



STAINER'S CRUCIFIXION

HANDEL

Choruses from the Messiah Part 2

ORGANIST: NICHOLAS O'NEILL

CONDUCTOR: MARK UGLOW

Saturday 24th March 2001 at 7.30pm

All Saints Parish Church
Kingston-upon-Thames

Kingston Choral Society

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and

Choruses from Part Two of

The Messiah

by

George Frederick Handel

Saturday 24 March 2001 at 7.30pm

at

**All Saints Parish Church
Kingston upon Thames**

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, please feel free to talk to members of the choir during the interval or at the end of the concert or contact the Membership Secretary on 020 -8398-3545 for further information.

This season sees an exciting and varied programme of music. Last year the Society performed Verdi's Requiem jointly with the West Sussex Philharmonic Society at the Fairfield Hall, Croydon and Brahms' Requiem and the Hymnus Amoris by Carl Nielsen. Details of our future concerts are available from the box office on 020 8977-8665. If you become a Friend of Kingston Choral Society we will send you advance notification of all our concerts.

Robin Page - Musical Director

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 and is a visiting lecturer at Kingston University.

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. He studied at Magdalen College School, Oxford, Cambridge University and the Royal Academy of Music, London.

Mark Uglow - Conductor

Mark Uglow was born in London. He was a chorister at Westminster Abbey and subsequently organ scholar at both Cranleigh School and Exeter College, Oxford. 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 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. He is currently accompanist of the Kingston Choral Society and appears

regularly in concert with it. He also works with other local groups including, in the last year, the Ashford and Staines Choral Society and the Epsom Chamber Choir.

Nicholas O'Neill - Organist

Nicholas O'Neill was born in Cheltenham in 1970, and was educated at The King's School, Gloucester, and subsequently at Magdalen College, Oxford, where he was Organ Scholar. Since moving to London in late 1995 he has been active as a freelance musician, currently dividing his activities between composing, accompanying and conducting.

In 1992 he was unanimously awarded the Norwich Festival Composition Prize, also winning the Gregynog Young Composers' Award (1993) and sharing the Barbara Johnstone Composition Prize (1995). 1999 saw the first performance of his work for choir and full orchestra 'The Clocks Of Cassiodorus', while premières in 2000 included 'In Tenebris II' for the Occam Singers, and 'riverunstill', a work to celebrate the fiftieth anniversary of the Hill Singers. Current commissions include a string trio for Veloce.

He is currently Musical Director of Bookham Choral Society, Associate Musical Director of the Occam Singers and Assistant Organist at St. Mary Abbots Church, Kensington. He also lectures and accompanies at Trinity College of Music, is a visiting lecturer at Greenwich University, and has recently worked with groups as diverse as European Chamber Opera, Jupiter Orchestra and New London Sinfonia. He was also Musical Director for the New And Abused Theatre Company's UK première production of 'Eating Raoul'. He has been known to swap Bach for a bass guitar, last being spotted with Bristol-based barbershop/metal combo The Electric Druids, and he has recently become an aficionado of internet motor racing, driving in his own team.

Peter Hine (Bass)

Peter Hine was born and grew up in York. From ecclesiastical beginnings he grew up to sing Opera and Oratorio around the North East. Since returning to the operatic stage in the south he has enjoyed singing Leporello, Figaro & Count Almaviva (but not at the same time), Osmin (Seraglio), Tonio (Pagliacci) and Sid (Albert Herring), Nabucco and Luna (Trovatore). His most recent operatic performance was as the title role in Verdi's Falstaff for Opera for All in London and then repeated for Chorleywood Opera. He is a regular singer on the London church circuit and has been the professional bass in the choir at St Mary Abbots, Kensington, for more

years than Mark Uglow (their Director of Music) would probably care to remember. Recent concert work has included Bach's St. Matthew and St. John passions, Handel's Messiah (for HRH Princess Anne [and others]), Vaughan Williams' Pilgrims Journey and Horovitz' Captain Noah and his Floating Zoo. Peter is married to the American soprano Nancy Mathis and lives in Berkhamsted.

Benjamin Regan (Tenor)

Benjamin Regan was born in Folkestone and made his stage debut at the age of five as a brussels sprout in the school pantomime. Since then he has progressed to playing human beings both male and, enrolled at an all-boys' school, female. With the exception of a short appearance as Euridice with a supporting cast of convicted murderers at HM Prison Wormwood Scrubs, he has specialised in men since his voice broke and roles include Don Basilio/Don Curzio in *The Marriage of Figaro* and Sailor in *Giovanni*. Off-stage employment has included time as a fishmonger, a security guard, a dustman, a builder's labourer and, latterly a music teacher. He now lives in Walthamstow with his partner and six cats and, when not singing, enjoys reading, theatre, gardening and cricket.



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Programme

The Crucifixion

by

John Stainer

Interval

Choruses from Part Two of the Messiah by G F Handel

- 1 Surely he has borne our griefs
- 2 And with his stripes we are healed
- 3 All we like sheep have gone astray
- 4 He trusted in God
- 5 Lift up ye heads, O ye gates
- 6 Let all the angels of God worship him
- 7 The Lord gave the word
- 8 Their sound is gone out
- 9 Let us break their bonds asunder
- 10 Hallelujah

John Stainer and The Crucifixion

The Crucifixion

Stainer was born in London on 6th June, 1840 and died in Verona on 31st March, 1901. This month and year mark the centenary of his death.

The son of a parish schoolmaster, he became a chorister at St Paul's Cathedral under John Goss. He was the first organist of St Michael's, Tenbury (1856) and from there moved to be Informator Choristarum at Magdalen College, Oxford (1860.) He returned to St Paul's in 1872, succeeding Goss. He relinquished the post in 1888 owing to failing eyesight but, in spite of this handicap, became Heather Professor of Music at Oxford the following year.

He was both a pillar of the musical establishment and, more surprisingly perhaps, a pioneer of musicology. His lectures at Oxford, papers for the Musical Association, articles for earlier editions of Grove and presidency of the Plainsong and Mediaeval Music Society all point to a musician with a catholic range of tastes and interests. His edition of *Early Bodleian Music*, completed shortly before his death, was the first serious attempt by any English musician to explore repertoire pre-dating Tallis. Today, he is remembered for the oratorio *The Crucifixion* and for a number of fine hymn tunes, some borrowed from the aforementioned.

The Crucifixion was written for Marylebone Parish Church and first performed there in 1887 and annually thereafter. It was modelled structurally upon the Passions of JS Bach, which Stainer knew well, but was specifically aimed at performers and congregations who did not have the resources for those works but who nonetheless desired an apposite, devotional work for Good Friday. The text is a mixture of narrative and reflection and the soloists and chorus move from one to the other in seamless fashion. As with his models, congregational hymns are provided at appropriate points.

The Crucifixion has been the subject of severe criticism, particularly in two histories of English Church Music written in the 1960s and 1970s (Kenneth Long and Arthur Hutchings) but has nonetheless survived to be one of the most frequently performed church works in the English speaking world. The culture of Victorian Britain in all its manifestations is once again fashionable and the criticisms of 30 years ago now seem ill-judged and snide. Beginning with Nicholas Temperley in 1979 (*The Music of the*

English Parish Church.) critics have been much more sympathetic to Victorian church music in general and *The Crucifixion* in particular. Indeed, next Saturday, 31st March will see the first performance of Barry Rose's orchestration of the work. *The Crucifixion* remains a typical composition of its age and of the confident, muscular, Anglo-Catholic style of Anglicanism for which it was written.

George Frederick Handel and the Messiah

The Messiah received its first performance on 13th April, 1742 in Dublin at the end of the only full season of oratorio performances which Handel gave in any place other than London. Performances were given in the oratorio seasons in London in 1743, 1745 and 1749 but it was not until two charity performances in aid of the Foundling Hospital in 1750 that the work caught the imagination of the public. Thereafter, it became Handel's custom to conclude each of his oratorio seasons with *The Messiah*. The oratorio season closed in early spring so appropriately this work was always performed at Passiontide or Easter.

The librettist, Edward Jennens, created a somewhat unusual oratorio for Handel to set to music. The majority of Handel's other oratorios are essentially operas without costumes or scenery and with named characters. In *The Messiah* there is very little actual narrative and the story of the prophecies and The Nativity (Part 1) and Passiontide through to Ascension (Part 2) is told almost obliquely. Part 3 is a commentary principally on the Resurrection. There is virtually no reference to Christ's teaching or healing ministry. At the time of its first London performance there was much public debate over whether this was an appropriate subject for setting to music in this way. However, the first church performances dampened down this particular discussion. Jennens selected the following verse to be printed as a preface to the original libretto and it makes clear that the subject could hardly have been treated in any other fashion: "And without Controversy, great is the Mystery of Godliness: God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory."

In the 20th Century, it became the custom to perform *The Messiah* during the Advent and Christmas season. This concentration on the subject matter of Part 1 often led conductors to omit significant sections of Parts 2 and 3 whereas it is Part 2 which is the core of the argument. Jennens always conceived this as a work to be performed at Eastertide and the happy

coincidence of its placement at the end of the season always ensured this connection during Handel's own lifetime.

The Crucifixion

by

John Stainer (1840 -1901)

The audience is invited to join in the hymns

- 1 Recit (Tenor) - And they came to a place named Gethsemane
- 2 The Agony - Bass and Chorus
- 3 Processional March to Calvary - Chorus and Tenor
- 4 And when they were come (Bass)
- 5 The Mystery of the Divine Humiliation (Choir and Congregation)

1 (Unison)

Cross of Jesus, Cross of Sorrow,
Where the Blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled

2 (Harmony)

Here the King of all the ages,
Throned in light ere worlds could be
Robed in mortal flesh is dying,
Crucified by sin for me.

3 (Harmony)

Evermore for human failure
By His Passion we can plead;
God has borne all mortal anguish,
Surely He will know our need.

4 (Harmony)

This - all human thought surpassing -
This is earth's most awful hour,
God has taken mortal weakness!
God has laid aside His Power!

5 (Harmony)

Once the Lord of brilliant seraphs,
Winged with Love to do His Will,
Now the scorn of all His creatures,
And the aim of every ill.

6 (Unison)

Cross of Jesus, Cross of Sorrow,
Where the Blood of Christ was shed
Perfect man on thee was tortured,
Perfect God on thee has bled.

- 6 Recit (Bass) - He made Himself of no reputation
- 7 Tenor Solo-The Majesty of the Divine Humiliation
- 8 Recit (Bass)-And as Moses lifted up the Serpent
- 9 Chorus (Unaccompanied) - God so loved the World
- 10 Litany of the passion (Choir and Congregation)

1 (Unison)

Holy Jesu, by Thy passion,
By the woes which none can share,
Borne in more than kingly fashion,
By Thy love beyond compare:
Crucified, I turn to Thee,
Son of Mary, plead for me.

2 (Harmony)

By the treachery and trial,
By the blows and sore distress,
By desertion and denial,
By Thine awful loneliness:
Crucified, I turn to Thee,
Son of Mary, plead for me.

3 (*Harmony*)

By Thy look so sweet and lowly,
While they smote Thee on the Face,
By Thy patience, calm and holy,
In the midst of keen disgrace:
Crucified, I turn to Thee,
Son of Mary, plead for me.

4 (*Harmony*)

By the hour of condemnation,
By the blood which trickled down,
When, for us and our salvation,
Thou didst wear the robe and Crown:
Crucified, I turn to Thee,
Son of Mary, plead for me.

5 (*Harmony*)

By the path of sorrows dreary,
By the Cross, Thy dreadful load,
By the pain, when, faint and weary,
Thou didst sink upon the road:
Crucified, I turn to Thee,
Son of Mary, plead for me.

6 (*Unison*)

By the Spirit which could render
Love for hate and good for ill,
By the mercy, sweet and tender,
Poured upon Thy murderers still:
Crucified, I turn to Thee,
Son of Mary, plead for me

- 11 Recit (*Tenor and Chorus*)- Jesus said 'Father forgive them'
- 12 Duet (*Bass and Tenor*) - So thou liftest thy Divine Petition
- 13 The Mystery of Intercession (*Choir and Congregation*)

1 (*Unison*)

Jesus, the Crucified, pleads for me,
While He is nailed to the shameful tree,
Scorned and forsaken, derided and curst,
See how His enemies do their worst!
Yet, in the midst of the torture and shame,
Jesus, the Crucified, breathes my name!
Wonder of wonders, oh! how can it be?
Jesus, the Crucified, pleads for me!

2 (*Harmony*)

Lord, I have left Thee, I have denied,
Followed the world in my selfish pride;
Lord, I have joined in the hateful cry,
Slay Him, away with Him, crucify!
Lord, I have done it, oh! ask me not how;
Woven the thorns for Thy tortured Brow:
Yet in His pity so boundless and free,
Jesus, the Crucified, pleads for me!

3 (*Ladies*)

Though thou hast left Me and wandered away,
Chosen the darkness instead of the day;
Though thou art covered with many a stain,
Though thou hast wounded Me oft and again:
(Men) Though thou hast followed thy wayward will;
Yet, in My pity, I love thee still.
Wonder of wonders it every must be!
Jesus, the Crucified, pleads for me!

4 (*Unison*)

Jesus is dying, in agony sore,
Jesus is suffering more and more,
Jesus is bowed with the weight of His woe,
Jesus is faint with each bitter throe.
Jesus is bearing it all in my stead,
Pity Incarnate for me has bled;
Wonder of wonders it ever must be
Jesus, the Crucified, pleads for me!

- 14 Recit (*Bass and Choir*)- And one of the Malefactors
- 15 The Adoration of the Crucified (*Choir and Congregation*)

1 (*Unison*)
 I adore Thee, I adore Thee!
 Glorious ere the world began;
 Yet more wonderful Thou shinest,
 Though divine, yet still divinest
 In Thy dying love for man.

2 (*Harmony*)
 I adore Thee, I adore Thee!
 Thankful at Thy feet to be;
 I have heard Thy accent thrilling,
 Lo! I come, for Thou art willing
 Me to pardon, even me.

3 (*Unison*)
 I adore Thee, I adore Thee!
 Born of woman yet Divine:
 Stained with sins I kneel before Thee,
 Sweetest Jesu, I implore Thee
 Make me ever only Thine.

- 16 Recit (*Bass and Tenor solos and Choir*) - When Jesus therefore
 saw his mother
- 17 Recit (*Bass*) - Is it nothing to you?
- 18 The Appeal of the Crucified (*Choir*)
- 19 Recit and Chorus (Tenor solo and Chorus)
- 20 For the Love of Jesus (*Choir and Congregation*)

1 (*Harmony*)
 All for Jesus - all for Jesus,
 This our song shall ever be;
 For we have no hope, nor Saviour,
 If we have not hope in Thee.

2 (*Harmony*)
 All for Jesus -Thou wilt give us
 Strength to serve Thee, hour by hour;
 None can move us from Thy presence,
 While we trust Thy love and power.

3 (*Harmony*)
 All for Jesus - at Thine altar
 Thou wilt give us sweet content;
 There, dear Lord, we shall receive Thee
 In the solemn Sacrament.

4 (*Harmony*)
 All for Jesus - Thou hast loved us;
 All for Jesus - Thou hast died;
 All for Jesus - Thou art with us;
 All for Jesus Crucified.

5 (*Unison*)
 All for Jesus - all for Jesus-
 This the Church's song must be;
 Till, at last, her sons are gathered
 One in love and one in Thee.

Choruses from Part Two of The Messiah by G F Handel

- 1 Surely he hath borne our griefs, and carried our sorrows! He
 was wounded for our transgressions; He was bruised for our
 iniquities; the chastisement of our peace was upon Him; (*Isaiah*
liii v4&5)
- 2 And with his stripes we are healed, (*Isaiah liii v5*)

- 3 All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all. (*Isaiah liii v6*)
- 4 He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (*Psalms xxii v8*)
- 5 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.
Who is the King of Glory?
The Lord strong and mighty, the Lord mighty in battle.
Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.
Who is the King of Glory?
The Lord of Hosts, He is the King of Glory. (*Psalms xxiv v9*)
- 6 Let all the angels of God worship him. (*Hebrews i v6*)
- 7 The Lord gave the word, great was the company of the preachers. (*Psalms xlviii v11*)
- 8 Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans x v18*)
- 9 Let us break their bonds asunder, and cast away their yokes from us. (*Psalms ii v3*)
- 10 Hallelujah: for the Lord God Omnipotent reigneth.
The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.
King of Kings, and Lord of Lords. Hallelujah! (*Revelations ix v6; xi v15; xix v16*)

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