



Saturday 16 November 2019

All Saints Church
Market Place
Kingston upon Thames
KT1 1JP



MENDELSSOHN **ST PAUL**

Anna Patalong Soprano

Alex Sprague Tenor

Thomas Faulkner Bass

with the **Thames Sinfonia**

Andrew Griffiths Conductor



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 130 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in All Saints Church, Kingston, and St Andrew's Church, Surbiton. 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 fundraising 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 020 8949 5253 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

~ ~ NEXT KCS CONCERT ~ ~

14th December 2019 at 7.30 pm

Christus natus est!

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Andrew Griffiths - Conductor

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For further details contact the Box Office on 020 8977 7936

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~ ~ PROGRAMME ~ ~

PART I

- 1 OVERTURE
- 2 CHORUS OF CHRISTIANS
- 3 CHORALE
- 4 RECITATIVE (Soprano)
THE FALSE WITNESSES (Tenor and Bass)
RECITATIVE (Soprano)
- 5 CHORUS OF THE PEOPLE
- 6 RECITATIVE (Soprano)
RECITATIVE *Stephen* (Tenor)
CHORUS OF THE HEBREWS
RECITATIVE *Stephen* (Tenor)
- 7 ARIA (Soprano)
- 8 RECITATIVE (Tenor)
CHORUS OF THE HEBREWS
- 9 RECITATIVE (Tenor)
CHORALE
- 10 RECITATIVE (Soprano)
- 11 CHORUS
- 12 RECITATIVE (Tenor)
AIR *Saul* (Bass)
- THE CONVERSION
- 14 RECITATIVE (Tenor and Bass) AND CHORUS
- 15 CHORUS
- 16 CHORALE
- 17 RECITATIVE (Tenor)
- 18 ARIA *Saul* (Bass)
- 19 RECITATIVE (Tenor and Soprano)
- 21 RECITATIVE (Soprano and Tenor)
- 22 CHORUS

~ ~ INTERVAL ~ ~

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~ ~ PROGRAMME ~ ~

PART II

- 23 CHORUS
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- 25 DUETTINO *Barnabas and Paul* (Tenor and Bass)
- 26 CHORUS
- 28 RECITATIVE (Tenor)
- CHORUS OF THE MULTITUDE
- RECITATIVE (Tenor)
- 29 CHORUS OF THE MULTITUDE
- CHORALE (Chorus)
- 30 RECITATIVE (Tenor)
- RECITATIVE *Paul* (Bass)
- 32 RECITATIVE (Soprano)
- 33 CHORUS OF GENTILES
- 34 RECITATIVE (Soprano)
- 35 CHORUS OF GENTILES
- 36 RECITATIVE (Tenor)
- RECITATIVE *Paul* (Bass)
- ARIA (Bass) AND CHORUS OF CHRISTIANS
- 37 RECITATIVE (Soprano)
- 38 CHORUS OF THE JEWS AND GENTILES
- 39 RECITATIVE (Soprano)
- 41 RECITATIVE (Soprano)
- RECITATIVE *Paul* (Bass)
- RECITATIVE (Soprano)
- 42 CHORUS OF THE CONGREGATION
- RECITATIVE *Paul* (Bass)
- RECITATIVE (Tenor)
- 43 CHORUS
- 44 RECITATIVE (Soprano)
- 45 CHORUS

MENDELSSOHN (1809-1847)

Felix Mendelssohn was born into a wealthy Jewish family in Hamburg on 3 February 1809. His grandfather was the prominent philosopher and scholar Moses Mendelssohn (1729 - 1786), and his father, Abraham, was a wealthy and influential banker. Mendelssohn was a child prodigy - the field of musical endeavour seems to be littered with them. After Felix became famous Abraham would be heard to joke "I used to be known as the son of my father, now I am known as the father of my son".

Mendelssohn's earliest composition, a *lied* (song) to his father, was written when he was aged 10. As a child he performed in front of Johann Wolfgang von Goethe (1749 - 1832), with a concert programme that included works by Johann Nepomuk Hummel (1778 - 1837), fugues by Johann Sebastian Bach (1685 - 1750) and some of his own works. From the age of 10 Mendelssohn was taught by Carl Freidrich Zelter (1758 - 1832), who used the teaching system of one of Bach's students. As a result, Mendelssohn had a profound knowledge of canon, fugue, figured bass and chorale. His early works emulate the styles of the past, those of Joseph Haydn (1732 - 1809), Wolfgang Amadeus Mozart (1756 - 1791), and, in particular, JS Bach.

As well as composing, Mendelssohn sang alto, until his voice broke, was an accomplished pianist, organist, violinist, violist and conductor. He was also highly intellectual, graduating from Berlin University in 1827. He read Greek and Latin, wrote well in German, French, and English, was a poet, a draughtsman, and a painter. His family was well connected and so Mendelssohn fraternised with the artistic and intellectual elite of the day; the poets and novelists JW Goethe, Johann Ludwig Tieck (1773 - 1853), Hans Christian Andersen (1805 - 1875), Sir Walter Scott (1771 - 1832), as well as the composers Frédéric Chopin (1810 - 1849), Franz Liszt (1811 - 1886), Luigi Cherubini (1760 - 1842), Louis-Hector Berlioz (1803 - 1869), Robert Schumann (1810 - 1856) and even Richard Wagner (1813 - 1883).

With the composition of his Octet for Strings, Op. 20 (1825), and A Midsummer Night's Dream Overture, Op 21 (1826) Mendelssohn found his own musical style. It was at this time that he started to assimilate contemporary influences; he uses some of Ludwig van Beethoven's (1770 - 1827) formal techniques in the Octet and Carl Maria von Weber's (1786 - 1826) presence can be felt in the Overture. His musical style drew on many sources and was both classical in his approach to form, and Romantic in his ability to be inspired by literally sources. He died, aged only 38, in Leipzig on 4th November 1847 from a stroke.

As an administrator, Mendelssohn's contribution to the musical life of the time was considerable. In his position as conductor of the Leipzig Gewandhaus Orchestra he was able to perform forgotten music from the past, in particular he gave the first performance since Bach's death of the St. Matthew Passion, BWV 244. He helped form the role of the modern orchestral conductor, raised the status of orchestral players, and the standard of choral and orchestral performance. The increase in anti-Semitism in Germany from the 1850s did not do Mendelssohn's reputation much good, and Wagner even attacked him in an anonymous article. In 1936 his statue in front of the Leipzig Gewandhaus was destroyed. The statue was restored in 1993 and Mendelssohn's reputation is now starting to be re-evaluated.

ST PAUL (1836)

Mendelssohn's music teacher, Carl Freidrich Zelter (1758 – 1832), was born eight years after Johan Sebastian Bach's (1685 - 1750) death, and was firmly devoted to the classical values of the time. Although he regarded Bach's music as old-fashioned, he used it as part of his teaching and it was due to this that Mendelssohn developed a high regard for the baroque era. On 11th March 1829 the 20-year-old Mendelssohn conducted a performance of the *St Matthew Passion*, probably the first since the composer's death, and a hugely important event in 19th century's revival of interest in Bach's music. So when Mendelssohn came to write his own oratorios, the spirits of JS Bach and George Frederick Handel (1685 - 1759) were close at hand.

Mendelssohn's father, Abraham, whilst being hugely supportive of his son's talents, was concerned about what he considered to be the 'elfin' preoccupations of his son's early works (especially the *Overture to A Midsummer Night's Dream*, and the *Scherzo* from the Octet). He urged his son to try writing something more serious such as an oratorio. Mendelssohn read extensively in his quest for a subject, and discussed it with his main librettist, Johannes Julius Schubring (1839 - 1914), before settling on *St Paul*. It is thought that Mendelssohn's choice of *St Paul* was, in part, a tribute to his father, who had converted to Christianity from Judaism and, in the process, changed his name.

Mendelssohn started work on the text of the oratorio in December 1831 and, by 1833, he was able to send his drafts out to his group of librettists for their advice and criticism. The group comprised, in addition to JJ Schubring, Julius Fürst (1805 - 1873) and Adolf Bernhard Marx (1795 – 1866). In 1833 Mendelssohn took up the post of municipal music director at Düsseldorf. He was also engaged in writing other works, including the secular cantata *Die erste Walpurgisnacht*, Op. 60, and the *Symphony No. 4 in A major 'Italian'*, Op. 90, so it was not until April 1834 that he was able to begin composing any music for *St Paul*. By the summer of 1835 he had composed 23 movements and played some of them on the piano for his sister, Fanny, and his father, Abraham. He had also committed himself to having the work ready to perform at the 1836 Lower Rhine Music Festival.

By August 1835 things were going badly for Mendelssohn. He had fallen out with some of his colleagues in Düsseldorf and was no longer musical director of the city. He was also feeling unsure about the quality of the existing music for the oratorio. He started revising the score, which resulted in him discarding 11 of the already composed movements, and he thought about starting over again from scratch. By the beginning of November, though, he was reporting to his publishers, Simrock, that he was "putting the finishing touches on [St Paul]". On 19 November 1835, Mendelssohn's father died which caused a short break in composition but by the beginning of December Mendelssohn was back at work, now with the added incentive to complete it in his father's memory. In the event, Mendelssohn was late sending both the vocal and the full scores to the publishers, but it was all finished by the 20 August.

The première in Düsseldorf on 22 May 1836 came at the end of the three-day long, 18th Lower Rhine Music Festival. The forces under Mendelssohn's direction consisted of a massive 536 performers: comprising 106 sopranos, 60 altos, 90 tenors and 108 bases, plus 172 orchestral players which included a 132 strong string section. The audience was comprised of over a 1,000 people from England and the continent, and it was given a very good reception.

A critic in the *Düsseldorfer Zeitung* thanked Mendelssohn for the “indefatigable care and wise, powerful direction [that were] directly responsible for [the festival's] successes”, commenting that “in the rehearsal and performance a general wonderment, emotion, and enthusiasm were enunciated in loud shouts to the master, who received these expressions solemnly and with deep emotion”. The Leipzig *Allgemeine Musikalische Zeitung* reported that the oratorio had “won the liveliest applause from the listeners as well as the performers”.

Mendelssohn was urged by his friend Carl Klingemann (1798 - 1862), who had attended the première, to publish the work in England. Joseph Alfred Novello (1810 - 1896) had also written to Mendelssohn to secure the English rights, with the intention of staging a partial performance in Liverpool in mid-October. The workload for Mendelssohn became very hectic at this time – he was having to complete the revised vocal score for his German publisher; complete the revised full orchestral score; arrange for an English translation of the libretto; ensure that the three sets of parts being produced in two countries and different publishers were consistent with each other and within themselves; and continue his duties as the director of the Leipzig Gewandhaus Orchestra which he had taken over in 1835. The first English performance took place on 7 October at St. Paul's Church, Liverpool, with Thomas George Smart (1776 - 1867) conducting from the organ.

Within two years the oratorio was performed in England, Holland, Sweden, Poland, Russia and the USA. The young Richard Wagner (1813 - 1883) heard a performance in 1843 and enthused about it, describing it as “a work ... that has shown with utter perfection what the highest flowering of art is, and that fills us with pride that we live in the time of its fulfilment” and its influence can be heard in Wagner's early works. The 23 year old Anton Bruckner (1824 - 1896), when he heard a performance in Linz in 1847, was obviously impressed by it and when he came to write the finale to his *Fifth Symphony* in 1876, he used the same technique that Mendelssohn had used in the overture by combining chorale and fugue. Despite this initial success, *St Paul* suffered from what was regarded as its high moral tone. Wagner later changed his mind and attacked *St Paul* in his essay of 1850 ‘*Das Judenthum in der Musik*’ (Judaism in Music), as a ‘sexless opera embryo’. Of course by this time Wagner had his own musico-political reasons for the attack; he wanted to promote his own brand of new music – the music drama. When, in 1846, Mendelssohn wrote his second oratorio *Elijah* to a commission from the Birmingham Festival, it became so successful that it completely overshadowed *St Paul*.

The story is taken directly from the Acts of the Apostles in the New Testament. Part 1 deals with the persecution of Christians by Saul, the stoning of Stephen, the conversion of Saul on the road to Damascus, and his baptism by Ananias into the Church as a preacher. In Part 2 Paul and Barnabas are selected as Apostles to preach the gospel of peace abroad. The Jews turn against Paul and plot to kill him, but God protects him. Paul cures a cripple in Lystra and tries to turn the Gentiles away from worshipping false idols, which angers them, so now both the Gentiles and the Jews threaten to stone him.

***This concert is dedicated to the memory of Iain Smith:
music-lover, unforgettable character and long-standing
member of the choir until his early 90s***

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Finally, Paul goes to Ephesus to ask leave of the Priests to go to Jerusalem and, as he boards ship, we are told that God crowns those that believe him.

The overture uses the chorale theme '*Wachet auf*' (Sleepers awake), well known from Bach's many harmonisations, but here combined with a fugue. The end of the overture is particularly effective, with the chorale theme emerging from the scurrying string writing of the fugue. The influence of Bach is maintained by the next number, the first of four chorales. Handel's influence can be heard in the dramatic writing of the chorus '*Now this man ceaseth not*'.

The conversion scene, '*Saul, Saul, why persecutest thou Me?*' achieves its impact by contrasting its ethereal scoring for female chorus and woodwind to depict the voice of Jesus in a work that is predominantly scored for strings. The choruses '*Rise up! Arise*' and '*O great is the depth*' are pure Mendelssohn.

Although the second part does not have the same dramatic potential as the first, the music is no less wonderful. The chorus '*How lovely are the messengers*' has a rocking rhythm in the style of a *Siciliano*. Mendelssohn played it to Queen Victoria and Prince Albert at Buckingham Palace in 1842 and it has been excerpted from the oratorio and has a life of its own as a church anthem. The chorale which follows, '*O Thou, the true and only Light*' is particularly beautiful. The final chorus '*Not only unto Him*' brings the work to a suitably triumphant close.

Programme notes courtesy of Paul Chambers



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ST PAUL

1 OVERTURE

2 CHORUS OF CHRISTIANS

Lord, Thou alone art God, and Thine are the heaven, the earth, the mighty waters.

The Heathen furiously rage, Lord, against Thee, and against Thy Christ. Now behold, lest our foes prevail, and grant to Thy servants all strength and joyfulness, that they may preach Thy word.

(Acts IV, 24, 26, 29)

3 CHORALE

To God on high be thanks and praise,
Who deigns our bonds to sever,
His cares our drooping souls upraise,
And harm shall reach us never.
On Him we rest, with faith assur'd,
Of all that live the mighty Lord,
For ever and for ever.

4 RECITATIVE (Soprano)

And the many that believed were of one heart, and of one soul. And Stephen, full of faith and full of power, did great wonders among the people. And they of the Synagogue were not able to resist the wisdom and the spirit by which he spake.

(Acts IV, 32; VI 8, 10)

Then they suborned men who were false witnesses, which said:

(Acts VI, 11)

THE FALSE WITNESSES (Tenor and Bass)

"We verily have heard him blaspheme against these holy places, and against the law: ourselves have heard him speak".

(Acts VI, 13)

RECITATIVE (Soprano)

And they stirred up the people and the elders, and came upon him, and caught hold of him, and brought him to the Council, and spake:

(Acts VI, 12)

5 CHORUS OF THE PEOPLE

"Now this man ceaseth not to utter blasphemous words against the law of Moses, and also God!

"Did we not enjoin and straitly command you, that you should not teach in the name ye follow? And lo! ye have filled Jerusalem with your unlawful doctrine!

"He hath said, and our ears have heard him, Jesus of Nazareth, He shall destroy all these our holy places, and change all the customs which Moses delivered to us."

(Acts VI, 11)

6 RECITATIVE (Soprano)

And all that sat in the Council looked steadfastly on him, and saw his face as it had been the face of an Angel. Then said the High Priest: "Are these things so?" And Stephen said:

(Acts VI, 15; VII, 1)

RECITATIVE Stephen (Tenor)

"Men, brethren, and fathers, hearken to me. The God of Glory appeared unto our fathers, delivered the people out of their afflictions, and gave them favour. But they understood it not. He sent Moses into Egypt, for He saw their afflictions and heard their groaning. But they refused him, and would not obey his word, but thrust him from them, and sacrificed to senseless idols.

"Solomon built Him an house; albeit the Most High God dwelleth not in Temples which are made with hands; for heaven is His throne, and earth is but His footstool. Hath not His hand made all these things?

"Ye hard of heart, ye always do resist the Holy Ghost. As did your fathers, even so do ye. Which of the Prophets have not your fathers persecuted? And they have slain them which shewed before the coming of Him, the Just One, with whose murder ye have here been

stained. Ye have received the Law by the disposition of angels, and ye have not obeyed it."

(Acts VII)

CHORUS OF THE HEBREWS

"Take him away! For now the Holy Name of God he hath blasphemed, and who blasphemeth Him, he shall perish!"

(Acts XI, 36; Lev. XXXIV, 16)

RECITATIVE *Stephen* (Tenor)

"Lo! I see the heavens opened, and the Son of Man standing at the right hand of God!"

(Acts VII, 56)

7 ARIA (Soprano)

"Jerusalem, Jerusalem, thou that killest the Prophets, thou that stonest them which are sent unto thee; how often would I have gathered unto Me thy children, and ye would not!"

(Matt. XIII, 37)

8 RECITATIVE (Tenor)

Then they ran upon him with one accord, and cast him out of the city, and stoned him, and cried aloud:

(Acts VII, 57, 58)

CHORUS OF THE HEBREWS

"Stone him to death. He blasphemeth God: and who does so shall surely perish. Stone him to death."

(Lev. XXIV, 10)

9 RECITATIVE (Tenor)

And they stoned him: and he kneeled down, and cried aloud: "Lord, lay not this sin to their charge. Lord Jesus, receive my spirit". And when he had said this, he fell asleep.

(Acts VII, 59, 60)

CHORALE

To Thee, O Lord, I yield my spirit,
Who break'st, in love, this mortal chain.
My life I but from Thee inherit,
And death becomes my chiefest gain.
In Thee I live, in Thee I die,
Content, for Thou art ever nigh.

10 RECITATIVE (Soprano)

And the witnesses had laid down their clothes at the feet of a young man whose name was Saul, who was consenting unto his death.

(Acts VII, 58; VIII, 1)

And devout men took Stephen and carried him to his burial, and made great lamentation over him.

(Acts VIII, 2)

11 CHORUS

Happy and blest are they who have endured.
For though the body dies, the soul shall live for ever.

(James I, 12)

12 RECITATIVE (Tenor)

And Saul made havoc of the Church; and breathing out threatening and slaughter against the disciples, he spake of them much evil, and said:

(Acts VIII, 3; IX, 1)

AIR *Saul* (Bass)

"Consume them all, Lord Sabaoth, consume all these Thine enemies. Behold, they will not know Thee, that Thou, our Great Jehovah, art the Lord alone, the Highest over all the world. Pour out Thine indignation, and let them feel Thy power."

(Psalm LIX, 13; LXXXIII, 18; LXIX, 24)

THE CONVERSION

14 RECITATIVE (Tenor and Bass) AND CHORUS

And as he journeyed he came near unto Damascus; when suddenly there shone around him a light from heaven: and he fell to the earth; and he heard a voice saying unto him: "Saul, Saul, why persecutest thou Me?"

And he said, "Lord, who art Thou?" And the Lord said to him: "I am Jesus of Nazareth, whom thou persecutest."

And he said, trembling and astonished, "Lord! what wilt Thou have me do?" The Lord said to him: "Arise, and go into the city; and there thou shalt be told what thou must do."

(Acts IX, 3-6)

15 CHORUS

Rise! up! arise! rise, and shine! for thy light comes, and the glory of the Lord doth appear upon thee.

Behold, now, total darkness covereth the kingdoms, and gross darkness the people. But upon thee riseth the mighty Lord; and the glory of the Lord appeareth upon thee.

(Isaiah LX, 1, 2)

16 CHORALE

Sleepers, wake, a voice is calling:
It is the Watchman on the walls,
Thou city of Jerusalem.
For lo, the Bridegroom comes!
Arise, and take your lamps. Hallelujah?
Awake! His kingdom is at hand.
Go forth to meet your Lord.

(Matt. XXV, 1)

17 RECITATIVE (Tenor)

And his companions which journeyed with him stood, and they were afraid, hearing a voice but seeing no man. And Saul arose from the earth, and when his eyes were opened, he saw no man: but they led him by the hand, and brought him into Damascus, and he was three days without sight, and did neither eat nor drink.

(Acts IX, 7-9)

18 ARIA Saul (Bass)

"O God, have mercy upon me, and blot out my transgressions according to Thy loving kindness, yea, even for Thy mercy's sake. Deny me not, O cast me not away from Thy presence, and take not Thy Spirit from me, O Lord. Lord, a broken and a contrite heart is offered before Thee. I will speak of Thy salvation, I will teach transgressors, and all the sinners shall be converted unto Thee.

Then open Thou my lips, O Lord, and my mouth shall show forth Thy glorious praise."

(Psalm LI, 1, 11, 13, 15)

19 RECITATIVE (Tenor and Soprano)

And there was a disciple at Damascus, named Ananias; to him said the Lord: "Ananias, arise, and enquire thou for Saul of Tarsus; for behold, he prayeth. He is a chosen vessel unto Me, the Lord; and I will show unto him how great things he must suffer for My Name's sake.

(Acts IX, 10, 11, 15, 16)

21 RECITATIVE (Soprano and Tenor)

Soprano

And Ananias went his way, and entered into the house, and laying his hands upon him, said:

Tenor

"Hear thou, brother Saul! The Lord hath sent me hither, even Jesus, that appeared unto thee as thou earnest, that thou mightest receive thy sight, and be likewise filled with the Holy Ghost."

(Acts IX, 17)

Soprano

And there fell from his eyes like as though it were scales; and he received his sight forthwith, and arose, and was baptized. And straightway he preached Jesus in the synagogues, and said: "I thank God, who hath made me free through Christ."

(Acts IX, 18, 20; Rom. VII, 25)

22 CHORUS

O great is the depth of the riches of wisdom and knowledge of the Father! How deep and unerring is He in His judgments! His ways are past our understanding. Sing His glory for evermore. Amen.

(Rom. XI, 33)

PART II

23 CHORUS

The nations are now the Lord's, they are His Christ's. For all the Gentiles come before Thee, and shall worship Thy Name. Now are made manifest Thy glorious law and judgments.

(Rev. XI, 15; XV, 4)

24 RECITATIVE (Soprano)

And Paul came to the congregation, and preached freely the name of Jesus Christ our Lord. Then spake the Holy Ghost: "Set ye apart Barnabas and Paul, for the work whereunto I have called them."

And when they had fasted and prayed, and laid their hands on them, they sent them away.

(Acts IX, 29; VII, 2, 3)

25 DUETTINO *Barnabas and Paul* (Tenor and Bass)

Now we are ambassadors in the name of Christ, and God beseecheth you by us.

(2 Cor. V, 20; VII, 56)

26 CHORUS

How lovely are the messengers that preach us the Gospel of peace! To all the nations is gone forth the sound of their words, throughout all the lands their glad tidings.

(Rom. X, 15, 18)

28 RECITATIVE (Tenor)

But when the Jews saw the multitudes, how they assembled to hear what Paul delivered unto them, they were filled with envy, and spake against those things which were spoken by Paul, contradicting and blaspheming.

(Acts VIII, 45)

CHORUS OF THE MULTITUDE

Thus saith the Lord: "I am the Lord, and beside Me is no Saviour."

(Isaiah XLIII, 11)

RECITATIVE (Tenor)

And they laid wait for Paul, and consulted together that they might kill him, and spake one to another:

(Acts IX, 23, 24)

29 CHORUS OF THE MULTITUDE

"Is this he, who in Jerusalem destroyed all calling on that Name which here he preacheth? May all deceivers ever be confounded! Force him away. Hence, away."

(Acts IX, 21)

CHORALE (Chorus)

O Thou, the true and only Light,
Direct the souls that walk in night;
The hearts astray that union crave,
And those in doubt, confirm and save.

30 RECITATIVE (Tenor)

But Paul and Barnabas spake freely and publicly unto the people:

(Acts XIII, 46)

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RECITATIVE Paul (Bass)

"Ye were chosen first to have the word of the Lord set before you; but, seeing that ye put it from you, and judge yourselves unworthy of the life everlasting, behold ye, we turn, even now, unto the Gentiles";

(Acts XIII, 46)

32 RECITATIVE (Soprano)

And there was a man at Lystra, impotent in his feet, and who had never walked: and the same heard Paul speak; who steadfastly beholding him, said with a loud voice: "Stand upright upon thy feet." And he leaped up and walked, and praised God. But when the Gentiles saw what Paul had done, they lifted up their voices, saying one to another:

(Acts XIV, 8-11)

33 CHORUS OF GENTILES

"The Gods themselves as mortals have descended. Behold them here, and adore them! Behold, and worship! Let us all adore them!"

(Acts XIV, 11)

34 RECITATIVE (Soprano)

And they called Barnabas, *Jupiter*; and Paul, *Mercurius*. Then the priest of Jupiter, which was before the city, brought oxen and garlands to the gates, and would have sacrificed with the people, and adored them.

(Acts XIV, 12, 13)

35 CHORUS OF GENTILES

O be gracious, ye immortals! Heed our sacrifice with favour!

36 RECITATIVE (Tenor)

Now when the Apostles heard the same, they rent their garments, and ran in among the people, crying out, and saying:

(Acts XIV, 14)

RECITATIVE Paul (Bass)

"O wherefore do ye these things? We also are men, of like passions with yourselves; who preach unto you, in peace and earnestness, that ye should turn away from all these vanities unto the ever living God, who made the outstretched heavens, the earth, and the sea.

(Acts XIV, 15)

"Thus saith the Prophet: 'All your idols are but falsehood, no breath is in them: they are vanity, the work of errors: in the time of their trouble they shall perish.'

(Jer. X, 14, 15)

"God dwelleth not in temples made with hands.

(Acts XVII, 24)

ARIA (Bass) AND CHORUS OF CHRISTIANS

"But our God abideth high in heaven, His will directeth all the world."

(Psalm CXV, 3)

In one true God we all believe, Maker He of earth and heaven; Our Father, who to all mankind Hath the name of children given.

37 RECITATIVE (Soprano)

Then the multitude was stirred up against them, and there was an assault of the Jews and of the Gentiles; they were full of anger, and cried out against them:

(Acts XIV, 2, 5)

38 CHORUS OF THE JEWS AND GENTILES

"This is Jehovah's temple. Ye children of Israel, help us! For this is the man who teacheth all men, against the people, against this place, and also our holy law. We have heard him speak against the law. He blasphemeth God. Stone him to death."

(Acts XXI, 28)

39 RECITATIVE (Soprano)

And they all persecuted Paul on his way: but the Lord stood with him, and strengthened him, that by him the word might be fully known, and that all the Gentiles might hear.

(2 Tim. IV, 17)

41 RECITATIVE (Soprano)

And Paul sent and called the elders of the Church at Ephesus, and said to them:

(Acts XX, 17)

RECITATIVE Paul (Bass)

"Ye know how at all seasons I have been with you, serving the Lord with all humility, and with many tears; and have faithfully borne witness to our Lord Jesus Christ. And now, behold ye, I, bound in spirit, go my way to Jerusalem. Bonds and affliction await me there; and ye shall see my face no more."

(Acts XX, 18, 19, 21-23, 25)

RECITATIVE (Soprano)

And they all wept sore and prayed:

(Acts XX, 37)

42 CHORUS OF THE CONGREGATION

"Far be it from thy path: these things shall not be unto thee. "

(Matt. XVI, 22)

RECITATIVE Paul (Bass)

"What mean ye thus to weep, and thus to break my heart? For I am prepared, not only to be bound, but also to die at Jerusalem, for the Name of the Lord our Saviour Jesus Christ."

(Acts XXI, 13)

RECITATIVE (Tenor)

And when he had thus spoken, he kneeled down, and prayed with them all. And they accompanied him unto the ship, and saw his face no more.

(Acts XX, 36, 38)

43 CHORUS

See what love hath the Father bestowed on us, in His goodness, that we should be called God's own children.

(1 John III, 1)

44 RECITATIVE (Soprano)

And though he be offered upon the sacrifice of our faith, yet he hath fought a good fight; he hath finished his course; he hath kept well the faith. Henceforth there is laid up for him a crown of righteousness, which the Lord, the righteous Judge, shall give him at the last great day.

(2 Tim. IV, 6-8)

45 CHORUS

Not only unto him, but to all them that hunger for His appearing. The Lord careth for us, and blesseth us. The Lord saveth us.

(2 Tim. IV, 8)

Bless thou the Lord, O my soul, and all within me bless and praise His most holy Name for ever.

All ye His angels, praise ye the Lord.

(Psalm CIII, 1, 20)

ANDREW GRIFFITHS – Musical Director



Andrew Griffiths enjoys an enviable reputation as a dynamic and versatile young conductor with a particular flair for opera and choral music.

He has conducted productions for The Royal Opera, Welsh National Opera, Opera North, Opera Theatre Company, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. In concert he has appeared with the Orchestra of the Swan, Southbank Sinfonia and the Orpheus Sinfonia, and he is regularly engaged to broadcast and record with the BBC Singers.

Andrew has worked at Glyndebourne, ENO, Scottish Opera, Chicago Opera Theatre, Opera Collective Ireland, and with the BBC Symphony and Scottish Symphony Orchestras, as well as on numerous Royal Opera productions (including *The Ring* and the world première of *The Minotaur*), under such conductors as Pappano, Bychkov, Elder, Gardiner and Mackerras. He is often engaged for projects outside the standard operatic canon, and is particularly experienced in Baroque repertoire and the music of the last 50 years. Much sought-after as a vocal coach, he works frequently with the singers at the National Opera Studio and The Royal Opera.

In constant demand as a choral conductor, Andrew's engagements for the BBC Singers have included the world première of John Pickard's *Mass in troubled times*, recordings of 20th century American repertoire, and broadcasts of Howells, Parry and MacMillan. He regularly directs the choirs at Dartington International Summer School, and has appeared in concert with the BBC Symphony Chorus, New London Chamber Choir, and Hong Kong's *Tallis Vocalis*. He is Musical Director of Kingston Choral Society and chamber choir Londinium, whose debut recording, *The Gluepot Connection*, was recently released to widespread critical acclaim.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and read music at Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He studied conducting under Martyn Brabbins in Glasgow, and trained as a répétiteur at the National Opera Studio and at Scottish Opera, before joining the Royal Opera's Jette Parker Young Artist programme. 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 will shortly make his debuts with the Royal Ballet (conducting Sidi Larbi Cherkaoui's new work) and the Royal Northern Sinfonia (Bach's *B Minor Mass*). Other forthcoming engagements include Mozart, Beethoven and Thea Musgrave with Orchestra of the Swan, and a *Venetian Vespers for the Ascension* at Dartington.

ANNA PATALONG - Soprano



Anna Patalong has enjoyed debuts across Europe and appears regularly with leading orchestras and conductors around the world. She has received numerous awards including at the Francisco Vinas Competition, Liceu and the Moniuszko Competition, Warsaw. Anna was named the Royal Philharmonic Society Maggie Teyte Award winner and was recipient of the International Opera Awards Bursary.

Anna's current ventures include her BBC Symphony debut under the baton of Sakari Oramo in the title role of *Miss Julie*. This concert was mounted at the Barbican, with a live broadcast for BBC Radio 3 and a disc scheduled for release next year. Anna's recent debut as *Violetta (La Traviata)* was met with unanimous critical acclaim both for her captivating stage presence and vocal fluidity. This season Anna returned to this role in New Zealand, before making a string of debuts with leading orchestras including the BBC Symphony, Halle and Philharmonia.

Notable recent highlights include her debut at Scottish Opera as Nedda in *Pagliacci* and Brigitta *Iolanta* at the Opéra de Paris. She has performed Mimi (*La Bohème*) to critical acclaim across Europe, most recently at the Opéra de Rouen.

As Woglinde (*Das Rheingold*), Anna has appeared under the baton of Teodor Currentzis at the Ruhrtriennale Festival in Germany. Anna made her debut at the Royal Opera as a Blumenmadchen in the Stephen Langridge production of *Parsifal*, conducted by Antonio Pappano and returned there to cover in *The Ring* and as Roxana in the much-celebrated *Krol Roger*.

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ALEX SPRAGUE - Tenor



Alexander Sprague's current and future engagements include Don Ottavio *Don Giovanni* Opéra National du Rhin Strasbourg, Kudryash *Katya Kabanova* Opera North, Edgar Linton *Wuthering Heights* Opéra National de Lorraine, Acis *Acis and Galatea* English National Opera, Graf Elemer *Arabella* Theater Dortmund, Eduardo *Exterminating Angel* Royal Danish Opera Copenhagen, *The Fairy Queen* Staatstheater Stuttgart, Don Ottavio *Don Giovanni* Opera Theatre Company Dublin, Scaramuccio *Ariadne auf Naxos* Opéra National de Lorraine and Gonzalvez *L'heure espagnole* Angers Nantes Opéra.

Previous engagements include Pastore and Apollo *Orfeo* (Monteverdi) Royal Opera House and Opéra national de Lorraine, Ywain *Gawain* (Birtwistle) Salzburger Festspiele, Gonzalvez *L'heure espagnole* Angers Nantes Opéra, Flute *A Midsummer Night's Dream* (Britten) Stadttheater Klagenfurt, *Fairy Queen* (Purcell) Oper Stuttgart (with Calixto Bieito and Christian Curnyn), Electrician *Powder Her Face* (Adès) The Royal Danish Opera, Opera Bilbao and ENO, Gaston/Victorin *Die Tote Stadt* Angers Nantes Opéra and Opéra national de Lorraine, Jüngling *Moses und Aron* Welsh National Opera and on tour to the Royal Opera House, Albert Herring (title role) Opera North, Novice *Billy Budd* Göteborg Opera, Jonathan Dale *Silent Night* (Kevin Put) Atlanta Opera and Wexford Festival, Pliable and Superstition *Pilgrim's Progress* English National Opera, Lyngstrand *The Lady from the Sea* Scottish Opera and Edinburgh Festival, Agenore *Il Re Pastore* and Eurimedes *Orpheus* (Telemann) Classical Opera Company.

Alexander has performed extensively on the concert and recital platform, appearances include Birtwistle's *The Last Supper* BBC SSO, Pastore *L'Orfeo* with Christophe Rousset and Les Talens Lyriques at the Salle Pleyel, Paris, Handel *Messiah* for the London Handel Festival and the tenor arias in Bach's *St Matthew Passion* with the Bournemouth Symphony Orchestra, Wagner *Parsifal* with CBSO, Leonard *The Yeoman of the Guard* Philharmonia Orchestra and John Wilson, *La Resurrezione* (Handel) with London Handel Players at the Wigmore Hall, Handel *Messiah* with the London Festival Orchestra at The Royal Festival Hall, Bach *St John Passion* Lincoln Cathedral, Mozart *Requiem* St Martin in the Fields. Alexander has sung recitals at Ludlow English Song Weekend, The Leeds Lieder Festival, London Handel Festival and Handel House.

Alexander has worked amongst others with conductors Sir Colin Davis, Sir John Eliot Gardiner, Sir Charles Mackerras, Ingo Metzmacher, Martyn Brabbins, John Wilson, Laurence Cummings, Adris Nelsons, Christophe Rousset and directors Calixto Bieito, Claus Guth, Richard Jones, John Copley and Alvis Hermanis.

During his studies at The National Opera Studio and The Royal Academy of Music, London he was supported by the Nicholas John Trust, the Josephine Baker Trust and was the recipient of the Kohn Bach Foundation Scholarship. He is the winner of the Michael Oliver Prize of the London Händel Singing Competition and a former Britten Pears Foundation Scholarship recipient.



Thomas Faulkner is a member of the solo ensemble at Opera Frankfurt. In the 2019/20 season his roles in Frankfurt include Swallow *Peter Grimes*, first Nazarene *Salome*, Elmiro *Otello* (Rossini). He also sings Vodnik *Rusalka* at the Tiroler Festspiele Erl, and debuts at the Theatre des Champs Elysées (*Don Giovanni*), Oper Köln (*Carmen*), Deutsche Oper am Rhein (*Puritani*) and the Royal Opera House, Covent Garden (*Elektra*).

Previous highlights in Frankfurt include Alidoro *Cenerentola*, Claggart *Billy Budd*, Don Diego *L'Africaine*, Three Sisters (Eötvös), and Dalibor (Smetena), Elviro in *Serse*, Zuniga *Carmen*, Zweiter Geharnischter *Zauberflöte*, Graf Lamoral *Arabella*, Jago *Ernani*, and Ghost of Hector *Troyens*, Older Passenger in Weinberg's *Die Passagierin*, Don Marco *Le Cantrici Villane*, Osmin *Die Entführung aus dem Serail* (Children's Version) Perückenmacher *Ariadne auf Naxos*, Ein Polizeikommissär *Rosenkavalier*, Das Portrait / Erzähler *Drei Einakter* by Martinu, Handwerksbursch *Wozzeck*, Ein polnischer Hauptmann *Iwan Susanin*.

He has also sung with Scottish Opera as Banquo in their touring production of *Macbeth*, in *Orfeo* under Ivor Bolton with the Bayerische Staatsoper, and Messenius *Christina Regina di Svezia*, Sarastro *Die Zauberflöte*, and Dulcamara *L'elisir d'amore* for Wexford Festival Opera, Masetto *Don Giovanni* for Garsington Opera, Bartolo *Le Nozze di Figaro* for British Youth Opera, Superintendent Budd *Albert Herring* for Royal Academy Opera, Don Pantaleone *Die Drei Pintos* for UCOpera, Noye in *Noyes Fludde*, the title role of *Don Pasquale*, Plutone in *Orfeo*, and Gremin in *Eugene Onegin*.

Recent concert engagements have included Beethoven *Ninth Symphony* with the Dresdner Philharmonie, Bruckner *Te Deum* in Palermo, Beethoven *Missa Solemnis* and Haydn *die Jahreszeiten* with the Nürnberg Sinfoniker, Mozart *C minor mass* at Les Grands Concerts Salle Metropole with Maestro Bertrand de Billy and Orchestre de Chambre de Lausanne, and Verdi *Requiem* with the Royal Philharmonic Orchestra.

Thomas has received generous support from many foundations, most recently the Arte Musica Stiftung, and the Frankfurt Richard Wagner Society.

THAMES SINFONIA

Thames Sinfonia, sister orchestra to the period instrument Purcell Orchestra, is comprised of professional players from London's most prestigious orchestras and ensembles. With London performances in the Queen Elizabeth Hall, St John's Smith Square and Cadogan Hall, it has also performed at venues throughout the South of England.

From its home base in South London, Thames Sinfonia continues to develop its outreach work with Sutton Music Hub, involving local advanced instrumentalists in side-by-side projects with the professional Carshalton Opera Company. Now in the third year of bringing opera to family audiences, and following the success of last year's *Hansel and Gretel*, Mozart's *Magic Flute* was recently performed to great acclaim. Musical Director, Robin Page, once again created and conducted a new shortened version of the opera for chamber ensemble, singers and dancers.

Leader: Alison Strange

Co-Leader: Gillon Cameron

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Charlotte Aslangul
John Dickinson
Helena Ruinard
Naomi Anner
Victoria Barnes

Second Violin

Dominika Feher

Eluned Pritchard
Clare Raybould
Sarah Hill
Mackenzie Richards
Sophia Tennant

Viola

Diana Mathews

Barnaby Adams
Ellie Parry-Dickinson
James Widden

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Abigail Hyde Smith

Rebecca Knight
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Elizabeth Andrews

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Alexandra Davidson

Horn

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Jonathan Eddie
James Topp
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Cameron Todd
Martin Rockall

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