gone on to establish a distinct musical life of its own as arguably the country's finest all-male vocal ensemble.

Most members of the Consort gained their early training through the Australian Boys Choir and now provide inspiring role models for the boys in a repertoire ranging from plainchant and sacred polyphony through to various contemporary styles.

The Vocal Consort has toured internationally eight times encompassing tours across Europe, Asia and North America. They regularly perform throughout regional Australia, and in 2008 were a featured ensemble of the Hobart Festival of Voices.

TVC has released three CDs to date, the most recent of which was launched in April 2012.

# Genesis Baroque

*"Genesis Baroque, a young group formed in 2017, could scarcely be more impressive. They produce a rich, sonorous sound, disciplined ensemble and a beautifully nuanced mutual understanding..."* Sydney Morning Herald

Founded in 2017, Genesis Baroque brings together some of Australia's preeminent historically informed musicians, presenting intimate, dynamic performances across Melbourne and regional Victoria.

The ensemble performs variably as a chamber orchestra at full forces, through to small chamber ensemble, focusing on the repertoire of the 17th and 18th Centuries, but also exploring Classical, Romantic, and early 20th Century repertoire on period instruments.

As early music specialists with a rich and varied range of experience in in music of the Renaissance and Baroque, Classical and Romantic, folk and commissioned new music, the musicians bring together their unique creative skills into an imaginative, magnetic performance style.

Genesis Baroque has a particular focus on providing a platform for local and expatriate Australian guest musicians and soloists. The ensemble released its first studio album of Corelli's Concerti Grossi Opus 6 in August 2020 with principal guest director, Sophie Gent, and founding music director, Lucinda Moon. The recording debuted as the highest selling Australian album on the ARIA classical album charts and received critical acclaim.

Concertmaster: Tim Willis | Violin: Jennifer Kirsner | Viola: Meg Cohen  
Flute: Mikaela Oberg, Meredith Beardmore | Oboe: Andrew Angus, Stephen Robinson  
Recorder: Ruth Wilkinson, Mikaela Oberg | Viola da Gamba: Laura Vaughan, Ruth Wilkinson  
Cello: Josephine Vains | Violone: Miranda Hill | Theorbo: Samantha Cohen | Organ: Donald Nicolson

[[www.genesisbaroque.com.au](http://www.genesisbaroque.com.au)]

## Rachael Joyce, soprano

Soprano Rachael Joyce has been a supported singer in Melbourne Opera's Richard Divall Emerging Artists Programme since 2023 and was a member of Opera Scholars Australia for four seasons. A Monash University graduate, Rachael received First Class Honours after completing a Bachelor of Arts (French) and Music (Honours).

Recent roles include Princess Caraboo, Mrs Dards & Duchess of Devonshire in *English Eccentrics*, La Regina dei Topi (cover) in *Il Mago di Oz* (Victorian Opera); Cherubino in *The Marriage of Figaro* (Melbourne Opera); Chiara in *Biographica* (Lyric Opera of Melbourne); and Rosita in *Un Mari à la Porte* (BK Opera), jumping in on the day of the opening performance.

Notable accolades include First Prize in the 99th Herald Sun Aria Competition, runner-up in the Opera Scholars Australia Aria competition, Semi-Finalist at the Australian Singing Competition, and Songmakers Prize recipient, Boroondara Eisteddfod Vocal Championship Winner (2023); National Liederfest finalist (2022); Australian Music Prize (Monash University) and 'The Talent' Winner (3MBS Radio Station) in 2019.

Rachael's recent concert credits include Bach's *Coffee Cantata* (Melbourne Symphony Orchestra); Kouvaras' *Winter Came Early* (Lyric Opera of Melbourne); Vivaldi's *Gloria* (Essendon Choral Society); Forrest's *Requiem for the Living* (Yarra Philharmonic Orchestra) and Dvořák's *Stabat Mater* (Monash University Choral Society).

In 2024, Rachael traveled to Germany as the recipient of the Melbourne Opera and Rotary New Generations Service Exchange Scholarship, where she made her concert debut at the Bayreuth Festival Junger Künstler as well as masterclasses by Susanne Kelling, Jan Kobow and Stephan Jöris & Hans Martin Gräbner.

*Rachael Joyce appears courtesy of Victorian Opera.*

## Heather Fletcher, mezzo-soprano

Mezzo-soprano Dr Heather Fletcher has performed with Australia's leading opera companies including Opera Australia, Victorian Opera, and the State Opera of South Australia. Her concert experience comprises extensive solo and choral singing in venues such as Carnegie Hall, St Martin-in-the-Fields, Esplanade – Theatres on the Bay (Singapore), the Sydney Opera House, the Shanghai Concert Hall, and the Melbourne Recital Centre.

Heather is an associate lecturer at The University of Melbourne where she received her PhD in Music Psychology. She is also the current president of the Australian Voice Association and presenter on 3MBS Melbourne.

## Timothy Reynolds, tenor

Timothy Reynolds is a versatile performer who enjoys working in a broad range of styles as both a soloist and ensemble member, across oratorio, opera and chamber music groups. At home in Melbourne/Naarm, Timothy also teaches at the selective arts school The Victorian College of the Arts Secondary School.

A passionate ensemble performer, Timothy is the principal tenor for The Song Company and a principal (and founding) member of both the Consort of Melbourne and the Melbourne Octet, and performs with e21 and Canberra's Luminescence Chamber Singers amongst many other groups. He has appeared with Australia's finest early music ensembles, including

Pinchgut Opera, the Bach Akademie Australia, Ludovico's Band, the Australian Brandenburg Orchestra, Adelaide Baroque Orchestra, Genesis Baroque, The Melbourne Baroque Orchestra, La Compañia and the Melbourne Bach Choir.

A regular performer of the works of Bach - including the *Johannes Passion* and *Matthäus Passion* - Timothy performs with the above-mentioned Bach Akademie Australia, is a frequent guest at St John's Southgate for their Bach Cantata program as well as with the Canberra Bach Ensemble. With a strong interest in contemporary music, Timothy's modern-music performances outside of The Song Company include Brett Dean's *The Last Days of Socrates* and Elliot Carter's opera *What Next*.

Timothy has appeared with some of Australia's major orchestras and ensembles including the Melbourne Symphony Orchestra, the Sydney Symphony Orchestra, Victorian Opera, Royal Melbourne Philharmonic, Melbourne Chamber Orchestra and the Australian Brandenburg Orchestra.

While overseas, Timothy understudied a number of roles at Oper Stuttgart in Germany, performed with The Bach Akademie Stuttgart, Opera Holland Park, Hampstead Garden Opera, The Gesualdo Consort Amsterdam, Philharmonischer Chor Esslingen, and at the Edinburgh Fringe.

### Jeremy Kleeman, bass-baritone

Melbourne born Bass Baritone Jeremy Kleeman is a graduate of the Royal College of Music Opera School, London and a former Sambrook Scholar with Melba Opera Trust.

Most recently, Jeremy performed the title role in the world premiere of Jack Symonds' *Gilgamesh* for Opera Australia and Sydney Chamber Opera. The Saturday Paper wrote, "Kleeman is well cast as Gilgamesh, singing with a rich, effortlessly noble bass-baritone laced with complex overtones."

Jeremy has created several other roles; Toby Raven in George Palmer's *Cloudstreet*, Reverend Stratton and Mr. Jeffris in Elliot Gyger's *Oscar and Lucinda*, Albert the Pudding in Calvin Bowman's *The Magic Pudding* and Husband in Hing-yan Chan's *Double Happiness*.

Recent operatic roles include Guglielmo in *Così fan tutte* for Opera Queensland; Captain Corcoran in *HMS Pinafore* and Sergeant of Police in *Pirates of Penzance* for State Opera of South Australia; and Figaro in *Le nozze di Figaro* for Opera Queensland, West Australian Opera, State Opera South Australia, and Opera Australia's National Tour.

Jeremy has performed once before with the Australian Boys' Choir, Fauré's *Requiem* in 2010 — one of his first professional engagements. Recent oratorio work includes *Messiah* for both Tasmanian Symphony Orchestra and the Royal Melbourne Philharmonic, *St. John Passion* for Melbourne Bach Choir and Rossini's *Petite messe solennelle* with Melbourne Symphony.

Jeremy has also appeared with Victorian Opera, Musica Viva, Pinchgut Opera and the Queensland and Canberra Symphony Orchestras.

In Europe, Jeremy performed as a soloist in Elgar's *Apostles* with the London Philharmonic Choir and Orchestra, featured with the London Handel Players at the Tilford Bach Festival,

appeared in recital at the Northern Lights Festival in Norway and sang Traveller in the Moscow premiere of Britten's *Curlwew River*.

Jeremy is a Green Room Award winner, Helpmann Award nominee, winner of the Dame Heather Begg Memorial Award and Australian International Opera Award.

[[www.jeremykleeman.com](http://www.jeremykleeman.com)]

## Nicholas Dinopoulos, conductor

Nicholas Dinopoulos studied singing at The University of Melbourne under Merlyn Quaife AM. He maintains a busy performance schedule, consisting of various concert, recital and operatic engagements, most notably as a core member of Songmakers Australia.

Opera credits include Caronte / Plutone (*L'Orfeo*), Ercole (*Il Giasone*), Un Scythe / Le Ministre du Sanctuaire (*Iphigénie en Tauride*), Bartolo / Antonio (*Le Nozze di Figaro*), Leporello (*Don Giovanni*), Martino (*L'Occasione fa il Ladro*), L'Apparizione / Il Medico (*Macbeth*), Mars (*Orphée aux Enfers*), The Goldsmith (*The Juniper Tree*) and Cimarosa's *Maestro di Cappella*.

He has been heard frequently in national live-to-air broadcasts on ABC Classic, 3MBS FM and Australian Digital Concert Hall, and his performances have been recorded by both the Chandos and Pinchgut Live labels. He has also given the world premiere performances of several significant new works from among the rising generation of Australian composers.

Engagements as a guest soloist have spanned the Bach *Coffee Cantata* and Grainger *Tribute to Foster* for the Melbourne Symphony Orchestra, El Cantor (*María de Buenos Aires*) for Victorian Opera, Polyphemus (*Acis & Galatea*) for Genesis Baroque, Christus in the *St. Matthew Passion* with the Melbourne Baroque Orchestra, Keeper of the Madhouse (*The Rake's Progress*) for Auckland Philharmonia, *Winterreise* with pianist Andrea Katz, the Schubert *Schwanengesang* for Art Song Canberra, the Buxtehude *Membra Jesu Nostri* for the Melbourne Festival, Michael Haydn *Requiem* with the Australian Haydn Ensemble, the Verdi *Requiem* for Camberwell Chorale, four successive invitations to the Peninsula Summer Musical Festival, several return appearances for Bach Musica NZ and the Sydney Cantata Project, plus recitals with Songmakers Australia at the Port Fairy Spring Music Festival, Art Gallery of New South Wales, Melbourne Recital Centre and for Musica Viva Australia.

As a conductor and educator, he has held positions at The University of Melbourne (Music Director, Melbourne Conservatorium Chamber Choir, 2019-present) and the Sir Zelman Cowen School of Music (Music Director, Monash University Singers & Sessional Voice Teacher, 2014-2020). He was also resident vocal consultant to the National Youth Choir of Australia for four consecutive seasons from 2015-2018 and has served as guest chorus director for several large-scale projects with the Melbourne Symphony Orchestra and Australian Chamber Orchestra. In 2024, he commenced his tenure as Artistic Director of Western Australia's premier chamber choir, the Giovanni Consort, founded in 1995.

A specialist in the field of changing voice and young men's singing, he has also served on the staff of the Australian Boys Choral Institute since 2007. He is only the fifth Artistic Director appointed in the Choir's 86-year history.

[[www.nickdinopoulos.com](http://www.nickdinopoulos.com)]

# The Australian Boys Choral Institute

## Patrons

The Hon Dr Kay Patterson, The Hon Bill Shorten, Ms Wilma Smith

## Honorary Life Members

Ken Connor, Robert Graham, Catherine Hallam

## Board

Tim Staindl (Chair), Rachel Atkinson, Deborah Damman, Andrew Devonport,  
Stephen Duffy, Suba Rudolph, Fiona Trumble, Glenn Williams

## Artistic Director

Nicholas Dinopoulos

## General Manager

Elizabeth Lindner

## Director of Training Choirs

Naomi Heyden

## Administrative Assistants

Leah Phillips, Nicholas Christie

## Music Staff

Eliza Bennetts O'Connor, Nicholas Christie, Ian Damman, Declan Farr,  
Jack Jordan, Timothy Mallis, Clyde Saniga, Joshua Vass

## Volunteer Team Leaders

Caring: Sam Leung & Rehan Wijeyesakere | Child Safety: Sarah Cox & Sally Roodenburg  
Community Development: Katica Kurtov & Thai Cao | Concerts: Clare Bugeja & Rochelle Ughetti  
Grants & Development: Sid Deb & Lauren Woodhart | Information Technology: Tony Stratford  
Kelly Gang: Kristen Westcott | Cambiata: Antoinette Pearce & Balaji Rajasekar | Library: Alison Ling & Rachel  
Ellyard | Maintenance: Dean Pearce & Carl Walsh | Marketing & Design: Kishani Navaratne & Pat Charles  
Recruitment & School Liaison: Jen Aughterson | Tours: Kate Byrde & Rachel Mahendra  
Stagewear: Sarah Moller & Layanga Seekkuge | Streetwear: Clare Pullan & Nandi Segbedzi

## Join the Conductor's Circle...

Like most major arts organisations, the Australian Boys Choral Institute is a not-for-profit organisation that cannot rely on income earned through tuition and performance fees to meet all its financial obligations.

All donations of \$2 or more are tax-deductible and will assist in promoting and improving the Australian Boys Choir's commitment to excellence. Donate \$50 or more to join the Conductor's Circle.

If you would like to find out how you can assist, please visit  
[www.givenow.com.au/australianboyschoir](http://www.givenow.com.au/australianboyschoir) or phone the Choir on (03) 9818 4818.

Support of this kind plays a vital role in maintaining and furthering our work. Thank you.

## Upcoming performances...

### *'A Child's Book of Bests'*

Training Groups of the ABCI & The Kelly Gang  
Sunday 29 June 2025 - 3.00pm  
Auburn Uniting Church, Hawthorn

### *'Incantations'*

The ABCI together with The Vocal Consort  
Sunday 3 August 2025 - 3.00pm  
St Patrick's Cathedral, East Melbourne

Tickets available via [www.australianboyschoir.com.au/concerts](http://www.australianboyschoir.com.au/concerts)