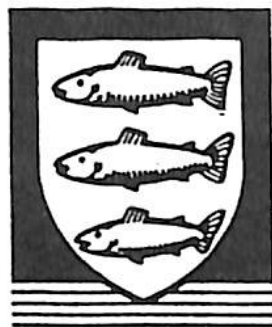
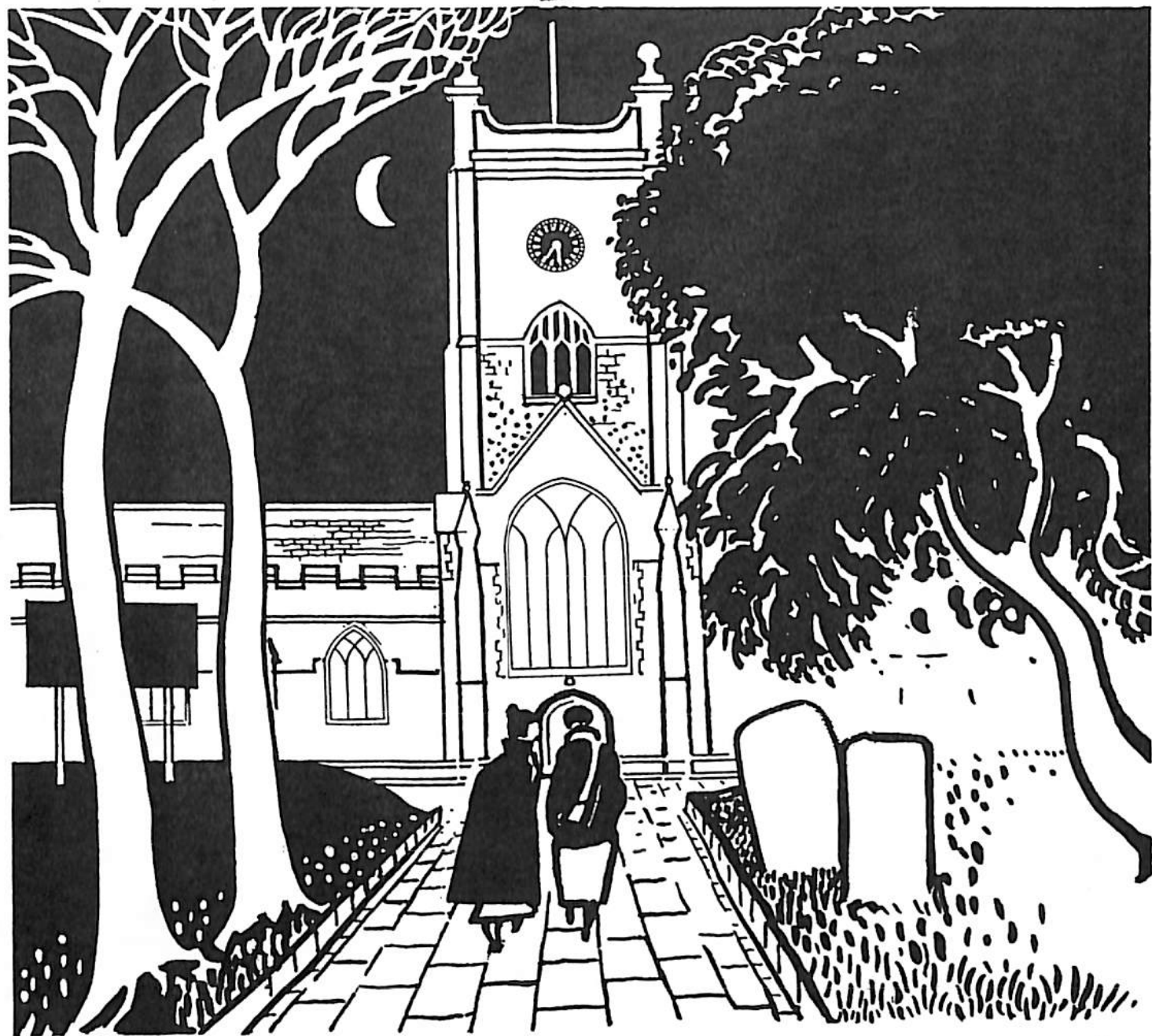


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Kingston Choral Society



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MARCH 1994

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PROGRAMME

SEVEN LAST WORDS

SCHUTZ

ORGAN CONCERTO in F, Op 4, N°4

HANDEL

FOUR MOTETS FOR LENT

POULENC

- 1 Timor et tremor venerunt super me
- 2 Vinez mea electa
- 3 Tenebrae factae sunt
- 4 Tristis est anima mea

INTERVAL

O SACRUM CONVIVIVUM!

MESSIAEN

ORGAN CONCERTO N°13

HANDEL

(The Cuckoo and the Nightingale)

CANTATA N°4 - CHRIST LAG IN TODESBANDEN

BACH

(Christ lay in Death's Grim Prison)

Margaret Kelly Cook *Soprano*

Daniel Meades *Tenor*

Sally Bruce-Payne

Mezzo-Soprano David Campbell *Baritone*

Organist: John Keys

Purcell Orchestra Chamber Ensemble

Conductor: Robin Page

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THE SEVEN LAST WORDS FROM THE CROSS

SCHUTZ

Da Jesus an dem Kreuze stund
Und ihm sein Leichnam war verwundt,
So gar mit bitterm Schmerzen.
Die sieben Wort, die Jesus sprach

Betracht in deinem Herzen

EVANGELIST

Und es war um die dritte Stunde
da sie Jesum kreuzigten, er aber
sprach

JESUS

Vater, vergieb ihnen, denn sie
wissen nicht, was sie tun

EVANGELIST

Es stund aber bei dem Kreuze
Jesu seine Mutter, und seine
Mutter Schwester, Maria, Cleophas
Weib, und Maria Magdalena. Da nun
Jesus seine Mutter sahe, und den
Jünger darbei stehen, den er lieb
hatte, sprach er zu seine Mutter:

JESUS

Weib, siehe, das ist dein Sohn

EVANGELIST

Darnach spricht er zu dem Jünger:

JESUS

Johannes, siehe, das ist deine
Mutter

EVANGELIST

Und von Stund an nahm sie der
Jünger zu sich

Aber, der Ubelthatereiner, die da
gehenkt waren, lastet ihn und
sprach

MALEFACTOR ON THE LEFT

Bist du Christus, so hilf dir
selbst und uns.

*There Jesus hung upon the tree
And there his body bled for thee
How great his bitter anguish.
The seven words which Jesus*

*spake
In thine own heart now cherish*

*And it was about the third hour
that they crucified Jesus, and
he thus spake:*

*Father, forgive them for they
know not what they do*

*There stood over by the cross
Mary, his mother; also his
mother's sister, Mary,
Cleophas's wife, and Mary
Magdalene. As Jesus saw his
mother standing with the
disciple, nearby him, whom he
loved dearly, He saith to his
mother:*

Woman, behold thy Son!

*And then saith he to the
disciple:*

Behold thy mother!

*And from that hour that
disciple took her to his own
home*

*And one of the malefactors
which were hanged with him
rail'd on him and said:*

*If thou be Christ, then save
thyself and us.*

EVANGELIST

Da antwortete der ander, strafte
ihn und sprach:

MALEFACTOR ON THE RIGHT

Und du furchtest dich auch nicht
für Gott der du doch in gleicher
Verdammnis bist, und zwar wir sind
billig darinnen, denn wir empfangen
was uns're taten wert sind, dieser
aber hat nichts hat nichts
ungeschicktes gehandelt.

EVANGELIST

Und sprach zu Jesu:

MALEFACTOR ON THE RIGHT

Herr, gedanke an mich wenn du
in dein Reich kommst.

EVANGELIST

Un Jesus sprach:

JESUS

Wahrlich, ich sage dir, heute
wirst du mit mir im Paradeis sein.

EVANGELIST

Und um die neunte Stunde schrei
Jesus laut und sprach

JESUS

Eli, Eli, lama asabthani?

EVANGELIST

Das ist verdolmetschet:

JESUS

Mein Gott, mein Gott, warum hast
du mich verlassen?

EVANGELIST

Darnach als Jesus wusste, dass
schon alles vollbracht war, dass
die Schrift erfüllet werde,
sprach er:

JESUS

Mich durstet.

EVANGELIST

Und einer aus den Kriegesknechten
lief bald hin, nahm einen Schwamm
und füllet ihn mit Essig und Ysopen
und stecket ihn auf ein Rohr und
hielt ihn dar zum Munde und tranket
ihn. Da nun Jesus den Essig
genommen hatte, sprach er:

*The other straightway made
answer, rebuking him, and said:*

*And thou, dost not thou fear
God, as thou art in the same
condemnation? For we are
justly condemned and are
receiving the due reward of
our deeds: but this man hath
done nothing amiss.*

And said to Jesus:

*Lord remember me when thou
gainest thy kingdom.*

And Jesus said:

*Truly I say to thee, this day
shalt thou be with me in
paradise.*

*And at about the ninth hour
he cried aloud and said:*

Eli, Eli, lama sabachthani?

Which is interpreted:

*My God, my God, wherefore
hast thou forsaken me?*

*And straightway Jesus, knowing
that all was accomplished that
the scripture might be
fulfilled, He saith:*

I thirst.

*And one of the soldiers
standing near him, ran
straightway, took then a sponge
and filled it with vinegar and
hyssop and put it upon a reed,
and held it to his mouth and
gave him to drink. When Jesus
had taken the vinegar he said:*

JESUS

Es ist vollbracht

It is finished.

EVANGELIST

Und abermal rief Jesus laut
und sprach

*And once again he cried
aloud and said:*

JESUS

Vater ich befehle meinen Geist
in deine Hände

*Father into thy hands I
commend my spirit.*

EVANGELIST

Und als er das gesagt hatte,
neiget er das Haupt und gab
seinen Geist auf.

*And after He had spoken
thus, bowing then his head,
He gave up his spirit.*

CHORUS

Wer Gottes Marter in Ehren hat
und oft gedenkt der sieben Wort
des will Gott gar eben pflegen,
wohl hie auf Erden mit seine Gnad
und dort in dem ewigen Leben

*Who God's own Passion with
love regards
And contemplates the seven words
God's grace to him strength is
giving.
While here on earth in mercy
held, heav'n is for evermore
living.*

FOUR MOTETS FOR LENT

POULENC

I TIMOR ET TREMOR VENERUNT SUPER ME

Timor et tremor venerunt super me
caligo cecidit super me
miserere mei Domine miserere
quoniam, in te confidit anima mea.
Exaudi Deus deprecationem meam quia
refugium meum es tu et adiutor
fortis Domine invocavi te non
confundar

*Fear and trembling have come et
upon me and shadows have
fallen upon me. Take pity
upon me, O Lord. I entrust my
spirit to Thee.
Lord hear my prayer, for Thou
art my help. Almighty God, I
have prayed to Thee; I will not
be denied.*

II VINEA MEA ELECTA

Vinea mea electa, ego te plantavi:
quomodo conversa es in amaritudinem,
ut me crucifigeres et Barrabam
dimitteres.
Sepivi te et lapides elegi ex te et
aedificavit turrim.

*Vine that I have loved as my
own, I it was who planted thee,
chose thee and planted thee;
why is all thy sweetness turned
into gall and bitterness? Why
wouldst thou crucify me and
take Barrabas in my place?
I fenced thee sound, I took the
hard stones away, took them
from thy path and built a tower
in thy defence.*

(Eng Trans Hugh Ross)

III TENEBRAE FACTAE SUNT

Tenebrae factae sunt, dum cruci-
fixissent Jesum Judaei: et circa
horam nonam exclamavit Jesus voce
magna: Deus meus, ut quid me
dereliquisti? Et inclinato capite
emisit spiritum.

*When the Jews had crucified
Jesus a darkness fell upon the
earth: and at about the ninth
hour Jesus cried out with a loud
voice: My God, why hast Thou
forsaken me? And bowing down
his head, He gave up his spirit*

Exclamans Jesus voce magna, ait:
Pater in manus tuas commendo
spiritum meum.

*And crying out with a loud voice
Jesus said: Father into Thy
hands I commend my spirit.*

IV TRISTIS EST ANIMA MEA

Tristis est anima mea ad mortem:
sustinete hic, et vigilate mecum:
nunc videbitis turbam, quae circum-
dabit me.

*My soul is sorrowful unto
death: remain here and watch
with me:*

Vos fugam capietis, et ego vadam
immolari pro vobis

*You take flight, and I was going
to sacrifice myself for you
Behold, the hour approaches
when the Son of man shall be
delivered into the hands of the
sinful.*

Ecce appropinquat hora et Filius
hominis tradetur in manus
peccatorum.

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O SACRUM CONVIVIVM

MESSIAEN

O sacrum convivium! in quo
Christus sumitur:
Recolitur memoria passionis ejus
Mens impletur gratia et futurae
gloriae nobis pignus datur,
Alleluja.

*O holy feast wherein Christ is
consumed:
Recalling His passion
the mind is filled with grace
and the promise of future glory
is bestowed upon us. Alleluja.*

CANTATA N°4 - CHRIST LAG IN TODESBANDEN

BACH

(Christ lay in Death's Grim Prison)

(Eng Translation by Ch S Terry)

Christ lag in Todesbanden
Für unser Sünd gegeben
Er ist wieder erstanden
Und hat uns bracht das Leben
Des Wir sollen frohlich sein
Gott loben und ihm dankbar sein
Und singen hallelujah!

*Christ lay in Death's grim prison
He for our sins was given
But now today He's risen
And brings us life from Heaven
Wherefore let us joyful be,
Loud praising God with hearty
glee
and endless Alleluja!*

Dem Tod niemand Zwingen kunnt
Bei allen Menschenkindern
Das macht alles unser
Kein Unschuld war zu finden.

*O'er Death no man could prevail,
No mortal dared to meet him
Through sin strength's of no
avail
We could not ever defeat him.*

Davon kam der Tod sobald

*Therefore Death did lead us
thrall.*

Und nahm über uns Gewalt
Hielt uns in seinem
Reich gefangen
Hallelujah!

*His slaves made us, one and all
And had us conquered in his power
Alleluja!*

Jesus Christus, Gottes Sohn
An unser statt ist kommen
Und hat die Sunde wegetan
Damit dem Tod genommen
All sein Recht und sein' gewalt
Da bleibet nichts denn Tod's
gestalt
Den Stach'l hat er verloren
Hallelujah!

*Jesus Christ, God's only son
From earth hath now arisen,
He late did for our sins atone
So Death is bound in prison
All his might must death forego
His boasted power is vain,
a show!
His sting is lost forever
Alleluja!*

Es war ein wunderlicher Krieg:
Da Tod und Leben rungen.
Das Leben das behielt den Sieg
Es hat der Tod verschlungen.
Die Schrift hat verkündigt
Das, wie ein Tod den andern fraß

*It was a wondrous fight I trow.
That Death's dominion rended
Fast bound hath life his grim foe
And Death's long reign is ended.
As to us the Scripture saith
In Death Christ hath conquered*

Ein Spott aus dem Tod ist worden
Hallelujah!

*Death
With scorn Hell is now discrowned
Alleluja!*

Hier ist das rechte Osterlamm
Davon Gott hat geboten
Das ist hoch an des Kreuzes
Stamm

*And now the Paschal victim see
As God of old ordained
Who hung upon the shameful Tree*

In heißer Lieb gebraten
Das Blut zeichnet unser Tur
Das halt der Glaub' dem Tode für
Der Wurger kann uns nicht mehr
schaden

*Our sin 'twas Him constrained
His blood's sprinkled on our door
And Satan foiled quick passes oer
The tyrant fallen ne'er can harm
us*

Hallelujah!

Alleluja!

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne
Das uns der Herr scheinen laßt
Er ist selbe die Sonne
Der durch seiner Gnaden Glanz
Erleuchtet unsre Herzen ganz
Der Sunden Nacht ist verschwunden
Hallelujah!

*So let us keep the Easter feast
With joy and jubilation
The rising sun from out the east
Now bringeth us salvation
In His ever glorious grace
Behold we now His radiant face.
Sin laden night is departed.
Alleluja!*

Wir essen und wir leben wohl
Im rechten Osterfladen
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden
Christus will die Kost' sein

*With loving hearts we keep today
The feast God hath us given
Before His work slinks hence away
The old and evil leaven.
Christ Himself the feast hath
spread*

Und speisen die Seel' allein.
Der Glaub' will kein's Andern
leben
Hallelujah!

*By Him the hungry soul is fed
With living bread down from
heaven
Alleluja!*

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TONIGHT'S SOLOISTS

MARGARET KELLY COOKE (Soprano) was born in Glasgow but has lived most of her life in the USA where she has been pursuing an active concert and opera career. She is a graduate of the Oberlin College Conservatory of Music and has taken part in many festivals, both in the USA and overseas, including the Spoleto Music Festival and the International Sacred Music Festival in Salzburg.

Recently, Margaret took part in the London Handel Society's production of *Siroe, Re di Persia* and she has also sung roles in other Handelian operas, notably *Giulio Cesare*, and in operas by Verdi, Donizetti and Monteverdi.

Her recording career includes performances with the Collegium Antiquum of New York City. She was a finalist in both the 1991 International Bel Canto Competition and the 1992 New York Contemporary Opera Competition.

Margaret is currently on the graduate opera course at the Royal College of Music where her professor is Kenneth Woollam.

SALLY BRUCE-PAYNE (Mezzo-Soprano) graduated in 1992 from Bristol University with a BA Hons in Music. She is currently studying with Margaret Cable at the Royal College of Music where she was awarded the van Someren Godfrey English Song Prize in 1993.

Sally, whose repertoire ranges from early music to premiering new works, sings as a member of the New London Consort directed by Philip Pickett and with Chiaroscuro directed by Nigel Rogers.

Her work has included a live television broadcast in Spain and several live radio broadcasts in Spain, Belgium and the UK. She has performed and broadcast in a number of concerts in Venezuela, South Africa, Spain and Brussels. Her operatic roles include Cherubino in Mozart's *The Marriage of Figaro*, The Third Lady in *The Magic Flute* and Dorcas in Arne's *Thomas and Sally*.

DANIEL MEADES (Tenor) is from Bromley in Kent and undertook his initial vocal training at the Royal Scottish Academy of Music and Drama, studying with Neilson Taylor. Whilst there he sang in many concerts and operas including *Hiawatha*, *The Seasons* and *Carmina Burana*. In opera he has taken the roles of L'auimonier in Poulenc's *Dialogue des Carmelites*, La Reinette and Arithmetic in Ravel's *L'Enfant et les Sortilèges* and Luciano in Monteverdi's *L'Incoronazione di Poppea*.

Daniel's future engagements include *Messiah* in Orpington and recitals at the Ripley Arts Centre. He is currently studying with Kenneth Woollam at the Royal College of Music.

DAVID CAMPBELL (Baritone) was educated at Chetham's School, Manchester and entered the Royal Academy of Music in 1987 where his numerous prizes and awards included the Bilsland Singing and the Chrichton Opera prizes. He participated in masterclasses with Elizabeth Soderstrom, Sir Geraint Evans, Nicolai Gedda and Luigi Alva and graduated in 1991. He received his post-graduate Diploma of Advanced Studies in 1993.

David's operatic roles include Geronimo (*Il Matrimonio Segreto*), Ipparco (*L'Egisto*), Schicchi (*Gianni Schicchi*), Gustl (*The Land of Smiles*), Tomsky (*The Queen of Spades*) and Guglielmo in *Così fan Tutte*. He has recently participated in the 'New Visions, New Voices' project with the English National Opera's Baylis Programme, and is shortly to appear in a Stowe Opera production of *La Bohème*.

David Campbell has given recitals in Britain and abroad and has also travelled extensively as an oratorio soloist with recent performances including *Messiah*, *the B Minor Mass*, and *Elijah* and his debut at St John's, Smith Square in Rossini's *Petite Messe Solennelle*.

JOHN KEYS (organist) was born and educated in Chester and obtained the diplomas of the Royal College of Music and the Royal Academy of Music while he was still at school. After A Levels he was Assistant Organist of Chester Cathedral for nearly three years before going up to New College, Oxford, as Organ Scholar.

After graduating in 1981 he went to Geneva to complete his organ studies at the Conservatoire de Musique with Lionel Rogg, aided by grants from the Worshipful Company of Musicians and the British Council. There he won the Première Médaille d'Improvisation, the Premier Prix de Virtuosité and The Prix Barblan.

John Keys was appointed Director of Music at St Mary's Church, Nottingham, in 1984. Since then he has fostered a flourishing musical life in the church as well as following an independent career as solo organist, continuo player, accompanist and conductor. Shortly after taking up his appointment at St Mary's he won First Prize in the Fourth Manchester International Organ Competition. He is University Organist at Nottingham University.

As well as playing widely in this country John Keys has played in France, Italy, Germany, Holland, Switzerland and Australia. He has appeared as organist, continuo player, accompanist and conductor on Radio Suisse Romande, Television de la Suisse Romande, Netherlands Radio, Radio France and for the BBC.

ROBIN PAGE (conductor) was born in Ipswich and educated at Magdalen College School, Oxford, Cambridge University and the Royal Academy of Music where he was a Professor until 1990. He is now based on London where he is Director of the Purcell Orchestra, Thames Symphony Orchestra, Thames Sinfonia and Kingston Choral Society. He has also given many concerts at the Royal Academy of Music and has worked with the London Symphony Orchestra Chorus.

His work now takes him all over Great Britain - as Musical Director of the Birmingham Philharmonic Orchestra, to the Birmingham Conservatoire, the Halle Choir and the West Sussex Philharmonic Choir where he is Principal Conductor. In 1992 he made his debut with the Guildford Philharmonic Orchestra in a highly acclaimed performance of Verdi's *Requiem* in Guildford Cathedral where this year he conducts KCS augmented with other choral societies in a prestigious performance of Beethoven's *Missa Solemnis*.

Recording sessions include BBC Radio 3 broadcasts with the Ulster Orchestra, featuring Scandinavian music, a particular interest which takes Robin frequently to Sweden. At home, he has given first performances and recordings of many Scandinavian works by such composers as Kraus, Steinhilber, Lidholm and Bortz. Last year he conducted inspired performances at the UK Sibelius Society's inaugural concert at St John's Smith Square, which included Sibelius' Symphony No 3 and the complete Humoresques for violin and orchestra.

Abroad, he has appeared on Hungarian television with the Budapest State Opera Orchestra and soloists and with the Hungarian Radio and TV orchestra. He has had a highly successful visit to Estonia where he conducted the first concert performance and recording there of Elgar's 'Enigma Variations' with the Estonian State Symphony Orchestra.

The cover for this programme was designed by Maurice Mocri of Design Services (081-643 3595).

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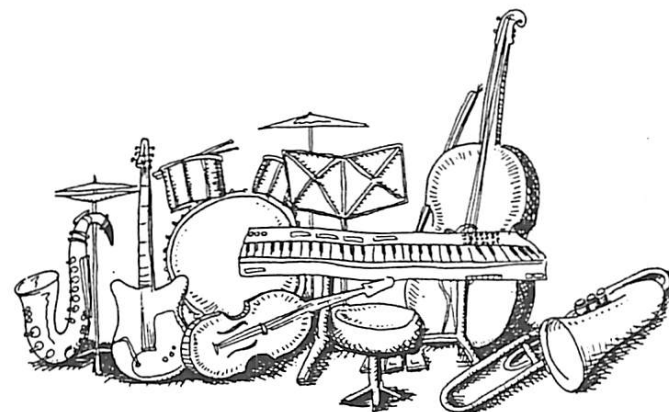
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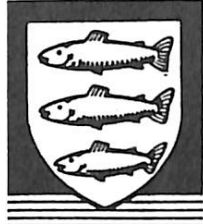
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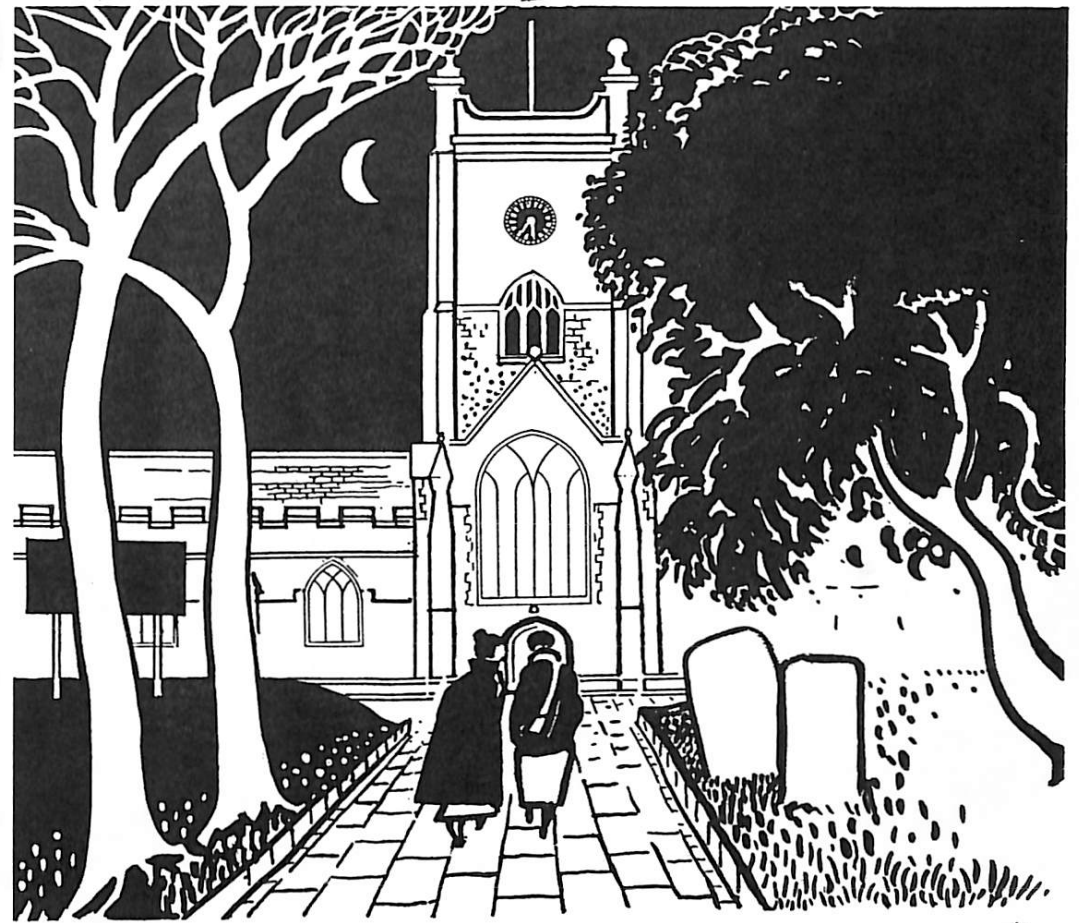
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