

signum
CLASSICS

Elgar The Kingdom

Francesca Chiejina
Dame Sarah Connolly
Benjamin Hulett
Ashley Riches

Crouch End Festival Chorus
London Mozart Players
David Temple

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THE KINGDOM, Op. 51
Edward Elgar (1857–1934)

CD 1 Total: 54.21

1 **PRELUDE** 08.33

I. IN THE UPPER ROOM

2 The Disciples and the Holy Women: 'Seek first the Kingdom of God' 08.07

3 Peter: 'Men and brethren' 08.26

II. AT THE BEAUTIFUL GATE

The Morn of Pentecost

4 Mary and Mary Magdalene: 'The singers are before the altar' 05.27

III. PENTECOST

In the Upper Room • In Solomon's Porch

5 Tenor: 'And when the day of Pentecost was fully come' 04.43

6 Contralto: 'And suddenly there came from heaven' 05.35

7 Peter: 'Ye men of Judea' 13.26

CD 2 Total: 35.06

IV. THE SIGN OF HEALING

At the Beautiful Gate

1 Contralto: 'Then they that gladly received his word' 08.47

The Arrest

2 Contralto: 'And as they spake' 09.10

V. THE UPPER ROOM

In Fellowship • The Breaking of Bread • The Prayers

3 The Disciples and the Holy Women: 'The voice of joy' 08.22

4 John: 'Give thanks first for the Cup' 08.45

The Blessed Virgin – Francesca Chiejina (Soprano)

Mary Magdalene – Dame Sarah Connolly (Contralto)

St. John – Benjamin Hulett (Tenor)

St. Peter – Ashley Riches (Bass)

CROUCH END FESTIVAL CHORUS

LONDON MOZART PLAYERS

Leader – Ruth Rogers

DAVID TEMPLE

The Kingdom: Elgar's Dark Horse

The extent to which *The Kingdom* resides under the shadow of Elgar's much-loved *The Dream of Gerontius* is clear from its comparatively infrequent performances and fewer recordings. Elgar considered *The Dream of Gerontius* (1900) to be 'the best of me'... but was it in the end?

After *Gerontius*, as he worked on his grand 'Apostles' scheme during the first decade of the 20th century, he was refining his skills as an orchestral composer; this is evident in both *The Apostles* (1903) and *The Kingdom* (1906). For me, it is the quality of the orchestral writing in these works that elevates them above *The Dream of Gerontius*. At the same time, the choral writing in *The Apostles* and *The Kingdom* was more achievable for the choirs of the day, which avoided the issues present at the premiere of *Gerontius*.

As is well documented, nothing came easily to Elgar. His new fame and his health issues were both distracting in different ways, and he did not complete *The Apostles* as planned: he had to settle for a two-movement work for its premiere in 1903. By 1906, when he composed *The Kingdom* (which is in effect the third and final part of *The Apostles*), he was beginning to turn his attention towards purely orchestral writing; large choral works would no longer be a priority.

Time constraints and further ill-health meant that even *The Kingdom* was left incomplete. Its ending is unlike the 'heavenly glow' of *The Dream of Gerontius* or the tumultuous climax of *The Apostles*. Musicians new to *The Kingdom* may well get to the end and turn a page to discover that this is it! My mission, when conducting it, is to make the ending sound like an entirely natural conclusion.

So why is it that I am among a minority who believe *The Kingdom* to be Elgar's best choral work? After all, it was last of the three that I conducted and it is the only one I never sang as a choral tenor. My conversion happened gradually, the penny finally dropping in 2010 when I conducted it for the fourth time, on this occasion with Hertfordshire Chorus in St Albans Cathedral. I am now so taken with the work that I struggle to find any fault with it at all. It is a gem from the first note to the last, and my desire to share this as widely as possible is reinforced by the present recording.

One thing that cannot happen in a concert performance is 'repeated listening'. A recording, by contrast, holds an open invitation at the end... to return to the beginning! This drip-feed allows the music to be deeply absorbed, and it is this which I believe will enable *The Kingdom*'s true quality to be more widely appreciated.

Elgar recorded many of his works later in life, some in the newly built EMI Studios in Abbey Road. The only part of *The Kingdom* that has come down to us under his direction is the Prelude and this has formed the basis of my approach to the entire work. Even with the scratchy sound quality, it is a revelation to hear Elgar conduct it. It is so full of colour, energy and pathos, and it incorporates so much more rubato than that which is indicated in the score. In other words, Elgar's reading of the Prelude is totally fluid and of the moment. He takes it where he wants it to go with real momentum and drama; I find it totally liberating and it has strongly influenced my interpretation of the whole score.

The Kingdom is a mixture of gentle conversational sections and astonishing dramatic passages, and with judicious rubato one is free to feel where the music is going in a totally natural way. The various layers of varnish that have coated this work over the past century were not present in Elgar's recording. His colours are iridescent, and he never allows the music to become static or turgid.

This new recording took place in the recently restored 1875 Victorian Theatre at Alexandra Palace. It was in fact performed in the Great Hall at Alexandra Palace shortly after it was written, although Elgar did not attend that particular performance. He was familiar with the area, as it is where his companion Jaeger lived, and he often attended the racecourse at the foot of the Palace.

In his later life, Elgar conducted a memorable performance of *The Kingdom* and visibly wept as he reached the famous solo, Mary's 'The sun goeth down'. Perhaps, by then, the music's true worth had been brought home to him.



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Elgar: The Kingdom

The genre of the oratorio proved to be the principal outlet for Elgar's dramatic instincts. Though he did attempt an opera in the form of *The Spanish Lady* late in his life, he left the work unfinished and was, in truth, never particularly happy with the literary material he was trying to set. One wonders, too, whether he genuinely possessed that insight into those pragmatic expedients of the stage which his contemporaries such as Stanford, Goring Thomas and Mackenzie more readily understood. Shaped, as he admitted to Frederick Delius in 1933, by his English environment of the choral festival, he more naturally gravitated to oratorio. This allowed him to embrace the 'epic' narrative feature which the genre abundantly afforded in its handling of soloists and the orchestra (as exemplified by Handel, Haydn, Spohr and Mendelssohn) while, at the same time, it was imperative to provide ample music for the chorus, which oratorio, of necessity, demanded.

By the time Elgar broached the oratorio form in *The Light of Life* in 1896, he had advanced some way in embracing Wagner's symphonic principles – the importance of leitmotiv, and the central, dynamic role of the orchestra – through the vehicle of his choral symphony, *The Black Knight*. This understanding of Wagner's techniques had been nourished partly by hearing Wagner in London (under August Manns and Hans Richter), at the Leipzig opera during the 1880s and by the study of Wagner's scores; but it was during the years 1892 to 1902, when he made no fewer than six visits to Germany (which included Bayreuth), that his fervour for Wagner deepened. He was also much encouraged by his publishing agent, Augustus Jaeger, himself a passionate Wagnerian. The hour-long *Light of Life*, however, offered him only limited scope (as Parry had found in *Job* of 1892 which Elgar much admired), so it was in *Caractacus* (for Leeds in 1898) and *The Dream of Gerontius* (for Birmingham in 1900) that he began to refine his assimilation of Wagner on a larger scale, and it was this sense of formal magnitude which surely influenced his decision to set the dramatic, world-changing events of the New Testament to music.

Constructing his own libretto for *The Apostles* Op. 49, commissioned by the Birmingham Festival of 1903, Elgar set about the study of theological literature, and also looked at poetical works such as Longfellow's *The Divine Tragedy* and Wagner's sketch for *Jesus of Nazareth* before putting pen to paper in December 1902. Over the next seven months he devised a scenario in which he pieced together his own interpretation of those key elements of the Gospels. Preoccupied by the distinctly human facets of the Christian story, *The Apostles* sought to depict the story of Jesus's disciples through their calling, reference to the miracles, the preaching of Jesus (not least the *Beatitudes*),

the betrayal, the crucifixion, resurrection and ascension. An ambitious array of soloists, six in all, attempted to encapsulate this distillation. Jesus and Mary are obviously key figures, but much of the focus rests on Peter and John and the sympathetic portrayals of Mary Magdalene and Judas Iscariot, essentially an antihero whose tragic, Wotan-like monologue is one of the central episodes of the oratorio. Equally important too was the part played by the chorus who fulfilled an imaginative and variegated set of functions as the remaining body of disciples, the *turba* (crowd), narrator and commentator. Elgar also used *The Apostles* as a fertile thematic seed bed since it was from this reservoir of leitmotivic material that he drew exhaustively for *The Kingdom* Op. 51, commissioned for Birmingham in 1906. Here, in the wake of Jesus's legacy, the emphasis of the work is placed even more profoundly on four of the six protagonists in *The Apostles* – Mary, Mary Magdalene, John and Peter – their meditation on past events and the early (pre-Pauline) formation of a new, Christian faith.

The Kingdom was composed at Elgar's Hereford home at Plas Gwyn and early drafts were made in January 1906 including the orchestral prelude. Nevertheless, the gestation of the music was fraught with self-doubt, illness and worry, not least because he and his wife had been invited to visit Cincinatti for the May Festival. Though he was able to undertake some orchestration in the United States, it inevitably meant that further inspiration for, and completion of, his new oratorio would be disrupted. On his return, work was fitfully resumed. Its title, *The Kingdom*, was announced to Birmingham in early June, but it was not until almost the end of July that the composition was finished, though there was still much scoring to do. Besides the task of rehearsing *The Kingdom* at Birmingham in mid-September, Elgar also had the additional pressure of preparing *The Apostles* which was due to be given the night before *The Kingdom* premiere. Exhausting it may have been for the composer, but he must have been entirely gratified by the packed Birmingham Town Hall in which every nook and cranny of the great building was occupied for those two legendary performances on 2 and 3 October, adorned by four of the country's finest soloists, Agnes Nicholls, Muriel Foster, John Coates and William Higley.

Critical evaluation of *The Kingdom* was mixed, even polarised, but, in time, the work established itself as a cornerstone of British oratorio and Elgar conducted it numerous times at choral festivals. Some conductors, notably Adrian Boult, maintained that it was the composer's finest choral utterance. Shorter, by some twenty minutes or more, than *The Apostles*, *The Kingdom* is more concise in structure than its longer counterpart. The opening prelude, one of Elgar's most vigorous and uplifting orchestral canvases, serves several functions. Material from *The Apostles* is copiously resummoned, particularly of Peter's denial and abandonment of Christ, but this is tempered by a prevailing sense of

hope and optimism established in the stirring mood of the initial orchestral *Schwung*. Couched in E flat this section yields to the exposition of new ideas headed by a slow march in D flat which Jaeger (who, with Elgar's sanction, published an identification of all the leitmotifs for Novello) labelled 'New Faith'. Other connected themes, namely 'Penitence', 'Contrition' and 'The Real Presence' (which quotes a portion of the plainsong melody 'O sacrum convivium'), appropriately emerge from this ardent yet fragile statement of belief, in particular the faltering 'Prayer' motive in a gentle triple metre which, combined with 'New faith', re-establishes E flat in the last section. Together they form a microcosm of the oratorio's larger form.

Elgar marked the head of his libretto 'Jerusalem' for it was here that he located the oratorio's five sections. The first movement, 'In the Upper Room', is based on the first part of *The Acts of the Apostles*, where the disciples, Mary and Mary Magdalene congregated to pray. This entire paragraph Elgar set in C major and introduced several new themes – the hymn-like 'Seek first the Kingdom of God' and the more flowing 'The Way, the Truth and the Life'. Also pivotal is the 'Real Presence' which refers to the emerging sacramental significance of the Last Supper. In true Wagnerian style, Peter's monologue, 'Men and brethren', acts as a recapitulation of events from *The Apostles* in which Judas's betrayal and Jesus's glorious resurrections are recalled which give rise to a penitential hymn (again in E flat), 'Thou Lord, which knowest the hearts of all men', sung by the disciples (as a male chorus). A brisker, more agitated choral episode in C minor follows in which Matthias is chosen as the twelfth disciple. This culminates in a spirit of rejoicing, spearheaded by the motive 'O ye priests', before the movement concludes ruminatively in E flat.

The second movement, 'At the Beautiful Gate' (The Morn of Pentecost), provides a short, poignant intermezzo for Mary and Mary Magdalene. Opening with a falling seventh figure, reminiscent of Parry, this lyrical meditation in G major cites from Old Testament texts (such as Ecclesiasticus, Zephaniah and Leviticus) as the faithful prepare to go into the temple for the Jewish feast of Shavuot. At the heart of this mellifluous fantasy, the miracle of the healing of the lame man (from Chapter 3 of *The Acts*), with its more angular chromaticisms, is anticipated. This more tortured material is, however, counterbalanced by a passage sung by Mary ('The blind and the lame came to Jesus') where, in marked contrast to the grand orchestral forces of the oratorio, the tender beauty of her words is characterised by instrumental textures of an intimate chamber idiom.

The miracle of Pentecost, from Chapter 2 of *The Acts*, forms the heart of the third movement. Embarking in B minor, this highly theatrical essay begins with the disciples once again in the upper room, urged on by 'The Way, the Truth and the Life' (as



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expressed by the orchestra). As the disciples reflect on the hope of spiritual inspiration in a plaintive 6/4 paragraph in F minor ('The spirit of the Lord will rest upon them'), Jesus's words are invoked ('I will pour forth of my spirit') by a chorus of female voices. The energy of the Holy Spirit is subsequently unleashed in a *tour de force* of another slow march ('He, Who walketh upon the wings of the wind') in A flat and a rhythmical scherzo in C minor ('In Solomon's Porch') in which Elgar's orchestral mastery is exemplified in its fullest vigour and colour. The rest of the movement, dominated by Peter, attempts to articulate the Pentecost event. His 'nobilmente' mood is underlined first by a return to E flat and then by a highly symbolic recapitulation of the 'New Faith' in C major where the theme's meaning is fully enunciated ('It shall come to pass in the last days'). In view of Peter's preaching, the people examine their guilt at Jesus being given up to death ('Men and brethren, what shall we do?'), but their spirits are lifted in a brighter, buoyant, climactic finale in D major as Peter exhorts them to repent and

be baptised ('In the Name of Jesus Christ'). Here Elgar also used the opportunity to restate earlier thematic material from the movement and gave especial prominence in the closing bars to the 'New Faith' and 'Pentecost' motives.

'The Sign of Healing', which constitutes the fourth movement, begins lyrically in D major as the contralto narrates the baptisms, breaking of bread and wondrous signs of the new, fledgling religion. This includes the miracle of the lame man (referred to in the second movement) which invokes an aria for John ('Unto you that fear His Name') in F major, well matched to the euphonious melodiousness of John Coates's tenor voice. Rivalling the fervour of *Gerontius* (a role Coates had also sung), this resplendent solo passage gains even greater ardour with its heart-warming modulation to G flat ('Unto you first') and its transformation into a duet with the entry of Peter ('Turn ye again'). Peter's ensuing detention by the priests and Sadducees (recalling Jesus's arrest in *The Apostles*) then provides a conduit to Mary's elegiac nocturne in C minor, 'The sun goeth down', the longest solo section of both oratorios. Making reference to two ancient Hebrew hymns (as a parallel to the 'Morning Hymn' of *The Apostles*), her searingly mournful lament, embellished by the emotional arabesques of the obligato solo violin, draws on the Psalms, the Gospels and the Epistle of Peter as she meditates on the future persecution of the disciples. Written for Agnes Nicholls, this powerful *scena* exactly suited the Wagnerian stature of her voice; it was one she made her own and it moved the composer to tears.

In the final movement, the interrogation and release of Peter and John back to the company of the disciples is represented by another slow march in the form of a grand choral statement ('Lord, Thou didst make the heav'n'). This leads on to 'The Breaking of Bread' as a powerful reference to the sacrament of the Eucharist. Invoking C major once again, Elgar makes eloquent reference to the theme of 'Real Presence', and the 'Prayer' motive, heard at the conclusion of the opening orchestral prelude, makes its telling entry with John's entreaty 'Give thanks – first for the Cup'. With enactment of Communion, we hear stridently the triumphal theme of the 'Church' ('so may Thy Church be gathered together') as a transition to the final, unusually becalmed section of the oratorio, 'The Prayers'. At the head of this unconventional finale lies 'The Lord's Prayer' for the chorus which Elgar veils in mystery and, by dint of its pensive G minor, not a little melancholy. This sense of spiritual introspection is further complemented by the extended, contemplative coda in which the motives of the 'New Faith' and 'Prayer' are seminal in the restoration of E flat, the framing key of the entire work.

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1 PRELUDE

I. IN THE UPPER ROOM

2 *The Disciples and the Holy Women*

Seek first the Kingdom of God, and His righteousness.

Peter

Peace be multiplied unto you.

The Disciples and the Holy Women

Peace; peace be unto thee, and peace be to thine helpers.

Peter

'Where two or three are gathered together in My Name,
there am I in the midst of them.'

Mary, Mary Magdalene, John and Peter

Remember the words of the Lord Jesus,

The Disciples and the Holy Women

Jesus, the Holy One.

John

'Surely they are My people':

The Disciples and the Holy Women

so He was their Saviour;

Mary

For while all things were in quiet silence,
and that night was in the midst of her swift course,
Thine almighty Word leaped down from heaven
out of Thy royal throne.

The Disciples and the Holy Women

The Light of the world.

Mary Magdalene

The Dayspring from on high hath visited us,
to guide our feet into the way of peace.

The Disciples and the Holy Women

The Way, the Truth, and the Life.

John

Did not their heart burn within them,
while He talked with them by the way?

Peter

He took bread, and blessed it,
and brake, and gave it to us.

The Disciples and the Holy Women

The true Vine; the Bread of Life.

All

Let them give thanks whom the Lord hath redeemed;
He remembered His holy promise.

In the concord of brethren, in the love of neighbours,
O praise the Name of the Lord our God.

The true Vine, the Bread of Life:

He brake, and gave It to us.

Praise the Name of our God,

That hath dealt wondrously with us.

Amen.

3 *Peter*

Men and brethren:

it was needful that the scripture should be fulfilled, which the Holy Ghost
spake before by the mouth of David concerning Judas, who was guide to
them that took Jesus: for he was numbered among us, and had obtained
part of this ministry.

The Disciples and the Holy Women

Let his habitation be desolate,
and let no man dwell therein,
and his office let another take.'

Peter

Wherefore of these men which have companied with us
all the time that the Lord Jesus went in and out among us,
must one be ordained to be a witness with us of His resurrection.

Peter, John and the Disciples

Thou, Lord, which knowest the hearts of all men,

shew of these two the one whom Thou hast chosen,
to take the place in this ministry and apostleship.

Chorus

They gave forth their lots:
(The lot is cast; but the whole disposing thereof is of the Lord).
and the lot fell upon Matthias; and he was numbered with the eleven Apostles.

John, Peter, Mary, Mary Magdalene, the Disciples and the Holy Women

The Lord hath chosen you to stand before Him to serve Him;
you shall be named the Priest of the Lord.

Chorus

O ye priests!
Seemeth it but a small thing
that God hath separated you
to bring you near to Himself,
to stand before the congregation
to minister unto them?
For it is not ye that speak,
but the Spirit of your Father
which speaketh in you:
the Lord hath chosen you;
ye are the messengers
of the Lord of hosts.
It is not ye that speak,
but the Spirit of your Father
which speaketh in you.
O ye priests!
This commandment is for you.

II. AT THE BEAUTIFUL GATE

The Morn of Pentecost

- 4 *Mary and Mary Magdalene*
The singers are before the altar;
they make sweet melody,
and sing the words of David,
the sweet psalmist;
he beautified the feasts

that the temple might sound from morning.

The Lord hath prepared a sacrifice;
the day of the First-Fruits.

This man, lame from his mother's womb,

is carried daily to the Beautiful Gate;

To him that is afflicted pity should be shewed;

let us give alms of such things as we have.

The blind and the lame came to Jesus in the temple, and He healed them,
He knew their sorrows; Himself took their infirmities, and bare their sicknesses.

He hath looked down from the height of His sanctuary, to hear their sighing.

The service of the Lord is prepared; the day of the First-Fruits:

let us go into the house of the Lord.

III. PENTECOST

In the Upper Room

5 *Tenor (Recitative)*

And when the day of Pentecost was fully come,
they were all with one accord in one place.

The Disciples

When the great Lord will, we shall be filled with the Spirit of
Understanding.

Mystic Chorus (Sopranos and Contraltos)

The Spirit of the Lord shall rest upon them;

the Spirit of wisdom and understanding.

The Spirit of counsel and might,

the Spirit of knowledge.

Come from the four winds,

O Spirit!

'I will pour forth of My Spirit,

and they shall prophesy;

and I will shew wonders

in the heaven above

and signs on the earth beneath.'

John

When the Comforter is come, we shall bear witness;

God hath spoken,
who can but prophesy?)

Peter

Therefore, being exalted at the right hand of God,
and having received of the Father the promise of the Holy Ghost,
He hath poured forth this, which ye now see and hear.
Let all the house of Israel know assuredly,
that God hath made Him both Lord and Christ:-
this Jesus Whom ye crucified.

The People (Tenors and Basses)
(‘His blood be on us, and on our children.’)

Peter

Whom ye crucified.

Contralto (Solo)
(‘Daughters of Jerusalem, weep not for Me, but weep for yourselves, and
for your children.’)

The People
Men and brethren, what shall we do?
We have denied the Holy and Righteous One,
and asked for a murderer to be granted to us;
we have killed the Prince of life.
Men and brethren, what shall we do?

Peter

Repent, and be baptised every one of you,
in the Name of Jesus Christ; for to you is the promise,
and to your children, and to all that are afar off,
even as many as the Lord our God shall call unto Him.

The People
In the Name of Jesus Christ; for to us is the promise,
and to our children and to all that are far off,
even as many as the Lord our God shall call unto Him.
Pour upon us the Spirit of grace.

Peter

In the Name of Jesus Christ.

The People
Pour upon us the Spirit of grace.

All

There shall be a fountain opened to the house of David.
In the Name of Jesus Christ:
of His own will, God brought us forth by the word of truth,
that we should be a kind of First-Fruits of His creatures,
in the Name of Jesus Christ,
Whom the God of our fathers hath glorified.

CD 2

IV. THE SIGN OF HEALING

At the Beautiful Gate

1 *Contralto (Recitative)*

Then they that gladly received his word were baptized,
and continued steadfastly in the Apostles’ teaching,
and in Fellowship, in the Breaking of Bread, and the Prayers;
and fear came upon every soul, and many wonders and signs were done by the Apostles.
The man that was lame, at the Beautiful Gate,
seeing Peter and John about to go into the temple,
asked to receive an alms;
and Peter, fastening his eyes upon him, with John, said:-

Peter

Look on us.
Silver and gold have I none;
but what I have, that give I thee.
In the Name of Jesus Christ of Nazareth,
rise up and walk.

The People

This is he which sat for alms,
lame from his mother’s womb.
He entereth the temple,
walking and praising God!

Peter

Ye men of Israel,

why marvel ye at this man?
The God of Abraham, of Isaac, and of
Jacob, the God of our fathers hath
glorified His Servant Jesus,
Whom ye delivered up:
by faith in His Name hath His Name made
this man strong, whom ye behold
and know.

John

Unto you that fear His Name shall the Sun of righteousness arise with
healing in His wings.
Unto you first God, having raised up His Servant, sent Him to bless you,
in turning away every one of you from your iniquities.

Peter and John

Turn ye again, that your sins may be
blotted out, that so there may come seasons of refreshing from the
presence of the Lord.

The Arrest

2 *Contra!to (Recitative)*

And as they spake, the priests and the Sadducees came upon them,
being sore troubled, because they proclaimed in Jesus the resurrection from the dead:
and they laid hands on them, and put them in ward unto the morrow;
for it was now eventide.

Mary

The sun goeth down;
Thou makest darkness, and it is night:
I commune with mine own heart,
and meditate on Thee,
in the night watches.
Blessed are ye when men shall persecute you for His sake.
They deliver them up to the council,
they are hated of men for His Name's sake;
all this is come upon them:-
some shall they kill and crucify;
Blessed are ye, reproached for the Name of Christ.

Rejoice, ye partakers of His sufferings,
that when His glory shall be revealed
ye may be glad also, with exceeding joy.
How great are Thy signs, how mighty
are Thy wonders;
Who healeth all infirmities.
The Gospel of the Kingdom shall be
preached in the whole world; the
Kingdom and patience, which are in Jesus.
The Branch of the Lord
shall be beautiful and glorious.
Thou makest darkness,
I meditate on Thee;
in the night Thy song shall be with me
a prayer unto the God of my life.

V. THE UPPER ROOM

In Fellowship

3 *The Disciples and the Holy Women*

The voice of joy is in the dwelling of the righteous:
the stone which the builders rejected
is become the head of the corner.

John

The rulers asked:
'By what power, or in what name, have ye done this?'
Then Peter, filled with the Holy Spirit, said
'In the Name of Jesus Christ.'

The Disciples and the Holy Women

In none other is there salvation:
neither is there, under heaven,
any other name wherein we must be saved.

Peter

And when they took knowledge of us that we had been with Jesus,
they charged us not to speak at all, nor teach in His Name;
we cannot but speak the things we saw and heard.

John

Finding nothing how they might punish us,
concerning a good deed done to an impotent man,
they further threatened us;
and being let go, we are come to our own company.

The Disciples and the Holy Women

Lord, Thou didst make the heaven,
and the earth, and the sea,
and all that in them is.

The rulers gather together against the Lord and His Anointed:
Lord, behold their threatenings;
grant Thy servants to speak Thy word with all boldness,
while Thou stretchest forth Thy hand to heal.
Praise the Name of our God
That hath dealt wondrously with us.

The Breaking of Bread

The Disciples and the Holy Women

Thou, Almighty Lord, hast given food and drink to mankind;
but to us, Thou hast vouchsafed spiritual food and drink
and life eternal through Thy servant.

Peter

If any is holy;

The Disciples

Let him come.

Peter

If any is not;

The Disciples and the Holy Women

let him repent.

Mary, Mary Magdalene John and Peter

In the Name of Jesus Christ.

4 *John*

Give thanks – first for the Cup.

The Disciples and the Holy Women

We thank Thee, our Father, for the Holy Vine.

Peter

Give thanks – for the Broken Bread.

The Disciples and the Holy Women

We thank Thee, our Father, for the Life and Knowledge.

As this Broken Bread was grain scattered upon the mountains,
and gathered together became one,
so may Thy Church be gathered together
from the bounds of the earth into Thy Kingdom.

The Prayers

All

Our Father,
Which art in Heaven,
hallowed be Thy Name;
Thy Kingdom come,
Thy will be done on earth
as it is in Heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive them that trespass against us,
and lead us not into temptation,
but deliver us from evil:
for Thine is the Kingdom,
the power, and the glory; for ever and ever,
Amen.

John

Ye have received the Spirit of adoption.

Peter

whereby we cry, Abba, –

Men

Father.

All

Thou, O Lord, art our Father,
our Redeemer, and we are Thine.

FRANCESCA CHIEJINA

The Nigerian-American soprano Francesca Chiejina, who studied at the University of Michigan with Martha Sheil and James Paterson, and at the Guildhall School of Music and Drama with Susan McCulloch, is a graduate of the Jette Parker Young Artists Programme at The Royal Opera House, Covent Garden, for which her roles included Countess Ceprano (*Rigoletto*), Lady-in-Waiting (*Macbeth*), Voice from Heaven (*Don Carlos*), Ines (*Il trovatore*), Micaëla (*La Tragédie de Carmen*), Melanto / Amore (*Il ritorno d'Ulisse in patria*), and the soprano solos in Górecki's Third Symphony in the world première of a new work by Crystal Pite for The Royal Ballet. Highlights among her operatic appearances include the roles of Lauretta (*Gianni Schicchi*) at Scottish Opera, High Priestess (*Aida*) at The Royal Opera, Mimi (*La bohème*) for both English Touring Opera and Nevill Holt Opera, Melissa (*Amadigi di Gaula*) with English Touring Opera, JoAnn (*New Year*) and Freia (*RhineGold*) at Birmingham Opera Company, Anne Trulove (*The Rake's Progress*) at Blackheath Halls Opera, Clara (*Porgy and Bess*) in a house and role début at Grange Park Opera, Serena (*Porgy and Bess*) in her début with the Orchestre symphonique de Montréal, and Aldimira (*Sigismondo*) in her début with Capella Cracoviensis. On the concert platform, Francesca Chiejina has sung the world premiere of Jonathan Dove's *Odyssey* with the Bournemouth Symphony Orchestra, Berg's *Seven Early Songs* and Barber's *Knoxville: Summer of 1915* with the BBC Philharmonic and at the Sage Gateshead with the Royal Northern Sinfonia, Mozart's Requiem with Crouch End Festival Chorus, Handel's *Messiah* with the Royal Philharmonic Orchestra at the Royal Albert Hall, and Vaughan Williams's *Serenade to Music* at the Last Night of the BBC Proms.



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DAME SARAH CONNOLLY

Born in County Durham, the mezzo-soprano Dame Sarah Connolly studied piano and singing at the Royal College of Music, of which she is now a Fellow. Among many other roles she has sung Dido (*Dido and Aeneas*) at Teatro alla Scala, Milan and the Royal Opera House, Covent Garden; the Composer (*Ariadne auf Naxos*), Clairon (*Capriccio*), and Gertrude (Brett Dean's *Hamlet*) at The Metropolitan Opera, New York; Orfeo (*Orfeo ed Euridice*) and the title role in *The Rape of Lucretia* at Bayerische Staatsoper, Munich; the title role in *Giulio Cesare* and Phèdre (*Hippolyte et Aricie*) at Glyndebourne Festival Opera; Brangäne (*Tristan und Isolde*) at The Royal Opera, Glyndebourne Festival, Gran Teatre del Liceu, Barcelona and Festspielhaus Baden-Baden; the title role in *Ariodante* and Sesto (*La clemenza di Tito*) at the Festival d'Aix-en-Provence; Phèdre at Opéra national de Paris; the title role in *Ariodante* for De Nationale Opera and Wiener Staatsoper; Fricka (*Das Rheingold* and *Die Walküre*) at the Royal Opera House and Bayreuther Festspiele; and Ježibaba (*Rusalka*) at the Royal Opera House. She has also made frequent appearances at Scottish Opera, Welsh National Opera, Opera North, and, particularly, English National Opera. Sarah Connolly has recorded prolifically and twice been nominated for a GRAMMY® Award. She was made a DBE in the 2017 Birthday Honours, having been made a CBE in the 2010 New Year Honours, and in 2012 received the Singer Award of the Royal Philharmonic Society in recognition of her outstanding services to music. She was awarded the 2023 King's Medal for Music, an award given annually to an outstanding individual or group of musicians who have had a major influence on the musical life of the nation.



© Andrew Crowley

BENJAMIN HULETT

Benjamin Hulett graduated from New College, Oxford and studied with David Pollard at the Guildhall School of Music & Drama. He has sung at Teatro alla Scala, Milan, Vienna State Opera, Royal Opera House, Covent Garden, Bayerische Staatsoper, Deutsche Oper, Berliner Staatsoper, Theater an der Wien, Opera de Lille, Opera North, Teatro Real Madrid, and for the Glyndebourne, Salzburg, Edinburgh and Baden-Baden festivals. He was a member of the Hamburg State Opera from 2005 to 2009 and became notable for his performances of works by Handel, Mozart and Britten, as well as enjoying success in works by Strauss, Wagner, Poulenc and Monteverdi. Ben has performed in concert with the Los Angeles Philharmonic and Boston Symphony orchestras under Dutoit, Montreal Symphony Orchestra under Nagano, Salzburg Mozartwoche under Bolton, Berliner Philharmoniker under Rattle, and with Herreweghe, Haïm, Pinnock, Hogwood, Harnoncourt and Jurowski. Ben made his debut at Carnegie Hall as Jupiter in Handel's *Semele* under Bicket and appeared as Tamino in concert with the Berliner Philharmoniker and Sir Simon Rattle. His long association with the BBC Proms has seen him perform in major works by Mozart, Handel, Beethoven and Stravinsky with Davies, Gardiner, Norrington, Butt, Brabbins, Jeannin and Mena amongst others. In recital Benjamin has collaborated with Graham Johnson, Malcolm Martineau, Simone Young, and András Schiff at the Wigmore Hall, and the Aldeburgh, Buxton, Oxford Lieder and Leeds Lieder festivals. Benjamin Hulett's many recordings have received nominations and awards from the *BBC Music Magazine*, *Gramophone*, the GRAMMY®, *L'Orfée d'Or* and *Diapason*.



© Helena Cooke

ASHLEY RICHES

Bass-baritone Ashley Riches studied at King's College, Cambridge and the Guildhall School of Music & Drama. He was a Jette Parker Young Artist at the Royal Opera House and a BBC Radio 3 New Generation Artist. An extremely versatile artist, his 2023/24 season includes a return to the Royal Opera House as Roucher in *Andrea Chénier*, Beethoven's *Missa Solemnis* with David Afkham in Madrid, Verdi's Requiem with the City of Birmingham Symphony Orchestra and Kazuki Yamada, Rheinberg in Wallace's *Lurline* in Dublin with John Wilson, Handel's *Messiah* in concert at Glyndebourne, and Purcell's *King Arthur* with Paul McCreesh in Lyon and Lausanne. His broad repertoire ranges from Baroque to contemporary, he recently made his debut at the Bavarian State Opera in Munich as Silvano in Cavalli's *La Calisto*. Other recent highlights include Purcell's Odes and Handel's *Dixit Dominus* and *Nisi Dominus* with the English Concert and Harry Bicket; Schumann's *Das Paradies und die Peri* with Daniel Harding and the Czech Philharmonic; Angelotti in *Tosca* with Edward Gardner and the Bergen Philharmonic; Messiaen's *St François d'Assise* with Ryan Wigglesworth and the BBC Scottish Symphony Orchestra; and the world premiere of Ian Fletcher's *Jonah* at London's Cadogan Hall. An accomplished recitalist, Ashley released his debut solo recital recording, *A Musical Zoo*, in 2021.



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CROUCH END FESTIVAL CHORUS

Founded in 1984, Crouch End Festival Chorus has established a reputation as one of the world's leading symphonic choirs, repeatedly commended for its communicative power and versatility. Under David Temple MBE, its conductor and co-founder, the choir gives concerts that illuminate the choral world with imaginative and bold programming, in which established choral works are mixed with commissions of great variety and innovation. The Chorus is much in demand among the top orchestras in the UK and performs regularly for the BBC, recently in John Adams's *Harmonium* and Verdi's *Requiem* at the BBC Proms, in 2023 and 2024 respectively. It has appeared in recent concert performances of Prokofiev's *Cantata for the Twentieth Anniversary of the October Revolution* under Vladimir Ashkenazy and Berlioz's *Grande Messe des morts* under François-Xavier Roth, among others. In constant demand for recording work and live promotions, the Chorus has worked with musicians from the rock and pop world and with television and film composers; recent highlights include recording the GRAMMY®-nominated soundtrack for *Rocketman* and the music for the TV series *Good Omens*. It has also enjoyed regular collaborations with Sir Ray Davies, Ennio Morricone, Noel Gallagher and Hans Zimmer, all of whom are patrons of the choir. Recent recordings, conducted by David Temple, include the first in forty-five years of J.S. Bach's *St John Passion* sung in English, which was released by Chandos Records in 2017 and continues to garner critical acclaim; the world-premiere recording of Hubert Parry's oratorio *Judith*, released in March 2020 also on Chandos Records; the American composer Arnold Rosner's *Requiem* – another world-premiere recording; and Britten's *Saint Nicolas* with the BBC Concert Orchestra. www.cefc.org.uk

Sopranos

Pilar Bolado
Margaret Ellerby
Liz Forgan
Genevieve Helsby
Tara Munnelly
Sarah Robinson
Naomi Rolfe
Davina Ross-Anderson
Pamela Vernon
Lucy Whitman
Úna Yates
Jenny Boyce
Becca Budgett
Susie Houtheusen
Clare James
Rachel Johnson
Rowan Reiss
Mariana Rosas
Kate Screen
Rosemary Zolynski
Ellie Fieldsend
Tanya Forward
Helen Garrison
Lily Griffin
Sarah Niblock
Ros Bell
Catherine Best
Rosie Best
Felicity Ford
Sheila Holloway
Yoko Kaji-McLaren
Imogen Rush
Charlotte Smith
Julia Taylor
Carol Trent
Deborah Wilkie
Christina Wipf Perry
Klaudia Zajac

Altos

Eugenie Aitchison
Tina Burnett

Natalie Fine
Ela Harrison
Paula Miller
Sharon Reed
Maggi Ronson
Alankar Scheideler
Liz Sich
Sue Steel
Nina Weiss
Susannah Witriol
Sarah Elliot
Alex Helfrecht
Beth Horn
Emily Hurrell
Diana Parkinson
Cathy Welch
Hannah Leonard
Charlotte Halliday
Emma Kingsley
Anna Stuttard
Bethany Burrow
Ida Bougouin
Alison Brister
Chandrika Chevli
Becky Claye
Yola Jacobsen
Diana Leadbetter
Caroline Milton
Sarah Proudlove
Chen Shwartz
Karen Stead
Tess Whitelee

Tenors

James Brown
Sean Denny
Martin Dowling
Richard Syme
John Vernon
Adrian Warner
Paul Winter
Guy Shirm
Craig Wilkie

Peter Herbert
James Back-Coward
Mark Ager
Dominic Mercer
Trevor Dawson
Andrew Dunn
Pedro Ferreira
Joe Hicks
Steve James
Julian Reed
John Rhodes
Steve Wright

Basses

Neil Beston
Michael Brookes
Jason Carr
Ricky Chatto
Julian Edwards
Stephen Greenaway
Carl Heap
Anthony Howick
Peter Newsom
Paul Nicholson
Festus Opuene
Peter Reddingius
David Sloan
Ralph Smith
Stephen Smith
Peter West
Alistair Yates
Hugh Bowden
Bruce Boyd
Robert Gorrie
Bryan Hammersley
Geoffrey Kemball-Cook
Duncan McAlpine
Johnny Mindlin
Phil Rashleigh
John Rayfield
Stephen Jullien
Christopher Wetherall
Robin White



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LONDON MOZART PLAYERS

London Mozart Players is the oldest, freshest and most adventurous chamber orchestra in the UK. Set up over 75 years ago by Harry Blech to perform the works of Mozart and Haydn, LMP's mission has evolved into creating bold, ambitious and accessible musical experiences for all. LMP is proud to be at the forefront of embedding arts and culture into the life of communities across the UK and beyond, performing both new works and music that stays true to its roots. The orchestra works with schools and music hubs around the UK and beyond to inspire the next generation of musicians and music lovers. It is continuing a long tradition of promoting young talent: Nicola Benedetti, Jacqueline du Pré and Jan Pascal Tortelier are just three of many young musical virtuosi whom it has championed early in their careers. In April 2023, LMP launched Croydon's year as London Borough of Culture with *Oratorio of Hope*, a multi-genre spectacular which was shortlisted for the 2024 Royal Philharmonic Society Series and Events Award. LMP is based at Fairfield Halls in Croydon and has residencies at St John's, Upper Norwood, Thaxted Festival and JAM on the Marsh in New Romney. Collaborating with many of the world's greatest soloists and conductors, LMP's work is made in Croydon and celebrated across the globe.

Violin 1

Ruth Rogers - leader
Nicoline Kraamwinkel
Ann Criscuolo
Anna de Bruin
Hatty Haynes
Oliver Cave
Daniel Stroud
Lucy Jeal
Will McGahon
Alicia Berendse

Violin 2

Jessica Coleman
Clare Hayes
Jeremy Metcalfe
Jayne Spencer
Eleanor Mathieson
Rosemary Henbest
Stephen Rouse
Caroline Bishop

Viola

Sophie Renshaw
George White
Christopher Beckett
Jill Valentine
Claire Newton
Jordan Bergmans

Cello

Sarah Butcher
Ben Chappell
Daisy Vatalaro
Thomas Isaac
Joy Lisney
William Clark-Maxwell
Rosie Banks

Double bass

Benjamin Russell
David Johnson
Lucy Shaw

Flute

Fiona Kelly
David Cuthbert
Emma Williams

Piccolo

Emma Williams

Oboe

Gareth Hulse
Katie Clemmow

Cor anglais

Vanessa Howells

Clarinet

Andrew Webster
Neyire Ashworth

Bass clarinet

Lewis Graham

Bassoon

Meyrick Alexander
Connie Tanner

Contra bassoon

Claire Webster

Horn

Nicholas Korth
Martin Grainger
Tim Caister
Jason Koczur

Trumpet

Alan Thomas
Peter Wright
Simon Gabriel

Trombone

Andrew Cole
Jeremy Gough
Ian Fasham

Tuba

Adrian Miotti

Timpani

Benedict Hoffnung

Percussion

Scott Bywater
Rachel Gledhill
Glyn Matthews

Harp

Rosanna Rolton

Organ

Peter Jaekel

DAVID TEMPLE

David Temple began his life as a musician when, at the age of eighteen, he joined the London Philharmonic Choir. He taught himself to read music and was, within weeks, singing under conductors such as Sir Georg Solti, Sir Adrian Boult, Bernard Haitink and Leopold Stokowski. His passion for classical music drew him towards conducting, and after having made a number of commercial recordings he became the founding conductor of Crouch End Festival Chorus. His extensive repertoire includes an impressive collection of commissions, from 1985 to 2025. With CEFC he has conducted Mahler's Eighth Symphony in a sold-out Royal Festival Hall and *Harmonium* by John Adams in the presence of the composer. He has also prepared the choir for concerts under conductors including Valery Gergiev, Esa-Pekka Salonen, Semyon Bychkov, Edward Gardner and Jiří Bělohlávek. Since 2000 he has been Music Director of Hertfordshire Chorus. David Temple relishes his collaborations with musicians from other genres, including Ray Davies, Ennio Morricone and Hans Zimmer, all of whom are patrons of the Crouch End Festival Chorus. He was awarded an MBE in the 2018 New Year's Honours, for his services to music.



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*This recording is supported
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Ernie and Margaret Kay.*

Crouch End Festival Chorus

*Our special thanks go to **Charles Murphy**, a long-standing member of CEFC, who generously sponsored this recording to mark his recent retirement from the choir.*

*We would also like to thank the many people who supported our fundraising for this recording. We are particularly grateful for the generous donations given by our Platinum and Gold sponsors:
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Recorded 3rd – 5th February 2024 at **Alexandra Palace Theatre,
Alexandra Palace Way, London, N22 7AY**

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Cover Image – **John Featherstone**

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