

Royal Tunbridge Wells Choral Society

ASSEMBLY HALL

Sunday, 15th March, 1970

at 3 p.m.

ST. JOHN PASSION

(Bach)

The National Federation of Music Societies, to which this Society is affiliated, gives support towards the cost of these concerts with funds provided by the Arts Council of Great Britain. Support is also given by the Corporation of Royal Tunbridge Wells

Programme 1/-

Evangelist *Peter Bamber*
(Tenor)
Jesus *Thomas Allen*
(Bass)

Marion Milford (Soprano)
Paul Esswood (Counter-tenor)
Michael Goldthorpe (Tenor)
Christopher Field (Baritone)

Harpsichord (by Feltman) *Anthony Gould*
Chamber Organ *Guy Oldham*
Cello & Viola da gamba *Dennis Nesbitt*

ORCHESTRA

1st Violins

Peter Mountain (*leader*)

Nina Bentley, Margaret Syme, Anthony Plummer

2nd Violins

Jane Pamment (*principal*)

Leila May, Sister Walker, Michael Hitchcock

Violas

Judy Swan (*principal*)

Rev. Anthony Curry, Nan Ferguson

Cello

Grace Duckworth

Double Bass

David Coles

Flutes

Ian Audsley, Lawrence Stuart-Smith

Oboes and Cor Anglais

Angela Tennick, Isabel Pearce

Conductor: **TREVOR HARVEY**

ST. JOHN PASSION

"Passion Music", or settings of the story of Christ's Sufferings and Death, had reached a comparatively late stage of development by Bach's time. It had grown out of the traditional dramatic representation of the events leading up to the Crucifixion which was the custom of the pre-Reformation Church. As early as 1530 settings of the Passion according to St. Matthew and St. John were composed by Johann Walther, the friend and adviser of Luther, and before the end of that century other German composers had produced works of the same kind. It was a musical form which appealed especially to German musicians, and in their hands it became increasingly elaborate and dramatic.

Bach is known to have composed no less than five "Passions", of which only the "St. John" and the "St. Matthew" have survived. The "Passion according to St. Matthew" has been called "the richest and noblest example of devotional music in existence", but the earlier "St. John Passion" certainly bears comparison with that great work and it is a surprising fact that this Society, so far as can be traced, has never performed it before. The setting is more dramatic than "St. Matthew" with a very testing part for the Evangelist, and superb Chorales, the harmonies of which are wonderfully elaborate.

The accompaniment of to-day's performance is believed to be as in Bach's own time, with Harpsichord, Organ, and Viola da gamba, together with eight violins, 3 violas, one orchestra cello and double bass, 2 flutes and 2 oboes, one occasionally playing cor anglais, which takes the place of the Oboe da caccia.

Our grateful thanks are due to the orchestral players, and particularly to Anthony Gould, Conductor of Tonbridge Philharmonic Society, who in the midst of a very busy life has found time to play the Harpsichord to-day.

Guy Oldham not only plays the Chamber Organ, but owns and maintains it. It is a fine period piece, and interested members of the audience may like to inspect it at the end of the performance.

IT IS PARTICULARLY REQUESTED THAT NO APPLAUSE BE GIVEN ONCE THE PERFORMANCE HAS COMMENCED, in VIEW OF THE NATURE OF THE WORK.
THE AUDIENCE IS INVITED TO STAND WHILST THE LAST CHORALE IS BEING SUNG, the words of which are printed.

C.W.

PART I

- | | | |
|-----|--|---|
| No. | | |
| 1 | Lord and Master in all lands
Chorus | 6 Jesus answered, I have told you
Recit. (Tenor and Bass) |
| 2 | Jesus went forth with his disciples
Recit. (Tenor and Bass) | 7 O mighty love, O love, beyond all
measure Chorus |
| 3 | Jesus of Nazareth Chorus | 8 That the saying might be fulfilled
Recit. (Tenor and Bass) |
| 4 | Jesus saith unto them, I am he
Recit. (Tenor and Bass) | 9 Thy will, O God, be always done
Chorus |
| 5 | Jesus of Nazareth Chorus | 10 Then the band and the chief captain
Recit. (Tenor) |

- 11 Chains of bondage that I wrought
me Air (Alto)
- 12 And Simon Peter followed Jesus
Recit. (Tenor)
- 13 I follow in gladness to meet Thee
Air (Soprano)
- 14 Now that disciple was known
Recit. (Soprano, Tenor and Bass)
- 15 Ah! whence this hatred shown
Thee? Chorale
- 16 Now Annas had sent him bound
Recit. (Tenor)
- 17 Art thou not one of his disciples?
Chorus
- 18 He denied it, and said, I am not
Recit. (Tenor and Bass)
- 19 Ah! my soul, what end awaiteth
thee faithless thrice denied
Air (Tenor)
- 20 Peter faithless thrice denied
Chorale
- (Short break only — no interval)
- 21 He, Whose life was as the light
Chorale
- 22 Then led they Jesus from Caiaphas
Recit. (Tenor and Bass)
- 23 If this man were not a malefactor
Chorus
- 24 Then said Pilate unto them
Recit. (Tenor and Bass)
- 25 It is not lawful Chorus
- 26 That the saying of Jesus
Recit. (Tenor and Bass)
- 27 O King of glory Chorale
- 28 Pilate therefore said unto him
Recit. (Tenor and Bass)
- 29 Not this man, but Barabbas
Chorus
- 30 Now Barabbas was a robber
Recit. (Tenor)
- 31 Come, ponder, O my soul
Arioso (Bass)
- 32 Behold Him: See! Air (Tenor)
- 33 And the soldiers platted a crown of
thorns Recit. (Tenor)
- 34 Hail, thou King of the Jews
Chorus
- 35 And they smote him with their hand
Recit. (Tenor and Bass)
- 36 Crucify him Chorus
- 37 Pilate saith unto them
Recit. (Tenor and Bass)
- 38 We have a law Chorus
- 39 When Pilate therefore heard that
saying Recit. (Tenor and Bass)
- 40 O Christ, Thy fetters mean release
Chorale
- 41 But the Jews cried out
Recit. (Tenor)
- 42 If thou let this man go Chorus
- 43 When Pilate therefore heard that
saying Recit. (Tenor and Bass)
- 44 Away with him Chorus
- 45 Pilate saith unto them
Recit. (Tenor and Bass)
- 46 We have no king but Caesar
Chorus
- 47 Then delivered he him unto them
Recit. (Tenor)
- 48 Haste, poor souls ensnared in
treason Air (Bass) with Chorus
- 49 And there they crucified him
Recit. (Tenor)
- 50 Write thou not, The king of the
Jews Chorus
- 51 Pilate answered, What I have
written Recit. (Tenor and Bass)
- 52 Thy Name is shining on me
Chorale
- 53 The soldiers therefore, when they
had crucified Recit. (Tenor)
- 54 Let us not divide it Chorus
- 55 That the Scripture might be fulfilled
Recit. (Tenor and Bass)
- 56 See Him now, the Righteous One
Chorale
- 57 And from that hour that disciple
took her Recit. (Tenor and Bass)
- 58 All is fulfilled Air (Alto)
- 59 And he bowed his head
Recit. (Tenor)
- 60 My Lord and Saviour, let me ask
Thee Air (Bass) with Chorale
- 61 And behold, the veil of the Temple
Recit. (Tenor)
- 62 My heart, behold the world intent
Arioso (Tenor)
- 63 O heart, melt in weeping
Air (Soprano)
- 64 The Jews therefore, because it was
the preparation Recit. (Tenor)
- 65 Help us, O Thou Son of God
Chorale
- 66 And after this, Joseph of Arima-
thaea Recit. (Tenor)
- 67 Lie still, O sacred limbs Chorus
- 68 Oh Lord, when my last end is come,
Bid angels bear my spirit home
To Abraham's bosom going;
My flesh laid in the quiet tomb,
Shall sleep until the day of doom,
Nor pain nor sorrow knowing.
Then, waking from that dark abode,
Mine eyes shall see thee face to face
In boundless joy, O Son of God,
My Saviour, and my Throne of
Grace,
Lord Jesus Christ, give ear to me,
Who bring unending praise to Thee.

Royal Tunbridge Wells Choral Society

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The Royal Tunbridge Wells Choral Society has about 125 members, and at the present time there are no vacancies for sopranos or altos, although a waiting list has been formed. Tenors and basses are still very welcome and interested singers should please apply to:—

The Secretary, Mr. Cyril Wood, 45 High Street, Tunbridge Wells. (Telephone: 23264) for further details.

Subscription is £2 2s. 0d. per annum and rehearsals are held at Christ Church Hall, High Street, Tunbridge Wells on Mondays from 7.00 to 9.00 p.m. Entrance is by private audition.

The Society is greatly indebted to its Patrons and Vice-Presidents for their support, which helps to bridge the serious gap between income and expenditure which nearly always arises in giving choral concerts. It is hoped that all those interested in the performance of choral music will become Vice-Presidents by contributing two guineas a year.

FORTHCOMING CONCERTS

ST. ALBANS CHURCH, FRANT

SATURDAY, 9th MAY, 1970 at 7.30 p.m.

MISSA BREVIS

(Kodaly)

and Works by BACH, FRANCK and PARRY

Organ: LEONARD LAZELL

Conductor: TREVOR HARVEY

Admission by Programme - 4/-

ROYAL TUNBRIDGE WELLS SYMPHONY ORCHESTRA

SUNDAY, 5th APRIL, 1970 at 3 p.m.

ASSEMBLY HALL

Polka and Fugue from Schwanda, the Bagpiper *Weinberger*

Piano Concerto in G *Ravel*

Rhapsody, A Shropshire Lad *Butterworth*

Konzertstück for Piano and Orchestra *Weber*

Enigma Variations *Elgar*

Piano: **JOHN BARSTOW** Conductor: **JOHN LANCHBERY**

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