



St John Passion

Bach

Cadogan Hall
5 Sloane Terrace
London SW1X 9DQ

31 March 2012
7.30 pm

£3.00





Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's *Alexander Nevsky* in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 115 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the membership secretary on join@kingstonchoralsociety.org.uk or Denis Down on 020 8949 4961 for more information and arrange to come to a rehearsal.

ANDREW GRIFFITHS – Musical Director

A graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has a growing reputation as a young conductor of considerable talent and versatility.

Particularly experienced in the theatre, his past engagements include *Rita* and *La serva padrona* for The Royal Opera, *Hansel and Gretel* for Opera North, *La Cenerentola*, *The Barber of Seville* and *The Marriage of Figaro* for Iford Festival Opera, *1000 Airplanes on the Roof* for Paragon Ensemble Scotland, and *Flavio* and *Amadigi* for Early Opera Company. His concert work includes appearances with the Orchestra of the Royal Opera (broadcast on BBC Radio 3), the Orchestra of Opera North, the Southbank Sinfonia and the Orpheus Sinfonia.

Equally in demand as an assistant conductor, chorus-master and coach, Andrew has worked on numerous Royal Opera productions, including Wagner's *Ring* and the world première of Birtwistle's *The Minotaur*, under conductors including Antonio Pappano, Sir Mark Elder, Sir John Eliot Gardiner and Sir Charles Mackerras. He has worked as a guest artist at Glyndebourne, Opera North, English National Opera, Scottish Opera, Chicago Opera Theater, Opera Theatre Company and Batignano, with the BBC Symphony Orchestra, BBC Scottish Symphony Orchestra and BBC Singers, and has gained extensive experience in Baroque repertoire as assistant to Christian Curnyn. He is regularly engaged to work as a vocal coach at The Royal Opera and the National Opera Studio.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He pursued conducting studies under Martyn Brabbins at the Royal Scottish Academy of Music and Drama, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew recently took up the Musical Director position with chamber choir Londinium. Further engagements in the current season include a debut with Bampton Classical Opera conducting Grétry and Philidor, a return to Iford for *Die Entführung aus dem Serail* at Iford, and major choral programmes with New London Chamber Choir and at Dartington International Summer School. He also works as assistant conductor for Jonathan Harvey's *Wagner Dream* with the BBC Symphony Orchestra and for *Castor and Pollux* at ENO, coach for Judith Weir's *Miss Fortune* at The Royal Opera and collaborates extensively with the BBC Singers and with Ensemble Intercontemporain.

ANDREW STAPLES - Evangelist

Andrew Staples was a member of the Benjamin Britten International Opera School at the RCM. In concert he has appeared with the Swedish Chamber Orchestra and Andrew Manze, the Monteverdi Choir and Orchestra with John Eliot Gardiner, the Scottish Chamber Orchestra, the Swedish Radio, the Mahler Chamber Orchestra and the London Symphony Orchestra and Daniel Harding, the Gävle Symphony and Robin Ticciati, the Deutsche Kammerphilharmonie and Trevor Pinnock, the Scottish Chamber Orchestra and the Rotterdam Philharmonic with Yannick Nezet Seguin and the Orchestra of the Age of Enlightenment, the Accademia Santa Cecilia and Semyon Bychkov, the Sinfonieorchester des Bayerischen Rundfunks and Berlin Philharmonic Orchestra all under Sir Simon Rattle. He made his Royal Opera House debut as Jacquino (Fidelio), returning for First Armed Man (*Die Zauberflöte*), Artabenes (Arne's *Artaxerxes*) and Narraboth (Salome). He sang Belfiore (*La Finta Giardiniera*) for La Monnaie in Brussels and the National Theatre, Prague. Future engagements include returns to the LSO, SCO, the Mahler Chamber Orchestra, the Swedish Radio as well as debuts with the Wiener Philharmoniker and the Hamburg State Opera.

JACQUES IMBRAILO - Christus

Hailed in a recent interview with The Times as "the hottest young baritone on the block", Jacques Imbrailo "shows a knack for shape-shifting into characters...and like the best baritones, he can effortlessly steal the limelight from a starry tenor."

Winner of the Audience Prize at the BBC Cardiff Singer of the World, South African baritone Jacques Imbrailo was a member of the Jette Parker Young Artists Programme at the Royal Opera House, singing the title role in *Owen Wingrave* and Demetrius *A Midsummer Night's Dream*.

Recent opera engagements include Figaro *The Barber of Seville* (Welsh National Opera), Count *Le nozze di Figaro* (Welsh National Opera and The Royal Opera House), Malatesta *Don Pasquale* (The Royal Opera House), Guglielmo *Così fan Tutte* (Opera Colorado and Opera North), Schaunard *La Bohème* (The Royal Opera House), and a reprise of *Billy Budd* (de Nederlandse Opera).

In 2010, Jacques made his Glyndebourne Festival debut as the title role in *Billy Budd* in Michael Grandage's acclaimed new production conducted by Sir Mark Elder. This performance won rave reviews. Andrew Clark, writing in the *Financial Times*, pronounced Jacques as "the finest Billy I have heard – lusty, virile, sensitive and moving".



**Please remember to turn
off your mobile phone
before the performance!**



Oratorio performances include Bach's *St John Passion*, Handel's *Messiah*, Brahms' Requiem, Fauré's Requiem and Duruflé's Requiem, amongst others. Jacques has given solo lieder recitals at the Wigmore Hall and St John's Smith Square, and performed in concert at the Verbier Festival, Royal Albert Hall and South Bank Centre.

Future roles include Tarquinius *The Rape of Lucretia* (Houston Grand Opera), Christ *The Apostles* (The Hallé), Guglielmo *Così fan Tutte* (Welsh National Opera), Il Barone di Trombonok *Il viaggio a Reims* (Royal Opera House), Dandini *La Cenerentola* (Welsh National Opera) and Simon in Judith Weir's new commission for The Royal Opera House, *Miss Fortune*.

ANNA DEVIN - Soprano

Irish Soprano Anna Devin is currently a member of the Jette Parker Young Artist Programme at the Royal Opera House. She studied at the Royal Irish Academy of Music, GSMD Opera Course and NOS. Her operatic roles at the ROH include Silvia (*L'isola disabitata*), Dew Fairy, Gretel cover, Sandman cover (*Hänsel und Gretel*), Papagena (*Die Zauberflöte*), Käthchen, Sophie cover (*Werther*), Marzelline cover (*Fidelio*), Second Niece (*Peter Grimes*), Amore (*Il Tabarro*), Suor Genioieffa (*Suor Angelica*) and Lauretta (*Gianni Schicci*).

She is a keen recitalist, appearing at the Chelsea Schubert Festival, London Song Festival, Crush Room ROH and Queens Festival. Her competition successes include Maggie Teyte Prize and Miriam Licette Scholarship 2009, finalist at the Kathleen Ferrier Award 2009, Stuart Burrows International Voice Award 2008.

Future roles at ROH include Zerlina cover (*Don Giovanni*), First Nymph (*Rusalka*), Marie cover (*La Fille du Regiment*), Nanetta cover (*Falstaff*) and Delia (*Il Viaggio a Reims*).

CHRISTOPHER AINSLIE - Alto

Christopher Ainslie was born in Cape Town, where he began singing in the Choir of St George's Cathedral. He studied at the Royal College of Music, and is also a solo violinist who has toured with the South African National Youth Orchestra. He won the 2008 Richard Tauber Competition at the Wigmore Hall and the Michael Oliver Prize in the 2007 Handel Singing Competition.

Operatic roles include his recent US opera debut in the title role in Handel's *Amadigi* (Central City Opera, conducted by Matthew Halls), title roles in Handel's *Tamerlano* (Göttingen Festival), Poro and Alessandro *Tolomeo* (London Handel Festival), Innocent 4 in Birtwistle's *The Minotaur* and Arne's *Artaxerxes* (Royal Opera House), Ottone *L'incoronazione di Poppea* (Glyndebourne on Tour and Drottningholm), Medoro *Orlando* (Independent Opera), Arsace *Partenope* (Les Azuriales Opera Festival), Ruggiero *Alcina* (Latvian National Opera), the title role in *Rinaldo* (Sigulda, Latvia), The Voice of Apollo *Death in Venice* (Opéra de Lyon), Arsamenes *Xerxes* (Edinburgh Fringe Festival).

Concert appearances include performances with the Philadelphia and Irish Baroque Orchestras, the London Handel Players, Bournemouth Symphony Orchestra, Vladimir Jurowsky, the Croatian Baroque Ensemble (Laurence Cummings), The English Concert (Harry Bicket) and a recital at the Wigmore Hall.

Engagements this season and beyond include Eustazio *Rinaldo* with Glyndebourne on Tour, *Messiah* with the Detroit Symphony Orchestra, Cupid in Blow's *Venus and Adonis* with Les Arts Florissants, a return to the Wigmore Hall in a concert performance of Handel's *Amadigi* with Retrospect Ensemble, and a recording of *Apollo et Hyacinthus* with the Classical Opera Company.

MATTHEW ROSE - Bass

One of the most exciting singers of his generation, British bass Matthew Rose at the Curtis Institute of Music before becoming a member of the Young Artist Programme at the Royal Opera House, Covent Garden.

On the opera stage, he has appeared in major roles at the Royal Opera House, Covent Garden; La Scala, Milan; the Bayerische Staatsoper, Munich; the Glyndebourne Festival; Opéra National de Lyon, the Opéra de Lille and in the United States in Santa Fe; at the Houston Grand Opera and at the Metropolitan Opera, New York.

This season his engagements include Sparafucile (*Rigoletto*) at the Royal Opera House, Covent Garden; Claggart (*Billy Budd*) at the English National Opera and Colline (*La bohème*) for the at the Metropolitan Opera, New York.

In concert his engagements include the London Symphony Orchestra with Sir Colin Davis, Harding and Tilson Thomas; the Dresden Staatskapelle with Mackerras; the Zurich Tonhalle Orchestra with Dutoit; the Los Angeles Philharmonic with Dudamel; the BBC Symphony Orchestra with Sir Andrew Davis, Bělohlávek and Minkowski; the Monteverdi Choir with Gardiner and the Accademia Santa Cecilia with Pappano.

In recital his appearances include the Brighton, Edinburgh, Chester and Cheltenham International Festivals, the Concertgebouw in Amsterdam and in London at the Wigmore Hall.

His recordings include Walter (*Guillaume Tell*) and Der Steuermann (*Tristan und Isolde*) with Pappano; Ratcliffe (*Billy Budd*) with Harding – winner of a Grammy Award for best opera recording; Bel Canto arias with Natalie Dessay and Evelino Pido; Handel's *Messiah* with Stephen Cleobury and the Choir of King's College, Cambridge; Tippett's *A Child of our Time* and Berlioz's *L'enfance du Christ* with Sir Colin Davis and a disc of Liszt Lieder with Iain Burnside.

Con brio

Supported by

The Humphrey Richardson Taylor
Charitable Trust

LONDON FESTIVAL BAROQUE - Leader: Catherine Martin

Violin 1

Catherine Martin
Clare Salaman
Miki Takahashi
Kinga Ujszaszi

Violin 2

Oliver Webber
Ellen O'Dell
Holly Harman
George Clifford

Viola

Rachel Stott
Joanne Miller
Alexis Bennett

Viola d'amore

Catherine Martin
Oliver Webber

Viola da gamba

Joanna Levine

Cello

Joseph Crouch
Joanna Levine

Double bass

Peter McCarthy

Flute

Eva Caballero
Lesley Holliday

Oboe

Katharina Spreckelsen
Gail Hennessey

Bassoon

Damian Brasington

Organ

Pawel Siwczak

~ ~ NEXT KCS CONCERT ~ ~

30th June 2012 at 7.30 pm at

A Night at the Opera

Elisabeth Meister - Soprano and Ji-Min Park - Tenor

St Andrew's Church, Maple Road, Surbiton KT6 4DS

For further details contact the Box Office on 020 8977 4801

If you would like advance notice of concerts by email,
please phone 020 8942 2275 or email
info@kingstonchoralsociety.org.uk

JS BACH - Biography

Johann Sebastian Bach was born in Eisenach on 21 March 1685, the eighth child of Johann Ambrosius Bach and Maria Lämmerhirt. Like Martin Luther (1483-1546), the founder of the Protestant movement, he was educated at the Lateinschule, which was renowned for its humanist and theological education. Bach's musical education was begun by his father, a renowned musician and violinist, but when his father died in 1695, Bach, aged ten, went to live with his older brother Johann Christoph, the organist at St. Michael's Church, Ohrdruf. Although Christoph gave keyboard lessons to Johann Sebastian, he did not teach him composition, indeed it is believed that he actively discouraged it.

Johann 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 Katherinekirche. 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. Prince Leopold was a talented musician and a Calvinist, and the new position allowed Bach freedom from having to compose church music and he could thus 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, the daughter of a court trumpeter at Weissenfels.

A week after Bach's wedding, the Prince also 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 Passion 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.

~ ~ PROGRAMME ~ ~

Bach - St John Passion

Part 1

~ ~ INTERVAL ~ ~

Part 2

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 Hofcompositur 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 although the operation was repeated, Bach spent the last months of his life in total darkness. The operation and the treatments Bach received probably hastened his death from a stroke on 28th July 1750.

The Origins of Passion Music

Since the first century AD, 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 the church.

By the 4th century there is evidence that the story would have been narrated by the priest, whilst the words of Christ were given 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) that 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 Schütz (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 for each work. These last elements allowed the congregation to reflect on the events in the Passion and to feel more involved in it.

BACH - St John Passion

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 World War II, and the other two are lost.

The text for the St. John Passion comprises the Gospel text, and additional material taken from a libretto for the St. John Passion by CH Postel, a Passion poem by BH 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 beweine*" (which subsequently became the first 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 four-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 "*Ruht wohl, ihr heiligen Gebeine*", and the quietly pleading final chorale "*Ach Herr, laß dein lieb Engelein*".

Programme notes courtesy of Paul Chambers

RUSSELL-COOKE | SOLICITORS



> Russell-Cooke is
pleased to support
Kingston Choral
Society

PUTNEY
020 8789 9111

KINGSTON
020 8546 6111

CENTRAL LONDON
020 7405 6566

www.russell-cooke.co.uk

BACH - ST JOHN PASSION

FIRST PART

1. Chorus

Lord, our ruler, whose glory
is magnificent everywhere!
Show us through your passion,
that you, the true son of God,
at all times even
in the most lowly state,
are glorified.

EVANGELIST: Jesus went with his disciples over the
brook Kidron where there was a garden which Jesus
and his disciples entered. But Judas, who betrayed
him, also knew the place, for Jesus often met there
with his disciples. Now Judas had got a band of
servants from the chief priests and the Pharisees
and he came to the place with lanterns, torches and
weapons. As Jesus knew everything that was going
to happen to him he came forward and said to them:

JESUS: Who are you looking for?

EVANGELIST: They answered him

2b. Chorus

Jesus of Nazareth.

2c. Recitative

EVANGELIST: Jesus said to them

JESUS: I am he.

EVANGELIST: But Judas, who betrayed him, was
standing with them. When Jesus said to them, "I am
he", they moved back and fell to the ground. He
asked them a second time:

JESUS: Who are you looking for?

EVANGELIST: And they said:

2d. Chorus

Jesus of Nazareth.

2e. Recitative

EVANGELIST: Jesus replied:

JESUS: I have told you that I am he. If you are looking
for me, then let these go!

3. Chorale

O great love, o love without any limits,
that has brought you along this martyr's way
I live with the world in pleasure and delight,
and you must suffer.

4. Recitative

EVANGELIST: In this way the word was fulfilled which
said: I have lost none of those which you gave to me.

Then Simon Peter had a sword and he drew it out
and struck the chief priest's servant and cut off his
right ear; and the servant was called Malchus.
Then Jesus said to Peter

JESUS: Put up your sword in its scabbard! Shall I not
drink the cup which my father has given me?

5. Chorale

May your will be done, Lord God, both
on earth as in heaven.
grant us patience in time of sorrow,
obedience in love and sorrow,
restrain and guide our flesh and blood
that acts against your will!

6. Recitative

EVANGELIST: But the soldiers and their commander
and the servants of the Jews arrested Jesus and
bound him and led him first to Annas who was the
father-in-law of Caiphas – this man was the chief
priest that year. It was Caiphas who advised the Jews
that it was expedient that one man should die for the
people.

7. Aria Alto

From the bonds of my sins
to set me free
my saviour is bound.
From all infections of vice
to heal me completely
he gives himself to be wounded.

8. Recitative

EVANGELIST: But Simon Peter and another disciple
followed Jesus.

9. Aria Soprano

I follow you likewise
with joyful steps
and do not leave you
my life, my light.
Bring me on my way
and do not cease
to pull, push and urge me on.

10. Recitative

EVANGELIST: This disciple was known to the chief
priest and he went along with Jesus into the palace of
the chief priest. But Peter stood without by the door.
then the other disciple who was known to the high
priest, went out and spoke to the woman in charge of
the door and led Peter within Then the woman in
charge of the door, the maid, said to Peter:

MAID: Are not you one of this man's disciples?

EVANGELIST: He said

PETER: I am not.

EVANGELIST: The servants and officers were standing there and had made a charcoal fire (for it was cold) and were warming themselves. Peter stood by them and warmed himself. The chief priest questioned Jesus about his disciples and his teaching. Jesus answered him.

JESUS: I have spoken openly before all the world. I have always taught in the synagogue and in the temple where all the Jews gather together and have spoken nothing in secret. Why therefore do you question me? Question those who have heard about what I have spoken to them! See, they themselves know what I have said

EVANGELIST: As he spoke in this way, one of servants who was standing by, struck Jesus with his hand and said

SERVANT: Should you reply to the chief priests in this way?

EVANGELIST: Jesus answered:

JESUS: If I have spoken badly, then show what was wrong. But if I have spoken rightly, why do you strike me?

11. Chorale

Who has struck you in this way,
my saviour, and with torments
treated you so badly?
You are indeed not a sinner
as we and our children are,
of wrongdoing you know nothing.
I, I, and my sins,
that are as many as grains
of sand by the sea
have provoked for you
the misery that has struck you
and the host of troubles and torment.

12a. Recitative

EVANGELIST: And Annas sent him bound to the chief priest Caiphas. As Simon Peter stood and warmed himself, they said to him

12b. Chorus

Aren't you one of his disciples?

12c. Recitative

EVANGELIST: But he denied it and said:

PETER: I am not.

EVANGELIST: One of the chief priest's servants, a relative of the man whose ear Peter had cut off, said

SERVANT: Did I not see you in the garden with him?

EVANGELIST: Then Peter denied it again, and once the cock crew Then Peter thought of Jesus's word and went out and wept bitterly.

13. Aria Tenor

Ah, my soul
where will you at last go,
where shall I find relief?
Should I stay here
or should I wish
that hills and mountains were behind me?
In the world there is no help,
and in my heart
are the pains
of my wrongdoing
since the servant has denied the Lord.

14. Chorale

Peter, who does not think back at all,
denies his God,
but then at a look of reproach
weeps bitterly.
Jesus, look at me also
when I am reluctant to repent;
when I have done evil
stir up my conscience!

SECOND PART

15. Chorale

Christ, who makes us blessed
and has done no wrong,
was for us in the night
seized like a thief,
led before godless people
and falsely accused,
derided, mocked and spat upon,
as the scripture says.

16a. Recitative

EVANGELIST: Then they led Jesus from Caiphas to the hall of judgement, and it was early. And they did not go into the hall of judgement so that they would not become defiled but would be able to eat the Passover meal. Then Pilate came out to them and said :

PILATE: What accusation do you bring against this man ?

EVANGELIST: They replied and said to him :

16b. Chorus

If this man were not a criminal,
we would not have brought him before you.

16c. Recitative

EVANGELIST: Then Pilate said to them :

PILATE: Then take him away and judge him according to your law!

EVANGELIST: Then the Jews said to him:

16d. Chorus

We are not allowed to put anyone to death.

16e. Recitative

EVANGELIST: In this way was fulfilled the words of Jesus, which he said to indicate by what sort of death he would die. Then Pilate went back into the hall of judgement and called Jesus and said to him:

PILATE: Are you the king of the Jews

EVANGELIST: Jesus replied:

JESUS: Do you say this of yourself, or did others say it to you about me?

EVANGELIST: Pilate answered:

PILATE: Am I a Jew? Your people and the chief priests have handed you over to me. What have you done?

EVANGELIST: Jesus answered:

JESUS: My kingdom is not of this world; if my kingdom were of this world then my servants would fight so that I should not be handed over to the Jews; but now my kingdom is not from here.

17. Chorale

Ah, great king, great in all ages,
How can I make my faithfulness
in any way adequate?
No human heart can conceive
what gift is fit to offer you.
My mind cannot imagine
what can be compared to your mercy.
How then can I match your loving deeds
by anything I do?

18a. Recitative

EVANGELIST: Then Pilate said to him

PILATE: So you are then a King?

EVANGELIST: Jesus answered:

JESUS: You say it, I am a king. For this I was born and came into the world, so that I should testify to the truth. Anyone who is of the truth hears my voice.

EVANGELIST: Pilate said to him

PILATE: What is truth?

EVANGELIST: And when he said this, he went back out to the Jews and said to them:

PILATE: I find no fault in him. But you have a custom, that I release one prisoner to you; do you wish then that I should release to you the king of the Jews?

EVANGELIST: They all cried out together and said:

18b. Chorus

Not this man, but Barrabas!

18c. Recitative

EVANGELIST: Now Barrabas was a murderer. Then Pilate took Jesus and scourged him.

19. Arioso Bass

Consider, my soul,
with anxious delight,
with bitter pleasure
and a heart partly oppressed
that your highest good depends on Jesus' sorrow,
how for you from the thorns that pierce him
heavenly flowers blossom!
You can gather so much sweet fruit
from his wormwood
therefore look unceasingly towards him!

20. Aria Tenor

Ponder well how his back bloodstained
all over is like the sky -
where after the deluge
from our flood of sins has abated
there appears the most beautiful rainbow
as a sign of God's mercy!

21a. Recitative

EVANGELIST: And the soldiers wove a crown of thorns and placed it on his head and put a purple robe on him and said:

21b. Chorus

Hail to you, king of the Jews!

21c. Recitative

EVANGELIST: And they gave him blows with their hands. Then Pilate came out again and said to them:

PILATE: Look, I bring him out to you so that you can know that I find no fault in him

EVANGELIST: And so Jesus came out and wore a crown of thorns and a purple robe. And he said to them:

PILATE: Look, this is the man!

EVANGELIST: When the chief priests and the officers saw him, they cried out and said:

21d. Chorus

Crucify him, crucify him!

21e. Recitative

EVANGELIST: Pilate said to them:

PILATE: Take him and crucify him; for I find no fault in him!

EVANGELIST: The Jews answered him:

21f. Chorus

We have a law
and according to the law he should die
because he made himself
the son of God.

21g. Recitative

EVANGELIST: When Pilate heard what they said, he was even more afraid and went back to the hall of judgment and said to Jesus:

PILATE: Where do you come from?

EVANGELIST: But Jesus gave him no answer. Then Pilate said to him:

PILATE: You won't speak to me? Do you not know that I have the power to crucify you, and I have the power to set you free?

EVANGELIST: Jesus replied:

JESUS: You would have no power over me if it were not given to you from above: therefore the one who handed me over to you has the greater guilt

EVANGELIST: And from then on Pilate endeavoured to set him free.

22. Chorale

Through your imprisonment, Son of God,
must our freedom come.
Your prison is the throne of grace,
the refuge of all believers.
If you had not accepted slavery,
our slavery would have been eternal.

23a. Recitative

EVANGELIST: But the Jews cried out and said:

23b. Chorus

If you release this man,
then you are not Caesar's friend;
for anyone who makes himself king
is against Caesar.

23c. Recitative

EVANGELIST: When Pilate heard what they said, he led Jesus out and sat in the judgment seat at the place which is called the Pavement, or in Hebrew: Gabbatha. It was the day of preparation for the passover, about the sixth hour, and he said to the Jews:

PILATE: Look, this is your king!

EVANGELIST: But they cried out:

23d. Chorus

Away with him, away with him, crucify him!

23e. Recitative

EVANGELIST: Pilate said to them:

PILATE: Shall I crucify your king?

EVANGELIST: The chief priests answered:

23f. Chorus

We have no king but Caesar.

23g. Recitative

EVANGELIST: Then he handed him over to be crucified. They took Jesus and led him away. And he carried his cross and went to the place which is called the place of the skull, that is in Hebrew: Golgotha

24. Aria Bass and Chorus

Hurry, you tormented souls,
leave your dens of torment,
Hurry – Where to? – to Golgotha!
Take the wings of faith,
Fly – Where to? – to the hill of the cross,
there your salvation flourishes!

25a. Recitative

EVANGELIST: There they crucified him and with him two others, one on either side, with Jesus the middle. And Pilate wrote a title and placed it on the cross, and there was written: "Jesus of Nazareth, king of the Jews". Many Jews read this title for the place was near the city where Jesus was crucified. And it was written in Hebrew, Greek and Latin. Then the chief priests said to Pilate:

25b. Chorus

Do not write: the king of the Jews,
but that he said:
I am the king of the Jews.

25c. Recitative

EVANGELIST: Pilate replied:

PILATE: What I have written, I have written.

26. Chorale

In the depths of my heart
your name and cross alone
shine at every moment
making me able to rejoice.
Let me see the image
to console me in my distress
of how you, Lord Christ, so patiently
shed your blood in death!

27a. Recitative

EVANGELIST: Then the soldiers, when they had crucified Jesus, took his clothes and made four parts, a part to each soldier, there was also his coat. His coat was seamless, woven from the top throughout. They said to each other:

27b. Chorus

Let us not tear it, but
cast lots whose it should be

27c. Recitative

EVANGELIST: In this way the Scripture was fulfilled, where it is said: they have divided my clothing among them and they have cast lots for my coat, this is what the soldiers did. There stood by Jesus's cross his mother and his mother's sister, Mary, Cleophas' wife and Mary Magdalene. When Jesus saw his mother and the disciple that he loved standing next to her, he said to his mother:

JESUS: Woman, look, this is your son!

EVANGELIST: Then he said to the disciple

JESUS: Look, this is your mother!

28. Chorale

He thought carefully of everything
in his last hour,
he was concerned for his mother,
chose someone to look after her.
O man, act justly,
love God and mankind,
then you can die without sorrow
and need not grieve!

29. Recitative

EVANGELIST: And from that hour the disciple took her to himself. Then as Jesus knew that all had been accomplished so the scripture might be fulfilled, he said

JESUS: I thirst!

EVANGELIST: There was a jar of vinegar. They filled a sponge with vinegar and put it on an hyssop and held it up to his mouth.

When Jesus had taken the vinegar, he said

JESUS: It is accomplished!

30. Aria Alto

It is accomplished!
What comfort for all suffering souls!
The night of sorrow
now reaches its final hours.
The hero from Judah triumphs in his might
and brings the strife to an end.
It is accomplished!

31. Recitative

EVANGELIST: And he bowed his head and passed away

32. Aria Bass and Chorus

My beloved Saviour, let me ask you,
since you have now been nailed to the cross
and you yourself have said: It is accomplished,
have I been set free from death?
Through your pain and death can I
inherit the kingdom of heaven?
Is this the redemption of the whole world?
You can indeed not speak for anguish;
but you bow your head
and silently say: yes!
Jesus, you were dead,
and now live for ever,
in my final agony of death
may I turn nowhere else
but to you, who have redeemed me,
O my dear Lord,
give me only what you have won,
for more I could not wish!

33. Recitative

EVANGELIST: And see, the curtain in the Temple was torn in two from top to bottom, and the earth shook and the rocks split and the graves opened, and many bodies of saints stood up.

34. Arioso Tenor

My heart, while the whole world suffers as Jesus suffers, the sun is clothed in mourning, the veil is torn, the rocks split, the earth quakes, graves gape open, because they behold the creator grow cold in death, for your part, what will you do?

35. Aria Soprano

Dissolve, my heart, in floods of tears
to honour the Almighty!
Tell the world and heaven your distress:
your Jesus is dead!

36. Recitative

EVANGELIST: But the Jews, because it was the day of preparation, so that the corpses should not remain on the cross over the sabbath, (for the sabbath day was very solemn) asked Pilate that their legs should be broken and they should be taken away. Then the soldiers came and broke the legs of the first man and the other who were crucified with him. But when they came to Jesus, they saw that he was already dead, and they did not break his legs; but one of the soldiers opened his side with a spear and at once blood and water came out. and the one who saw it has testified this, and his testimony is true, and he knows that he speaks the truth so that you may believe. This happened so that the Scripture might be fulfilled: "You shall break none of his bones". And elsewhere another scripture says: "They will look on him whom they have pierced".

37. Chorale

Oh help us, Christ, God's Son,
through your bitter suffering,
so that always obedient to you
we may shun all wrongdoing,
and thinking of your death and its cause
we may profit from our reflections
and in this way, however poor and inadequate it may
be, give you an offering of thanks

38. Recitative

EVANGELIST: Then Joseph of Arimathea, who was a disciple of Jesus, asked Pilate (but secretly from fear of the Jews) to let him take away the body of Jesus.

And Pilate allowed him to do so. He came for this purpose and took the body of Jesus away. There came also Nicodemus, who had once come to Jesus by night and brought myrrh and aloes together, about a hundred pounds. Then they took the body of Jesus and bound it in linen clothes with spices, as is the Jews' custom for the burial. There was a garden by the place where he was crucified, and in the garden a new tomb, in which no one had been laid. Here they laid Jesus because of the Jews' preparation day, since the tomb was nearby.

39. Chorus

Rest in peace, you sacred limbs,
I shall weep for you no more,
rest in peace, and bring me also to rest.
The grave that is allotted to you
and contains no further suffering,
opens heaven for me and shuts off hell.

40. Chorale

Ah Lord, let your dear angels
at my final hour carry my soul
to Abraham's bosom,
while my body in its narrow chamber
gently without pain or torment
rests until the last day.
Wake me then from death,
so that my eyes see you
in all joy, O God's son,
my saviour and throne of mercy
Lord Jesus Christ, hear me,
I shall praise you eternally!

The translation has been provided by Francis Browne (2006, revised 2012) and can be found on the following website www.bach-cantatas.com

CADOGAN HALL HISTORY

First opened in 1907, the New Christian Science Church regularly seated "capacity" congregations of sixteen hundred in its heyday, however, like most other churches; there was a decline in attendances. In the 1980's there was a congregation of barely one hundred and fifty. By 1996 the congregation was no longer able to cope and sold the building which then fell into disuse - languishing in uncertainty, neglect and rapid decline.

It was Cadogan Estate that took the plunge, purchasing the building in 2000 to safeguard its future. Through their connection with Opera Holland Park, Cadogan discovered that the Royal Philharmonic Orchestra was looking for a permanent base in London. Cadogan Hall was an excellent opportunity for the Orchestra to benefit from Cadogan's aim to bring the former church back into useful life in a manner befitting its character and civic presence.

On one level the conversion of this large relatively modern listed building into a performance space seemed straightforward. After all, there was a ready-made auditorium with a raked floor, a stage, a proscenium and a gallery.

Unfortunately modern expectations of comfort and facilities let alone the requirements of building and licensing regulations meant extensive and fundamental changes had to be made.

Public safety was a crucial consideration. The existing spaces and stairs now have modern fire-resisting construction backed-up by sophisticated fire detection and alarm systems. These combine with a management regime to ensure safety.

The acoustics of the building were the next big issue both in terms of environmental acoustics, the control of sound break-out from the building and performance acoustics within the Auditorium. Secondary glazing was installed to the large windows in the Auditorium. The ceiling and the roof over the Auditorium had to be re-detailed to provide acoustic insulation. Tuned resonator tubes were installed on the main ceiling and the walls under the gallery and the undersides of the tip-up seats in the stalls also have a pattern of absorption holes to retain the hall's acoustic character.

Modern standards of heating and ventilation would have been undreamed of by the overcoated congregations of the past. Refurbished original radiators in their original locations - supplemented by some new radiators in the offices - complete the heating system through out the building.

The new performance lighting and sound systems in the Auditorium include the computer controlled theatrical lights on the ceiling. These provide lighting for rehearsals but really come into their own when they are programmed to rotate, change light beam colours and patterns and provide other special effects for performances.

A large screen for films and visual presentations can be lowered and allows performances elsewhere to be relayed live by satellite or the Internet. We like to think of this working mostly the other way with audiences around the world "tuning in" to performances from Cadogan Hall.

The organ installed in 1911 was carefully dismantled and put into store to await re-installation in its new home in a church in the Midlands. The organ casing, an integral part of the character of the Auditorium along with timber panelling and balustrading from the platform, was also put into store. When the organ screen was re-assembled and nearly a century of dirt was removed it was found that each of the column capitals and each of the carvings around the arching balustrade are unique - a surprise discovery that added to the richness of the building.

Despite the scale of the Auditorium the combined effects of the stage, the steeply raked stalls and the low gallery create a surprisingly intimate venue where the audience experiences a very real feeling of being part of the performance.

The stained glass was designed by a Danish nobleman. Baron Arild Rosenkrantz had learnt the art of stained glass whilst working with Tiffany in New York. The designs for Cadogan Hall were said to exhibit "artistic simplicity of patterning and to provide efficiency of lighting and economy consistent with dignity". There are no allegorical images and only one window has text. All the windows were removed and taken by a specialist to workshops for painstaking restoration. Although the Celtic knot motifs are simple and the use of colour restrained, the dramatic effect of the restored glass was another pleasant surprise during the refurbishment process.

The refurbishment and conversion of such a distinctive listed building for as demanding a new use as a concert hall necessarily involved a high level of commitment from Cadogan Estate, their consultants and contractors. Together as a team with other specialists and the assistance and advice of Royal Borough of Kensington and Chelsea's officers it has been possible to bring about this seemingly effortless renaissance of the building retaining and enhancing its character and integrity whilst respecting and acknowledging its history and original purpose.

A history of the church written in 1931 (to which we are much indebted) expressed the aspiration that the building would be "able to respond to the call of progress". I hope you will agree that Cadogan Estate's vision and investment in the fabric and infrastructure has fulfilled this wish and should ensure that Cadogan Hall will continue to play a major part in the civic and cultural life of Chelsea and London for the next 100 years.

Courtesy of Calvin Bruce of Paul Davis and Partners

KINGSTON CHORAL SOCIETY

SOPRANOS

Ann Allen
June Anderson
Veronica Barkey
Michèle Barrons
Carole Boothman
Bryony Bridges
Molly Brown
Kate Cockle
Anna Cronin
Moira Edwards
Gill Eyers
Wendy Faulkner
Marigold Haworth
Gillian Holdsworth
Pat Keep
Nora Lack
Tina Leach
Debbie Lye
Clare Mannall
Valerie Moeri
Tricia Nicholls
Judith Pelham
Mary Reid
Gaynor Renwick
Elizabeth Salzman
Magdalen Spooner
Sarah Stokes
Suzanne Taylor
Marion Thorpe
Jackie Thurston
Keiko Walker
Rachel Ward
Alison Whitcher
Susanna Williams
Gill Wood

ALTOS

Julie Abbott
Lois Aiken
Elizabeth Bawdon
Jane Bayly
Veronica Birley
Ruth Bolton
Sue Brodie
Clare Clarke
Linda Corner
Margaret Crocker
Gerry Dawson
Madeleine Dunnington
Kathy Goodman
Helen Hadley
Chris Hogg
Jean Jacob
Jane Jefford
Alison Jennings
Donna Laidler
Meg Lewis
Carolyn Liefkes
Julia Luker
Anneliese Mackenzie
Laura McGaughey
Anne Miller
Helen Julia Minors
Alison Mitchell
Sarah Moreton
Anna Page
Pam Pocock
Emma Powell
Mädi Schmidt
Elizabeth Siberry
Veronica Skates
Gill Stock
Helen Stock
Lorna Syrus
Jo Thomas
Lucy Thomas
Charlotte Vere

TENORS

René Barclay
Ross Barrand
Richard Clift
Harry Gilmore
Wesley Johnson
Peter Lawson
Kingsley Norton
Roger Price
Richard Siberry
Neil Varey

BASSES

John Bassett
Alan Brough
Paul Chambers
Iain Donnell
Denis Down
Martin Farrell
Michael Hope
David Hudson
Chris Jacob
Graham Lavers
Philip Moss
Bob Pannell
Marcus Petrat
Anthony Plumridge
Luke Reader
Roger Ward
Clive Williamson
David Wright
Ben Young



Registered Charity No. 261522
website: www.kingstonchoralsociety.org.uk

Patron: The Worshipful the Mayor of the Royal Borough of Kingston upon Thames

President: Joan Child MA, DPSA (Oxon), GRSM, ARCM

Honorary Vice President: Robin Page MA (Cantab), LRAM

Musical Director: Andrew Griffiths MA, MPhil (Cantab), MMus

Rehearsal Pianist: Leanne Singh-Levett AdvPgDip

Chairman: Denis Down

Honorary Secretary: David Hudson PhD

Honorary Treasurer: Sue Brodie

Membership Secretary: Linda Corner

Advertising: Val Moeri

FRIENDS OF KINGSTON CHORAL SOCIETY 2012

Miss MIV Collins Mr G Dodge Mr & Mrs S Legge Mrs M Mercer
Mr A Nicholls Mrs A Price Mr M Smith Miss C Stephenson

Kingston Choral Society needs your support.

It takes lots of resources – talent, volunteers and financial support – to allow the Society to continue to perform and maintain high quality performances. Contributions are used to purchase and hire music, to rent performance facilities and to pay the day-to-day operational expenses of the organisation.

Your gift entitles you to membership of the Friends of Kingston Choral Society. By becoming a 'Friend' for a minimum yearly fee of £20 you will receive in return priority booking facilities, advance notice of concerts, your name listed as a Friend in all concert programmes and a discount on the purchase of two tickets for each concert.

If you would like to become a Friend, please complete the form below and pass it to any member of the choir with your cheque or post it to:

The Friends Secretary, 20 Lynton Road, New Malden KT3 5EE

Name _____

Address _____

Phone _____

E-Mail _____

Kingston Choral Society is affiliated to Making Music
(the National Federation of Music Societies)



HMC day school for 800 boys and girls



Entry at 11+, 13+ and 16+

46 Academic, Art, Music and Sports Awards

Means-tested bursaries up to 100% of fees

For further details and prospectus
please contact

The Admissions Office
Kingston Grammar School
London Road,
Kingston upon Thames
KT2 6PY

Tel 020 8546 5875
www.kgs.org.uk



imagine

Kingston Choral Society
thanks IMAGINE
for the beautiful flowers
for the soloists

Imagine, 20 Coombe Road, New Malden, Surrey, KT3 4QU

Telephone: 0208 942 1709

FAX: 0208 949 2988

Email: Info@imagineflowers.co.uk