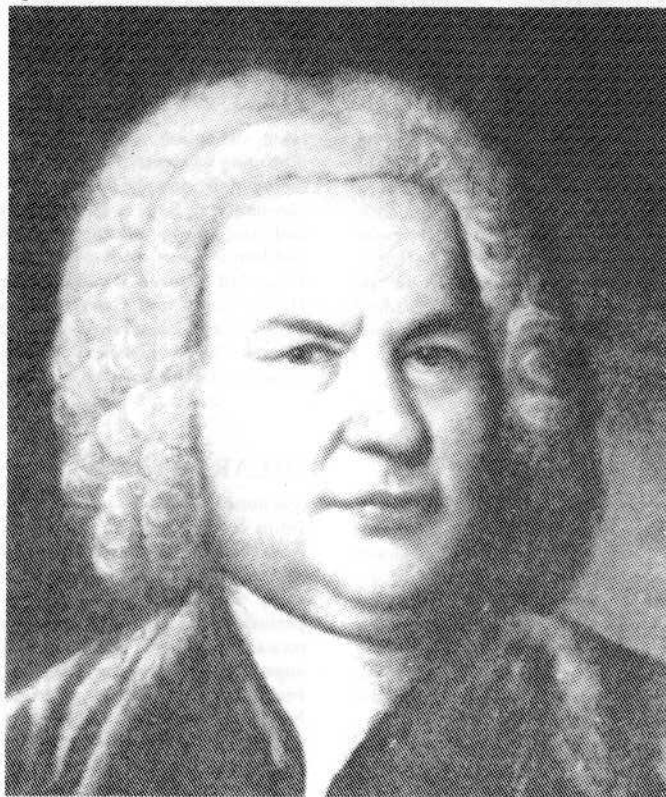


JOHANN SEBASTIAN BACH · 1685-1750



# ST. MATTHEW PASSION

THE ROYAL TUNBRIDGE WELLS  
CHORAL SOCIETY

The Skinners' School Choir  
The Tunbridge Wells Girls' Grammar School Choir  
conducted by  
Brian Wright

Assembly Hall, Tunbridge Wells  
Sunday, 23rd March 1980, 3 pm      20p

# Our distinguished soloists . . .

## KEITH LEWIS

comes from Christchurch, New Zealand, where he studied with Stephen Elson, Anthea Moller and April Cantelo. He then came to study at the London Opera Centre, and during this time also worked with Richard Lewis. In 1975 he won the Royal Overseas League first prize, and in April 1976 the Kathleen Ferrier Memorial Competition, since when he has been in increasing demand in England, France, Holland and Belgium, as well as in Australia and New Zealand.

## DAVID WILSON-JOHNSON

was born in Northampton, and read French and Italian at Cambridge before going on to the Royal Academy of Music. In 1977 he won the NFMS Award for Young Artists, and was elected to a Music Fellowship by the Gulbenkian Foundation the following year. He has broadcast many times for the BBC, has recorded both for Erato and for Decca and has performed at many festivals, including Aldeburgh, Berlin, Edinburgh, Flanders and the Three Choirs.

## GRAHAM TITUS

has already established a reputation as one of the outstanding English baritones. He was born in Nottinghamshire and studied at Clare College, Cambridge, from where he was awarded a British Council scholarship to the Musikhochschule in Cologne. On his return to Britain in 1972 he studied with Joseph Hislop and Elizabeth Fleming, and joined the Glyndebourne Festival Opera. He has performed a wide range of oratorio with the Richard Hickox Orchestra, the London Sinfonietta, the Ulster Orchestra and the Halle.

## MALDWYN DAVIES

takes the place of Michael Goldthorpe in this afternoon's concert. His previous engagements have included the title role of *Albert Herring* and the male chorus in *The Rape of Lucretia* by Benjamin Britten, and the world premiere of Alun Hoddinott's children's opera with Sir Geraint Evans at the Fishguard Festival. London concerts have included Handel's *Acis and Galatea*, Rossini's *Petite Messe Solonelle* and Vaughan Williams' *Serenade to Music* at the Queen Elisabeth Hall with the English Chamber Orchestra under Raymond Leppard.

## HILARY STRAW

was born in Cheshire in 1955 and studied piano and violin before taking up singing. She studied at the Royal Northern College of Music under Frederic Cox and in 1976 won the Miriam Licette Scholarship to study with André Vessières in Paris. She has performed extensively throughout the country as recitalist, concert and oratorio soloist, and has appeared at both the Aldeburgh and Wexford Festivals. Following appearances with English National Opera during their 1978 Spring Tour she was nominated as one of the first singers at the National Opera Studio.

## CHERITH MILLBURN-FRYER

studied piano and singing at The Royal College of Music, where she won the Henry Leslie Prize and was given a Clara Butt Award. Since that time she has established herself in the musical world through her work with leading orchestras and choral societies, as well as broadcasts with the BBC. Her engagements have included concerts with the Royal Philharmonic Orchestra, the English Chamber Orchestra and the BBC Symphony orchestra. Her repertoire included all the major oratorios as well as works by contemporary composers.

# . . . and guest conductor

**Brian Wright** studied both conducting and singing and began his professional career as a tenor. In the last few years he has been runner-up in two international conducting competitions with the London Symphony Orchestra and at La Scala, Milan, and he now appears regularly as a guest conductor with many leading British orchestras. He holds positions as conductor to three major London choirs—the BBC Symphony Chorus, Goldsmiths' Choral Union and the Highgate Choral Society.

76th Season

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

Chorus Master: Willmarc Ellman

The Skinners' School Choir

Musical Director: Christopher Harris

The Tunbridge Wells Girls' Grammar School Choir

Musical Director: Elsie Jennings

JOHANN SEBASTIAN BACH

# St. Matthew Passion

KEITH LEWIS (Tenor) Evangelist

DAVID WILSON-JOHNSON (Baritone) Christus

GRAHAM TITUS (Baritone)

MALDWYN DAVIES (Tenor)

HILARY STRAW (Soprano)

CHERITH MILLBURN-FRYER (Mezzo-Soprano)

Orchestra Leaders:

Penelope Howard and Jane Pamment

Organ: Anthony Smith-Masters

conducted by

**BRIAN WRIGHT**

*You are kindly requested not to applaud at any time  
during or after the performance*

# Chairman's Notes

It is impossible to approach Bach's great masterpiece without a sense of reverential awe and difficult, indeed, not to endorse Ivor Atkins' view that it is 'the noblest sacred work in existence.' It was Atkins who, together with Sir Edward Elgar, edited the standard English edition published by Novello. The problem of translating the German text without damaging Bach's musical intention is squarely faced. 'In the recitatives,' Atkins tells us in his preface, it has been the aim of the editors 'to retain the words of the Authorised Version, and at the same time to reproduce Bach's declamation as closely as the English words allow. In other portions, to adopt a translation which should present, as clearly as possible, Bach's unique method of setting his libretto.'

Bach took up his appointment at the Thomasschule, Leipzig, in 1723, and remained there for the rest of his life. During the first fifteen years his output was primarily of religious rather than secular works. *St. John Passion* appeared that same year; it is possible that he set another Passion to a text by Picander

in 1725; *St. Matthew Passion* was written in 1729, and two years later he set one according to St. Mark, the score of which is now lost. A further work, a Passion according to St. Luke, although written in Bach's hand, is no longer regarded as his composition.

As Geoffrey Hindley has written, 'the poignancy and grandeur of the great *St. Matthew Passion* were hardly to be surpassed by Bach himself. From the majestic and disturbing opening chorus the hearer is aware that he is involved in a work of sublime tragedy and, in the ordering of the various arias, choruses and chorales . . . Bach reveals himself not only as a great musician but also as a great dramatic poet.'

We are grateful to our soloists and their agents, Ibbs and Tillet, for their ready agreement to allow this afternoon's performance of *St. Matthew Passion* to be broadcast to six local hospitals, through the good offices of Hospital Radio Tunbridge Wells, whose admirable work in recent years deserves all our support. It is very pleasant to be able to welcome choirs from two of our local grammar schools today, and we would like to express our thanks to their musical directors.

RFH

## Part I

Come, ye daughters	<i>Chorus</i>	'Tis I, whose sin	<i>Chorale</i>
When Jesus had finished	<i>Recit. (Tenor and Bass)</i>	And He answered, and said	<i>Recit. (Tenor and Bass)</i>
O Blessed Jesu	<i>Chorale</i>	Although our eyes with tears o'erflow	<i>Recit. (Soprano)</i>
Then assembled the chief priests	<i>Recit. (Tenor)</i>	Jesus, Saviour	<i>Aria (Soprano)</i>
Not upon the feast	<i>Chorus</i>	And when they had sung	<i>Recit. (Tenor and Bass)</i>
Now when Jesus	<i>Recit. (Tenor)</i>	Receive me, my Redeemer	<i>Chorale</i>
To what purpose is this waste?	<i>Chorus</i>	Peter answered, and said unto Him	<i>Recit. (Tenor and Bass)</i>
When Jesus understood it	<i>Recit. (Tenor and Bass)</i>	Here would I stand	<i>Chorale</i>
My Master and my Lord	<i>Recit. (Alto)</i>	Then cometh Jesus with them	<i>Recit. (Tenor and Bass)</i>
Grief for sin	<i>Aria (Alto)</i>	O grief! that bows	<i>Solo (Tenor) and Chorus</i>
Then went out one of the twelve	<i>Recit. (Tenor and Bass)</i>	I would beside my Lord	<i>Solo (Tenor) and Chorus</i>
Break in grief	<i>Aria (Soprano)</i>	And He went a little farther	<i>Recit. (Tenor and Bass)</i>
Now the first day	<i>Recit. (Tenor)</i>	The Saviour low before His Father bending	<i>Recit. (Bass)</i>
Where wilt thou?	<i>Chorus</i>	Gladly would I take	<i>Aria (Bass)</i>
And He said, Go ye into the city	<i>Recit. (Tenor and Bass) and Chorus</i>		

- Ah, now is my Saviour gone  
Solo (Alto) and Chorus
- And they that laid hold on Jesus  
Recit. (Tenor)
- And the High Priest  
Recit. (Tenor and Bass) and Chorus
- Then they did spit Recit. (Tenor) and Chorus
- O Lord, who dares to smite Thee Chorale
- Now Peter was sitting without  
Recit. (SATB) and Chorus
- Then began he to curse Recit. (Tenor)
- And He cometh to His disciples  
Recit. (Tenor and Bass)
- O Father, let Thy will be done Chorale
- And He came and found  
Recit. (Tenor and Bass)
- Behold, my Saviour now is taken  
Duet (Soprano and Alto) and Chorus
- And behold, one of them  
Recit. (Tenor and Bass)
- O man, thy grievous sin bemoan Chorale
- And they took counsel Recit. (Tenor and Bass)
- Commit thy way to Jesus Chorale
- Now at that feast Recit. (Soprano, Tenor,  
and Bass) and Chorus
- And the governor said Recit. (Tenor and Bass)
- But they cried out  
Recit. (Tenor and Bass) and Chorus
- O Gracious God Recit. (Alto)
- Then the soldiers of the governor  
Recit. (Tenor) and Chorus
- O Sacred Head, surrounded Chorale
- And after that they had mocked Him  
Recit. (Tenor)
- And when they were come unto a place  
Recit. (Tenor) and Chorus
- The thieves also which were crucified  
Recit. (Tenor)
- Ah, Golgotha! Recit. (Alto)
- Now from the sixth hour  
Recit. (Tenor and Bass) and Chorus
- Be near me, Lord, when dying Chorale
- And, behold, the veil of the temple  
Recit. (Tenor) and Chorus
- At evening, hour of calm and rest  
Recit. (Bass)
- Make thee clean, my heart, from sin  
Aria (Bass)
- And Joseph took the body  
Recit. (Tenor and Bass) and Chorus
- And now the Lord to rest is laid  
Soli and Chorus
- In tears of grief Chorale

## Part II

- Have mercy, Lord, on me Aria (Alto)
- Lamb of God, I fall Chorale
- Now when the morning was come  
Recit. (Tenor and Bass) and Chorus
- And he cast down the pieces  
Recit. (Tenor and Bass)
- Give me back my Lord Aria (Bass)

## Music in Tunbridge Wells

The following concerts will take place in the Assembly Hall, Tunbridge Wells, during the 1979/80 season. For ticket prices and other details, please watch the columns of the local press or get in touch with the Assembly Hall Box Office (Telephone 30613) prior to the advertised date in each case.

Sunday 30th March

Royal Tunbridge Wells Symphony Orchestra  
(Leader: Barry Collins) conducted by Elgar Howarth  
Soloist: Howard Shelley (*piano*)

Sunday 27th April

Green Room (Music) Club: Prize-winning Young Concert Artists  
Susan Mason (*mezzo-soprano*) Corinne-Ann Frost (*cello*) and Barry Douglas (*piano*)

Sunday 18th May

Crowborough Choral Society  
Haydn 'Paukenmesse': Bach 'Magnificat'

Saturday 7th June

Green Room (Music) Club  
Grimethorpe Colliery Band  
Conducted by Elgar Howarth

# THE ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

## 76th Season

PRESIDENT: John H. Johnson

CHAIRMAN: Cllr. R. F. Hardcastle

MUSICAL DIRECTOR and PRINCIPAL CONDUCTOR: Derek Watmough

### PATRONS

J. J. Cardwell Esq.  
Miss D. Dennis  
Mrs. A. Fleming JP  
H. J. Hinves Esq.  
The Music Centre,  
Tunbridge Wells  
Mrs. I. Packman

Mrs. M. Romney  
Mrs. G. Stewart  
Mr. and Mrs. G. D. Stredder  
J. C. Thomas Esq.  
Howard Goddard White  
Cyril Wood Esq.  
W. Yates Esq.

### VICE-PRESIDENTS

Mrs. I. Allard  
Mrs. G. V. Ashton  
I. Audsley  
Mrs. D. M. Berry  
Mrs. M. M. Bird  
Mrs. H. G. Dennis  
Roy Douglas  
Mrs. W. R. M. Dunlop  
E. W. Ellison OBE

Mrs. L. Evans  
Mrs. J. Funnell  
A. B. Gray  
Miss J. A. Hedges  
Peter Hesse  
J. H. Johnson  
Mrs. L. T. Lambert  
E. C. L. Marchant  
Mrs. H. Pardington

J. F. W. Passmore  
P. C. Pearson  
H. W. E. Reynolds  
Mrs. J. Sime  
Mrs. E. F. Stewart  
Mrs. D. Watmough  
D. V. Wheeler

Patrons of the Society may either contribute a minimum of £10 each season and receive two free tickets for each concert, or may covenant £7 or more in accordance with the Society's status as a charity.

Vice-Presidents contribute a minimum of £5 each season and receive one free ticket for each concert. The names of Patrons and Vice-Presidents are listed in each of the Society's programmes, and we would like to express our thanks to them for their past and continuing support. New Patrons and Vice-Presidents are also most welcome: for details please write to the General Secretary, G. D. Stredder, Birchetts Court, Stockland Green Road, Tunbridge Wells TN3 0TY. Telephone: Langton 2887. The General Secretary would also welcome applications for ordinary membership from tenors, as there are still a few vacancies in that section.

We would also like to express our thanks to the staff and management of the Assembly Hall Theatre, Tunbridge Wells, for their assistance and advice in the presentation of our three major concerts each season.

The National Federation of Music Societies and South East Arts, to which the Society is affiliated, give support towards the costs of concerts with funds provided by the Arts Council of Great Britain. The Tunbridge Wells Borough Council also provides guarantees.

The Royal Tunbridge Wells Choral Society is a registered charity.