



J S Bach St John Passion

ORGANIST: MARK UGLOW
CONDUCTOR: ROBIN PAGE

Saturday 8th April 2000 at 7.30pm

All Saints Parish Church
Kingston upon Thames

PROGRAMME £1

Kingston Choral Society

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Johann Sebastian Bach

Johann Sebastian Bach was born in Eisenach on 21 March 1685, the eighth child of Johann Ambrosius Bach, and Maria Lämmerhirt. Like Luther, the founder of the Protestant movement, he was educated at the Lateinschule, which was renowned for its humanist and theological education. Johann Sebastian's musical education was begun by his father, a renowned musician and violinist, but when he died in 1695, Sebastian, aged 10, went to live with his older brother Johann Christoph, organist at St. Michael's Church, Ohrdruf. Although Christoph gave keyboard lessons to Sebastian, he did not teach him composition, indeed it is believed that he actively discouraged it.

Sebastian had an uncommonly fine soprano voice and in 1700 went to Lüneberg and joined the choir of the Michaelisschule. Whilst there, he befriended the organist of the Johanniskirche, Georg Böhm (1661-1733), who fostered Bach's interest in the instrument. It was probably at Böhm's urging that he made several trips to Hamburg, some thirty miles away, to hear Johann Adam Reinken (1623-1722) playing at the Katherinkirche. Reinken was Böhm's teacher, a pupil of the great Dutch organist Jan Pieterzoon Sweelinck (1562-1621) and an influential figure in organ music of the North German School. Bach's earliest known compositions date from this period and show the influence of Böhm.

In 1703, having left Lüneberg, Bach acted as an examiner for a newly built organ in Arnstadt. He so impressed the authorities with his playing that he was made the organist over the head of the existing incumbent. In 1704 Bach asked for four weeks leave to go to Lübeck to hear the great organ virtuoso Dietrich Buxtehude (1637-1707). He travelled to Lübeck on foot, and did not return for three months. This only worsened the already strained relationship between Bach and the Arnstadt town council. In June 1707 he left to become organist at Mühlhausen and four months later married his cousin Maria Barbara Bach. In 1708 he was appointed organist and chamber musician to the Duke of Saxe-Weimar. He spent nine years in this post, extending his reputation as a virtuoso organist, and writing his most famous works for the instrument.

In 1717 Bach started to look for another post, and was offered the post of Kapellmeister to Prince Leopold of Cöthen. He was at first refused permission to leave Weimar, even being imprisoned for a month before being dismissed in disgrace. The prince was a talented musician and a Calvinist. Bach was now freed from having to compose church music and thus could concentrate on instrumental composition. From this period date his violin concertos, the *Brandenburg Concertos*, and numerous sonatas, suites and keyboard works. In 1720 Maria Barbara died while Bach was visiting Karlsbad. In December 1721 Bach married Anna Magdalena Wilcke, daughter of a court trumpeter at Weissenfels.

A week after Bach's wedding, the Prince married, and as his wife showed little interest in the arts, Bach's duties at Cöthen reduced. When the position of Kantor of the Thomaskirche in Leipzig became free, Bach applied. The first choices of the Leipzig council for the post were Telemann and Graupner, however they both declined. Bach became responsible for the music in the four principal churches of the town, and composed five cycles of cantatas for the church year, each comprising about 40 cantatas, a *Magnificat*, and several Passions settings. He was by now renowned as a virtuoso organist and in demand as a teacher and an expert in organ construction and design. With the publishing of many of his works his reputation was spreading.

From 1729 Bach composed less church music, writing instead works intended

either for instruction or as a testimonial to his skills. From this period date the *B minor Mass*, the *Christmas Oratorio*, the *Musical Offering* and *The Art of Fugue*. He also took over the direction of the *collegium musicum* that Telemann had founded in 1702. This was an amateur society which gave regular public concerts. For these Bach arranged harpsichord concertos and composed several large-scale cantatas, or serenatas, to impress the Elector of Saxony, by whom he was granted the courtesy title of Hofcompositour in 1736.

In 1749 Bach's eyesight deteriorated until he was completely blind. He was operated on by the eminent English surgeon, John Taylor (who was later to perform a similar operation on Handel) but it was only partially successful and had to be repeated. The operation and the treatments Bach received probably hastened his death from a stroke on 28th July 1750.

Sources:-

The New Grove Dictionary of Music

The Oxford Companion to Music

The Origins of Passion Music

There are two sources for Passion music. Since the first century, there has been a tradition of performing mystery plays during Holy Week, and though these would originally have been spoken throughout, it would not have taken long before plainsong elements were included. More obvious, however, is the ecclesiastical tradition of the priest reciting the Story of the Passion of Christ in a more or less dramatic style in church.

By the 4th Century there is evidence that the story would have been narrated by the priest, whilst the words of Christ were chanted in plainchant. By the 13th century the various characters in the Gospel had become distributed among different voices; the narrator by a tenor, Christ by a bass, and the crowd by an alto. By the 15th century, the crowd sections were set polyphonically, often with motet like sections. There are examples of this type of setting by the Flemish composers Binchois (1400-1460) and Obrecht (1453-1505).

With the coming of the Reformation, the text became vernacular, and its appeal broadened, suddenly the audience could understand what was happening, and could empathise with the characters. There were several examples of Passion settings by Luther's friend and musical collaborator Johann Walther (1496-1570), which were still in use in parts of Germany at the beginning of the 19th Century. It was with the Passions of the Dresden court composer Heinrich Schutz (1585-1672), who had trained in Italy, that operatic elements started to creep into the music; the recitatives became more dramatic; and the orchestra's contribution increased, as did the number of instruments used. Two further developments laid the foundation for the *Oratorio-Passion* that Bach came to know. Firstly, chorale sections were included for the congregation to sing; and secondly poetic texts not taken from the scriptures were included, some specially written of each work.

The St. John Passion by J. S. Bach

JS Bach wrote five Passions, but only two survive complete (the St. John & the St. Matthew); one survives only as a text (the St. Mark), the only known copy of the music having been destroyed in WWII, and the other two are lost.

The text for the St. John Passion comprises the entire Gospel text, and

additional material taken from a libretto for the St. John Passion by C.H. Postel, a Passion poem by B. H. Brockes (a work much in vogue at that time, having already been set by Keiser, Handel, Telemann and Mattheson.). The Evangelist's part contains several sections from the St. Matthew Gospel.

Bach made several editions of the score. In the second version, for a performance in 1725, he replaced the opening chorus with "*O, Mensch bewein*" (which subsequently became the final chorus in Part I of the St. Matthew Passion.), and added new arias. In the third version of 1730, the St. Matthew interpolations were deleted and replaced by a sinfonia. In the final version from 1746-9, the original order of the movements was re-established and the instrumentation was augmented.

All of Bach's Passions contain an unusually large number of chorales - in the St. John Passion there are 11. The tunes to these were well known to the audiences of the time and it was expected that they sing along to them. This aside, Bach provides them with highly expressive 4-part writing, full chromaticism and refined harmonies. The St. John Passion is cast in two movements to allow the, probably extensive, sermon to be preached during the interval. In comparison with the St. Matthew Passion, the St. John Passion is shorter, and more dramatic, but it still has its moments of reflection, such as the final chorus "*Lie Still, O Sacred Limbs*", and quietly pleading final chorale "*Ah Lord, when my last end is come*".

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THE PASSION OF OUR LORD ACCORDING TO SAINT JOHN

PART ONE

Betrayal and Capture (St John 18: 1-14)

1. Chorus

Lord and Master, in all the lands
The gathering nations hail Thee Lord.

Show by Thy Cross and Passion
Thou art the true eternal Son,
Whom still we know,
When in Thy manhood thus brought low,
As Master and as Lord.

2. Recitative

Evangelist

Jesus went forth with his disciples over
the brook Cedron, where was a garden,
into the which he entered, and his
disciples. And Judas, which betrayed him,
knew the place also: for Jesus oft-times
resorted thither with his disciples. Judas
then, having received a band of men and
officers from the chief priests and
Pharisees, cometh thither with lanterns
and torches and weapons. Therefore
Jesus, knowing all things that should
come upon him, went forth, and said unto
them,

Jesus

Whom seek ye?

Evangelist

They answered him,

3. Chorus

Jesus of Nazareth.

4. Recitative

Evangelist

Jesus saith unto them,

Jesus

I am he.

Evangelist

Judas also, which betrayed him, was
standing with them. As soon then as he
had said unto them, "I am he", they went
backward, and fell to the ground. Then

asked he them again.

Jesus

Whom seek ye?

Evangelist

And they said,

5. Chorus

Jesus of Nazareth.

6. Recitative

Evangelist

Jesus answered

Jesus

I have told you that I am he: if therefore
ye seek me, let these go their way.

7. Chorale

O mighty love, O love beyond all
measure,
That bids Thee walk this way of sore
displeasure!
I live my life, with all the world can offer,
And Thou must suffer!

8. Recitative

Evangelist

That the saying might be fulfilled, which
he spake, "Of them which thou gavest me
have I lost none". Then Simon Peter having
a sword, drew it out, and smote the high
priest's servant, and cut off his right ear.
The servant's name was Malchus. Then
said Jesus unto Peter,

Jesus

Put up thy sword into the scabbard: shall I
not drink the cup which my father hath
given me?

9. Chorale

Thy will, O God, be alway done
On earth as in the courts of Heaven;
Give us in pain to lean thereon,
To welcome joy or sorrow given,
To bid rebellious flesh be still,
Nor move against Thy perfect will.

10. Recitative

Evangelist

Then the band and the chief captain, and
the officers of the Jews, took Jesus, and
bound him, and led him away to Annas
first; for he was father in law to Caiaphas
which was the high priest that same year.
Now Caiaphas was he which gave counsel
to the Jews, that it was expedient that one
man should die for the people.

11. Aria (Alto)

Chains of bondage that I wrought me
He who has bought me
In my stead is wearing.

He, from rankling sores that scourge me
Thoroughly to purge me,
Wounds and death is bearing.

Denial

(St John 18:15-27; St Matthew 26:75)

12. Recitative

Evangelist

And Simon Peter followed Jesus, and so
did another disciple.

13. Aria (Soprano)

I follow in gladness to meet Thee,
And hold Thee in sight,
My Life and my Light.

Then order my way,
And spare not, I pray,
Thyself to pursue me, to urge and entreat
me.

14. Recitative

Evangelist

Now that disciple was known unto the
high priest, and entered in with Jesus into
the palace of the high priest. But Peter
stood at the door without. Then that
other disciple, which was known unto the
high priest, went out and spake unto her
that kept the door, and brought Peter in.
Then saith the damsel that kept the door
unto Peter,

Maid

Art not thou also one of this man's
disciples?

Evangelist

He saith,

Peter

I am not.

Evangelist

And the servants and the officers stood
there, who had made a fire of coals, (for it
was cold) and they warmed themselves:
and Peter stood with them, and warmed
himself. The high priest then asked Jesus
of his disciples and of his doctrine. Jesus
answered him,

Jesus

I have spoken openly to the world; I ever
taught in the synagogues, and in the
Temple, whither the Jews always resort:
and in secret spake I nothing. Why askest
thou me? Ask them that have heard me,
what I have said unto them: behold, they
know what I said.

Evangelist

And when he had thus spoken, one of the
officers which stood by, struck Jesus with
the palm of his hand, saying,

Officer

Answerest thou the high priest so?

Evangelist

Jesus answered him,

Jesus

If I have spoken evil, bear witness of the
evil: but if well, why smitest thou me?

15. Chorale

Ah! whence this hatred shown Thee?
Whose hands are laid upon Thee
To do Thee this despite?
Thee, who beyond our telling
In man's estate excelling
Hast ordered all Thy ways aright.

'Tis I have done this wounding,
By heedless sins abounding
As sands beside the sea;
These are the blows that bruise Thee,
In these Thine own refuse Thee,
And these will nail Thee to the Tree.

16. Recitative

Evangelist

Now Annas had sent him bound unto
Caiaphas the high priest. And Simon Peter
stood and warmed himself: They said

therefore unto him,

17. Chorus

Art thou not one of his disciples?

18. Recitative

Evangelist

He denied it, and said,

Peter

I am not.

Evangelist

One of the servants of the high priest, being a kinsman of him whose ear Peter cut off, saith,

Servant

Did not I see thee in the garden with him?

Evangelist

Peter then denied again, and immediately the cock crew. And Peter remembered the words of Jesus, and he went out, and wept bitterly.

19. Air (Tenor)

Ah! my soul, what end awaiteth thee?
Who then will stand beside me?

Shall I stay, shall I wait to see Rock and
mountain fall to hide me?

Nought on earth can help afford;

Heart is failing,

Shame prevailing;

Mine the deed abhorred:

Yea, the servant hath denied his Lord.

20. Chorus

Peter in forgetfulness

Thrice denied his Master;

One look moved him to confess,

Weeping, his disaster.

Jesu, turn to look on me,

Who persist in sinning;

Set my fettered conscience free,

Free for new beginning.

PART TWO

Interrogation and Flagellation (St John 18:28-40; 19:1)

21. Chorus

He, whose life was as the light,

Grace and truth unshaken,
In the darkness of the night,

Like a thief was taken;

Judgment of a godless court,

Witness falsely offered,

Scorn and spitting, ribald sport,

As foretold, He suffered.

22. Recitative

Evangelist

Then led they Jesus from Caiaphas into the Judgment hall: it was early; and they themselves entered not into the Judgment hall, lest they should be defiled: but that they might eat the Passover. Pilate then went out unto them and said,

Pilate

What accusation bring ye against this man?

Evangelist

They answered and said unto him,

23. Chorus

If this man were not a malefactor we had
not delivered him to thee.

24. Recitative

Evangelist

Then Pilate said unto them,

Pilate

Take ye him, and judge him according to your law.

Evangelist

The Jews therefore said unto him,

25. Chorus

It is not lawful for us to put any man to
death.

26. Recitative

Evangelist

That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered again into the Judgment hall, and called Jesus, and said unto him,

Pilate

Art thou the King of the Jews?

Evangelist

Jesus answered,

Jesus

Sayest thou this of thyself, or did others
tell it thee of me?

Evangelist

Pilate answered

Pilate

Am I a Jew? Thine own nation, and the
chief priests have delivered thee unto me:
What hast thou done?

Evangelist

Jesus answered,

Jesus

My kingdom is not of this world: if my
kingdom were of this world, then would
my servants fight, that I should not be
delivered to the Jews: but now is my
kingdom not from hence.

27. Chorus

O King of glory, King for time unending,
How can I serve Thee, what for Thee be
spending?

No heart may find wherewith due thanks
to render

Or service tender.

How can I, straining sight and
expectation,

Find aught wherewith to measure Thy
compassion,

Or how requite Thee, working thus in
blindness,

Thy loving kindness?

28. Recitative

Evangelist

Pilate therefore said unto him,

Pilate

Art thou a King then?

Evangelist

Jesus answered,

Jesus

Thou sayest that I am a King. To this end
was I born, and for this cause came I into
the world, that I should bear witness unto
the truth. Everyone that is of the truth
heareth my voice.

Evangelist

Pilate saith unto him,

Pilate

What is truth?

Evangelist

And when he had said this, he went out

again unto the Jews, and saith unto them,

Pilate

I find in him no fault at all. But ye have a
custom, that I should release unto you
one at the Passover: will ye therefore that
I release unto you the King of the Jews?

Evangelist

Then cried they all again, saying,

29. Chorus

Not this man but Barabbas.

30. Recitative

Evangelist

Now Barabbas was a robber. Then Pilate
therefore took Jesus, and scourged him.

31. Arioso (Bass)

Come, ponder, O my soul, thy burdened
heart unbinding,
With trembling hope and anxious rapture
finding

Thy chiefest good in Jesu's sorrow.

Those thorns that crown Him, though He
suffer,

To thee the flowers of heaven will seem,
To thee the sweetest fruit will His sharp
wormwood offer:

Then gaze, forever gaze on Him.

Condemnation and Crucifixion (St John 19:2-22)

32. Recitative

Evangelist

And the soldiers plaited a crown of
thorns, and put it on his head, and they
put on him a purple robe. And said,

33. Chorus

Hail, thou King of the Jews!

34. Recitative

Evangelist

And they smote him with their hands.
Pilate therefore went forth again, and

saith unto them,

Pilate

Behold, I bring him forth to you, that ye may know that I find no fault in him.

Evangelist

Then came Jesus forth, wearing the crown of thorns, and the purple robe: and Pilate saith unto them,

Pilate

Behold, the man.

Evangelist

When therefore the chief Priests and officers saw him, they cried out,

35. Chorus

Crucify him!

36. Recitative

Evangelist

Pilate saith unto them,

Pilate

Take ye him, and crucify him: for I find no fault in him.

Evangelist

The Jews answered him,

37. Chorus

We have a law, and by our law he ought to die, for he made himself the Son of God.

38. Recitative

Evangelist

When Pilate therefore heard that saying, he was the more afraid, and went again into the Judgment hall, and saith unto Jesus,

Pilate

Whence art thou?

Evangelist

But Jesus gave him no answer. Then saith Pilate unto him,

Pilate

Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee?

Evangelist

Jesus answered,

Jesus

Thou could'st have no power at all against me, except it were given thee

from above; therefore he that delivered me unto thee hath the greater sin.

Evangelist

And from thenceforth Pilate sought to release him.

39. Chorale

O Christ, Thy fetters mean release

For souls that die in durance:

Thy dungeon is our house of peace

For refuge and assurance.

Hadst Thou not served as thrall before,

Thralls were we now and evermore.

40. Recitative

Evangelist

But the Jews cried out,

41. Chorus

If thou let this man go, thou art not

Caesar's friend: whosoever maketh

himself a king speaketh against Caesar.

42. Recitative

Evangelist

When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the Judgment seat, in a place that is called the pavement, but in the Hebrew Gabbatha. And it was the preparation of the Passover, and about the sixth hour: and he saith unto the Jews,

Pilate

Behold your King,

Evangelist

But they cried out,

43. Chorus

Away with him! Crucify him!

44. Recitative

Evangelist

Pilate saith unto them,

Pilate

Shall I crucify your King?

Evangelist

The chief priests answered and said.

45. Chorus

We have no king but Caesar.

46. Recitative

Evangelist

Then delivered he him unto them to be crucified: and they took Jesus, and led him away. And he bare his cross, and went forth into a place called the place of a skull, which is called in the Hebrew, Golgotha.

47. Air (Bass) with Chorus

Haste poor souls ensnared in treason,
Get you from your noisome prison.

Haste - Oh where? - to Golgotha.

Wings of faith for all are given,

Fly - Oh where? - Yon Cross your haven:

All your hopes are flowering there.

48. Recitative

Evangelist

And there they crucified him, and two others with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And there was written, 'Jesus of Nazareth, the King of the Jews'. This title then read many of the Jews: for the place was nigh to the city where Jesus was crucified, and it was written in Hebrew, and Greek, and in Latin. Then said the chief priests of the Jews to Pilate,

49. Chorus

Write thou not, 'The King of the Jews': but that he himself said, "I am the King of the Jews".

50. Recitative

Evangelist

Pilate answered

Pilate

What I have written, I have written.

51. Chorale

Thy Name is shining on me,

Lord Jesu, day and night,

Thy Cross alone hath won me

My inmost heart's delight;

For now, by faith depicted,
The saving truth I see,

How Thou, O most afflicted,
Hast shed Thy blood for me.

The Death of Jesus (St John 19:23-30)

52. Recitative

Evangelist

The soldiers therefore, when they had crucified Jesus, took his garments, (and made four parts, to every soldier a part) and also his coat. Now the coat was without seam, woven from the top throughout. They said therefore one to another,

53. Chorus

Let us not divide it, but cast lots for it,
who shall have it.

54. Recitative

Evangelist

That the Scripture might be fulfilled, which saith, "They parted my raiment among them, and for my vesture they did cast lots". These things therefore the soldiers did. Now there stood by the cross of Jesus, his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother,

Jesus

Woman, behold thy son.

Evangelist

The saith he to the disciple,

Jesus

Behold thy mother.

55. Chorale

See Him now, the Righteous One,
His last hour abiding,
For His Mother, faithful Son,
Faithful care providing.
Work, O man, for righteousness,
God and man befriending;
Death shall come without distress,

All disquiet ending.

56. Recitative

Evangelist

And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the Scripture might be fulfilled, saith,

Jesus

I thirst.

Evangelist

Now there was set a vessel, full of vinegar: And they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said,

Jesus

It is finished.

57. Air (Alto)

All is fulfilled.

O hope to fainting souls extended!

This mournful night

Shows me Thy day of labour ended.

The Lion of Judah fought the fight,

And hath prevailed.

It is finished.

58. Recitative

Evangelist

And he bowed his head, and gave up the ghost.

59. Air (Bass) with Chorale

Bass

My Lord and Saviour, let me ask Thee:

Exalted in Thy crucifixion

Thou hast avowed:

It is fulfilled.

O say, shall Death his captives yield?

Can I, then, through Thy last affliction

The realm of life inherit?

Dost Thou the whole world's ransom pay?

How can Thy parched lips declare it!

But lo! Thy head bowed down replies in

silence: Yea.

Chorale

Jesu, Thou by toilsome death

Deathless life art earning.

I, in stress of failing breath,

Where shall I be turning

But to Thee, my Ransomer?

Dear my Lord, receive me;

Give but what Thy wages were.

More Thou could'st not give me.

Burial

(St Matthew 27:51-52; St John 19:31-42)

60. Recitative

Evangelist

And behold, the veil of the Temple was rent in twain, from the top to the bottom: and the earth did quake; and the rocks were rent. And the graves were opened, and many bodies of saints arose.

61. Arioso (Tenor)

My heart, behold the world intent

A share in Jesu's pain to borrow:

The sun in sable shroud of sorrow,

The severed veil, the mountains rent,

The quaking earth, the dead returning,

Their Maker cold in death are mourning.

Wilt thou, my heart, Do now thy part?

62. Air (Soprano)

O heart, melt in weeping, and pour out thy dolour,

The Highest to honour;

Tell truly to earth and to heaven thy pain,

Thy Jesus is slain.

63. Recitative

Evangelist

The Jews therefore, because it was the preparation, that the bodies should not remain on the Cross upon the Sabbath day (for that Sabbath day was a high day) besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers, and brake the legs of the first, and of the other that was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs. But one of the soldiers pierced his side with a spear, and forthwith came there out blood and water. And he that saw it, bare

record, and his record is true, and he knoweth that he saith true, that ye might believe. For these things were done that the Scripture should be fulfilled, "A bone of him shall not be broken". And again another Scripture saith, "They shall look on him whom they pierced".

64. Chorale

Help us, O Thou Son of God,

By Thy bitter passion,

Still to tread where Thou hast trod,

Armed against temptation;

From the Tree of scorn to seek

Fruits of mediation,

Whence to bring, though poor and weak,

Store of rich oblation.

65. Recitative

Evangelist

And after this, Joseph of Arimathaea (being a disciple of Jesus, but secretly for fear of the Jews) besought Pilate that he might take away the body of Jesus, and Pilate gave him leave: he came therefore, and took the body of Jesus. And there came also Nicodemus, he who at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pound weight. Then took they the body of Jesus, and wound it in linen clothes, with the spices, as the manner of the Jews is to bury: Now in the place where he was crucified there was a garden, and in the garden a new tomb wherein was never man yet laid. There they laid Jesus, because of the Jews' preparation day, for the tomb was nigh at hand.

66. Chorus

Lie still, O sacred limbs lie sleeping,

And I will lay aside my weeping;

I too may rest in peace.

The grave that was appointed you

To close the sum of suffering due,

Shall be my path to heaven, from hell my

full release.

67. Chorale

Ah! Lord when my last end is come,

Bid angels bear my spirit home

To Abr'hams bosom going;

My flesh, laid in the quiet tomb,

Shall sleep until the day of doom,

Nor pain nor sorrow knowing.

Then waking from that dark abode,

Mine eyes shall see Thee face to face

In boundless joy, O Son of God,

My Saviour and my Throne of Grace.

Lord Jesus Christ, give ear to me,

Who bring unending praise to Thee.

Robin Page - Conductor

Robin is based in London where he is the Principal Conductor and Musical Director of Thames Sinfonia, the Purcell Orchestra and Kingston Choral Society. He has also worked with the London Symphony Orchestra Chorus and has made many appearances at the Royal Academy of Music, London, as a conductor and lecturer specialising in the contemporary repertoire and Scandinavian music.

Robin specialises in the Nordic repertoire, giving acclaimed performances of Sibelius and Nielsen symphonies, and conducting the inaugural concert of the UK Sibelius Society in London. He has also given first UK performances of many Swedish works, including such composers as Stenhammar, Rosenberg, Lidholm and Bortz. Recently, Robin travelled to Sweden as guest conductor with the Sundsvalls Kammarorkester.

Robin has strong links with the Baltic States. As guest conductor of the Estonian State Symphony Orchestra he gave the first Estonian performance and broadcast of Elgar's *Enigma Variations*. He has also performed and broadcast in Poland and Hungary. For many years Robin was principal conductor of the Birmingham Philharmonic Orchestra, and he has also conducted the Halle Choir, Guildford Philharmonic Orchestra and the West Sussex Philharmonic Choir, where he is musical director.

Robin has given broadcasts on BBC Radio 3 and with the BBC Ulster Orchestra, and has also appeared on BBC Television. Last summer, Robin made a recording with the Budapest Symphony Orchestra.

Robin studied at Magdalen College School, Oxford, Cambridge University and the Royal Academy of Music, London. He is a visiting lecturer at Kingston University.

Mark Uglow - Organist

Mark was born in London. He was a chorister at Westminster Abbey and subsequently organ scholar at both Cranleigh School and Exeter College, Oxford. At the latter he was a pupil of the late Nicholas Danby and James Dalton. He won prizes for gaining the top aggregate marks for his year at the examinations for both Associateship and Fellowship of the Royal College of Organists.

He has been assistant organist at some of London's most notable churches, St Clement Danes', Hampstead Parish Church and Marylebone Parish Church and spent a period as one of the assistants at St Paul's Cathedral.

Since 1986, he has been Director of Music at the Parish Church of Kensington, St Mary Abbots' and, since 1994, the Professor of Harmony and Composition at the Royal Military School of Music, Kneller Hall.

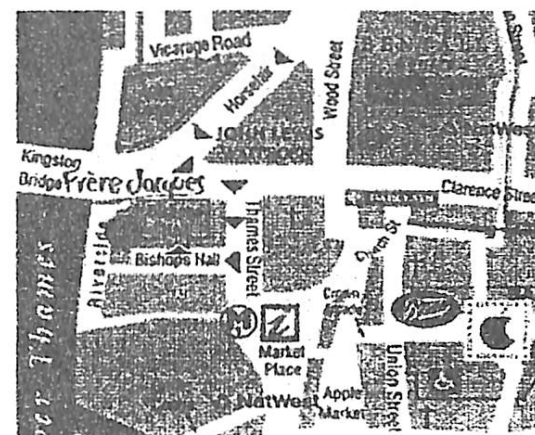
He is also director of The Abbots Choir, a semi-professional chamber choir, which has performed at many venues throughout the country. For many of its concerts, he edits his own performing editions, specialising particularly in music of the English Renaissance.

As an organist and accompanist, he has broadcast on both BBC and ORTF and

made

the first commercial recording of the organ sonatas of CPE Bach. In addition to his work as accompanist of the Kingston Choral Society, he appears regularly with other groups including, in the last year, the Ashford and Staines Choral Society and the Epsom Chamber Choir.

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SOLOISTS

Morag Atchison - Soprano

Morag graduated from the University of Auckland, New Zealand, with a first class degree in music. After initially studying on the Concert Course at the Royal Academy of Music, she is now in her first year with the London Royal Schools Opera. Morag is supported by a 'Star Award' from the Countess of Munster Trust and a 'Lassetter award' from the RAM. At the RAM she has won many prizes including the 'Blyth-Buesst Opera Prize', the 'Michael Head 20th Century Song Prize' and the G. Embly Memorial Prize.

Morag's operatic experience includes Serpetta in *Die Gärtnerin aus Liebe*, Mozart (LRSO), Le Feu in Ravel's *L'Enfant et les Sortilèges* (The Netherlands), Belinda in *Dido and Aeneas*, Purcell (London) and Madame Heartfelte in Mozart's *The Impresario* (New Zealand). She has performed all over the UK, in Europe, the USA and New Zealand. Morag recently performed Schoenberg's *Pierrot Lunaire*. Morag's oratorio repertoire ranges from *St John Passion*, Haydn's *Nelson Mass* and *Messiah* to *Carmina Burana* and Fanshawe's *African Sanctus*. Last year Morag was a soloist in Vivaldi's *Gloria*, conducted by Sir David Willcocks and sang Mater Gloriosa in Mahler's *8th Symphony* at the Royal Albert Hall.

Joanne Thomas - Mezzo soprano

Joanne Thomas was born in the Rhondda, South Wales and graduated with distinction in 1994 from the Welsh College of Music and Drama.

In 1993 she was a Royal National Eisteddfod winner and in 1995 she won the MOCSA award for young Welsh singers. She has been a finalist in many national competitions including the National Mozart Competition in 1996 and the Royal Overseas League Competition and the London Welsh Young Singer in 1997. In 1998 she won the Roland Jones Prize at the National Eisteddfod.

Joanne has performed with Clonter Opera and British Youth Opera and roles include Giovanna and Madalena in Verdi's *Rigoletto*, 2nd Lady in Mozart's *The Magic Flute*, Vittoria and Tessa (cover) in Gilbert and Sullivan's *The Gondoliers*, at the 1997 Covent Garden Festival and Ramiro in Mozart's *Die Gärtnerin aus*

Liebe. At WCMD roles included Mama in Grace William's *The Parlour*, Isabella in Rossini's *L'Italiana in Algeri* and Mrs Peachum in Britten's realisation of *The Beggar's Opera*.

Joanne performs extensively in Oratorio and notable performances have included Verdi's *Requiem* and Handel's *Messiah* in Llandaff Cathedral, Cardiff, Mozart's *Requiem* and Bach's *Magificat* in St David's Hall, Cardiff, Vivaldi's *Gloria* in York Minster and Jongens *Mass* in St James', Piccadilly. Joanne is a solo performer for Live Music Now and the Countess of Munster Recital Scheme. Her concert work has taken her to Malta, Canada, USA, New Zealand and Australia and throughout the UK. Future engagements include a series of recitals in Germany under the direction of Graham Johnson.

Joanne is currently studying with Beatrice Unsworth on the Opera Course at the Royal Academy of Music where she was recently awarded the Winifred Disney Prize. Her studies are supported by The Arts Council of Wales, S4C, The Ryan Davies Memorial Fund, The Ian Flemming Charitable Trust and the Atlantic Foundation, Cardiff.

Matthew Beale - Tenor

Matthew Beale was a choral scholar at New College, Oxford where he attained a degree in Psychology. Following this he spent three years as a lay-clerk at St. George's Chapel, Windsor Castle. He is currently studying at the Royal College of Music as a senior exhibitioner, supported by the Veronica Mnasfield Scholarship. His singing teacher is Margaret Kingsley.

Other choral work includes singing with The Sixteen, The King's Consort, The Academy of Ancient Music and Polyphony. In addition to choral singing, he regularly gives recitals. and performs in opera and oratorio. His oratorio work ranges from Bach's *Passions* to Arvo Pärt's *Johannespassion*, and includes such classics as the *Messiah*, *Creation* and *Elijah*. His operatic roles include Paolino in Cimarosa's *The Secret Marriage* and Ferrando in *Così fan Tutti* (New Chamber Opera), Berengario in Handel's *Lotario*

and Sir Philip/Narrator in Britten's *Owen Wingrave* (London Royal Schools Opera), Der Junge in Lars Klit's *Der Letzte Virtuoso* (Berlin Kammeroper) and the title role in the world premiere of Francis Grier's *St. Francis of Assisi*. As a recitalist he has performed in Japan, England and Wales, and was the soloist in the Warlock Society centenary concert.

Recent performances have included *Camina Burana* (Liverpool Philharmonic), *Messiah* (Worcester Cathedral), *Creation* (Guildford Philharmonic) and *B Minor Mass* (St. John's Smith Square).

He is grateful to the Countess of Munster Musical Trust and the Ian Flemming Charitable Trust for their support.

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Kingston Choral Society

Since its formation in 1948, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. Under the guidance of Robin Page, Kingston Choral Society is not afraid of taking on ambitious projects and has, for example, performed Prokofiev's *Alexander Nevsky* in Russian. However, the choir also enjoys singing the more familiar favourites of the choral repertoire as demonstrated by the programme for the current season.

The Society has about one hundred members drawn from a wide area of South West London and North Surrey. New members are always welcome. The choir performs four concerts each year, usually in Kingston Parish Church. Rehearsals are held on Thursday evenings at Hollyfield School, Surbiton (term time only). In addition, the Society holds regular social and fund raising events and occasional workshops. If you are interested in joining, we look forward to hearing from you. Please feel free to talk to members of the choir in the interval or at the end of the concert. Alternatively, contact the Membership Secretary on 020 -8398-3545 for further information.

This season sees an exciting and varied programme of music. The Society has already performed Mozart (*Requiem*) and Handel (*Coronation Anthems*). The next concert on 17 June 2000 in the Fairfield Hall, Croydon will be a performance of Verdi's rousing and passionate *Requiem*. The Society will be joined by the West Sussex Philharmonic Choir with whom we have enjoyed occasional joint performances in the past. The first concert of next season is on November 11 with a performance of Nielsen's *Hymnus Amoris* and Brahms' *Requiem*. Further details about all these concerts will be available nearer the time from the box office on 0208-977-8665. If you become a Friend of Kingston Choral Society we will send you advance notification of all our concerts: please find further details on page 2 of this programme.

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